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University of Cape Coast

UNIVERSITY OF CAPE COAST

DANCE MOVEMENTS OF CHILDREN: A CASE STUDY OF
PRESCHOOLERS IN WINNEBA

BY

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fulfillment of the requirements for the award of Doctor of Philosophy Degree in
Music Education

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DECLARATION

STUDENT'S DECLARATION

I, Latipher Amma Osei, hereby declare that this thesis, **DANCE MOVEMENTS OF CHILDREN: A CASE STUDY OF PRESCHOOLERS IN WINNEBA** with the exception of quotations and references contained in published works which have all been identified and duly acknowledged, is entirely my own original work and it has not been submitted, either in part or whole, for another degree elsewhere.

Signature: Latipher Amma Osei

Date: 5th JULY 2021

SUPERVISOR'S DECLARATION

We hereby declare that the preparation and presentation of this work was supervised in accordance with the guidelines for supervision of theses/dissertation/project as laid down by the University of Cape Coast.

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ABSTRACT

Over the years much of the literature available all around the world, has focused on using dance as a tool to correct some mobility issues in the development of children and the benefits of music and dance to the growing child. In Ghana, limited research has been done on the dance movements of children. The present study adds to the growing body of literature on children's movement to music by investigating the dance movements of Ghanaian preschoolers. It is believed that, dancing not only allows for creativity in children and may also require little or no supervision from caregivers. The study employed a two-phase exploratory mixed method design. The first phase, which was qualitative in nature, employed content analysis and observation to develop a protocol guide that was used in the second phase to investigate the dance movements of the selected participants. The population was drawn from Ghanaian preschoolers in the Effutu Municipality of the Central Region of Ghana. The sample was taken from two (2) public and four (4) private kindergarten schools within the capital of this municipality, Winneba. The second phase was quantitative in nature where 120 participants from the six (6) schools were recorded dancing in the classroom to some selected Ghanaian popular music excerpts. The study revealed that the older children had improved dance movement responses than younger children; that there was no statistically significant differences between the two genders and finally children in private schools had more interesting dance movements than those in public schools.

KEY WORDS

Dance Movements

Preschool Dancing

Public and Private Schooling

Dance Education in Ghana

Gender and Dance

Age and Dancing

Kindergarten



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I owe more to others than there is room to write about in even 100 pages on my achievement of this research. It is interesting to me that it is only my name that has to appear on the cover. Anyway, that is to say I had a lot of support in various forms from many people and I am very grateful.

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DEDICATION

I dedicate this work to my mother, Aidah Osei.



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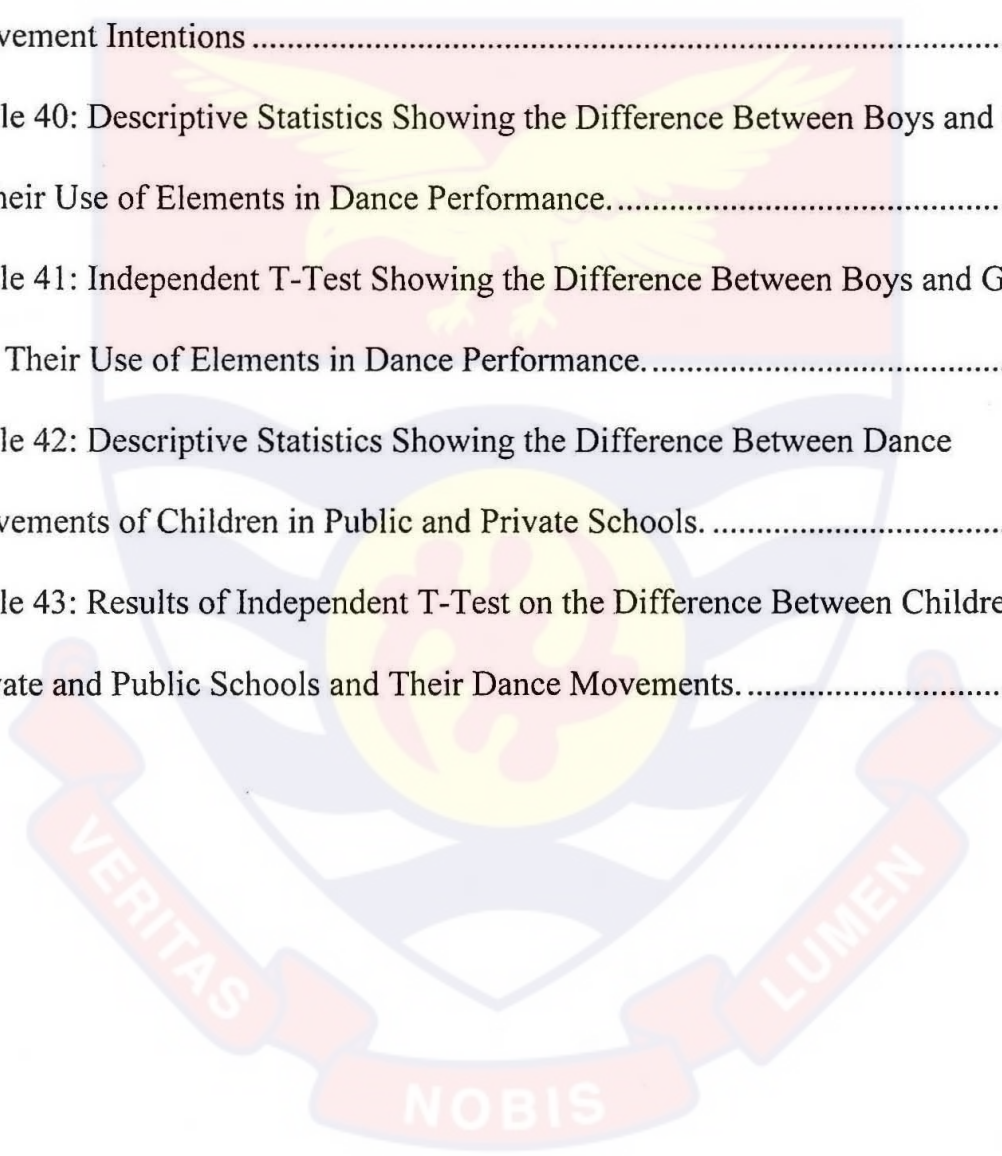
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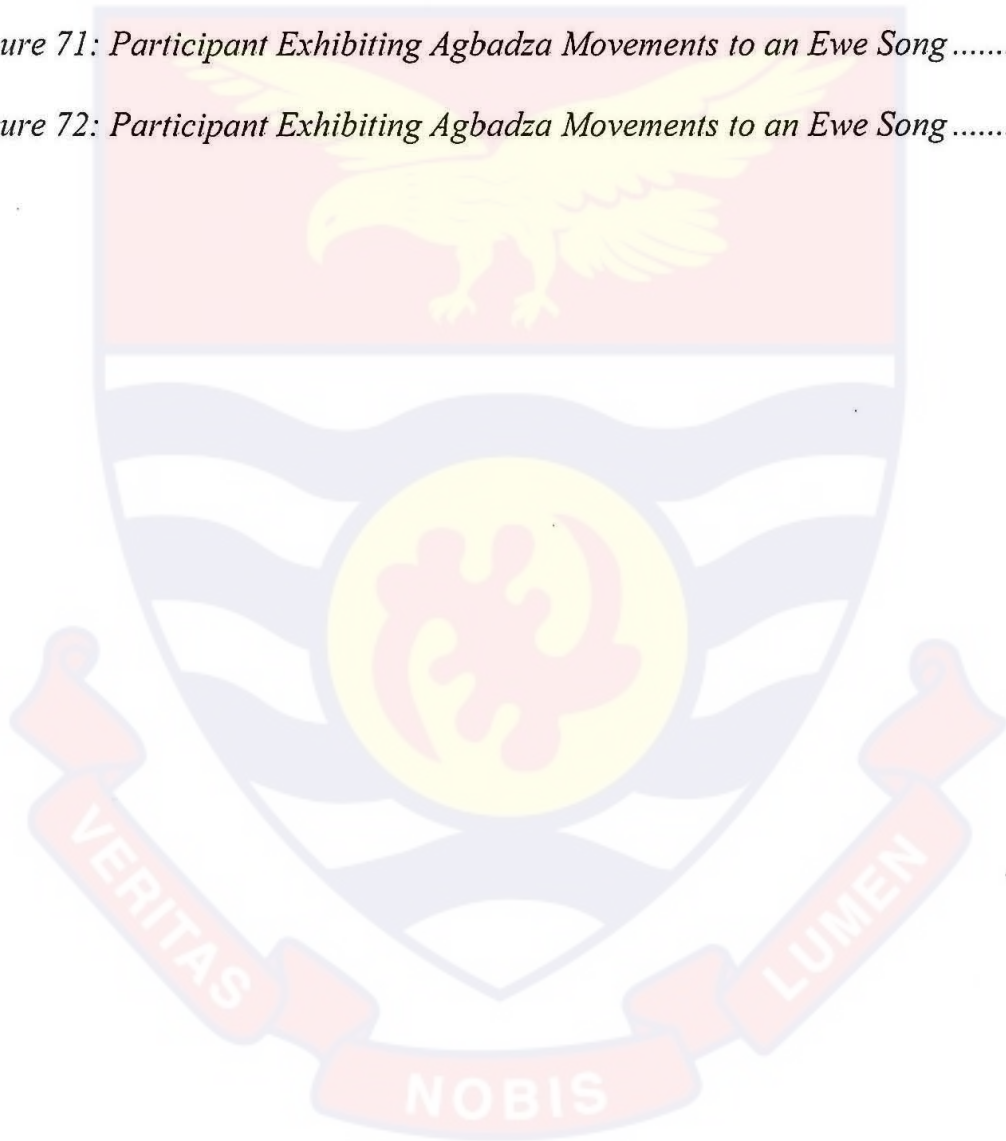
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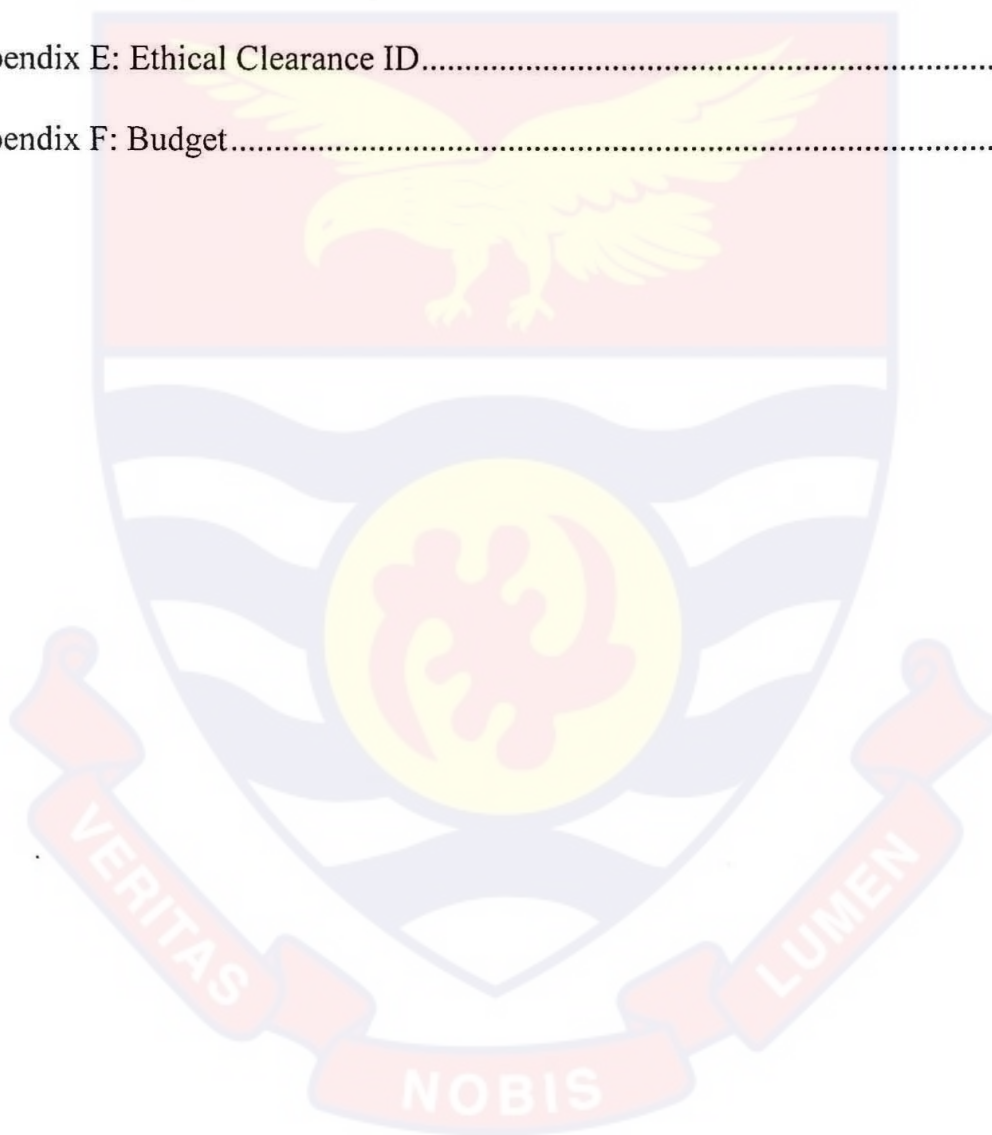
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LIST OF ACRONYMS AND ABBREVIATIONS

<i>KG:</i>	Kindergarten
<i>MI:</i>	Multiple Intelligence
<i>IRB:</i>	Internal Review Board
<i>SPSS:</i>	Statistical Package for the Social Sciences



CHAPTER ONE

Introduction

The Oxford English Dictionary defines “to dance” as a verb meaning to move rhythmically to music, typically following a set sequence of steps. However, some scholars have indicated that not all rhythmic movements done in the presence of music can be classified as dance (Merker, Madison, & Eckerdal, 2009; Phillips-Silver, Aktipis, & Bryant, 2010). Therefore, an additional clarification is that the rhythmic movement in question should be in response to and to some degree synchronized with heard music and specifically heard rhythm. It can be further specified that, in this case, there is the use of one's own body rather than some object (puppet) or prop (ribbon). A truly universal definition of dance must return to the fundamental principle that dance is an art form or activity that utilizes the body and the range of movement of which the body is capable of doing. Thus, for this work, the definition for dance is rooted in Carlson's (2018) definition of dance as: moving oneself rhythmically in varied ways in response to and in synchrony with music.

Human development is a universal phenomenon that considers various stages of progression. This experience that takes place within various stages, is scientifically referred to as child development (Ambron & Salkind, 1984). An understanding of child development is essential because it allows us to fully appreciate the cognitive, emotional, physical, social and educational growth of the child from birth to early adulthood. To this effect there is an increasing amount of research and newly developed theories about children's development in movement, play and physical activity (Zoglowek & Aleksandrovich, 2016). Though the stage of infancy or childhood is

thought of as a period of fun, it is also a period in which a human being is quite helpless and dependent on others. One has to learn to become an independent and a responsible member of the society.

From birth till death, our outward look, what we do, how we walk and think, the challenges we face in life and the tasks we need to accomplish keep changing as we mature in age. These changes occur very gradually, as we grow older and no matter the amount of personal experiences with development, it is sometimes difficult to understand how and why people grow, learn and act as they do (Kendra, 2017). Human development varies from person to person and this highly complex process is as a result of the effect of various factors influencing the growth at different stages in a lifetime of an individual (Essays, 2013). It is often said that the human being is complex, but its complexity is exciting in its implications. Gerald (2017) postulates that every human being is unique in their own strengths, personal style, sense of humor, and outlook on life and that is the beauty in the human complexity. It is on this premise of human complexity that developmental psychologists have over the years attempted to answer questions as well as comprehend, elucidate, and make assumptions to behaviors that occur throughout the existence of the child. They have in this same quest researched into the reasons why children behave in certain ways, how their behavior is related to their age, gender, family relationships, or individual temperament.

In an attempt to putting the pieces of human development together, a number of different theories of child development have arisen to explain various aspects of human growth. Child development theories have focused on explaining how children change and grow over the course of childhood. These developmental theories center on various

aspects of development including social, emotional and cognitive growth (Kendra, 2017). In the next chapter more emphasis will be put on some of these developmental theories that underpin this study. But before delving into the crust of the matter it would be prudent that some initial background of how this study came into fruition.

As a dancer teacher at the tertiary level, students are required to take core dance courses with me in the four semesters of their first and second year respectively. I handle students in courses such as dance techniques, traditional dance I & II, Introduction to Dance Cultures of the World, and lastly dance composition. During my few years of teaching I have come to notice that most of the students I have to teach have difficulty with dancing. This has always be proven anytime I have the first orientation class with them to find out their backgrounds in the area of dance. Some are even bold to say they have never danced before. Because in my little small brain I seem to think children love to dance; for which reason it would not be correct to say a child can go through preschool and end up at the tertiary level without engaging with dance. This phenomenon tickled the interest in investigating happenings at the kindergarten level with regards to dance. I got myself into engaging with the curriculum for KG I & II.

In the old curriculum before the current 2019 for Kindergarten I and II, there were portions for music and dance activities and in one of such, it stated that children be allowed to engage in free spontaneous dance to some form of music. Those this was seen part of the curriculum, it seemed that its practicality was not realized. The current curriculum (2019), now has lumped the creative arts as one, having both the visual and the performing art competing with complementing the teaching of other subject areas. So on page 2 of the KG curriculum (2019), under the strand I which discusses ‘all about

me' there are activities of singing to name parts of the body and their functions. In other activities the children are required to draw parts of their bodies. So one would realize that the performing and visual arts are being used here to treat the subject about me. This study was started in 2017 when the 2019 curriculum had not been published and therefore relied on the old version, but one would have thought the new one would be an improvement of the old one. But here we are having to use the creative arts to teach other subjects.

Now going back to the crust of the matter, anyone who has had the chance of being around children would testify that children naturally love music and dance. No matter the tempo or tune, children feel it both physically and emotionally and respond with various psychomotor skills. In Ghana, although the sight of young children moving spontaneously to music is familiar, their spontaneous response with regards to dance has rarely been researched (Gluschankof, 2006).

Interestingly, there is a large body of data concerning human beings, most especially children and their engagement with dance. However, much of literature has discussed using dance as therapeutic (Yetti, Widiанти, & Nurlita, 2018; Berger, 1995; Loman, 1998) means to correct some deficiencies in children like autism (Richardson, 2018; Moraes, et al., 2017; Scharoun, Reinders, & Bryden, 2014; Arzoglou, et al., 2013; Freundlich, Pike, & Schwartz, 1989), Down syndrome (Davies, del Rio, Martin, & Aceves, 2018; Snyder, 2018), and physical disabilities. Most of these studies have proved to some extent how dance assists children in improving health-related mobility issues. Aside the health remedy of dance, there also exists a large growing amount of literature on how dance is used as tool in the classroom to make the learning of some subjects easier for children (Rosli & Lin, 2018).

From as far back as the 1980's, numerous studies have been conducted by European and American scholars on children's reaction to music and are not limited to the spontaneous, self-initiated movements to music (Gluschankof, 2005), music and movement (Retra, 2010, 2005; Chen-Hafteck, 2004; Andress, 1991; Metz, 1989; Cohen, 1980), expressions of emotional meaning through body movement (Boone & Cunningham, 2001), responses to music on television (Smithrim, 1994) and videotape and observation of movement to music (Sims, 1987).

Coming closer to Ghana, Akosua Addo and Priscilla Dzansi have conducted a number of studies in the area of Ghanaian children, their music and play. Addo's works dwell around Ghanaian children's play songs, language and development of singing in the curriculum (Addo, 2013, 1998, 1997, 1996, 1995). Dzansi's works have focused on Ghanaian children's singing games, playground music and indigenous culture (Dzansi, 2004, 2002). All of these studies have contributed greatly in the literature of Ghanaian

With the above studies, it is axiomatic to say that children's engagement with music and dance has been extensively studied. However, as much as it may be very common to see Ghanaian children dancing freely at any given opportunity, less scholarly attention has been paid to the phenomenon of the dance movement abilities of children in Ghana.

Statement of the Problem

Cools, De Martelaer, Samaey and Andries (2009) indicate that at an early age, gross movement skills are necessary for moving, stabilizing and controlling body and

objects while exploring the environment at the same time. Later in life, the well-developed gross movement skills help individuals to function more smoothly. Interestingly, once a child can reach, grasp and walk, attention in the further development of more complex movement skills is reduced and more attention is given to the development of cognitive, social and emotional aspects (Cools et al., 2009). To the society, that critical period of the child's ability to perform those tasks have been completed and the child may be referred to as a normal growing child. Davies (2004) affirms that, the only time when motor development is taken into consideration is when dysfunctions or inefficient movement behavior appears. However, Malina (2004) indicates that almost all children except those with severe disabilities are likely to develop and learn a variety of fundamental movement patterns as they grow up. Kroes, Kessels, Kalff, Feron and Vissers (2002) caution that, an early detection of a delay in motor development or of specific abnormalities could be of great benefit to the child and family, since it is through such discoveries that investigations can be undertaken and appropriate help given to the child. Implications are that if the signs are not noticed early, some of the conditions may become difficult to fix. Poor motor skills have adverse effects on the child's self-esteem and may result in poor emotional and behavioral outcomes.

It is worth noting that numerous authors have discussed children's movement abilities in terms of mobility for which reason there are a number of assessment tools available for the assessment of children's mobility. Some of these assessment tools measure a child's ability to throw and catch objects, walk or run along a given space, body coordination, just to mention a few. Many researchers have fallen on these tools to assess children's physical movement abilities or general mobility of children.

Although several tools have been available to measure children's mobility, it has been impossible to find an assessment tool that measures the dance abilities of children.

This goes to prove that indeed there is very little information on children's dance movement abilities. If this were not so, there would have been some possible assessment tool readily available to measure this aspect of development in children. As indicated above most studies conducted worldwide on dance with children have been on dance as a corrective tool for children with mobility issues.

In Ghana, most studies on children and movement have been on their games and the music that accompany the games they play. However, in as much as numerous studies worldwide have discussed children's engagement with dance there is scanty evidence in literature on the dance movements of Ghanaian children. As much as the teaching of dance and other art subjects is considered an important part of educational curriculum, there seems to be very limited equivalent body of developmental theory upon which teaching practices are based.

Extensive search indicates that with the exception of Hargreaves developmental psychology of music, which paved way for numerous studies on children's music abilities, very little research has gone into children's dance abilities or development. Dance is a performing art that is common to both children and adults and usually makes use of a lot of motor skills. It is worth noting that motor skill development in children has been duly researched on and there is adequate researched knowledge on the milestones of children's motor skills development. Nonetheless, questions on children's developmental milestones with regards to dance behaviors have rarely been asked;

which has resulted in the limited literature available on the developmental psychology of children dancing.

The problem now is that since no empirical studies have been conducted to provide the dance movements of Ghanaian children, how confident are we as educators, that the curriculum is meeting the needs of the Ghanaian growing child. For all we know, the pedagogical dance content for each level of education might be lower or higher than the child when they come into contact with it. In the end, it is the child that will miss out on whatever benefits they would have received if the content specifically addressed the needs of children in the area of dance.

Justification

Although the role of music and dance in Ghanaian culture is discussed extensively in the literature (Frishkopf, Zakus, Hamze, Alhassan, et al. 2016; Persaud, 2011; Adinku, 2004; Friedler, 1997; Fabian, 1996), limited studies have examined the dance abilities of the Ghanaian child. Since music and dance is employed in the curriculum of early childhood education, it is anticipated that the findings of this work will inform parents and teachers on the developmental psychology of children with regards to dance.

Sansom (2009) shared the need to consider how children could be guided through a process of a deeper, inner sensing of their bodies' capabilities. Abrams (1973) pointed out that the value of a developmental approach to the arts is that it provides a general understanding of what children of different ages are capable of artistically,

which then enables for better educational programs geared at the child's developmental levels. Until educators become aware of the abilities of children in the area of dance, the content of any educational program may not benefit the growing child fully.

The justification for this study is rooted in the submissions from Sansom (2009) and Abrams (1973). There is a need for educators to become fully aware of the dance capabilities of the growing child; so that the children will fully benefit from the dance educational programs drawn for their development.

Purpose of Study

The purpose of the study was to investigate and report on the dance abilities of preschool children in the Effutu Municipality of the Central Region of Ghana. The choice for selection of this population group rests on its proximity to the researcher and also based on the researchers familiarity with the population.

Objectives

Stemming from the purpose of the study, the specific objectives of the study were to:

1. Identify the recurring dance movements of kindergarten children.
2. Identify children's dance movement responses to different tunes
3. Examine significant differences in the dance movements four and five year old kindergarten children.

4. Examine significant differences in the dance movements of kindergarten boys and girls.
5. Examine significant differences in the dance movement of public and private kindergarten children.

Research Questions

In the investigation of the dance-movement abilities of Ghanaian kindergarten children in the Effutu Municipality of the Central Region of Ghana, the following questions guided the achievement of the stated objectives.

1. What are the recurring dance-movement patterns performed by kindergarten children?
2. What movement patterns do children perform in response to different musical types?
3. To what extent does age affect the dance movement of children?
4. To what extent does gender affect the dance movements of children?
5. Is there any significant difference between the dance movements of kindergarten children in public or private schools?

Research Hypothesis

The following null hypotheses were formulated and subjected to statistical testing to help establish the extent to which some factors account for differences in the dance movements of 4 and 5 year old boys and girls.

1. H_0 : There is no significant difference between the dance abilities of kindergarten children by gender.
2. H_0 : There is no significant difference between the dance movements of 4 years and 5 years kindergarten children.
3. H_0 : There is no significant difference between the dance movements of kindergarten children in public or private schools.

Delimitations of the Research

Delimitations are choices made by the researcher that describe the boundaries that have been set for the study. Although the refinement of competence in basic and more complex dance movements continues through childhood, adolescence and adulthood, this is not considered in this study. The study only concentrates on Kindergarten I and II children between the ages of 4 and 5 years. The focus of the study was not aimed at gaining answers to how the children under study, acquired their dance movements.

Since the population was Ghanaian preschoolers in the Awutu-Effutu-Senya District in the Central Region of Ghana who were in Kindergarten one and two, I did not consider the dance abilities of children at the nursery level or above kindergarten. The reason for selecting this sample was because the Ghana Education Service curriculum factors children of this age. Another reason was to avoid over burden of data and challenges with its analysis as well as having a focus for the work.

Definition Of Terms / Keywords:

- **Dance:** definition of dance as: moving oneself rhythmically in varied ways in response to and in synchrony with music (Carlson, 2018)
- **Dance Movement:** *An out of the ordinary gesture usually accompanied by some music or beat.*
- **Motor Development:** *the maturity of a child's bones, muscles and ability to move around and manipulate his or her environment. (Boskic, 2010)*
- **Child Development:** *Child development refers to the sequence of physical, language, thought and emotional changes that occur in a child from birth to the beginning of adulthood.*
- **Preschoolers:** *Children aged 2 to 5 years.*
- **Music:** *Vocal or instrumental sounds (or both) combined in such a way as to produce beauty of form, harmony, and expression of emotion.*
- **Movement Intention:** *The goal of performing some bodily gesture (e.g. bending, jumping, shuffling).*

CHAPTER TWO

LITERATURE REVIEW

Introduction

This chapter discusses existing literature on topics related to the general development of children and their movement behaviors. This review therefore synthesizes materials that different scholars have written in the area of children and their dance movement abilities.

Howard (2001) highlights the view that “the vision of human progress is typically seen primarily in terms of continued technological benefit and convenience” (p. 2). However, he raises questions to this assumption and wonders if material success and well-being are the only things children need for a meaningful life? Do children have non-material needs that need to be met? Do children have certain potential that have to be unfolded? This study shares similar enquires and their implications for the education that is given our children to develop their capacities in order to fit into the world that is ahead of them.

In trying to achieve this, a review of related literature was summarized and analyzed of previous researches that show a link to the study. It will look at what others have done in areas that are similar, though not necessarily identical to this study. This review was driven and informed first by the purpose of the study and its objectives. As expressed before, the motivation behind the examination was to research and provide details regarding the dance movements of preschool children in the Effutu Municipality of the Central Region of Ghana. Stemming from this, the particular targets of the

examination were to (a) identify the recurring dance movements of kindergarten children; (b) identify dance movement responses to different tunes by children; (c) examine significant differences in the dance movements four and five year old kindergarten children; (d) examine significant differences in the dance movements of kindergarten boys and girls and (e) examine significant differences in the dance movement of public and private kindergarten children.

This literature review is separated into the accompanying sub-sections; understanding motor development in children, children and dance, movement patterns of children, dance in relation to gender and age, school systems in Ghana, role of dance in child development, tools for movement assessment, and popular culture (music), societal influences on children's development, and last but not the least theoretical framework, conceptual framework.

Understanding Motor Development

The demonstration of children unreservedly communicating through unconstrained dance is a characteristic piece of childhood (Tortora, 2019). According to Cool et al. (2009), seeing young children singing and moving is so regular one is enticed to accept it as ordinary. It very interesting to watch Ghanaian children as young as two years exhibiting very interesting dance movements that synchronize so well with the music they listen to. However, over the years, literature on children and dance have generally focused more on dance being used as a tool or therapy to correct some disorder such as paralysis and down syndrome (Freundlich, Pike, & Schwartz, 1989; Scharoun,

Reinders, & Bryden, 2014; Berger, 1995), while other studies have also focused on how important dance is to the development of a child (Hsu, 2008; Gillian, 1992; Stinson, 1990).

Before zooming into children and dance I will first set the stage on motor development in children. According to Moraes, et al. (2017), the term motor when utilized alone, shows mechanical and natural components that impact development but in most cases it is used with another word such as “motor skill, motor development, motor behavior, motor learning” (p. 36). Rintala and Loovis (2013) define motor development as progressive sequential changes in age-related movement behaviors. Humphrey (2003) likewise characterizes motor improvement as a reformist change in movement execution. The changes in the movement behavior are usually classified as gross motor development and fine motor development while motor learning refers to the acquisition of new skilled movements (Boskic, 2010; Pavlides, Miyashita, & Asanuma, 1993). However, Schmidt and Wrisberg (2007) clarified the term motor learning as an inward cycle that mirrors an individual's present capacity for creating a specific development in movement. The submissions by scholars Pavildes, Miyashita and Asanuma, (1993) and Schmidt and Wrisberg (2008) reveal that motor learning is the current reflection of an internal process of acquiring new skilled movements. According to Haywood, (1993) motor behavior is the blend of movement advancement and movement learning. It also has to do with the entire body developments and the capacity to control the head (Adolph, 1997).

While improvement will in general follow a somewhat traditional example, there are occasions when things may not go as intended. Guardians and parental figures

frequently center around formative achievements, which describe capacities that most children will in general show by explicit phases of improvement (Adolph, 2003). The four different areas of development that are considered are the physical, cognitive, social/emotional, and communication milestones (Schaefer & DiGeronimo, 2000; Stanborough, 2019). For instance, the capacity to walk is an actual achievement that most kids as a milestone accomplish between the ages of 9 and 15 months (Scharf, Scharf, & Stroustrup, 2016). Any postponement in a youngster not strolling or endeavoring to stroll by 16 months to year and a half, offers ascend to a parent counseling a doctor to decide whether a formative issue may be available. Likewise during birth and three years of a youngster's life they develop a spoken vocabulary of between 300 and 1,000 words and uses these words in learning and describing the world around them (Scharf, Scharf, & Stroustrup, 2016). So by three years if a child has a vocabulary of less than 300 words then there is a problem that needs to be identified and attended to. Since advancements in children contrast, when a child comes up short to meet certain points of reference during a particular age, there may be cause for anxiety. Taking note a difficulty in these points of reference early enough gives room for healthcare experts who might offer intercessions that can offer assistance for kids to overcome these formative delays. Formative clinicians regularly break down advancement agreeing to different stages of life. All phases of the progression talks to a time when particular focuses of reference are customarily fulfilled. A few children may confront specific challenges at each point, and formative clinicians can regularly offer assistance to children who may well be battling with issues to be induced back on track.

The pre-birth is the period of intrigue to formative clinicians who look to understand how the most punctual impacts on improvement can affect afterward

development amid childhood. Clinicians may investigate how essential reflexes develop before a child is born, ways by which the fetuses reacts to jolts within the mother's womb, and the sensations and discernments that the unborn child is able to identify with. Formative clinicians may also investigate potential issues such as maternal drug use, Down syndrome, and acquired infections to prevent future advancement.

The early childhood stage may be a time of momentous development and change of which formative analysts investigate things such as the cognitive, physical and enthusiastic development, which occur amid the basic stage of advancement. At this point, aside giving mediations for potential formative issues, clinicians center on ensuring that kids accomplish their full latent. Guardians and healthcare specialists are frequently on the post to guarantee that young children are developing legitimately, getting satisfactory sustenance, and accomplishing cognitive points of reference fitting for their age.

Children and Dance

At the thought of the word dance, many things come to mind. Images of culture, scenes from a youth party to some moments in physical activities Chua, 2015). Ancient cultures have seen dance evolve from being an essential part of people's lives to current representations of an exclusive cultural and artistic field reserved for individuals who possess certain physical capacities and body structures (Zitomer & Reid, 2011). Some people believe that dancing should always be graceful and for this to happen, great skill is required (Stinson, 1988). As much as this may be true, being in the field of dance

education, I always tell my students, even if they cannot dance like a pro, it should not deter them from enjoying the pleasure of some dance steps. Stinson (1988) paints a vivid picture of the phenomenon of dance when he explains that:

To dance is to discover a new world of sensory awareness. Awareness of movement is made possible by the kinesthetic sense, and it comes from the nerve endings in our joints and muscles. This sense tells us what our body is doing; it ordinarily works with the visual sense but even operates when our eyes are closed. Some degree of kinesthetic awareness is essential if we are to master skills with our bodies; the better developed it is, the more complicated the motor skills we are able to learn and perform (p. 2).

From Stinson's submission, one can allude to the notion that, the reason why some people or children may find it difficult to dance, is due to a low awareness in their kinesthetic senses. And those who are able to do very skillful movements have mastered skills in their kinesthetic senses. Linking this to my experience as a teacher of dance at the University of Education, Winneba, I have always wondered how it is even possible that a student at the tertiary level may find it difficult to move rhythmically to some form of music. Especially that dancing comes so naturally to my biological children. But as I reflect on Stinson's submission once again I realize that my children's ability to dance may rest on the premise that their kinesthetic senses have been heightened due to their exposure to dance activities at my workplace.

So if a child has a high awareness of his or her kinesthetic senses, our attention is sometimes caught in some movements performed by this child. The reason for this attention is because though the movements may be a natural movement like walking or

throwing of an object, the particular movement may have a feel of some significance and especially when synchronized with music; it can be beautiful to watch (Chen & Cone, 2003). Stinson (1988) affirms that the nature of dance being referred to here is not just the performance of some body movement, but also an extension of some internal awareness of the movement. Stinson (1988) describes with a vivid scenario the extent to which a movement can be termed a dance.

For a moment, try pointing to an object in the room as though you were showing someone where it is. Now, point again, but this time with a difference: Make the movement your arm performs more important than showing someone the object. This is what dance is about, making movement itself significant (p. 2).

Drawing from this description one can say that a natural movement performed by someone or a child that catches the eye or becomes significant can be termed as dance.

One would ask if movements performed during physical education could be classified as dance? In my opinion, physical education cannot take the place of dance because the movements exhibited during dancing goes beyond just physical exercise; there is more of embodied awareness by the person performing the dance. Dance is an activity where physical development is utilized as a useful and individual expression that locks in the intellect, body and soul (Pica, 2004). Barnett, Jung, Yarosz and Thomas (2008) explained, dancing as a form of physical activity associated with improving children's motor skill proficiency and the earlier a child learns to engage in it the higher the chances of having healthy growing children.

Undeniably, as much as dance comes in many forms and certain skills can be mastered over time, not all of them are appropriate for young children. Koppers (2000) uses the term 'dancerly body' to refer to concepts of physicality appropriate for specific dance techniques. According to Stinson (1988) the kind of dance that is most suitable for this age is often referred to as creative dance or creative movement. "It is an art form that is based on natural movement rather than movement of a particular style such as one might see in tap dance or ballet" (Stinson, 1988, p. 2). However, it can be argued that, not all-natural movement can be considered dance. For example, in our everyday lives, someone may trip over an unseen stone; this movement may not on its own feel like dancing. However, a dance can be made out of this same movement. Meaning that there is a level of intentionality for any, otherwise ordinary movement to be described as dance.

In a study by Bond and Stinson, (2007) they gained insight into what engages students in what they termed as the 'work' of dance. At the end, they felt inspired by students' descriptions of complex emotional connections and challenges, habits of discipline and practice, autonomy and confidence, and the pleasure of accomplishment. Bond and Stinson, (2007) shared experiences gathered from children on the difference between dance and other movements. Answers gathered indicated that dance is a magical state of being that comes from deep within. This state of being can be visualized when movements are transformed into dance. Interestingly, some of the thoughts from Bond and Stinson's sample were similar to the participants in this study. Bond and Stinson (2007) expressed that the study identified some obstacles of fear, lack of confidence and difficulty in motivations for dance with children. Their study revealed that some children feared to partake in the activities because they felt embarrassed and

feared they would be laughed at if they did not perform well. Though Stinson's study was conducted on 700 children, from different geographical locations, the responses were not too different from the responses of the children in my sample. This goes to confirm Erikson's psychosocial stage theory of initiative versus guilt. If preschooler child receives negative feedback for trying to imitate some dance movement then a sense of guilt may develop and thus lead to low self-esteem. This child may never like to dance because they feel they are not good at it.

Laban (1975) expressed the view that spontaneous moves by children lead to movement expressiveness and recommends embedding it in the curriculum. For Laban, the role of the school is to support the unconstrained development and make the child mindful of the standards that coordinate the child's movement. For children to have a sound development in their growth, it is important that they be active. Since music and movement are principal perspectives of children's play, one great way of guaranteeing that children have some dynamics in their movement is to encourage dance to music in regular school exercises. It is therefore important that musical activities are imbibed into class activities and results will be children having opportunities to enjoy moving, listening, and singing. Children not as it were listen music, but they too encounter enthusiastic responses to it, and this spurs development. Kieff and Casbergue (2000) encourage children to engage in movement activities with music since it helps them appreciate the importance of vigorous physical activity by naturally enhancing joy and playfulness. No wonder Isenberg and Jalongo (2001) indicate that children's early experiences with movement activities influence their later knowledge, concept development, skills, and attitudes. Observations from my experience as a dance teacher at the tertiary level, indicates that the very few students who end up as dance majors are

usually versatile in other areas of the Theatre Arts. Almost all of the students I have supervised in the final year as dance students had some level of abilities in acting, directing, technical theatre, play writing and event management. Background checks on these students' early childhood indicate some high level of dance engagement from their early ages.

Kaufmann (2006) has defined dance ability based on five constructs: which are body awareness, spatial awareness, ability to follow oral instruction and music cues, ability to imitate movement and visualization and recall skills. These constructs were blended with other items seen in movement assessment tools to form the checklist that was used in this study to identify dance-movement abilities in children.

Dance is basically a fun activity that is enjoyed by both the young and old. For most people, it is an experience of feeling the beat, following the rhythm and balancing the steps. Drawing from this assertion, since dance involves motor skills and it is an activity that is enjoyed by even the young in age, any unusual delay in the ability for a child to dance should be a cause for worry. Scholars such as Lutz and Kuhlman (2000) revealed that movement through dance helps children to learn about their bodies and how to express themselves through it. A few engagements in dance educates children how to handle distinctive circumstances as well as social interaction. Additionally, dance scholars such Laban (1975) and Sanderson (1988) have indicated an engagement in musical activities, creates neuromuscular coordination and synchronization, which comes about in reinforcing development discernments. During such activities, the child learns to cooperate with peers, as well as learning to take up responsibilities and roles;

but most importantly, they learn to respect and comply with the rules governing the activities.

The big question then is of what value is dance to the development of a child? Although the real value of dance is still being researched on, a notable scholar Reimer, (2009) has identified a notable value of the arts to human development. For him exposing a child to the arts is a way of educating the child's human feelings or subjectivity. Though his thoughts have been subjected to critical reviews from other scholars, it happens to be one of the few thoughts that stand for the value of the arts in human development.

Submissions by scholars (Bond & Stinson, 2007; Stinson, 2005) reflect that the existing challenge has been that in spite of the fact that dance is clearly visible within the curriculum, its utility is defended as a way to memorize other things, in this way cheapening the status of dance as a discipline. Personal observations indicate that in a typical Ghanaian classroom, dance gets to be valuable when utilized to grandstand an instructive setting or, on the other hand, utilized as a redemptive operator when it comes to wellbeing and work out.

Aside other interests such as dance and play, dance frequently encounters a limited or restricted presence. Thus, dance is scarcely obvious inside instructive programs. As noted by other authors (Schiller & Meiners, 2003), dance as a subject is frequently marginalized inside instructive programs and is seen as something that's done as an extracurricular or having less academic esteem, and rather use it to exhaust children's vitality in planning for other more popular zones of learning. From this angle, dance is considered as something silly and thus, not taken genuinely as a way of dynamic

learning. In Ghana the case is not too different, dance is used to make the teaching of other subjects clearer.

However, there exists a collection of social issues surrounding dance and these matters only go to exclude dance in the curriculum even further. Aspects such as eroticizing dance as a sensuous and seductive activity (Ehrenreich, 2007) tend to place dance in serious jeopardy. In Ghana, many parents frown on their kids engaging in dance because they believe it has sexual connotations that they would not want their wards to pick up (Osei, Gyebi, & Aidoo, 2020).

Blumenfeld-Jones (2004) shares societal opinions on dance as being an elitist interest ordained for as it were, a gifted few and renders dance as unattainable by the common populace. Those in early childhood are not safe from these societal variables as numerous of these demeanors and ways of considering frequently have their beginning amid the early years. Dictates on who or how one should dance have been effectively linked to gender, race, and cultural attitudes (Risner, 2009; 2008; Stinson, Blumenfeld-Jones, & Van Dyke, 1990) and the unavoidable nearness of prevalent culture is additionally apparent as a predominant and in some cases inconvenient to the construct of dance. Consequently, there's a never-ending stream of loathe as well as, a resistance against dance from students and instructors, which challenges dance teachers.

Movement Patterns of Children

Since movement activities are such an integral part of preschool, teachers need to plan for the most appropriate and beneficial use of movement in the class. This can

be achieved when the teachers are aware of their children's capabilities and developmental levels.

According to Gallahue and Ozmun (2006), young children are likely to participate at different levels to music and movement activities. Some preschoolers may just listen to music, some may just observe others' movements, and others may join in the activity (Humpal & Wolf, 2007). A more important study by Eerola, Luck, and Toiviainen (2006), recorded children's movement to music in a more regular setting. Their study recorded forty-six children, ages 2 to 4 moving to a common tune with a beat of 140 beats per minute (BPM). Their objective was to watch the sorts of movement shown and measure the degree of the capacity of the children to synchronize their movement to the music. The rhythm of diverse basic segments within the music was controlled by ten percent in both directions of slower and faster. Their findings indicated that children did not adjust to the changing tempos; rather, they moved in three diverse ways: circling, swaying or hopping, with the most representative movement being hopping. With regards to synchronization, the children moved in unique ways, with as it were brief periods of synchronization.

According to Eerola, Luck, & Toiviainen, (2006) there have been studies that support the findings that children have difficulty synchronizing movement to music and for this reason, studies place priority on children's own sensorimotor repertoire where children explore and self-regulate their own movement behavior through undisclosed beat-finding tasks. Studies by scholars (Eerola, Luck, & Toiviainen, 2006; Sims, 1985; Moog, 1979) indicate that preschoolers aged 3 to 5 years exhibit a wide range of rhythmic movements and do not generally synchronize to a musical beat. General

findings of the study by Eerola, Luck, & Toiviainen (2006) suggests that "hopping" is the most exhibited movement type when children respond to a musical stimulus.

According to Sims (1985) musical tempo and musical stimuli contribute to the varied movement types by children, while Moog (1979) attributes a decrease in the variety of movements, as a child grows older. In studies by Young (2002) and Rainbow (1981) findings indicated that 2 to 4 year old children, were able to vocalize rhythms adequately but when it came to larger motor movements that had to do with clapping and marching or to a given music they had difficulty with it. In an earlier study, Sims (1985) was interested in creative movement types of children in relation to different music and their movement reactions. Findings from Sims study also supported the idea that when young children were exposed to musical stimulus, they had difficulty in matching their bodily movements with the given rhythm.

Dance: Gender and Age

The Engel-Yeger, Rosenblum and Josman (2010) survey results have shown that the performance of motor tasks in preschool children is affected by age and gender. However, in a study by Jelovcan and Zurc (2016) on motor difficulties, they assess a sample of 4- and 5-year-old preschool children's motor skills, with the help of a checklist questionnaire and movement ABC tests. In their study, one of the objectives was to identify differences in performance on movement ABC tests between boys and girls. Their hypothesis was that there are significant differences between girls and boys in the results of the movement ABC tests. In their results though, statistically significant

differences between the genders did not occur. In other tests, the boys showed statistically significant, better results in the tests of gross motor skills, whereas girls did not show significantly better results in any of the measured motor skills tests (Graci, Van Dillen, & Salsich, 2012). Though the study by Jelovcan and Zurc (2016) is similar to my current study; in terms of the age group, their study was more interested in motor difficulties with this age group.

It must not be misunderstood that as much as scholars (e.g. Stanborough, 2019; Gallahue & Ozmun, 2006; Videmšek & Pišot, 2007) have indicated that motor development occurs at certain stages in a majority of children, due to individual differences, individual stages of development may occur in different age groups. Even though the order of their occurrence may generally be the same. Gallahue and Ozmun (2006) explain that “every child has his or her own biological clock” (p. 5), it is possible to notice among the children of the same age that some children are more adept than others, while other children stand out as being clumsier than the others.

Schooling Systems

Just like many other countries in the world, Ghana’s schooling system is divided into public and private schools. Where the public schools are government-owned and individuals own the private. The main difference between private and public school is how they are funded. For the State owned schools, they are funded by tuition payments as well as partial government funds for which reason the school system allows for tuition

reduction for in-state children. On the other hand, private schools are not government funded and rely solely on funding from tuition, feeding fees, books and other levies.

Private schools tend to be smaller schools and usually have smaller class size of about twenty or less children to two or three teachers (Dronkers & Róbert, 2003). Public schools on the other hand, can have more than fifty children to a single teacher and this is due to budget cuts and fewer resources. Private schools are allowed to expel students and can choose not to allow certain students admission. Some private schools are difficult to get in to. However, public schools allow admission to all students, regardless of religious creed, academic abilities, or any other factor. Therefore sending your child to a private school means enrollment is selective and demands are higher than a public school where they may be exposed to a wider variety of people and abilities.

Over the years there have been rapid increases in the springing up of private-owned schools (Nsiah-Peprah, 2004). According to Tooley, Dixon, and Amuah, (2007) reasons for the springing up of private schools highlight the low quality of government schools for the poor, teacher absenteeism and lack of teacher commitment. Watkins (2000) indicates a misplaced traditional notion of developing countries having private schools that service the needs of a minority of wealthy parents. He adds that a lower cost of private school sector has emerged to meet the demands of the poor.

While academic work remains the top priority of most private schools, many also place an emphasis on a well-rounded education that reserves a place for extracurricular activities such as music, arts, sports and clubs (Buice, 2019). Private schools make room for extracurricular activities that eventually help to in the total development of the child. Solid academics in the classroom are reinforced by an

assortment of extracurricular activities. Both administrators and faculty believe that you cannot adequately educate a child by teaching only academic content (Buice, 2019).

Asiye et al. (2012) in their physical education study conducted in public and private schools confirmed girls and boys attending private schools had more leg strength due to differences in lifestyle and the higher amount of extracurricular physical activities. It was observed that in the public schools, the schools had a fixed and generalized timetable for all the public school as compared to the private schools that had flexible timetables, which were able to accommodate extra curricular activities. In the public school world, extracurricular activities may include band or orchestra, as well as clubs and other activities. On the other hand, for private schools, co-curricular activities are an integral part of the school's offerings. Though there is serious academic content, there are a variety of athletic programs and co-curricular activities in private schools. Most private schools believe that you cannot educate a child solely by teaching academic subjects. While math, science and all the other subjects are an important part of schooling, there is much more to education. That is where sports and extracurricular activities come in. Not only do they allow your child to grow, they also stimulate the child with new ideas and new ways of thinking (Kennedy, 2020). They give the child a sense of accomplishment and build confidence. They teach tolerance and encourage teamwork. These are all excellent lessons to learn in order to be a successful adult.

Preliminary observations made indicated conscious efforts made by private schools to incorporate co-curricular activities in the schooling system; whereas in the public schools, co-curricular activities were not given much attention. Most public schools did not have facilities that could foster co-curricular activities. Every child needs

good quality education; be it curricular or co-curricular. The school system should not have a negative effect on the growing child in anyway.

Role of Dance in Child Development

Many have wondered the role dance plays in the development of children. Questions have been raised as to the importance of including dance in a school's curriculum. Attempts to find answers to these questions have resulted in responses that Reimer (2009), shares in relation to music. Reimer's conviction in identifying the real value of music or the arts is an urgent call if not responded to, will continue to make the arts play the second fiddle. The world is missing the real need of incorporating the arts into the curriculum. Many believe dance to be a tool for making education easier. Most teachers use dance to make their students understand a concept better (Ali, Pigou, Clarke, & McLachlan, 2017; Skoning, 2008).

Dance is sometimes used as a form of exercise to keep children healthy and fit. There have been submissions that dance is a form of entertainment. It is normally used in programs as interludes to entertain the guests during programs that are made up of long speeches. Even in the classroom, dance is used to kill boredom among the children too. When a teacher is teaching and notices that the children's attention is reducing, they resort to using dance or music to bring the children back from their slumber (Smithrim, 1997).

Most of these answers to the importance of dance have been hit with questions as reasons why dance would be used as a tool to understand some other subjects such as

mathematics or science. Again, in the area of exercise, physical educators are the best persons to make sure the body is in shape and is sound. The least spoken about the entertainment bit, the better. Imagine the look on the faces of parents if they are told that the reason for including dance in the curriculum is for the entertainment of their child.

Generally, as well as dance being an enjoyable activity, an interest in dance provides a welcome distraction from the troubles of school life and the general anxiety that comes with one's formative years. The stress relief alone allows young people to return to their studies with a clear and focused mind. Sport develops skills in teamwork, leadership and problem solving all vital skills for entering the world of work.

When children are given the chance to engage in dance, whether as dancers, observers or creators, there is a discovery and awareness of themselves and the world in which they find themselves (Cone & Cone, 2012; Stinson, 1988). This awareness of movement as described by Stinson (1988) is made possible by the kinesthetic sense, which comes from the nerve endings in our joints and muscles. Stinson (1988) goes on to explain that;

This sense tells us what our body is doing; it ordinarily works with the visual sense but even operates when our eyes are closed. Some degree of kinesthetic awareness is essential if we are to master skills with our bodies; the better developed it is, the more complicated the motor skills we are able to learn and perform. If the kinesthetic sense is acute, it even allows us to feel motion we see others doing; we can actually feel the tightness in a worried friend or feel a stretch in our own bodies as watch a basketball player reach toward the basket (p. 2).

Three main points emerge from the above explanation. The first part of Stinson's explanations indicates that if there is good kinesthetic sense awareness, then a visually

impaired child should be able to feel what his or her body is doing even though the child might not be able to see what the body is doing. The second point is that the ability to master bodily skills is highly dependent on the level of kinesthetic awareness in a child. A child who is exposed to dance stands a higher chance of mastering more complicated motor skills. The third point is that if a child has an acute sensory awareness the possibility of feeling motion in others is high.

No wonder Reimer (2009) postulates the real value for the arts is its ability to educate human subjectivity or feeling. Through dance, children are educated on understanding their body and things it can do and it also goes further to feel what others are feeling. Stinson (1988) encapsulates it all in the assertion that dance provides young children with multiple perspectives; which acts as a foundation of experience necessary for the future development of more advanced skills. For this reason, it is prudent that teachers cultivate an understanding of dance in the preschool setting, so they can engage children in dance as a natural extension of classroom activity.

According to Stellaccio and McCarthy (1999) and Sims (1985), when children are left to their own resources under minimal structured conditions they tend not to utilize a full range of movement categories such as locomotor, axial, stationary or non-movement. Sims identified that 3 year old's are likely to remain stationary while 4 and 5 year old's tend to use locomotor movements with the introduction of some musical stimuli. Lastly he identifies an interesting phenomenon of children tending to limit their movement to repetition of a few patterns. However, Stellaccio and McCarthy (1999) indicates uncertainty by researchers (such as Haselbach, 1971 and Sims, 1985) as to

whether such movement behavior is attributed to fascination with movement repetition or limited movement repertoire.

Although numerous studies have pointed out the importance of health promotion in preschool children (Robinson et al., 2015; Timmons, Naylor, & Pfeiffer, 2007), other studies (Russell, et al., 2017) in the last 20-30 years have indicated a decrease in children's physical activities, which is leading to a rise in obesity in children. General assumptions are that young children are naturally active, for which reason they are considered to be physically active. However, current global trends are contributing to a generation of inactive children (Gubbels, Assema & Kremers, 2013; Hnatiuk, Salmon, Hinkley, Okely & Trost, 2014). The rate at which our changing world is affecting children's inactivity is a worry. There is a growing reliance on technology, an increase in screen time and a high use in motor transport (Hesketh, Lakshman, & van Sluijs, 2017). All these are taking up crucial time that could be better spent engaged in a wide range of physical or movement activities. Gradually all these accumulate into a sedentary lifestyle, which is fast becoming a very serious worldwide problem. There are significant increases in the risk of numerous diseases/disorders such as diabetes, hypertension, coronary and cerebrovascular diseases, overweight/obesity, and all-cause mortality, among others.

As indicated, much of literature has been dedicated to using dance to identify or correct some health issues in children but limited studies have focused on using dance to prevent some of these health-related issues and sedentary lifestyles. Dancing is a form of physical activity that is enjoyed by all; most especially children. Since children enjoy

it, this might just be a good way to encourage some physical activity in the form of dancing to reduce these negative sedentary lifestyles in children.

This is not to say that there is little or no movement in the preschool classroom. Inasmuch as movement is present in the rhymes recited in the classroom, most of the movements are depicted and interpreted by the teacher for the children to copy and perform. Movement creativity is almost absent; hardly does a teacher allow children to exhibit their own spontaneous dance movements except on special occasions such as days for vacation commonly known as 'our day' or on days for speech and prize-giving that one would find children dancing their hearts out with self-initiated movements. Personal observations made in some selected schools in Winneba indicated that children were not allowed to exhibit spontaneous dance movements in the classroom. Interestingly, other observations made in the Winneba community indicated children spontaneously exhibiting movements at the close of occasions such as weddings and funerals when the adults had dispersed. The joy with which they express themselves with dance moves motivated by popular tunes is a sight to watch.

With the call to get children physically active and healthy, there have been arguments to rather engage children in physical education in an attempt to stay healthy. Other opinions have been that physical education at the preschool level needs some form of supervision by the teacher while children engage in it. Whiles with the spontaneous dancing, the activity is by the children and for the children. If this phenomenon is critically looked at and incorporated into school activities, it could help in promoting healthy development in children.

Popular Culture (Music)

Though the life of the present-day child is overhauled with media culture, we know little about why children choose one particular medium over another. According to Willis (1990), children and adolescents create and sustain a peer 'common culture' or a musical subculture by sharing a 'common denominator' such as a preference for specific musical styles or genres (Arnett, 1995).

The ever presence of music in the life of children is evidenced in such technological age where Compact Disc (CD) and MP3 players, computers, television, movies and videos (Lerner, Brown, & Kier, 2005) are prevalent. Today, almost every child in Ghana has access to popular music. It may be heard through radio or television sets at home, community-based at pub and clubs.

Music is part of the larger popular culture, which is commonly associated with particular cultural images, which may include popular celebrity personalities that may attract the attention of the consuming child (Clarke, 1995; Buckingham, 2000; Dimitriadis, 2004; Linn, 2005; Marsh & Millard, 2000). Based on all the above thoughts of scholars on children and popular music, the researcher chose to use popular music to solicit the responses of the children being used in the research.

Societal Influences

Geber and Dean (1957) are the pioneers in cross-cultural studies of infant performance. In a research, they tried to establish the differences between the African child and Euro American child in terms of their motor development. In the study:

Baganda infants in Uganda were identified to be significantly advanced in motor development during the first year of life when compared with Bayley's sample of American white and black infants. Though they were not found to be as precocious as Geber's sample of Uganda infants, the same downward trend in degree of motor development during the second year of life was found (Kilbride, Robbins, & Kilbride, 1970).

An article by Geber and Dean (1957) concentrated researchers' attention on normative comparisons with children in Africa. On Geber's account, it was obvious that per Gesell's norms the motor skills of Ugandan infants were remarkably advanced. He noticed significant differences with the Ugandan kids as compared to the American kids and their motor development.

Adolph, Karasik, & Tamis-LeMonda, (2010) also comment on the effects of cultural practices in Africa, the Caribbean and India in the acceleration of motor skills of their children.

The above reviewed body of literature under the subheading of societal influences reveals some differences in the movement development of African children as opposed to Western children. Though this study does not dwell on African and Western children, this illustration is meant to present how the society or environment

does or does not influence the development of children. The loud playing of music at pubs, market places, churches and during community events is very typical of the Ghanaian lifestyle. This aspect of societal influence in relation to dance is underpinned by Bronfenbrenner's ecological system theory which indicates the impact of the society and environment in which a child grows up towards the development of the child's dance movements. Although this study does not explicitly look at the environmental effects on a child's dance movement abilities, it does not under rule the idea that the environment does have an effect on this aspect of child development. This is because widening the scope to include the effects of the environment would have some influences on the study; such as needing more time to collect data that would include the parents of the selected participants.

Theoretical Framework

The theoretical framework dwells on time-tested theories that embody the findings of numerous investigations on how phenomena occur. It also provides a general representation of relationships between things in a given phenomenon.

According to Kendra (2017) all through quite a bit of history, child development that happens from birth to adulthood was to a great extent overlooked; on the grounds that kids were frequently seen basically as little forms of grown-ups and little consideration was paid to the numerous advances in psychological capacities and language utilization (Kendra, 2017). Contrary to Cherry's assertion, developmental theories over the years have been about child growth and development. These theories

include Piaget's cognitive development stage theory, Erikson's psychosocial stage theory, Kohlberg's moral understanding stage theory and Bronfenbrenner's ecological systems theory just to make reference to a couple. These theories give some substantial knowledge on the development of humans from birth to adulthood. Out of the many developmental theories, the three that underpin this study are Bronfenbrenner's ecological systems theory, Howard Gardner's multiple intelligence theory, and Erikson's psychosocial stage theory. The reasons for selecting these theories of development are briefly explained and each theory discussed below.

Bronfenbrenner's Ecological Systems Theory

Bronfenbrenner's ecological systems theory focuses on the quality and context of the child's environment. The theory holds that we encounter different layers of the environment throughout our lifespan that may influence our behavior in varying degrees. For the sake of my study, this theory comes in very handy because the children under investigation live in an environment and the chances for the environment to have influences on the dance movements of children is very high. These systems include the microsystem, the mesosystem, the exosystem, and the macrosystem (see *Figure 1*).

The investigation centers on the connection between the child's microsystem and its meso and exo frameworks. The mesosystem layer characterizes the youngster's prompt collaboration with family, peers, religion, medical care and school. While the exosystem layer characterizes a bigger social framework wherein the youngster does not work legitimately. The structures in the layers sway on the child's improvement by associating with certain structures in its microsystem (Berk, 2003).

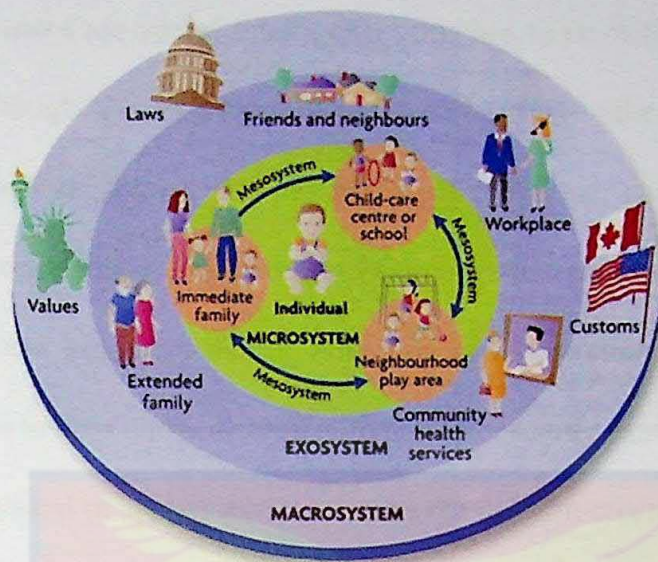


Figure 1: Bronfenbrenner's ecological systems theory.

Source: <https://images.app.goo.gl/Q2xPzRmzYVNzpiP9>, 2020

A parent's working environment, schedules or network based family assets are models. The child may not be straightforwardly included at this level, however they do feel the positive or negative power inclusion while associating with his own framework. This theory will assist in finding relationships that the child has with his/her direct and indirect environment.

Gardner's Multiple Intelligence Theory

Gardner's theory of multiple intelligences proposes that the conventional idea of knowledge, in light of intelligent quotient (I.Q.) testing, is unreasonably restricted. All things considered, Gardner proposes eight distinct insights to represent a more extensive scope of human potential in children and grown-ups.

The intelligences are verbal intelligence; this has to do with utilizing language to introduce ones thoughts, or express inclination or convince others. The following is logical or numerical intelligence; this has to do with thinking, coherent reasoning or taking care of numerical issues. According to Gardener individuals with mathematical intelligence are good at manipulating numbers and deduction. With the natural intelligence; this has to do with familiarity with nature or seeing examples in the manner nature works. The visual or spatial intelligence has to do with creating and interpreting visual images or thinking in three dimensions. Bodily or kinesthetic intelligence has to do with feeling and expressing things physically or doing hands on work. The musical or rhythmic intelligence has to do with creating and feeling a rhythm, melody or tone to express a mood or detecting and analyzing musical themes. The next is interpersonal intelligence; this has to do with understanding the feelings, needs and purpose of others. The next is intrapersonal intelligence; this has to do with understanding one’s own interior thoughts and feelings in a very clear way. See *Figure 2* for Howards’ multiple intelligence.



Figure 2: Howard Gardner’s theory of multiple intelligences

Source: <https://sites.google.com/site/dsmktylenda/content/gardner-s-theory-of-multiple-intelligences>

In Gardner's opinion every individual has all eight intelligences, but with varying degree. People tend to excel, when they apply their strongest intelligence and this is as a result of the different ways of processing information. In as much as Howard proposes these eight intelligences, we wind up in a reality where consideration is set more on phonetic and intelligent numerical knowledge. We regard profoundly well-spoken or coherent individuals of our way of life, while we could put some rise to consider people who show abilities in different intelligence, for example, craftsmen, modelers, artists, naturalists, architects, artists, advisors, business visionaries, and other people who improve the world wherein we live. This is not to say that the celebrities in the arts are not revered in our societies. But how many parents would totally agree for their children to grow and make a living through the arts? In current years, the Ghana National Science and Mathematics quiz has seen a lot of interest and hype from numerous organizations in Ghana. Have we considered why this is so? However it is worth noting that some television stations have done well to create some content in the area of the arts (Talented Kids) where children display varied talents in the arts. As for the mode of assessment in terms of popularity vote is a subject for another day. But briefly this may be as a result of we as a people not knowing the real value for the arts. From Howard's submission, the eight intelligences are all important for the development of the child.

The reason for selecting this theory is because human beings possess different forms of intelligence and the best time to notice some special artistic abilities is at a

young age. When identified it is important that the gifted child is nurtured in that line to assist the child to exhibit the talent to the fullest.

Erikson's Psychosocial Stage Theory

Erikson's psychosocial theory thinks about the effect of outer variables on character development from youth to adulthood. As indicated by Erikson, each individual must go through a progression of eight interrelated stages over the whole life cycle (Erikson, 1963). Stage one being trust vs. mistrust, autonomy vs. shame and doubt, initiative vs. guilt, stage four being industry vs. inferiority, identity vs. confusion, stage six being intimacy vs. isolation, stage seven being generativity vs. stagnation, and finally stage eight being integrity vs. despair (see *Figure 3*).

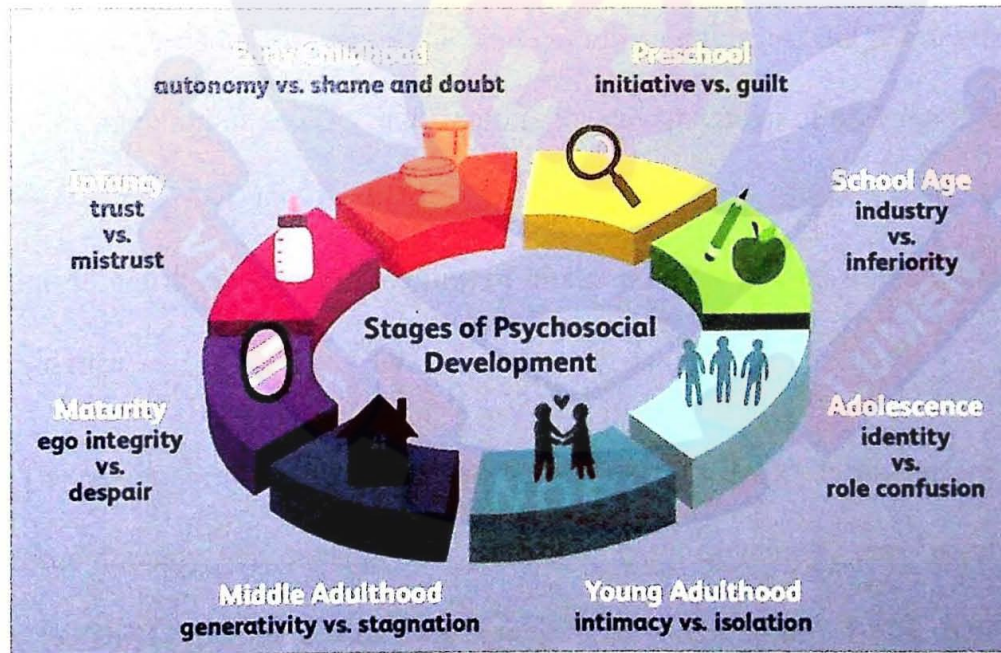


Figure 3: The eight stages of Erikson's psychosocial theory.

Source: [www.verywellmind.com/eriksons-stages-of-psychological-development-](http://www.verywellmind.com/eriksons-stages-of-psychological-development-2795740)

[2795740](http://www.verywellmind.com/eriksons-stages-of-psychological-development-2795740), 2020

Each stage in Erikson's theory builds on the preceding stages and paves the way for following periods of development. In each stage, Erikson believed people experience a conflict that impacts later functioning and further growth. If people successfully deal with the conflict, they emerge from the stage with psychological strengths that will serve them well for the rest of their lives (Erikson, 1968). If they fail to deal effectively with these conflicts, they may not develop the essential skills needed for a strong sense of self.

This study will dwell on the third stage, which is the preschooler. The third stage of Erikson's psychosocial stage theory, which can be referred to as the preschooler occurs between age 3 and 5 years (Sutton, 2020; Romanciuc, 2020; Saul, 2018). During this period the child experiences a desire to copy the adults around him or her and take initiative in creating play situations. Preschoolers develop an enthusiasm in expanding their capacity and also a craving to plan and get things going. At the point when urged this prompts a feeling of activity and supports the advancement of high confidence. On the off chance that preschoolers get negative criticism or are rebuffed for arranging or attempting to get things going, a feeling of blame may create and in this way, lead to low confidence.

The reason for relying on these aspects of Erikson's theory is that before children can become socially, emotionally and psychologically developed they need to have acquired the ability to initiate situations in their lives. Situating this theory to the current study, it is during the preschool stage that children begin to imitate or role play situations witnessed in the society. So it is very possible that children at this stage in their lives would try to imitate certain dance moves observed in the society. However, the feedback

received from the society may affect the child positively or negatively. If the feedback is negative the child develops a sense of guilt and may never attempt to imitate such activities again. However if the feedback is positive, the child will feel proud and continue to become better in the role play.

Conceptual Framework

The conceptual framework is the researchers' thought on how the exploration issue should be investigated (Greene, Caracelli, & Graham, 1989). For this study, the research problem is based on the limited studies on the dance movements of young children. The conceptual framework is premised on three theories, which are Bronfenbrenner's ecological systems theory, Howard Gardner's multiple intelligence theory, and Erikson's psychosocial stage theory.

As the child grows and develops, the child interacts with the various layers found in the ecological system. These interactions are with home (parents), school (peers), religious institutions and the work place of the parents. For this study it is believed that the growing child picks movement themes and ideas from these layers depending on the nature of interaction with the various layers. If a child is constantly exposed to popular music on television at home, the possibility of this child learning the lyrics of the music and dance movements found in the dance videos is very high. In the same vain if a child grows up in a home where secular music is not permitted, then the possibility of this child being able to sing some of these tunes is low. Unless this child gets some exposure

of secular music from another of the layers (school or community centre) this child will have little knowledge in this type of popular secular culture.

During the stage of preschool children go through the psychosocial stage, where there is a desire to take up initiatives by coping or imitating things around them. This stage fosters the discovery of the of any of the intelligences. However in trying to role play these activities in the area of movement and music, negative feedback results in a child feeling guilty and killing that aspect of intelligence while positive feedback may result in the child feeling proud of the gesture and continuing to develop in that area. Feeling proud results in high self-esteem and a gradual development of these initiatives in dance and music. Meanwhile, feeling guilty results in low self-esteem, that may result in a total shut down of that ability to further develop in dance and music. Implications are that the development of the child's ability to dance is highly dependent on the feedback received from a child's Ecological Systems (see Figure 4).

During the preschool stage as indicated by Erikson, the child may show signs of some of these eight intelligences proposed by Gardner. These intelligences will be brought to light when the preschool child is going through the stage of imitating these movement or music activities that may have been picked from the Ecological system. The child may have heard a song or seen a dance from any of the layers in his ecology, due to the stage of imitation the child will try to copy the dance seen or try to sing the song heard. Feedback is very important for the development of children. But we must be care with negative feedbacks when children try to develop their music and dance intelligence by copying things seen or heard from their eco system.

As educators, it is our duty to make sure our students get the best out of education. A combination of Bronfenbrenner's ecological systems theory, Howard

Gardner’s multiple intelligence theory and Erikson’s psychosocial theory when used in the classroom as a concept for children’s dance movement activities, can foster a better development of the growing child. According to Rosli and Lin (2018), play activities usually involve physical movement for children’s psychomotor skills and self-awareness development. To a large extent, this assertion by Rosli and Lin can be likened to dancing among children.

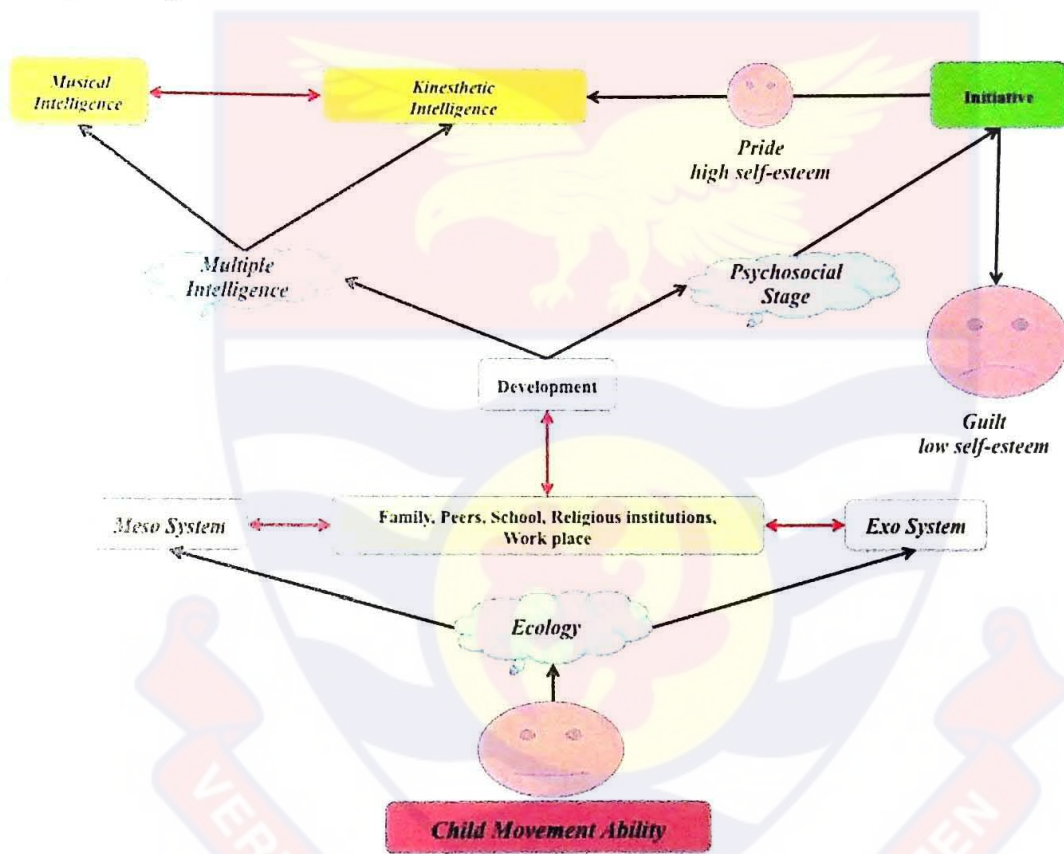


Figure 4: Conceptual Framework

Observations of children dancing indicate a feeling of excitement and fulfillment. Moylett and Stewart (2012) affirm that allowing children to develop their artistic skills through play encourages them to explore their environment, feel confident and be independent. If the teacher can allow the child to initiate musically accompanied kinesiology (body movements) observed from their ecosystem with the purpose of

satisfying an inner feeling, children will be encouraged to dance and not feel guilty about the activity.

Chapter Summary

In this review, literature concerning children, their development and psychological dance behaviors was discussed. The introduction to the chapter set the tone for the discussion by acknowledging the importance of the whole exercise and presenting the structure of the review. The literature review indicates that despite the amount of research conducted in the area of study; there is limited resource on public and private preschool dance movement ability.

The literature revealed that limited research had been conducted in assessment in the area of tools for the assessment and evaluation of children's dance movements. Most of the literature reviewed indicated studies on general body movement or mobility and not dance movement. Other assessment tools were in the area of music and measurement centered on children's musicality. Implications are that limited resources in area of children and their dance abilities creates a vacuum for the building of knowledge of child development in relation to dance which is so common to children. There is a need for more studies to be conducted in this area to have varied perspectives and insights into children and their dance abilities.

CHAPTER THREE

RESEARCH METHODOLOGY

Introduction

When conducting a study or research, it is important to select the methodological approach that will help achieve the stated objectives of the research. This will provide guidelines as to how the needed information can be obtained for the study. It will also help in eliciting appropriate responses to the research questions posed to the respondents for valuable conclusions to be reached. Investigating dance movement behaviour of young children requires a 'real world' situation, in which they can act freely and spontaneously. This can only happen if the setting does not take the form of a laboratory or workshop that would take away the normal educational situation in which children function.

The intent of this study was to investigate and report the dance movement abilities of preschool children in the Effutu Municipal of the Central Region of Ghana. This chapter discusses the research design, the population, the sample, and the method of sampling technique, research instrument, and procedures for collecting and analyzing the data, as well as the pilot study.

Ethics

Almost all research that concerns human beings is geared at advancing human welfare, knowledge and understanding, and/or towards the study of social or cultural

dynamics (Research & Enterprise Development Centre, 2014). Understanding human behavior and the evolving human condition is among the many reasons why such works are conducted. The main reasons for such research are basically the thirst for new knowledge and understanding (Research & Enterprise Development Centre, 2014). As much as the intent of the study is meant to benefit the research participants, care must be exercised that the rights of those individuals involved in the research are protected (Polit & Hungler, 1999).

I applied for ethical clearance from the Institutional Review Board (IRB), University of Cape Coast to conduct this study. As part of the application process I had to declare to the board vital information regarding the research. Details of the information are highlighted below.

This study gave prominence to the principle of autonomy. The child had every right to exercise freedom of thought or choice. Since the age range was between 4 and 5 years, most of the children could express themselves when faced with discomfort. Though teachers and parents granted consent, the study did not force any participant (child) to be a part of the research. Alternatives were that if the study was faced with any such eventualities, the child in question would be allowed to feel comfortable by discontinuing with the study and this action was not going to be held against the said child.

With regard to freedom from harm, there was not any physical harm produced by children participating in the study. Freedom from exploitation was observed by not exploiting the participant's vulnerabilities. Careful explanations were provided to the parents and teachers about their right to refuse to allow their wards to participate in the

study, and that their participation or refusal was not going to result in negative consequences.

Ethical Clearance

Finally, after all the needed processes, I was given the clearance on the 20th of December 2018 to undertake the fieldwork. The clearance Identification number is UCCIRB/OHLS/2018/11. Since the study was with kindergarten children, an informed consent was sought from the Effutu Municipal Education Directorate, Heads of the selected schools and parents of the selected children before I was able to conduct the study. For the Public schools I needed an extra consent from the education directorate indicating the awareness of my proposed study.

Research Design

The research design is the blueprint for conducting the study that increases control over factors that could interfere with the validity of the findings. Creswell (2014) defines research design as the types of enquiry within qualitative, quantitative and mixed method approaches that provide specific directions for procedures in the research. Designing a study helps the researcher to plan and implement the study in a way that will help the researcher to obtain intended results, thus increasing the chances of obtaining information that could be associated with the real situation (Burns & Grove, 2001).

The study makes use of the Mixed Method Research (MMR) design. As Creswell (2014) described, reasons for choosing a mixed method design is because of its strength of drawing on both qualitative and quantitative research which help to minimize the limitations of both approaches. The study is classified as an exploratory sequential mixed methods design (see *Figure 5*). Generally, in this design, the researcher first begins by exploring with qualitative data and analysis then proceeds to use the findings in a second quantitative phase. According to Creswell (2014), “the intent of the strategy is to develop better measurements with specific samples of populations and to see if data from a few individuals (in qualitative phase) can be generalized to a large sample of a population (in quantitative phase)” (p. 249). This type of design is based on the premise that an exploration becomes needed when measures or instrument are not readily available, the variables are unknown or there is no guiding framework or theory. The reason for choosing this design was due to the lack of a readily available instrument. This is because most of the instruments identified in literature measured fundamental movement performance of children (Ulrich, 2000; McCarron, 1997) such as their locomotor and or object control. None of them really focused on the assessment of dance movement abilities. Creswell (2014) explains that in the case where there may not be adequate instruments measuring the concepts then the researcher would employ a three-phase procedure. The first phase was exploratory, the second as instrument development, and the third as administering the instrument to a sample of a population.

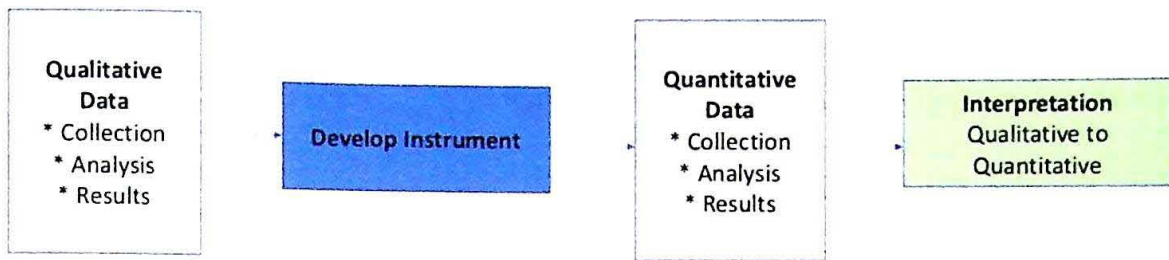


Figure 5: Exploratory Design: Instrument Development Model

Source: <https://images.app.goo.gl/uGUWymquRQzbgwSA>

The procedure for implementing an exploratory design is that, the data collection would occur in two phases with the initial qualitative data collection followed by the second quantitative data collection. First, the qualitative data analysis yielded themes, which were used to develop an instrument. According to Creswell, (2014) not only does this design develop an instrument that fits the sample and population under study but also the data can develop new variables, to identify the types of scales that might exist in current instruments or to form categories of information that will be explored further in a quantitative phase.

Tools for Assessing Children's Movement

Studies have shown that assessment of a child's motor skills can help in identifying problems of motor development (Chow, Hsu, Henderson, Barnett and Kai, 2006; Hardy, King, Farrell, Macniven and Howlette, 2010; Giagazoglou, kabitsis and Kokaridas, 2011; Saraiva, Rodrigues and Barreiros, 2011). The identification can help

in finding remedies for the child to have as much of a normal motor skills development as possible.

Over the years, crucial development aptitude execution has been inspected with a few appraisal apparatuses and the choice of a test is subordinate on the setting in which the evaluation is arranged (Cools, et al., 2009). In the review by Cools et al (2009), they compared seven assessment tools which are often used in European or international contexts. These tools were Motoriktest für vier- bis sechsjährige Kinder (MOT 4-6), Bruininks-Oseretsky Test of Motor Proficiency (BOTMP), PDMS: Peabody Development Scales (M-ABC), Maastrichtse Motoriektest (MMT), Movement Assessment Battery for Children, Test of Gross Motor Development (TGDM), and Körper-Koordinationstest für Kinder (KTK) (Cool et al., 2009). Instead of reinventing the wheel (so to speak), this aspect of literature will focus on their review. Generally, their review discusses the usefulness of each tool in educational research settings, its qualities and shortcoming and the significance of customary information collection of principal development of movement skills among preschool children.

Motoriktest für vier- bis sechsjährige Kinder (MOT 4-6) Zimmer and Volkamer, 1987

The MOT 4-6 test, which is originally from Germany, is a tool that detects early delays or deficiencies in fundamental movement in children. According to Cools et al. (2009), adaptations have been made by Zimmer and Volkamer (1987) from other existing tools in order to make the test tool appropriate for the specific age group of

preschool children, which is 4 to 6 year-olds. The MOT 4-6 test, highlights 18 distinctive items including locomotion, stability, object control and fine movement skills. Interestingly, there is no partitioned standardizing information for boys and girls within the test since there is nonappearance of critical sex contrasts in add up to movement scores. I say interesting because one of my research questions investigates gender differences in movement exhibitions. Additionally, the MOT 4-6 is a coordination assessment tool for preschool children, recommended for educational research purposes because of its specific age range (Teo, 1997). As much as this tool almost fits the age range for my study, there were some challenges to it benefiting my study. According to Kambas, et al., (2012) due to the absence of an English translation of this manual, the MOT 4-6 has been used in studies conducted in German-speaking countries. The MOT 4-6 consists of 18 items which are *Forward jump in a hoop (FJ)*, *Walking forward (WF)*, *Making dots on a sheet (MD)*, *Grasping a tissue with toes (GT)*, *Jumping sideways (JS)*, *Catching a dropped stick (CS)*, *Carrying balls from box to box (BB)*, *Walking in backward direction (WB)*, *Throwing a ball to a target (TT)*, *Collecting matches (CM)*, *Passing through a hoop (PH)*, *Jumping in a hoop on one foot, standing on one leg (JF)*, *Catching a ring (CR)*, *Jumping Jacks (JJ)*, *Jumping over a cord (JC)*, *Rolling around the length axe of the body (RB)*, *Standing up holding a ball on the head (SH)*, *Jumping and turning in a hoop (JT)*. Out of the 18 items, the MOT 4-6 basically assesses two main things, which are motor movement and object control. Although not mentioned explicitly, one can identify some level of coordination running through the 18 items.

Movement-ABC - Movement-ABC 2 (Movement Assessment Battery for Children)

According to Cools, et al (2009), the Movement-ABC assesses the developmental status of Fundamental Movement Skills and just like the MOT 4-6 it also focuses on the detection of a delay or deficiency in a child's movement skill development. In the review by Cools, et al (2009), they demonstrate characteristic highlights of this test apparatus as being appropriate for children between 4 and 12 years of age and comprising of 32 items, which are subdivided into 4 age groups. Basically, the Movement-ABC 2 measures manual dexterity skills, ball skills and balance skills. Unlike the MOT 4-6, the Movement ABC 2 has gained cross-cultural validity since the test manual has been translated in several languages (Barnett & Peters, 2004; Chow et al., 2001; Chow et al., 2006). However, although studies have been conducted using the movement ABC 2, some studies (Chow, Henderson, & Barnett, 2001) identified cross-cultural differences and too wide the age gap. This identification does not make this too appropriate for my study.

Peabody Developmental Motor Scales- Second Edition (PDMS-2)

The PDMS-2 is a movement skill assessment tool that measures gross and fine movement skills with more focus on assessment and intervention or treatment programming for children with disabilities. The text consists of 6 subtests of which 4 involve gross and 2 involve fine movement skills. Under the gross movement subtests there are reflexes (8 items), stationary performances (30 items), locomotion (89 items) and object manipulation (24 items). With the fine movement subtests, there are grasping (26 items) and visual-motor integration (72 items). The test is designed to assess movement skills of children from birth to 6 years of age. One good thing about this tool

is that unlike the other tools, current adaptations have been made to allow group assessments (Cools et al, 2009) but as compared to the others, which have an administration period of about 20 minutes, the PDMS-2 takes about 60 minutes to administer. According to Cools et al (2009), the Peabody Developmental Scales at 3 and 4 years of age can screen for the onset of problems related to the development of motor skills.

Körperkoordinationstest für Kinder (KTK)

Livoen, Saakslanti, & Laukkanen, (2015) define the Körperkoordinationstest für Kinder (KTK), as a standardized, norm-referenced measure used by therapists in clinic and school practice settings to evaluate the balance skills and motor coordination (MC) of 5 to 14-year-old children. Screening focuses on children suffering from brain damage, behavioral and learning disturbances. Assessment takes approximately 20 minutes and tests are mainly on gross body control and coordination. Gheysen, Loots, and Van Waelvelde, (2008), indicated that the KTK offers reliable and standardized results when assessing balance skills in children. A systematic review on KTK by Livonen, Arja, and Arto (2016) indicated its wide use in European children with developmental issues and investigations were usually testing the effects of interventions and treatments. It can be observed that the definition and use of this tool would not have been suitable for my study for which there was a need to dig deeper.

Test of Gross Motor Development, Second Edition (TGMD-2)

Ulrich (2000) indicated that the TGMD-2 is a standardized norm and criterion referenced test that measures gross motor abilities in children from 3 to 10 years of age. This test is one of the most widely used assessment tools to assess gross motor skill development of children in the area of general movement and object control. Measurement is on 14 items dwelling on gross movement performance based on qualitative aspects of movement skills. According to Ulrich (2000), the purpose of the tool is to identify children who are significantly behind their peers in gross motor performance. As much as the TGMD-2 is age appropriate for preschool children, the tool is not free from cultural differences. This tool was very instrumental in the developing of the protocol guide used in my study because it had items, which tested movement, which is a base for dance.

Maastrichtse Motoriek Test (MMT)

The MMT is an assessment tool developed by Vles, Kroes and Feron (2004). This tool assess qualitatively and quantitative aspects of movement skill patterns and performance by 5 and six 6 year olds. It measures the Fundamental Movement Skills within four categories: static balance (14 items), dynamic balance (20 items), ball skills (8 items) and manual dexterity (28 items). A critical review of this tool indicates that, out of the total 70 items, 34 consist of quantitative aspects and 36 of qualitative aspects. Although the age was almost appropriate for my study year group, which was 4 and 5 year old, the items that are assessed do not fit into what I wanted to assess.

Bruininks-Oseretsky Test of Motor Proficiency (BOTMP-BOT-2) [Bruininks, 1978]

The BOT-2 assessment tool is used to identify individuals with mild to moderate motor coordination deficits (Bruininks & Bruininks, 2005). Results can be aggregated into a fine manual control composite, a manual coordination composite, body coordination composite and a strength and agility composite.

Over the last few years many research studies have been conducted in Greece using assessment batteries, which were standardized abroad, for the measurement of children's motor skills. In all of the above test tools for motor development, Greece has conducted studies with most of the tools. The TGMD was used with preschool age children to evaluate the effectiveness of physical education programmes (Tsapakidou, Tsompanaki, & Lykesas, 2013). The Motor Assessment Battery for Children (M-ABC) has also been used in other research studies (Giagazoglou, Kabitsis & Kokaridas, 2011) related to special needs education and the study of motor skills in children with Developmental Coordination Disorder (DCD).

Cools, et al., (2009) discuss factors that influence choice of a movement assessment tool. Most importantly, an educational researcher needs to consider the purpose of assessment: age appropriateness, simplicity of the test, training easiness of examiners and observers, cultural similarity between norm and test group, proportion of tested items in relation to test time.

After reviewing all these assessment tools it came to light that not all of them were suitable for my work based on some differences in the application of some of the tools. In considering the purpose of the assessment, it was obvious the main purpose for

most of the assessment tools available were for physical therapy and rehabilitation. With the exception of the MMT and KTK, all the other assessment tools were appropriate for preschool children. Interestingly, studies conducted by scholars (Venetsanou & Kambas, 2016; Gutteridge, 1939), have identified gender differences in motor ability, yet gender has been largely ignored in the development of motor assessment tools for young children. It was there for imperative to allow my study to look into the aspect of gender and movement in children.

Population

Polit and Hungler (1999) referred to population as an aggregate or totality of all the objects, subjects or members that conform to a set of specifications. In this study the population was Ghanaian preschoolers in the Effutu Municipal in the Central Region of Ghana who were in kindergarten and located in Winneba. The reason for selecting this population was because of its proximity to the researcher who works at the Winneba Campus of the University of Education, Winneba. A check from the Ghana Education Service office in Winneba indicated eighty-one kindergarten schools; twenty-five of which are public preschools and fifty-six private schools. Statistics from the GES municipal office indicate an average of eighty pupils' in both kindergarten I and II. This makes an average of six thousand four hundred and eighty (6,480) pupils in the Effutu municipal.

The Eligibility Criteria

According to Polit and Hungler (1999) eligibility criteria specify the characteristics that people in the population must possess in order to be included in the study. The eligibility criteria in this study was that the participants be Ghanaian citizens; that is one or both parents being Ghanaian, be in kindergarten (I or II), and be between the ages of 4 and 5 years. The reason for selecting only Ghanaian participants is mainly because the scope of the study is on Ghanaian children.

Sample

Since the study centered on preschoolers, the sample was drawn from both public and private kindergarten schools in Winneba. The study first employed the simple random sampling with replacement method to identify two public schools and four private schools that were used in the multiple case study (Creswell, 2014). In this type of sampling, all the twenty-five public schools and fifty-six private schools in Winneba had an equal chance of being selected (Johnson & Christensen, 2000).

Secondly, the study again employed the simple random sampling in identifying twenty children each from the six schools whose dance-movement abilities were investigated in-depth. In possible instances, the sampling gave an equal ratio of gender for the participating children. This means for some school the sample consisted of ten boys and ten girls. In total, there were one hundred and twenty children; fifty-four boys and sixty-six girls. Justification for the choice of this sample size was due to the statistical aspects of the work; a large sample size contributes towards a reduction of the variability in a distribution.

Participants were children from two public schools, which were Akosua Village School and St. Johns Anglican School and four private schools, which were Alswel Academy, Smart Start School, Mothers Unique Love School, and Proving God Academy. As indicated above, the sample consisted of one hundred and twenty kindergarten children from the six schools, with each school consisting of twenty children. Out of the total sample of 120 children, fifty-four were boys and sixty-six were girls, aged 4 years ($N = 48$) and 5 years ($N = 72$). The children were randomly selected for the study using class registers with two constraints: (a) any child with a clearly diagnosed sensory, physical, or intellectual disability was excluded. (b) In cases where the child selected was not comfortable to participate, another child's name was drawn from the class list.

Research Instrument

For the first phase, which was qualitative, the researcher made use of two research instruments; observation (kindergarten children dancing spontaneously) and documents (on children's dances). For the second phase, which was quantitative in nature, the researcher used results from the first phase to design a 3 Point-Likert scale protocol guide. The spontaneous dances of the kindergarten children were video recorded and scored by three independent judges using the 3 Point-Likert scale protocol guide. The judges were level 400 dance students in the Department of Theatre Arts University of Education, Winneba. They were selected on the bases of their 4 year training and knowledge in dance studies. The researcher also gave them some orientation on the nature of the study.

Due to the unavailability of an instrument that could fully assess children's spontaneous movements some aspects of already existing motor assessment tools discussed in the literature review section were selected and put together to form protocol guide, which was used as the main instrument of assessment by the three judges. Also it was identified that most of the assessment tools were administered on a one on one base. With the exception of the PDMS-2 assessment tool, which allowed for group assessment, which is due to the numerous assessment tasks (249 items) to be tested. Since my study was investigating dance movement, it was almost impossible to have a one on one assessment of each child and also it would have been very time consuming too.

Aspects such as the stationary and locomotion from the PDMS-2 and the TGMD-2 were selected to form movement Intention (non-locomotor and locomotor) items. Under the movement intention, items tested children's intentions to bend, kick, shuffle, twist, turn, jump, run or slide while dancing. Items such as coordination assessment were drawn from the BOT-2.

Documents and Observations

The researcher reviewed documents that discussed children's spontaneous dances to dance movement themes that had been discussed by other scholars. The

themes were noted down and then put into a checklist, which was then used during the field observations.

According to Merriam (1998), observational data is another valuable source of data in qualitative research, as it allows for first hand encounter with the phenomenon of interest. For this data collection, the researcher visited four schools in Winneba and two community events that had children dancing spontaneously. The purpose of the observations was to gain familiarity with the population and a checklist guided the process. The checklist consisted of enquires into the dance movements of children involving (a) parts of the body that were used in dancing (b) Movement Intentions (non-locomotor and locomotor movements), (c) use of dance elements.

Description of Themes

The first theme: parts of the body was meant to observe how children used various parts of their body to engage in dance. Under this the items under observation were shoulders, hips, feet, knees and arms. For the second theme which was movement intentions, it was meant to observe movement intentions in terms of no-locomotor movements and or locomotor movements employed in the dances by the children. The items under this observation were bend, kicks, twist, turns and jumps for the non-locomotor and runs, slides, Marchs for the locomotor movements. How did children use these in their dance. The last but not the least theme on elements of dance, was meant to observe the use of basic dance elements in the dances of children. The items under observation were levels, space awareness, time and movement quality. The use of levels observed how the children incorporated the three know levels (high middle, low); Space awareness observed the children being able to identify their personal space and the space

of others. For time, this observation looked at the musical timing of the children and how their movements synchronized with the music used.

The themes identified during the observations were juxtaposed with those identified themes in literature. The results aided in designing the final instrument (protocol guide) to be used in the second phase.

According to Zohrabi (2013), a crucial issue during the stage of observation is what to observe. Zohrabi (2013), indicates that authors Fraenkel & Wallen (2003) propose two types of observations, which are “narrow focus and broad focus observations” (p. 452). Narrow focus observation usually concentrates on a single element and broad focus on an overall picture of what is happening in the classroom. Considering the objectives and questions of the study, the narrow focus was most suitable because though it was time consuming it focused on individual cases.

Protocol Guide

The protocol guide consisted of three dance movement themes namely; body parts, movement intention, and dance elements (See *Table 1*) that the research observed and those discussed in literature on dance movements of children. For each theme every child was scored depending on the level of demonstration. A score of 0 - 3 was scored a child who exhibited Minimal Demonstration of the theme in question. A child scoring 0 - 3 implies that he/she cannot or will not attempt the item, or the attempt does not show that the movement is emerging. A score ranging from 4 - 6 was scored a child who exhibited an Average Demonstration of the theme in question. This implies that the

performance shows a clear resemblance to the item but does not fully meet its perfection state. Lastly a score ranging from 7 - 10 was scored a child who exhibited high Demonstration of the theme in question. This score implies that he/she performs the item with some mastery. The scores of the various themes were used for the analysis (see protocol guide in *Appendix 1*). The themes found in the protocol guide were movements with body parts such as hip, shoulder, feet, knees, arms; Movement Intentions of non-locomotor and locomotor movements and finally the use of dance elements such as levels space awareness, time and movement quality.

Table 1: Items Per the Three Main Themes

Main Themes	Sub-Themes
Body Part Movements	<i>Demonstrate flexibility:</i> Hips, Shoulders, Feet, Knees, and Arms
Movement Intention	<i>Non-Locomotor Movements:</i> Bends, Kicks Shuffle, Twists, Turns, and Jumps
	<i>Locomotor Movements:</i> runs, slides, and marches
Elements of Dance	<i>Use of dance elements:</i> levels, space awareness, time, and movement quality

Issue of Bias

During my visit to the school, I first went through the protocol guide with the teachers for the various classes I visited and explained the contents of the protocol guide to them. During the piloting I would visit a class and ask the teacher to play some music for the kids to dance. Before the start of the session the teacher and I would randomly identify four children in the class that we would be observing. While the children danced the teacher and I would independently score the selected kids using the protocol guide after which an inter-rater reliability was done on the scores to check for consistencies.

For the community observations, I employed two research assistants who were also given an exposure to the use of the protocol guide. The community process took more time than the classroom observations. Though the observation took the form of a non-participatory observation, we had to participate in the community setting so to speak. We attend one funeral and one wedding occasion, so we had to go and sit in as if we were part of the ceremony. Due to the unobtrusive nature of the data collection, it was very challenging because we could not be seen openly recording or taking some form of notes (using the protocol guide). We had to convert the information onto our phones and whenever we needed to make an input we just go into our phone and pretend to be doing something on the phone. The involvement of the teachers in the classroom and the research assistants in the community helped to keep me in check with Fraenkel and Wallen's, (2003) advice on the need to remain nonjudgmental and control any form of biases.

Just like the classroom observations, the inter-rater reliability was checked. I then compiled the data collected from both the community and the classrooms and with supported literature I put together the final protocol guide to be used for the main study.

Issue of Reactivity

During the pilot study I tried to use some electronic gadgets in the form of wall clocks, which had hidden cameras in them to capture the activities of the children. Some children identified the foreign object in the class and were rather drawn to finding out

what it was and why it was in their classroom. Also some of the children reacted differently because of my presence in the classroom. To some of them I was a stranger and it seemed the obvious, they were not comfortable. Interestingly, the experience in the community was the opposite, when the children noticed someone watching most of them would rather intensify the action. To overcome this setback, Johnson and Turner, (2003) suggest that reactivity may “decrease significantly after the researcher has been observing for a while (p. 312).” They therefore suggest that the observer make more observation sessions after which recording or taking of notes could occur after the second or third visit. According to Fraenkel and Wallen, (2003) the children would need to accustom themselves to the presence of an outsider while they go about their usual activities.

In light of this, I made at least 3 visits to each school over a 4-week period for the main study. This was aimed at making my presence familiar to the children. So on the final day of execution, the issue of reactivity was very minimal. Finally, the children were so comfortable to the extent that they did not mind that I record their activities with my phone.

Recruitment and training of field assistance

The data collection was exclusively conducted by me. As the researcher I took all the video recordings and did not use any field assistants in that respect. In order to answer the quantitative aspects of the research questions, four dance experts used the

observation protocol guide to score the children's performance with the assistance of the video recordings. Four other dance experts qualitatively assessed the performance of the children still using the video and this assisted in answering the qualitative questions of the study.

Data Collection

Polit & Hungler (1999) define data as information obtained in the course of a study. This study employed different data collection procedures based on the research questions stated for this study. The duration for engagement of each group of ten children was between 25 – 30 minutes for a group.

For the first question, “What are the recurring dance-movement patterns of kindergarten children when exposed to recorded music?” the method for the data collection was also observational.

For the second question, which investigated the movement responses of children to different musical types; the method of data collection was through naturalistic observations (unobtrusive). Johnson and Christensen (2000) state that in qualitative observations, the researcher is the data collection instrument. I also employed the use of cameras to capture the movements of the children, which lasted for 15 minutes for each group of ten children.

The third, fourth and fifth question, which were on significant differences in the variables age, gender and school systems, the recorded activities of the children were

assessed with the protocol guide and the scores were used as data for analysis. This study made use of primary and secondary sources of data collection methods. The instruments used for the primary data collection were some unobtrusive observation, participant observation and some unstructured interviews. Information about data collection activities in the various schools is summarized in Table 2.

Table 2: Data Collection Activities on the Study: Dance Movements of Children in Winneba

	Akosua Village	St. Johns Anglican	Alswel Academy	Mother's Unique Love	Smart Start	Proving God
DCA*	1 st July 2019	1 st July 2019	3 rd July 2019	3 rd July 2019	5 th July 2019	5 th July 2019
1	Observation: 15 min	Observation: 15 min	Observation: 15 min	Observation: 15 min	Observation: 15 min	Observation: 15 min
DCA 2	8 th July 2019	8 th July 2019	10 th July 2019	10 th July 2019	12 th July 2019	12 th July 2019
	Observation: 15 min	Observation: 15 min	Observation: 15 min	Observation: 15 min	Observation: 15 min	Observation: 15 min
DCA 3	15 th July 2019	15 th July 2019	17 th July 2019	17 th July 2019	19 th July 2019	19 th July 2019
	Observation: 15 min	Observation: 15 min	Observation: 15 min	Observation: 15 min	Observation: 15 min	Observation: 15 min
DCA 4	22 nd July 2019	22 nd July 2019	23 rd July 2019	23 rd July 2019	25 th July 2019	25 th July 2019
	Observation: 15 min	Observation: 15 min	Observation: 15 min	Observation: 15 min	Observation: 15 min	Observation: 15 min
DCA 5*	1 st Aug. 2019	5 th Aug. 2019	6 th Aug. 2019	7 th Aug. 2019	8 th July 2019	9 nd July 2019
	Recording: 15 min	Recording: 15 min	Recording: 15 min	Recording: 15 min	Recording: 15 min	Recording: 15 min

DCA* Data Collection Activity

DCA 5* this period was for the video recordings of the children engaging with the music.

Data Analysis

Data analysis is the most crucial part of any research. Data analysis summarizes collected data. It involves the interpretation of data gathered through the use of analytical and logical reasoning to determine themes, patterns, structures, and relationships or trends. Analysis of data for this study was guided by the research questions formulated for the study. The data was analyzed using descriptive and inferential statistics.

Statistical analysis

Both descriptive and inferential statistical procedures were used in the analysis of the phase-two data. For the quantitative data analysis, statistical package SPSS, v. 23.0 for mac was employed. Specifically, descriptive statistics analysis and frequencies were used in order to identify the percentage (%) incidence of each variable. The aim of the quantitative data was to assess the significant differences in the variables *age* (4 & 5 years.), *gender* (male female), and lastly the *educational sectors* (private and public).

Statistical tables were used in summarizing and organizing the data. A descriptive scale terminology of minimal, average, and excellent used for individual sub-themes were converted to a corresponding numerical scale from zero to ten. The

point for *minimal* was (0 – 3), *average* (4 – 6), and *excellent* (7 – 10). The three main themes assessed were body parts, movement intentions and dance elements.

Procedure

The study employed a two-phased exploratory mixed method design and went through the following procedures for each phase.

Phase One

This phase was mostly qualitative in nature. In this phase I tried to find answers to the first research question.

1. What are the recurring dance-movement patterns of kindergarten children?

In an attempt to experience children dancing, I explored some community events like funerals and wedding ceremonies in the Winneba community. After sitting in during a whole event I realized children only came around to dance after the event. I still cannot say why they come around after the end of the event, but a few community members I spoke to said it was probably because they were shy of the adults or them being around during the event would not show respect.

So for my next few visits I appeared at the ground of the event when everything was over and items were being packed. It was there that I saw wonderful and interesting dance moves by children in general. I observed that children felt free to dance and did

not mind if someone was watching or even filming what they did. It seemed they were in their own world.

Through my observations at various event grounds, I noticed that most of the dance movements performed by the children were in sync with the given music. They also had some level of body control and coordination. I also noticed a lot of shuffling with the feet and sometimes when it seemed like they were really excited, uncontrolled arm and foot gestures. What I saw really pushed me to dig further.

Returning to my study after every field visit, I would scribble down things I observed. I tried to do some reading on children and dance. Most of the documents I came across were documents on dance as some therapeutic means of assisting children with some form of physical disability (Crooke, Comte, & Almeida, 2020; Tortora, 2019; Albin, 2016). I narrowed the search down to spontaneous dance movements of children and results indicated studies on children's perceptions, expressions, embodiment and reflections of dance movement (Moog, 1976; Lykesas, Tsapakidou, & Tsompanaki, 2014; Sansom, 2009; Eerola et al., 2006).

Through the community visit and field notes I was able to come up with the recurring dance movement patterns of the children. I realized children used more of some particular body parts in the execution of dance movements. The most recurring body parts were the feet and hands. Some children moved in a manner best described as jumping, whereas other children moved in a more bouncing-like manner. A variety of other motions including head swinging, arm flapping and even touching of toes occurred.

Criteria for the selection of the songs

The one hundred and twenty participants were selected from six kindergarten schools in Winneba. Each school was provided with eight minutes' and thirty seconds' of audio music made up of a collection of Ghanaian popular music. The songs that were used were grouped into the following genres, namely traditional Ghanaian rhythms with the first song being *Aseda* and second song being *Alehowo*), Ghanaian gospels with the third song being *Ayei*, the fourth song being *Bobolibobo*, and the fifth song being *W'Asue Me* by Obaapa Christy, Hip Life tunes with the sixth song being *Kill me shy* by D. Crime, the seventh song being *Baby jet* by Castro ft. Asamoah Gyan, Azonto by Fuse ODG being the eighth song, *Shashe* by Stay Jay being the ninth, and a Dance Hall tune *Where my baby dae* by Samini being the tenth song.

The two traditional Ghanaian rhythms (one Akan and one Ewe) were randomly selected to elicit the type of movements the participants would exhibit. The three Ghanaian gospel songs were used to elicit the dance movements that would be exhibited in response to the stimuli. Out of the three, two were very recent popular tunes that were familiar to the participants. There were four hip life songs and these were not too familiar tunes. Most of them had been popular about five years ago. The reason for selecting some current popular songs and old but once popular songs was to identify how the participants would respond to either of the tunes.

Improvisation

In this aspect, the children were simply responding to music with whatever movement they were capable of doing.

Pilot Study

The term pilot study is used in two different ways in social science research. It can refer to so-called feasibility studies that are “small scale versions, or trial runs, done in preparation for the major study” (Polit, Beck, & Hungler, 2001, p. 467). However, a pilot study can also be the pre- testing or “trying out of a particular research instrument” (Baker, 1994, p. 182). The latter meaning was the main reason for the current pilot study. One of the advantages of conducting a pilot study is that it might give advance warning about where the main research project could fail or whether proposed methods or instruments are inappropriate. Although a pilot study does not guarantee success in the main study, it greatly increases the likelihood.

Objectives of the Pilot Study

According to Simon, (2011), a pilot study may address a number of logistical issues that may be resolved prior to the main study. Every study has some set out objectives and for this pilot study, the specific objectives were to: (a) examine the trustworthiness; (b) assess the feasibility of the major work; (c) identify possible problems which might occur using the proposed method; (d) test the efficiency and

clarity of the data collection equipment (cameras and audio recorder); and (e) identify the reliability of the checklist.

I conducted a pilot study in Winneba, with three schools to test the protocol guide. I first sought permission from the school authorities to conduct the study with the kids on an agreed date and time. On the day for each school, I placed hidden (spy) cameras in the classroom.

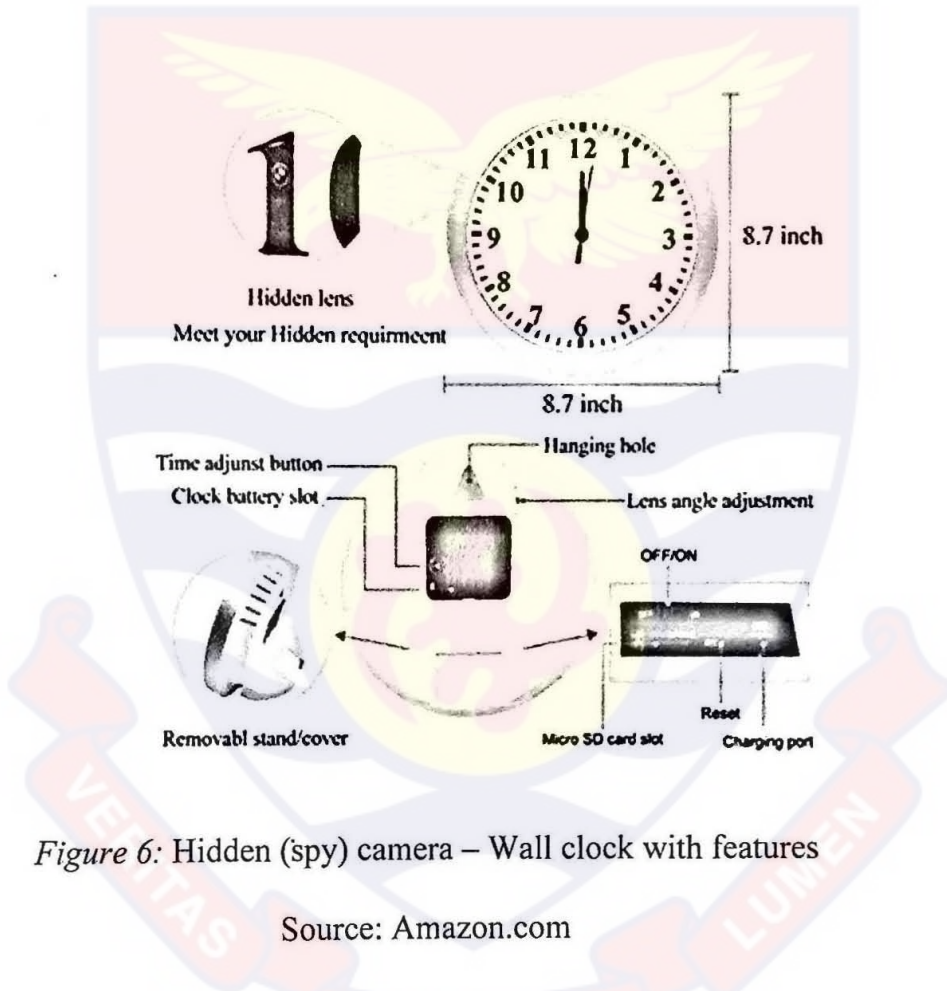


Figure 6: Hidden (spy) camera – Wall clock with features

Source: Amazon.com

There were three (3) cameras, one a wall clock (see Figure 6), the other a tabletop alarm watch (see Figure 7) and the last one a pen-drive (Figure 8). The wall clock was placed strategically on one of the four sides of the classroom wall while the alarm watch was placed on the teacher's table and the pen-drive, on one of the classroom chairs.

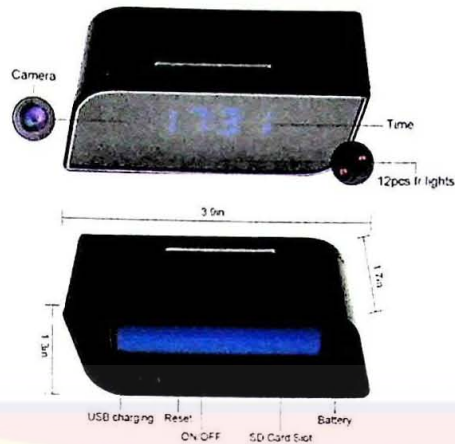


Figure 7: Hidden (spy) camera – Alarm clock with feature

Source: Amazon.com



Figure 8: Hidden (spy) camera – Pen-drive with features

Source: Amazon.com

With an audio player, I played a selection of recorded popular Ghanaian music to the children in anticipation of their responses. At the end of the pilot study I realized some important details that needed urgent attention before the real field study.

Most of the public schools did not have electricity supply in the schools. This was very challenging because the study relied greatly on electricity supply. Coupled with the power issue, the most schools also did not have gargets for playing music. This was understandable because the basic requirement, electricity was not present. I was informed that it was only on special occasions that the school heads would be able to organize for the provision of sound from spinners or DJ's.

During the pilot study, I realized that some of the children got attracted to the wall clock that was hanging in their classroom. My reflections were that since it was an alien object in the classroom, some kids were found staring at the wall clock. Again the alarm clock on the teacher's table was another alien object and got similar responses as the wall clock. The kids got distracted and wanted to have a feel of the alarm watch. Looking back at the videos recorded by the various gadgets it seemed as if the kids had an idea of the spy cameras but this was not the case. They just noticed that the item was a new addition in the classroom setting.

Another interesting thing identified was that some children found it difficult to respond to the whole process. My thoughts were that since such dancing activities were not common to the normal classroom, the kids might have felt uncomfortable engaging themselves in the activity. My thoughts were confirmed by some of the teachers who indicated that though the children were familiar with the type of songs used for the study in their normal lives, hearing these songs in the classroom was very new to them. However, some of the children grabbed the opportunity given and danced their hearts out.

Last but not the least I realized that the wall clock camera had one-sided image

and the challenge here was that some movements could not be captured. It also had the ability to capture the dance movements of the children who were in the front line. I had to think of how best to attend to these issues before engaging in the main fieldwork.

Validity and Reliability of Instrument

Validity and reliability are two factors that qualitative and quantitative researchers should be concerned about while designing a study, analyzing results, and judging the quality of the study. Yin (2003) identified four tests for judging the quality of case study designs: construct validity, internal validity, external validity, and reliability. Similarly, Lincoln and Guba (1985) suggested four criteria for developing the trustworthiness of a qualitative inquiry: credibility, transferability, dependability, and conformability.

Reliability and validity are also conceptualized as trustworthiness, rigour and quality in qualitative paradigm (Golafshani, 2003). Lincoln and Guba (1985) also argue that sustaining the trustworthiness of a research report depends on the issues, quantitatively, discussed as validity and reliability. The idea of discovering truth through measures of reliability and validity is replaced by the idea of “trustworthiness, exploring subjectivity, reflexivity, and the social interaction of interviewing” (Davies & Dodd, 2002, p. 281), which are “defensible” (Johnson, 1997, p. 282) and establishing confidence in the findings (Lincoln & Guba, 1985). I synthesized key literature (Merriam, 1998, 2009; Yin, 2003, 2009) on case studies and developed a list of procedures for achieving validity and reliability in this type of research. The list then served as a guide throughout the research process.

In any qualitative research, the aim is to engage in research that probes for deeper understanding rather than examining surface features (Johnson, 1997). Therefore, to acquire valid and reliable multiple and diverse realities, multiple methods of searching or gathering data are in order. This is the main reason I made use of data triangulations to record the dance sessions of the selected schools. Triangulation is the use of multiple sources of data in order to create a more complete picture and to crosscheck information (Creswell, 2000). The belief is that, engaging multiple methods, such as observation and content analysis (video recordings of dance sessions) will lead to more valid, reliable and diverse construction of realities.

Since the instrument was not an already existing one there was a need to check how reliable it would be for the results it would produce. The process of using the proposed protocol guide was mainly through observation. However, some setbacks such as observer bias, reactivity problem and recording of information were identified during the pilot study. These issues were critically looked at to avoid them in the main work.

The purpose of the pilot study was to test the data collection instruments and equipment employed in the main work. The researcher calculated Kuder-Richardson (KR-20) reliability coefficient after the pilot test with Microsoft excel version 2013

using the formula $r_{KR20} = \left(\frac{k}{k-1}\right) \left(1 - \left(\frac{\sum pq}{\sigma^2}\right)\right)$.

The outcome of the test recorded $r_{KR20} = 0.81$ as the coefficient for the test of internal consistency. The result simply indicates how reliable the test items hold together. This was consistent with the findings of Kökçü and Demirel (2020) as they

indicated that a KR-20 reliability coefficient that is equal or greater than 0.70 is considered as adequate for the reliability of the test scores.

Main Field Work

Before I began the main work, I decided to buy six (6) rechargeable audio devices (*Figure 9*) to be used in the schools. This was in response to my observation of most schools not having stable electricity and also targets for playing music. I gave each school one of the rechargeable audio devices, which were charged by the teachers in their homes after school. I also bought 6 pen drives with two (2) gigabyte storage and copied the selected tunes onto it. Each school was given one of the pen drives to be used with the audio device.



Figure 9: Rechargeable audio device

Picture by Latipher Amma Osei

These observations from the pilot study enabled me to restructure the approach for the main fieldwork. I had to devise ways of making dancing, which was the main activity in the study feel like a classroom activity. I gave the recorded music to the teachers to play in the classroom at least twice a week for four weeks. The teacher was to inform the kids of the dancing time after which the music was to be played and

children would respond to it with their spontaneous movements. This was intended to give the children the impression of the dance time being a classroom activity and not a one-time event.

I also decided to make my presence known in the classroom and for this I presented myself as a friend to the classroom teacher. I visited each school at least once a week when they engaged in the dance activity. Anytime I was around, I encouraged them and sometimes tried to participate in the activities too. By the end of the four (4) weeks I had become a familiar face to the children and they had no objections about filming them with my phone. There was therefore no need for the hidden cameras.

On the final day for each school, I arrived at the school as usual to visit the teacher and then participate in the dance activity. I asked the participants permission to take videos of them dancing of which they agreed. For good visibility of the movements, the video taking was done in two groups, with each group comprising of ten participants each. For some schools I had three groups of ten participants because the other children who were not part of the study wanted to dance. At the end of the recording I showed the videos to them and they were really excited to see themselves dance. Since I was taking the video myself I had the chance to position the camera at reasonable angles for good visibility.

After the session, I presented packets of toffees to the children and congratulated them on such beautiful exhibition of dance movements. I also handed over the rechargeable audio devices to the various schools as my appreciation to the schools for allowing me to conduct the study in their schools. I encourage them to use the devices for such activities because the children seemed to really enjoy their engagement in the

dance activity.

Phase Two

In this phase, the data collected which was basically video records of the children dancing to the selected Ghanaian tunes was viewed by three independent judges who scored the dance movement executions of the participants with the help of the protocol guide. The scores provided data for the quantitative analysis. The protocol guide was designed based on movement themes identified from other studies on assessment tools and observations made by the researcher. The first movement theme was the elaborate use of body parts. The body parts were categorized into sub-themes of hips, shoulders, feet, knees, and arms. The second was the theme of movement intentions (non-locomotor or locomotor). The Movement intentions were also categorized into sub-themes of bends, kicks, shuffles, twists, turns, jumps, runs, slides, and marching. The third theme was the use of dance elements and its sub-themes were levels, space awareness, rhythm, coordination of body parts, and stillness.

The second phase was mostly about the use of the protocol guide by the judges. The information provided as scores were analyzed to answer question three. In this same phase the data from the recordings were analyzed by another set of four judges to answer question two and the movement responses of children when engaged with music.

Chapter Summary

The intent of this study was to investigate and report the dance movement abilities of preschool children in the Effutu Municipal of the Central Region of Ghana. This chapter discussed the research design, the population, the sample, and the method of sample selection, research instrument, and procedures for collecting and analyzing the data, and pilot study. The methodology in research is the essential aspects of the reach. It provides the road map for various parts of the main research.

The study employed the Mixed Method Research (MMR) design because of its strength of drawing on both qualitative and quantitative research, which helps to minimize the limitations of both approaches. Specifically the design is classified as an exploratory sequential mixed methods design. Generally, in this design, I first begun my exploration with qualitative data and analysis after which I proceeds to use the findings gathered in phase one in a second phase, which was quantitative in nature.

The population for this study was Ghanaian preschoolers in the Effutu Municipal in the Central Region of Ghana who were in kindergarten and located in Winneba. The sample was drawn from both public and private kindergarten schools in Winneba. The study first employed the simple random sampling with replacement method to identify two public schools and four private schools. I again employed the simple random sampling in identifying twenty children each from the six schools whose dance-movement abilities were investigated in-depth.

The data was collected through observations and secondary data collection. The data was captured on video and assessed by dance experts who were given some orientation on the study in question. The qualitative data was analyzed using a protocol guide. For the quantitative data analysis, statistical package SPSS, v. 23.0 for mac was

employed. Specifically, descriptive statistical analysis and frequencies were used in order to identify the percentage (%) incidence of each variable. The aim of the quantitative data was to assess the significant differences among the variables of *age* (4 and 5 years.), *gender* (male and female), and lastly the *educational type* (private and public). Statistical tables and graphs were used in summarizing and organizing the data for better interpretation.



CHAPTER FOUR

PRESENTATION OF RESULTS AND DISCUSSION OF FINDINGS

Introduction

In this chapter, the data collected on the dance movements of nursery children, are presented, analyzed and discussed. Qualitative data was collected during phase-one using observation, and field notes. The phase one required that a protocol guide be designed to facilitate in the scoring of the movement exhibitions by the kindergarten children. This protocol was designed with multiple experiences from reviewed literature on existing assessment tools used in general body movements, an international document on standards for children's dance education and my own observations on movement possibilities for children.

In the investigation of the dance movements of Ghanaian kindergarten children in the Effutu Municipality of the Central Region of Ghana, the following questions and hypothesis guided the achievement of the stated objectives.

1. What are the recurring dance-movement patterns performed by kindergarten children?
2. What movement patterns do children perform in response to different musical types?
3. To what extent does age affect the dance movement of children?
4. To what extent does gender affect the dance movements of children?
5. Is there any significant difference between the dance movements of kindergarten children in public or private schools?

The following null hypotheses were formulated and subjected to statistical testing to help establish factors that account for differences in dances movements of 4 and 5-year-old boys and girls.

1. H_0 : There is no significant difference between the dance movements of kindergarten children by gender.
2. H_0 : There is no significant difference between the dance movements of 4 years and 5 years kindergarten children.
3. H_0 : There is no significant difference between the dance movements of kindergarten children in public or private schools.

Basic Information

Below I present basic information about the study in relation to the frequencies and percentages of the gender, age, and the educational type (public and private).

Gender

Out of one hundred and twenty participants engaged in the study, girls dominate in number representing (n=66) of the overall sample size as compared to boys representing (n=54) as shown in *Figure 10* But all the same the difference in participants by gender was not that big.

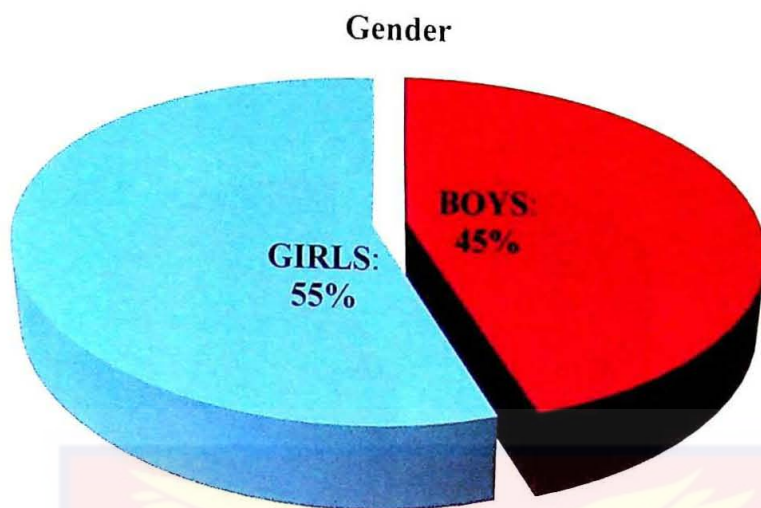


Figure 10: Gender Distribution of Participants

For the two public schools used in the research, girls dominated in number as compared to the boys. The twenty participants for Akosua Village school, were made up of seven (7) boys and thirteen (13) girls as seen in *Figure 11*, while St Anglican School had nine (9) boys and eleven (11) girls as seen in *Figure 12*.

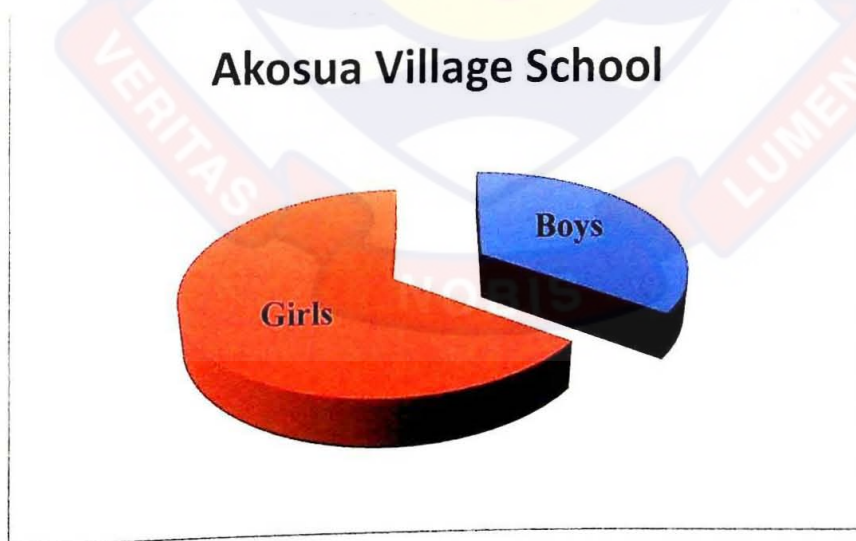


Figure 11: Gender Distribution of Participants from Akosua Village School

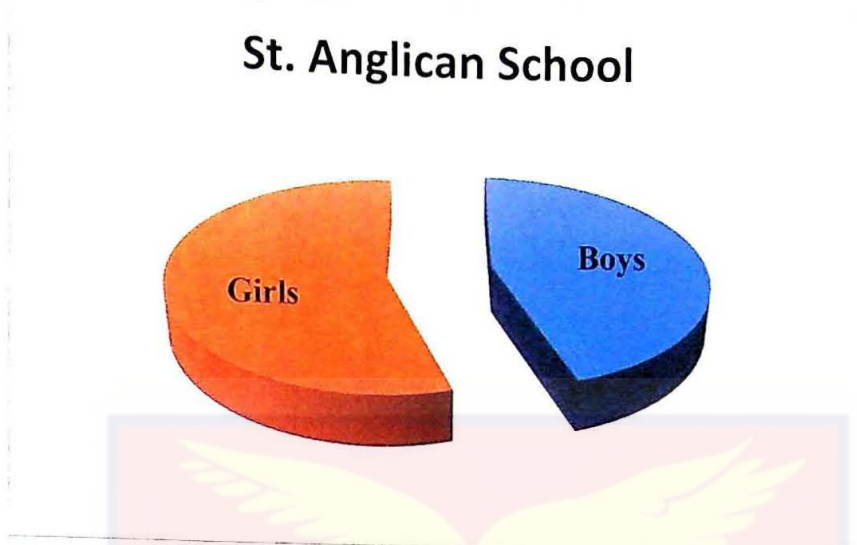


Figure 12: Gender Distribution of Participants from St. Anglican School

For the private schools used in the research, girls dominated in number as compared to boys. The twenty (20) participants from Mother's Unique Love School were made up of thirteen (13) girls and seven (7) boys (See Figure 13). The twenty (20) participants from Smart Start School were made up of eleven (11) girls and nine (9) boys (See Figure 14).

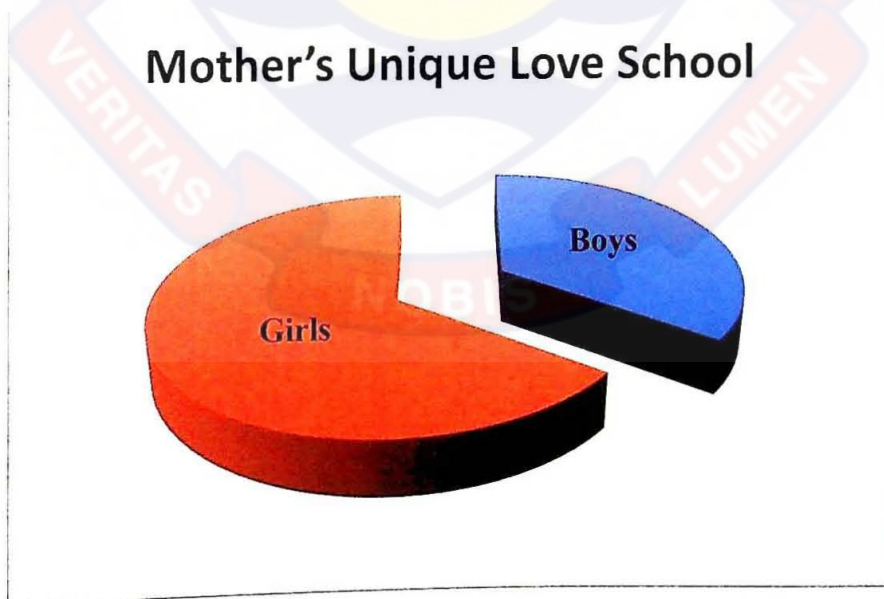


Figure 13: Gender Distribution of Participants from Mother's Unique Love School

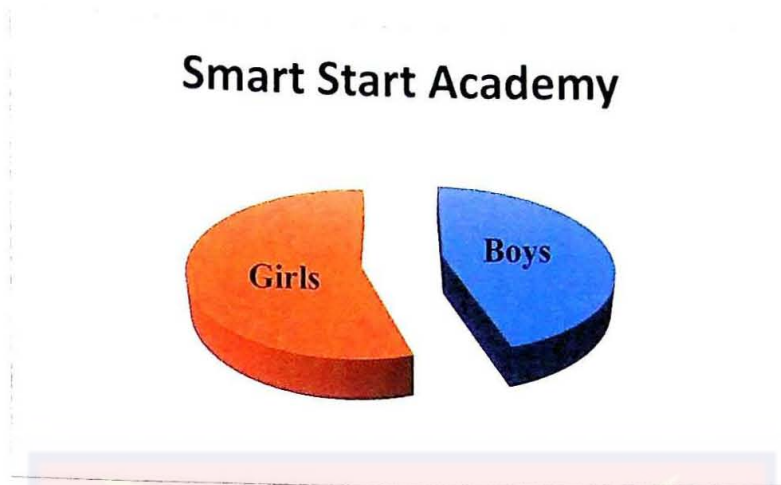


Figure 14: Gender Distribution of Participants from Smart Start Academy

However, this pattern of girls dominating was changed in Alswel Academy and Proving God Academy. The twenty (20) participants each from Alswel Academy and Proving God Academy were made up of eleven (11) boys and nine (9) girls respectively (See Figure 15 and 16).

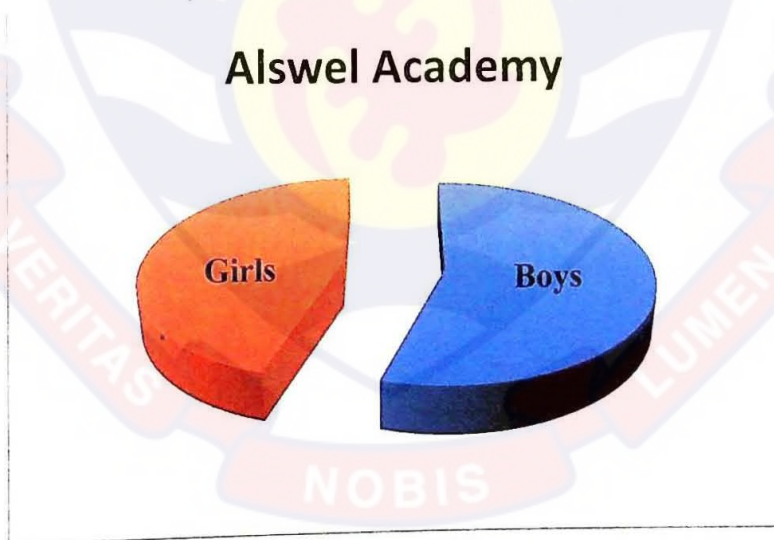


Figure 15: Gender Distribution of Participants from Alswel Academy

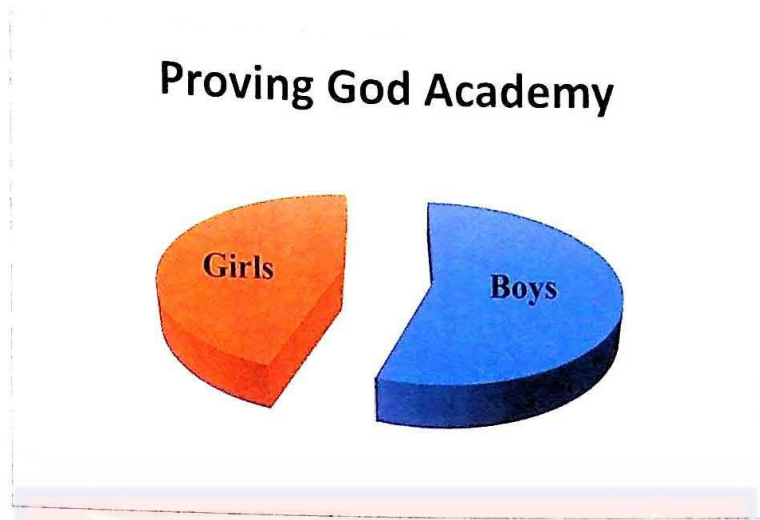


Figure 16: Gender Distribution of Participants from Proving God Academy

Age

Also, the result in Figure 17 shows a majority of the participants aged five (5) years representing (n=72) and four (4) years old representing (n=48) of the total sample size.

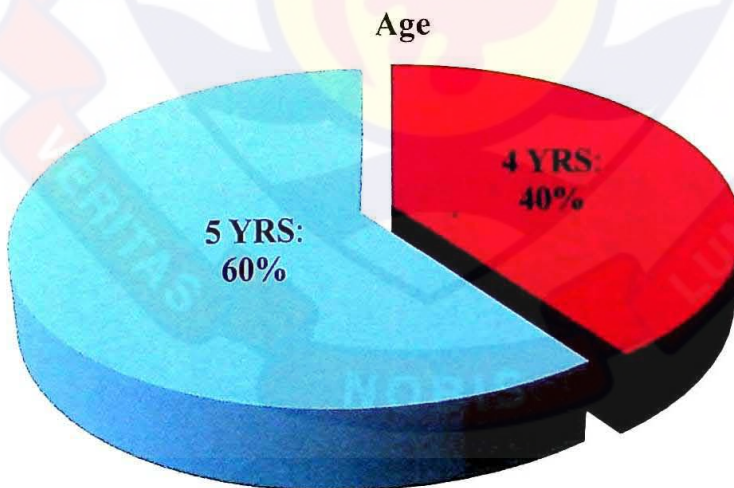


Figure 17: Age Distribution of Participants

Result in *Figure 18* shows that out of the twenty participants from Akosua Village School, the majority aged five (5) year old's representing 85% and the four (4) year old's representing 15% of the total sample size of twenty (20).

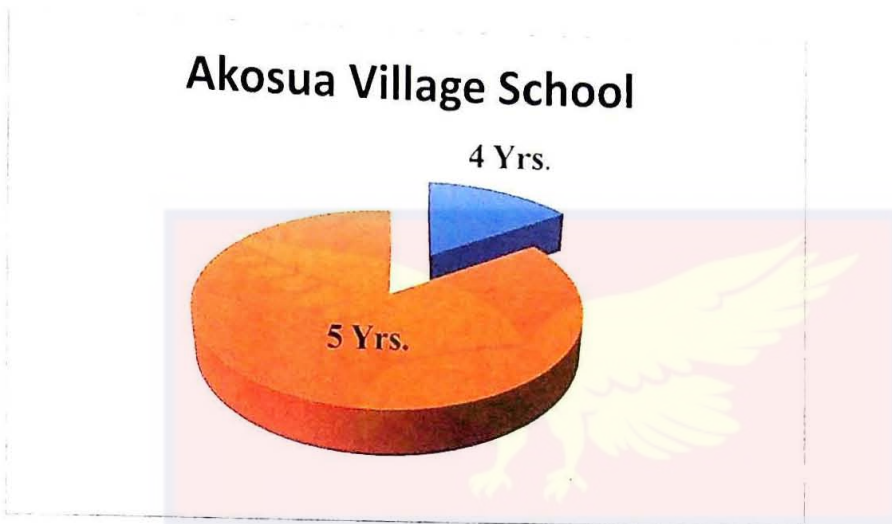


Figure 18: Age Distribution of Participants from Akosua Village School

This trend of the older age representing the majority was same in Smart Start Academy having the five (5) year old's representing 80% and the four (4) year old's representing 20% of the total sample size of twenty (20) as seen in *Figure 19*. Similarly, Mother's Unique Love School had more five (5) year old's representing 70% than the four (4) year old's representing 30% of the total sample size of twenty (20) as seen in *Figure 20*.

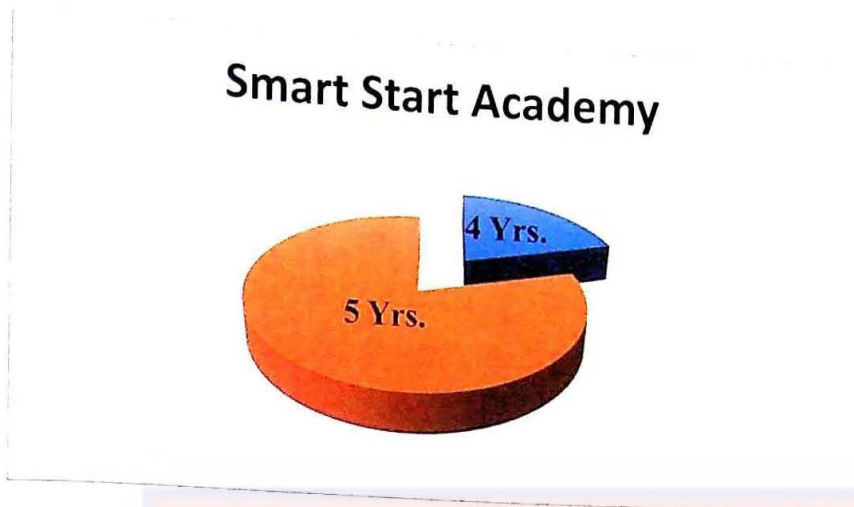


Figure 19: Age Distribution of Participants from Smart Start Academy

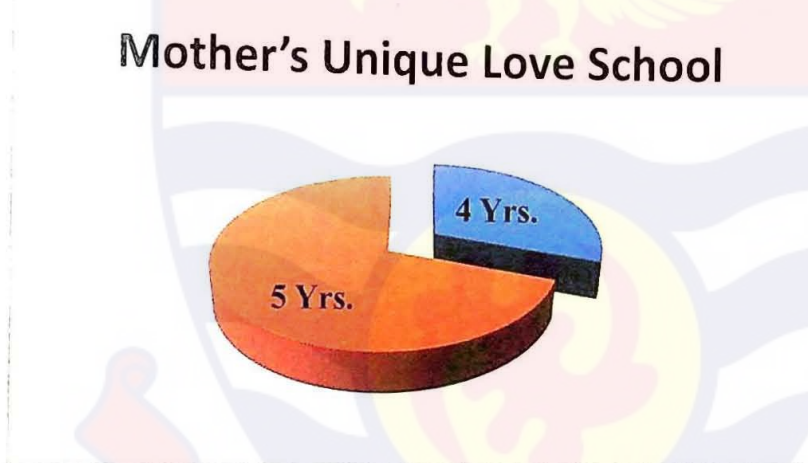


Figure 20: Age Distribution of Participants from Mothers Unique Love School

This pattern of the older age dominating was changed with the participants in Proving God Academy. Rather there were more four (4) year old's representing 75% (n=15) than the five (5) year old's representing 25% (n=5) of the total sample size of twenty (20) see *Figure 21*.

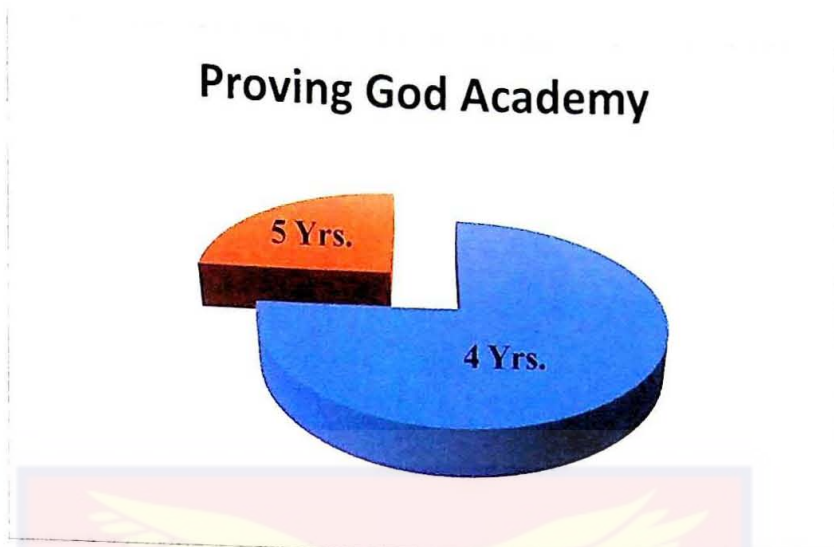


Figure 21: Age Distribution of Participants from Proving God Academy

Interestingly, only two schools had a balance in the ages of four (4) and five (5) years. St. Anglican School and Alswel Academy had 10 participants each for the four (4) year old's and the five (5) year old's respectively from each school (see *Figure 22 and 23*).

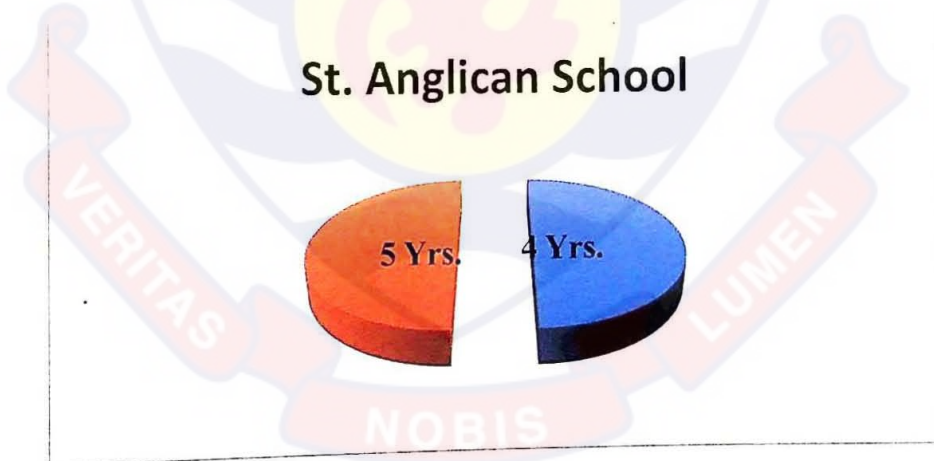


Figure 22: Age Distribution of Participants from St Anglican School

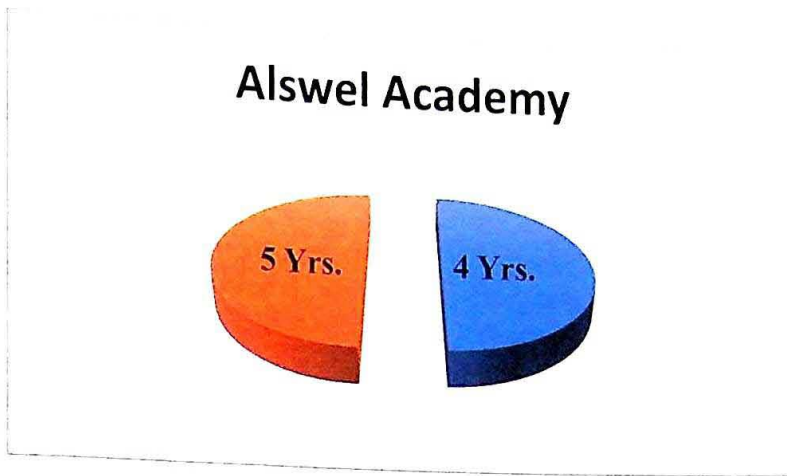


Figure 23: Age Distribution of Participants from Alswel Academy

Educational Type

The results presented in *Figure 24* shows that most participants ($n=80$) were children in private schools while ($n=40$) were in public schools. As indicated earlier, the private schools were Smart Start Academy, Alswel Academy, Mother's Unique Love, and Proving God Academy, while the public schools were Akosua Village School and St. Anglican School.

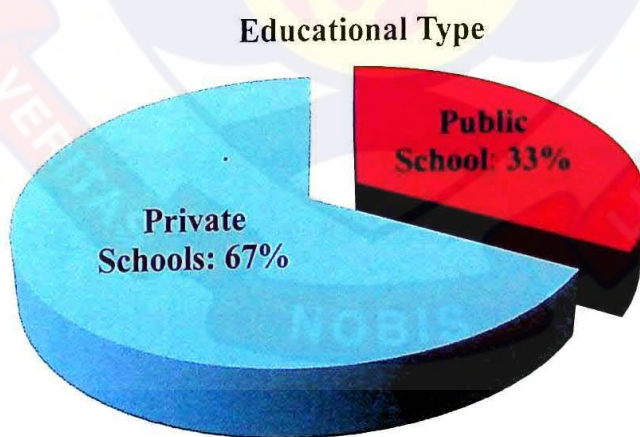


Figure 24: Educational Type Distribution

PRESENTATION AND DISCUSSION OF RESULTS

RQ 1: What are the recurring dance movement patterns of kindergarten children?

The main aim of the first research question was to investigate and report the recurring dance-movements patterns of the kindergarten children in relation to three themes; namely (a) *movement intention theme*, (b) *body part theme*, and (c) *dance element theme*. Each theme had sub-themes that constituted the whole theme. The sub-themes are indicated as movement intention having nine sub-themes, while the body parts theme had six sub-themes and dance elements had six sub-themes.

Theme One: Body Parts

In the theme for body parts, the sub-themes were hip, shoulders, feet, knees arms and coordination. This assessment was on how the participants used various parts of their bodies in their dance movements. How were they the feet of the participants being used in dance? What are the arms doing while dancing, are the arms all about , in place or moving in a particular direction? Are there any elaborate shoulder movements while the participants dance? And finally with the hips, how was it employed in the dance, what direction was the movement, what was the movement quality? These where some of the things being looked out for in relation to their body parts and dance.

As indicated earlier, the movements exhibited by the participants were recorded for scoring and analysis. Under this theme of body parts, the scores for the performance were categorized under minimal, average or excellent. The figures in Table 3 are the aggregated scores from all judges, which indicate the frequency of occurrences.

From Table 3, it appears that majority of the participants whose scores fell within the excellent and the average categories made use of their feet, and arms when dancing. Interestingly, a majority of the participants had good coordination in their dance movements. However, there was a minimal use of the hips by a majority of the participants.

Table 3: The Performance Level of Participants on the Use of Body Parts

Body parts	Minimal	Average	Excellent
Hip	46(38.3)*	64(53.4)	10(8.3)
Shoulders	21(17.5)	72(60)	27(22.5)
Feet	11(9.2)	54(45)	55(45.8)
Knees	24(20)	67(55.8)	29(24.2)
Arms	8(6.7)	60(50)	52(43.3)
Coordination	15(12.5)	82(68.3)	23(19.2)

*Percentages in parenthesis

Theme Two: Movement Intention

The sub-themes for movement intention were bend kicks, springs, twist, slides, runs, shuffles, and marching. Here the assessment was based on movements intentions of children in relation to these sub-themes which were bending, kicking, shuffling, twisting, turning, springing, running, sliding, and marching. These items are explained below: Did the dance movements have kicking effects from the participant, shuffling feet, what was the quality of the shuffling? did they have feet pinned to the ground and twisting other parts of the body? What kind of turns did they perform? Did they have springs in their dances, what type of springs did they perform? Did they have intentions of running around while dancing, was the running deliberate? Where the participants

seen engaging in sliding activities while dancing, was it deliberate or accidental? And finally did they have marching movements in the dance, what was the tempo, was it as a result of the song? These were what was being looked out for regarding movement intentions.

As indicated earlier, the movements exhibited by the participants were recorded for scoring and analysis. Under this theme of movement intention, the scores for the performance were categorized under minimal, average or excellent.

The result in Table 4 shows that a majority of participants whose scores fell within the average and excellent categories had three main movements intentions being spring, bend, and march. Minimal movement intentions were observed in runs and slides.

However, the standard deviation for bending, shuffling and springing was more than 2 indicating a more spread of the observations from the mean performance as compared to the standard deviation of marching ($SD = 1.38$). This indicates that although there was an average demonstration of dance movement intention across the various movement intention items, with the exception of running and sliding, the most recurring dance pattern demonstrated by the children under observation during dancing was marching.

Table 4: Dance Movement Intention of Participants

Movement intention	Minimal	Average	Excellent	Mean	St. Dev.
Bends	34(28.3)*	66(55)	20(16.7)	4.45	2.114
Kicks	55(45.8)	51(42.5)	14(11.7)	3.74	2.247

Shuffles	43(35.8)	60(50)	17(14.2)	4.18	2.121
Twists	59(49.2)	58(48.3)	3(2.5)	3.54	1.624
Turns	55(45.8)	54(45)	11(9.2)	3.74	1.985
Springs	32(26.7)	61(50.8)	27(22.5)	4.61	2.159
Runs	99(82.5)	19(15.8)	2(1.7)	1.70	1.804
Slides	96(80)	21(17.5)	3(2.5)	2.01	1.780
March	39(32.5)	78(65)	3(2.5)	3.98	1.384

*Percentages in parenthesis

Theme Three: Dance Elements

The assessment here was on the use of some basic dance elements in the dance movements of the participants. The sub-themes for dance elements were level (middle, low, high), space (their personals and the space of others), tempo, rhythms and stillness. Table 5 reveals that tempo was observed among a majority of the participants whose scores fell within the average and excellent categories. Likewise, the results disclose a limited use of stillness as an element in dance. However, an encouraging number of participants were observed as averagely using most of the dance elements.

Table 5: The Performance Level of Participants with Dance Elements

Dance element	Minimal	Average	Excellent
Levels (Middle/ Low/ High)	24(20)*	60(50)	36(30)
Personal Space	21(17.5)	69(57.5)	30(25)
Others Space	28(23.3)	77(64.2)	15(12.5)
Tempo	21(17.5)	72(60)	27(22.5)

Rhythm	30(25)	57(47.5)	33(27.5)
Stillness	50(41.7)	62(51.6)	8(6.7)

*Percentages in parenthesis

Detailed Recurrence Of Each Of The Themes

Body Parts

Still on the question on recurring dance movement patterns, I also investigated the most used body part in the exhibition of the recurring dance movements. This investigation was made possible through the *body parts* theme. The body parts theme had five sub-themes namely feet, arms, knees, shoulders, and hips. The use of these parts of the body while engaged in dancing were scored to identify the most used or recurring body part.

Per the results in Table 6, it can be observed that the use of feet scored the highest while the use of the hips scored the least. Per the sample and data collected, it can be said that children between the ages of 4 and 5 years old's are more likely to use their feet and arms when dancing to music as compared to the use of their hips.

Table 6: Descriptive Statistics of the Theme Body Parts

	Mean	Std. Deviation
Scores for Feet	6.00	1.744
Scores for Arms	5.99	1.693
Scores for Knees	5.11	2.020
Scores for Shoulders	5.07	1.846

Scores for Hip 3.82 2.106

Scale: *minimal (0-3), average (4-6), and excellent (7-10)*

The above conclusion is the aggregated analysis for the most recurring body part use in dance. However a further look into the various body parts and their usage in relation to the age and gender variables are discussed below.

Use of Hip

In Table 7, it can be observed that per the sample, kindergarten children in Winneba, averagely have the ability to exhibit hip movements when dancing.

Table 7: Descriptive Statistics of Children’s Hip Movements in Dance

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Average	64	53.3	53.3	53.3
	Excellent	10	8.3	8.3	61.7
	Minimal	46	38.3	38.3	100.0
	Total	120	100.0	100.0	

In *Figure 25* it can be observed that with the 4-year old’s, three girls exhibited excellent movements in the use of hip movements when dancing as compare to one boy. Fourteen boys showed minimal movements in the use of their hips as compared to eleven girls when dancing. Averagely, ten boys of age 4 exhibited movements in the use of their hips when dancing as compared to nine, girls of the same age.

For the age 5 group, although more girls showed minimal movements in the use of their hip in their dance movements as compared to boys, there were five girls who showed excellent movements in the use of the hip as compared to only one boy who showed an excellent ability in the use of his hip when dancing. Averagely, twenty-five girls as compared to twenty boys exhibited movements in the use of their hip movements when dancing. Implications are that per the data from the sample, although kindergarten children in Winneba, averagely have the ability to exhibit hip movements when dancing, the kindergarten girls mostly exhibited excellent ability in the use of their hips when dancing. *Figure 26* shows participants exhibiting hip movements in their dance.

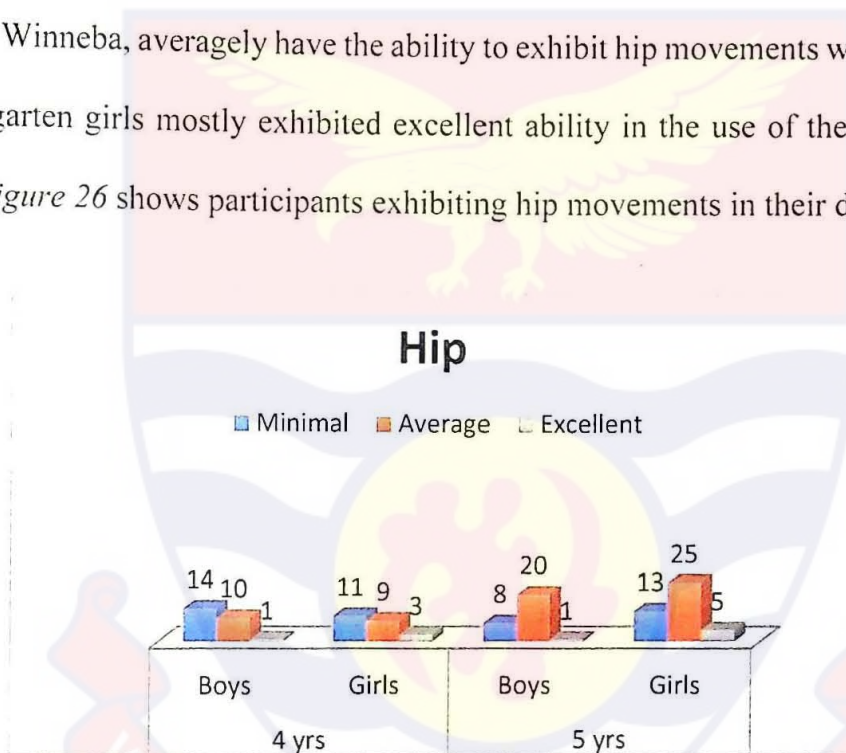


Figure 25: Hip Movement



Figure 26: Participants Exhibiting Hip Movements

Use of Shoulder

In Table 8, it can be observed that per the sample, kindergarten children in Winneba, averagely have the ability to exhibit shoulder movements when dancing.

Table 8: Descriptive Statistics of Children’s Shoulder Movements in Dance

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Average	72	60.0	60.0	60.0
	Excellent	27	22.5	22.5	82.5
	Minimal	21	17.5	17.5	100.0
	Total	120	100.0	100.0	

Analysis from Figure 27, indicate that with the 4-year old’s, five boys exhibited excellent movements in the use of shoulder movements when dancing as compared to

four girls. Again, five boys showed minimal movements in the use of their shoulders as compared to seven girls when dancing. Averagely, fifteen, boys of age 4 exhibited movements in the use of their shoulders when dancing as compared to twelve, girls of the same age.

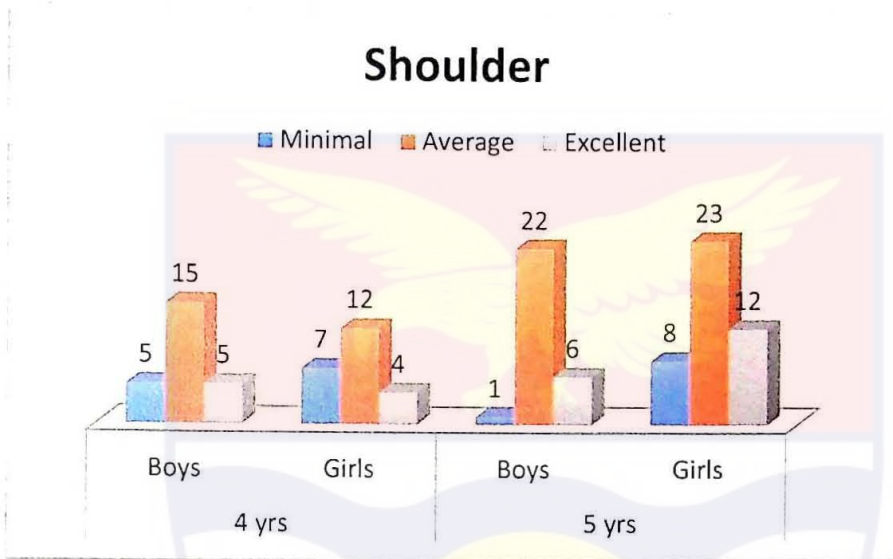


Figure 27: Shoulder Movement

For the age 5 group, more girls showed minimal movements in the use of their shoulders in their dance movements as compared to boys. Again, twelve girls showed excellent use of shoulder movement as compared to six boys. Interestingly, there were similar frequency counts for 5-year-old boys and girls who averagely exhibited movements in shoulder movements when dancing. This implies that per the sample, kindergarten children in Winneba, averagely exhibit shoulder movements when dancing. However, per the data, indications are that the kindergarten girls mostly exhibited shoulder movements in their dances as compared to the boys.

Use of Feet

In Table 9, it can be observed that per the sample, very few kindergarten children in Winneba exhibit minimal feet movements when dancing. Implications are that there is a good use of feet movement by kindergarten children when dancing.

Table 9: Descriptive Statistics of Children's Feet Movements in Dance

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Average	54	45.0	45.0	45.0
	Excellent	55	45.8	45.8	90.8
	Minimal	11	9.2	9.2	100.0
	Total	120	100.0	100.0	

Analysis from *Figure 28* gives further details to the above results by two independent variables which are age and gender. With the 4-year old group, four boys and three girls exhibited minimal feet movements when dancing. Fifteen boys and five girls exhibited excellent feet movements when dancing. Averagely, six boys and fifteen girls exhibited feet movements when dancing.

With the 5-year old group, while four girls exhibited minimal feet movements when dancing, no boy was accounted for. Eighteen boys and seventeen girls exhibited excellent feet movements when dancing. Averagely, eleven boys and twenty-two girls exhibited feet movements when dancing.

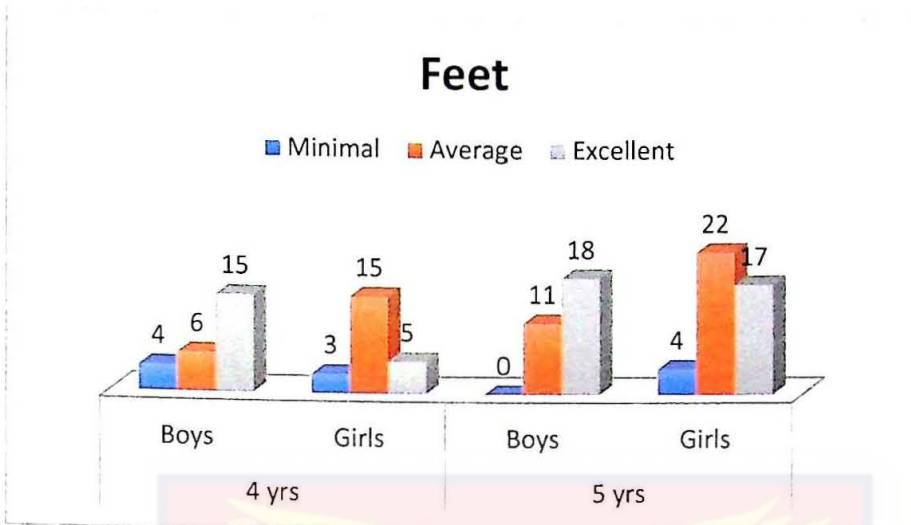


Figure 28: Feet Movement

Per the data, this further implies that ability to use the feet during dance movements are common with 4-year old boys and girls but for the 5-year olds, girls were more likely to exhibit more feet movements when dancing than 5-year old boys.

Figures 29 and 30 show participants exhibiting feet movements in their dance.



Figure 29: Participants Exhibiting Feet Movements



Figure 30: Participants Exhibiting Feet Movements

Usage of Knees

In Table 10, it can be observed that per the sample, more than half of the sample of kindergarten children in Winneba exhibited knee movements when dancing.

Table 10: Descriptive Statistics of Children’s Knees Movements in Dance

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Average	67	55.8	55.8	55.8
	Excellent	29	24.2	24.2	80.0
	Minimal	24	20.0	20.0	100.0
	Total	120	100.0	100.0	

Analysis from Figure 31 further details are given to the above results by two independent variables, which are age and gender. With the 4-year old group, six boys and nine girls exhibited minimal knee movements when dancing. Seven boys and four

girls exhibited excellent knee movements when dancing. Averagely, twelve boys and ten girls exhibited knee movements when dancing.

With the 5-year old group, one boy and eight girls exhibited minimal knee movements when dancing. Ten boys and eight girls exhibited excellent knee movements when dancing. Averagely, eighteen boys and twenty-seven girls exhibited knee movements when dancing.

Per the data, implications are that the ability to use the knee in dance movements are likely to be exhibited more by 4-year old boys than 4-year old girls while with the 5-year old's; girls were more likely to exhibit more knee movements than boys when dancing. *Figures 32 and 33* show participants exhibiting knee movements in their dance.

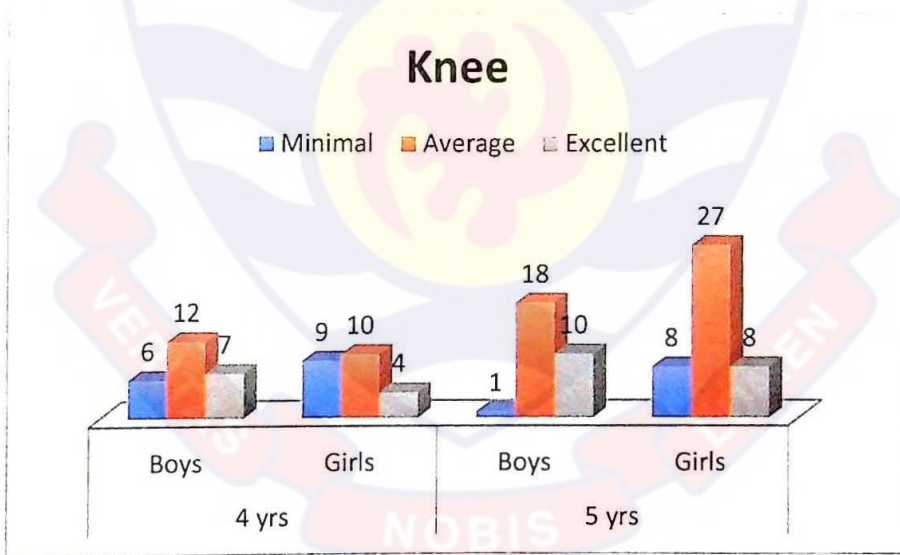


Figure 31: Graph of Knee Movements



Figure 32: Participants Exhibiting Knee Movements



Figure 33: Participants Exhibiting Knee Movements

Arms

In *Table 11*, it can be observed that that per the sample and data collected, more than half of the sample group of kindergarten children in Winneba exhibited arm movements when dancing.

Table 11: Descriptive Statistics of Children’s Arm Movements in Dance

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Average	60	50.0	50.0	50.0
	Excellent	52	43.3	43.3	93.3
	Minimal	8	6.7	6.7	100.0
Total		120	100.0	100.0	

Analysis from *Figure 34* gives further details to the above results by two independent variables which are age and gender. With the 4-year old group, two boys and four girls exhibited minimal arm movements when dancing. Ten boys and seven girls exhibited excellent arm movements when dancing. Averagely, thirteen boys and twelve girls exhibited arm movements when dancing.

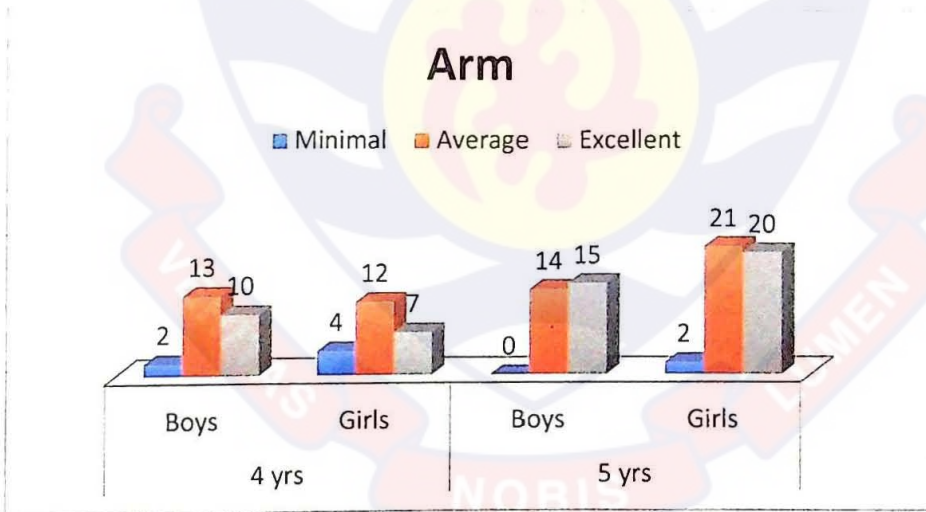


Figure 34: Arm Movements

With the 5-year old group, while two girls exhibited minimal arm movements when dancing, no boy was accounted for. Fifteen boys and twenty girls exhibited excellent arm movements when dancing. Averagely, fourteen boys and twenty-one girls exhibited arm movements when dancing. Per the data, this implies that girls were more

likely to exhibit more arm movements than boys when dancing. *Figures 35 to 39* show participants exhibiting arm movements in their dance.



Figure 35: Participants Exhibiting Arm Movements



Figure 36: Participants Exhibiting Arm Movements



Figure 37: Participants Exhibiting Arm Movements



Figure 38: Participants Exhibiting Arm Movements



Figure 39: Participants Exhibiting Arm Movements

Movement Intention

The above conclusion is a general analysis for the most recurring movement intention in the dance by the sample of kindergarten children. However, a further breakdown of the recurrence of each movement intention in relation to the age and gender variables are presented below.

Bends

In Table 12, a majority of the participants are observed showing average bending movement intentions; the remaining 45% was shared between children showing excellent 16.7% and minimal 28.3%. This implies that per the sample, kindergarten children in Winneba have averagely bending movement intentions when dancing.

Table 12: Descriptive Statistics of Children’s Execution of Bends in Dance

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Average	66	55.0	55.0	55.0
	High	20	16.7	16.7	71.7
	Minimal	34	28.3	28.3	100.0
	Total	120	100.0	100.0	

Analysis from *Figure 40* gives further details to the above. For the 4-year old’s, six boys and one girl exhibited excellent bending movement intentions when dancing. Seven, boys showed minimal bending movement intentions when dancing as compared to twelve girls. Averagely, twelve boys and ten girls exhibited bending movement intentions in their dances.

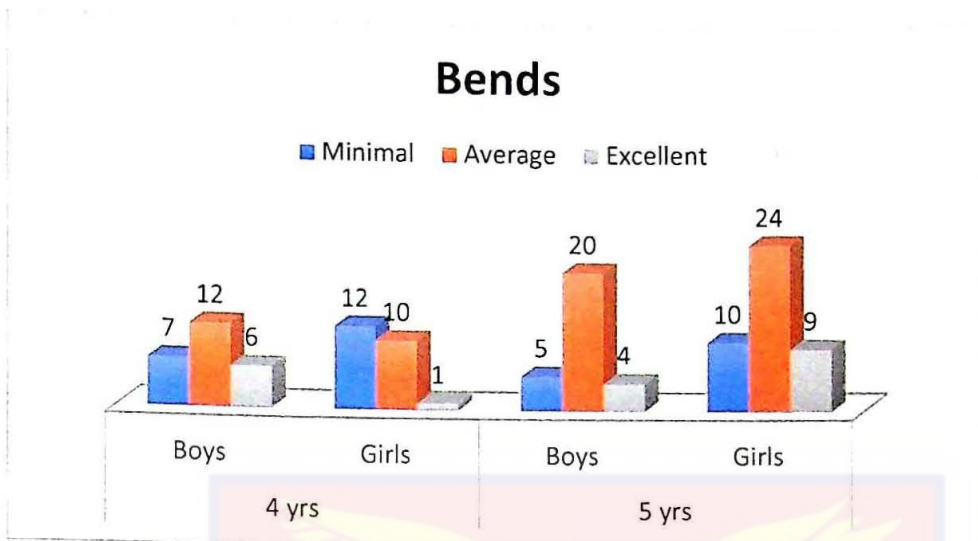


Figure 40: Bending Movement Intentions

For the 5-year olds, while four boys and nine girls showed excellent bending movement intentions, five boys and ten girls exhibited minimal bending movement intentions while dancing. Twenty-four girls and twenty boys had average bending movement intentions while dancing. Per the data, implications are that 4-year old boys were more likely to exhibit bending movement intentions in their dance as compared to girls of the same age. On the other hand, per the data, 5-year old girls were more likely to exhibit bending movement intentions in their dance as compared to boys of the same age. Figures 41 and 42 show participants exhibiting bending movements in their dance.



Figure 41: Participants Exhibiting Bend Movements



Figure 42: Participants Exhibiting Bend Movements

Kicks

In Table 13, it can be observed that per the sample and data, although kindergarten children in Winneba have average kicking movement intentions in their dance, a majority of them may not exhibit kicking movement intentions in their dancing.

Table 13: Descriptive Statistics of Children's Execution of Kicks in Dance

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Average	51	42.5	42.5	42.5
	Excellent	14	11.7	11.7	54.2
	Minimal	55	45.8	45.8	100.0
Total		120	100.0	100.0	

Analysis from *Figure 43* gives further details to the above. For the 4-year old's, eleven boys and six girls exhibited average kicking movement intentions while seven boys and sixteen girls exhibited minimal kicking movement intentions in their dancing. However, in that figure, it can be observed that only one girl and seven boys exhibited excellent movement intentions while they danced.

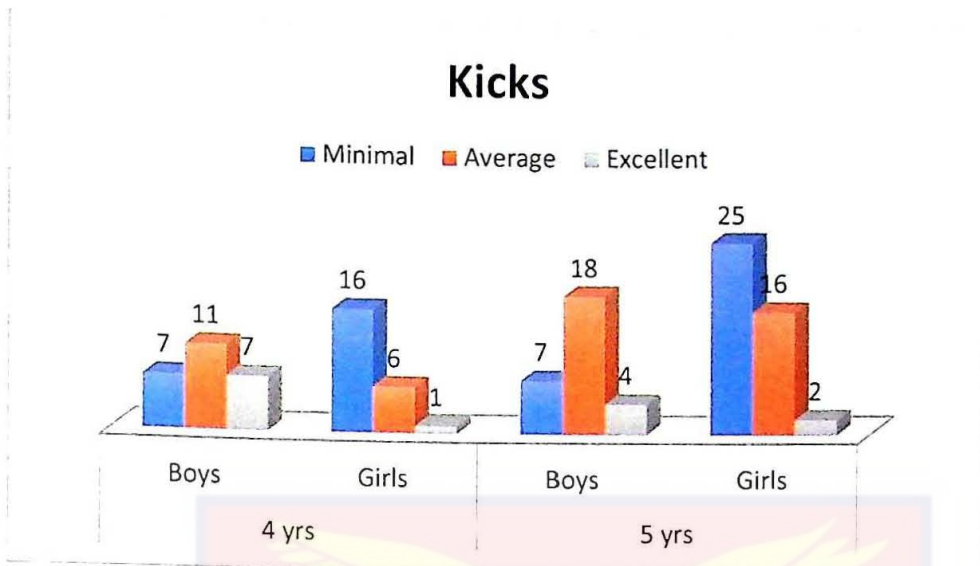


Figure 43: Kicking Movement Intentions

For the 5-year old's, eighteen boys and sixteen girls exhibited average kicking movement intentions while seven boys and twenty-five girls exhibited minimal kicking movement intentions in their dancing. However, it can be observed that two girls and four boys exhibited excellent kicking movement intentions while they danced. Per the data and the sample, implications are that both 4 and 5-year old boys are more likely to exhibit kicking movement intentions while they dance.

Shuffles

In Table 14, it can be observed that per the sample and data collected, kindergarten children in Winneba are likely to have shuffling movement intentions in their dance movements.

Table 14: Descriptive Statistics of Children’s Execution of Shuffles in Dance

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Average	60	50.0	50.0	50.0
	Excellent	17	14.2	14.2	64.2
	Minimal	43	35.8	35.8	100.0
Total		120	100.0	100.0	

Analysis from *Figure 44* gives further details to the above. With the 4-year old’s, while ten boys and twelve girls exhibited minimal shuffling movement intentions, six boys and only one girl showed excellent shuffling movement intentions. However, nine boys and only one girl showed excellent shuffling movement intentions. However, nine boys and only one girl showed excellent shuffling movement intentions. However, nine boys and ten girls exhibited average shuffling movement intentions while they danced.

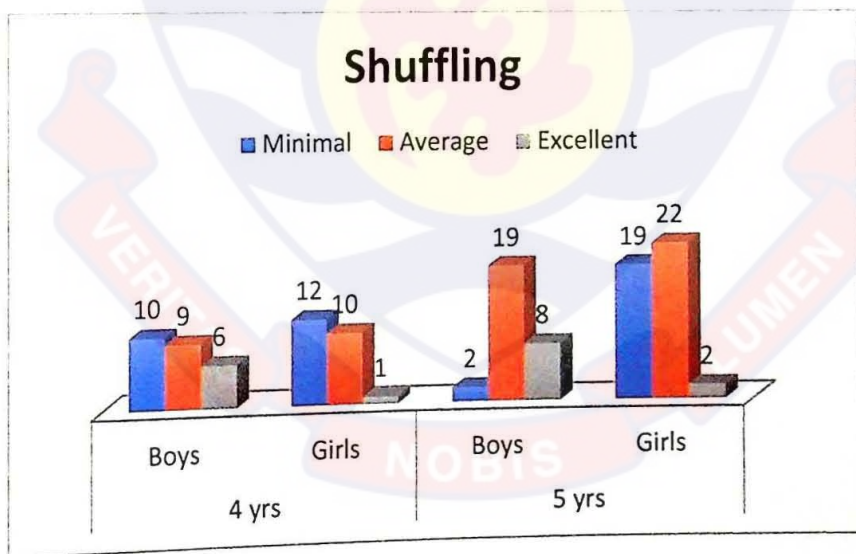


Figure 44: Shuffling Movement Intentions

For the 5-year old’s, while eight boys and two girls exhibited excellent shuffling movement intentions, two boys and nineteen girl showed minimal shuffling movement intentions. However, nineteen boys and twenty-two girls exhibited average shuffling intentions. However, nineteen boys and twenty-two girls exhibited average shuffling intentions.

movement intentions while they danced. Per the data, this implies that boys were likely to exhibit shuffling movement intentions while dancing. *Figures 45 and 46* show participants exhibiting bending movements in their dance.



Figure 45: Participants Exhibiting Shuffling Movements



Figure 46: Participants Exhibiting Shuffling Movements

Twist

In Table 15, implications are that per the sample and data, in as much as kindergarten children in Winneba averagely exhibit twisting movement intentions while dancing, a great number of the sample had minimal twisting movement intentions when dancing.

Table 15: Descriptive Statistics of Children’s Execution of Twists in Dance

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Average	58	48.3	48.3	48.3
	Excellent	3	2.5	2.5	50.8
	Minimal	59	49.2	49.2	100.0
	Total	120	100.0	100.0	

Analysis from the *Figure 47* gives further details to the above. For the 4-year old’s, fifteen boys and nine girls exhibited average twisting movement intentions, nine boys and fourteen girls exhibited minimal twisting and only one boy exhibited excellent twisting movement intention when dancing.

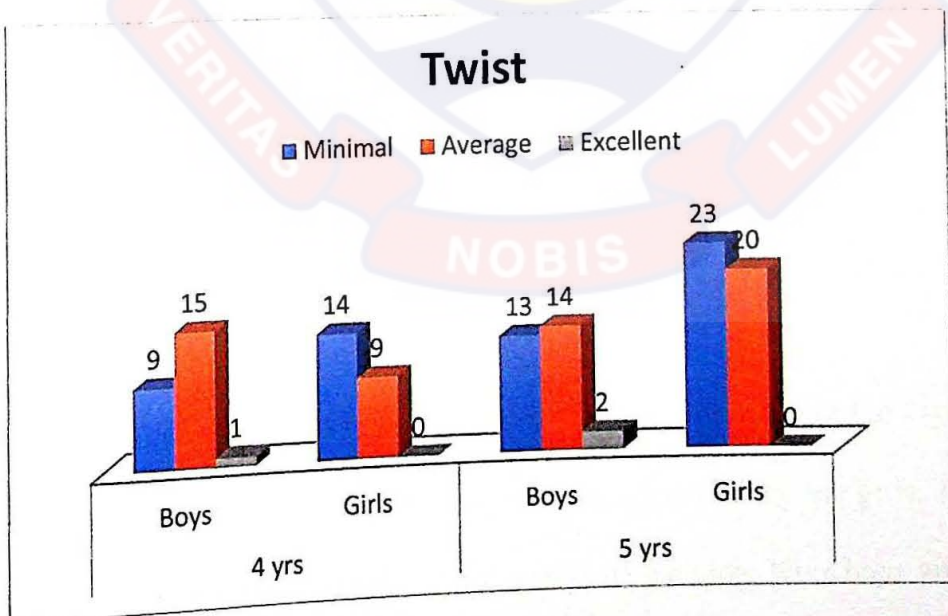


Figure 47: Twisting Movement Intentions

For the 5-year old's, while no girl exhibited excellent twisting movement intentions, two boys did. Fourteen boys and twenty girls exhibited average twisting, thirteen boys and twenty-three girls exhibited minimal twisting movement intentions while dancing. Per the data, this implies that four-year-old boys are more likely to exhibit twisting movement than girls of the same age. However, per the data, 5-year-old girls are more likely to exhibit twisting movement intentions when dancing.

Turns

In Table 16, implications are that per the sample and data collected, although kindergarten children in Winneba exhibit turns in their dance movements their use of turns in dancing may be subject to how they enjoy the music or even the space available to them.

Table 16: Descriptive Statistics of Children's Execution of Turns in Dance

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Average	54	45.0	45.0	45.0
	Excellent	11	9.2	9.2	54.2
	Minimal	55	45.8	45.8	100.0
Total		120	100.0	100.0	

Analysis from *Figure 48* gives further details to the above. For the 4-year-olds, while there was no exhibition of turning movement intentions by the girls, five boys exhibited excellent turning movement intentions while dancing. Nine boys and twelve girls exhibited minimal turning movement intentions while dancing. There was an equal

representation of boys and girls, eleven each that exhibited average turning movement intention when dancing.

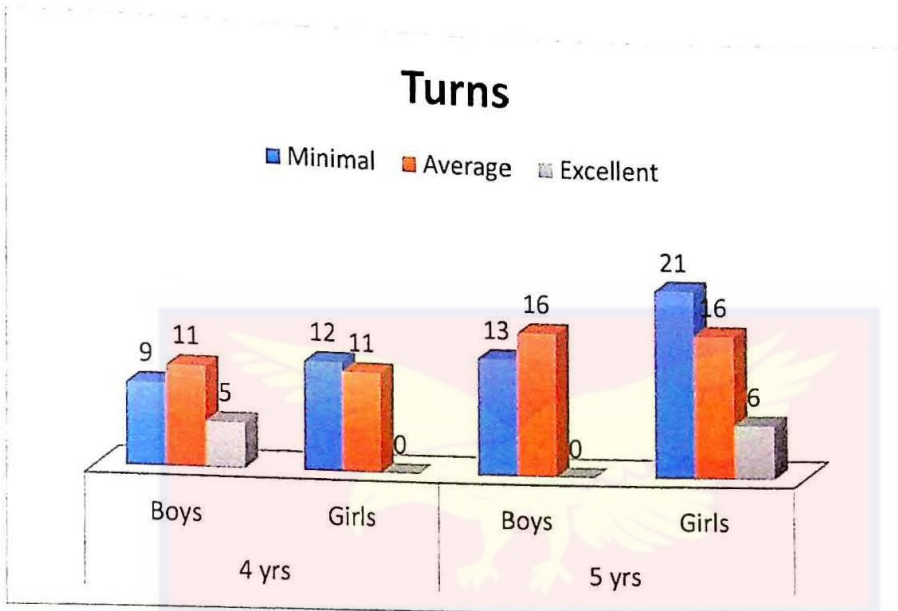


Figure 48: Turning Movement Intentions

For the 5-year old's, while there was no exhibition of turning movement intentions by the boys, six girls exhibited excellent turning movement intentions when dancing. Thirteen boys and twenty-one girls exhibited minimal turning movement intentions while dancing. There was an equal representation of boys and girls, sixteen each that exhibited average turning movement intention when dancing. Per the data, this implies that in as much as both girls and boys exhibited turns during dancing, their use of turns in dancing may be dependent on factors such as the amount of space they have to dance or their space awareness.

Jumps

In Table 17, observations indicate that per the sample and data, a majority of kindergarten children in Winneba are likely to exhibit jumps as movement intention when dancing.

Table 17: Descriptive Statistics of Children’s Execution of Jumps in Dance

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Average	61	50.8	50.8	50.8
	Excellent	27	22.5	22.5	73.3
	Minimal	32	26.7	26.7	100.0
Total		120	100.0	100.0	

Analysis from *Figure 49* gives further details to the above. For the 4-year old’s ten boys and four girls exhibited excellent jumping movement intentions when dancing. Ten girls and three boys showed minimal jumping movement intentions as compared to twelve boys and nine girls who exhibited average jumping movement intentions. Ten girls and three boys showed minimal jumping movement intentions as compared to twelve boys and nine girls who exhibited average jumping movement intentions.

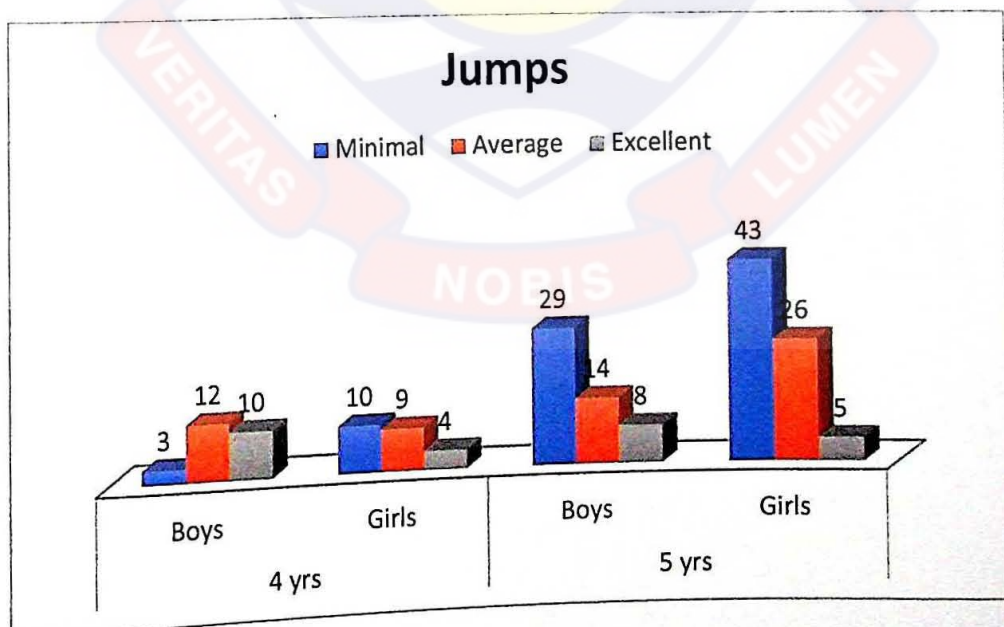


Figure 49: Graph of Jumping Movement

For the 5-year old's, while eight boys and five girls exhibited excellent jumping movement intentions, forty-three girls and twenty-nine boys exhibited minimal jumping movement intentions while dancing. However, fourteen boys as compared to twenty-six girls exhibited average jumping movement intention when dancing. Per the data, implications are that it is more likely that 4-year old boys will exhibit jumping movement intentions than girls of the same age. However, per the data, 5-year girls are more likely to exhibit jumping movement intentions compared to boys of the same age.

Figure 50 shows participants exhibiting jumping movements in their dance.



Figure 50: Participants Exhibiting Jumping Movements

Runs

In Table 18, observations indicate that per the sample collected, kindergarten children in Winneba are not likely to exhibit running movement intentions when dancing.

Table 18: Descriptive Statistics of Children’s Execution of Runs in Dance

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Average	19	15.8	15.8	15.8
	Excellent	2	1.7	1.7	17.5
	Minimal	99	82.5	82.5	100.0
Total		120	100.0	100.0	

Analysis from *Figure 51* gives further details to the above. For the 4-year old’s, while no girl exhibited excellent running movement intentions in their dance, two boys showed some excellent and six boys and five girls exhibited average running movement intentions. However, there was an increase in the figures, which indicated seventeen boys and eighteen girls exhibiting minimal running movement intentions while dancing.

For the 5-year old’s, a similar increase was seen in the figures, which indicated twenty-five boys and thirty-nine girls having minimal running movement intentions. Both boys and girls made no record for excellent movements. However, there were an equal number of four boys and four girls for average running movement intentions when dancing. Per the data, implications are that both boys and girls in the age of four and five are likely not to exhibit running while they dance.

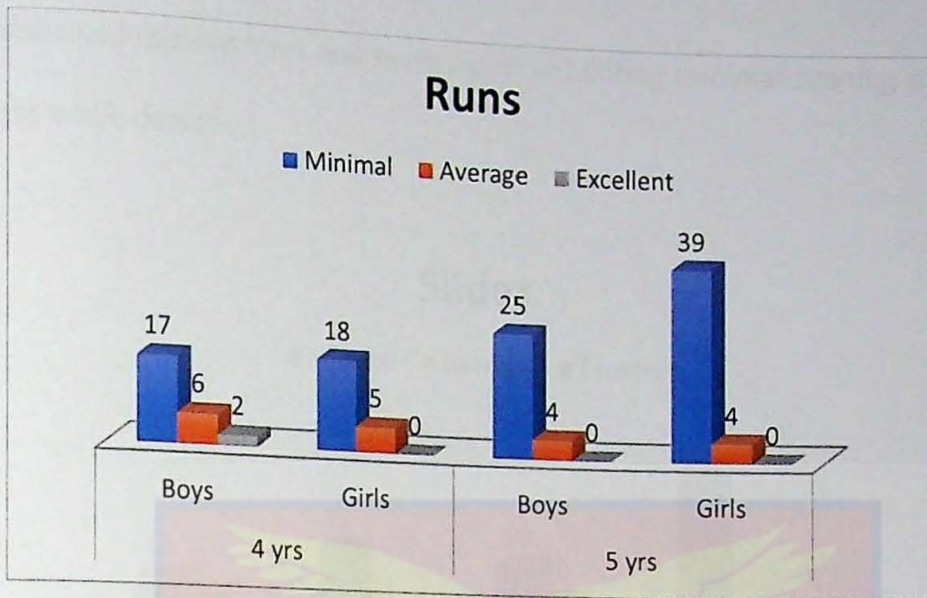


Figure 51: Running Movement Intentions

Slides

In Table 19, it can be observed that per the sample, kindergarten children in Winneba are not likely to exhibit sliding movement intentions when dancing.

Table 19: Descriptive Statistics of Children's Execution of Slides in Dance

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Average	21	17.5	17.5	17.5
	Excellent	3	2.5	2.5	20.0
	Minimal	96	80.0	80.0	100.0
Total		120	100.0	100.0	

Analysis from Figure 52 gives further details to the above. For the 4-year old's, while no girl exhibited excellent running movement intentions in their dance, three boys showed some excellent movements and nine boys and one girl exhibited average sliding movement intentions when dancing. However, there was an increase in the figures,

which indicated thirteen boys and twenty girls exhibiting minimal running movement intentions while dancing.

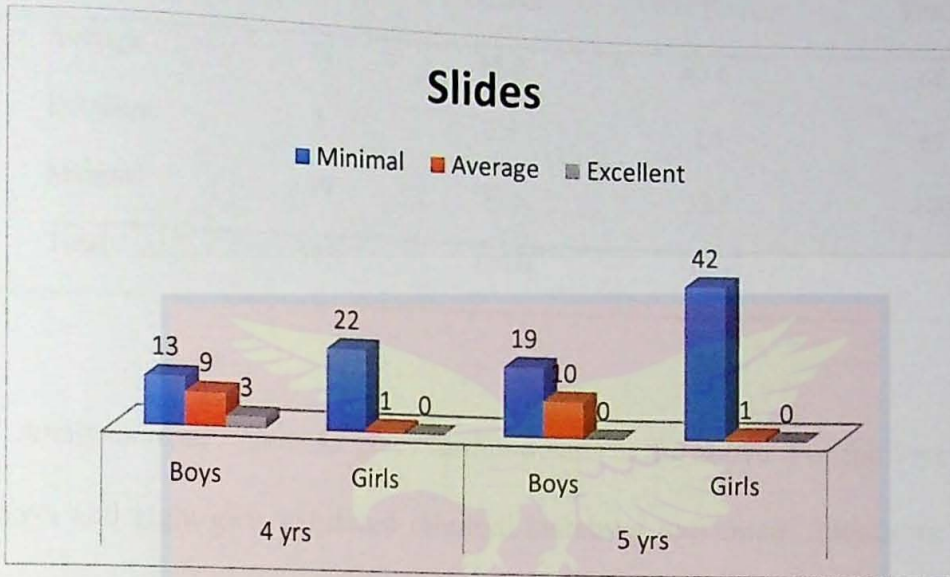


Figure 52: Sliding Movement Intentions

For the 5-year old's, there was a similar increase in figures, which indicated nineteen boys and forty-two girls having minimal sliding movement intentions when dancing. Both boys and girls made no record for excellent movements. However, ten boys and one girl exhibited average sliding movement intentions when dancing. Per the data, implications are that both boys and girls in the ages of 4 and 5 are likely not to exhibit sliding while they dance.

March

In Table 20, it can be observed that per the sample and data collected, kindergarten children in Winneba would averagely exhibit marching movement intentions when dancing.

Table 20: Descriptive Statistics of Children’s Execution of Marching in Dance

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Average	78	65.0	65.0	65.0
	Excellent	3	2.5	2.5	67.5
	Minimal	39	32.5	32.5	100.0
	Total	120	100.0	100.0	

Analysis from *Figure 53* gives further details to the above. For the 4-year old’s, eight boys and eight girls exhibited minimal marching movement intentions. Sixteen boys and fifteen girls exhibited average marching movement intentions when dancing. Only one boy and no girl exhibited excellent marching movement intentions.

For the 5-year old’s, only two girls exhibited excellent marching movement intentions when dancing; no record was made for the boys. However, eighteen boys and twenty-nine girls exhibited average and eleven boys and twelve girls exhibited minimal marching movement intentions while dancing. Per the data, implications are that while 4-year old boys are likely to exhibit marching movement intentions while they dance, compared to boys of the same age, 5-year old girls are likely to exhibit marching movement intentions while dancing compared to 5-year old boys.

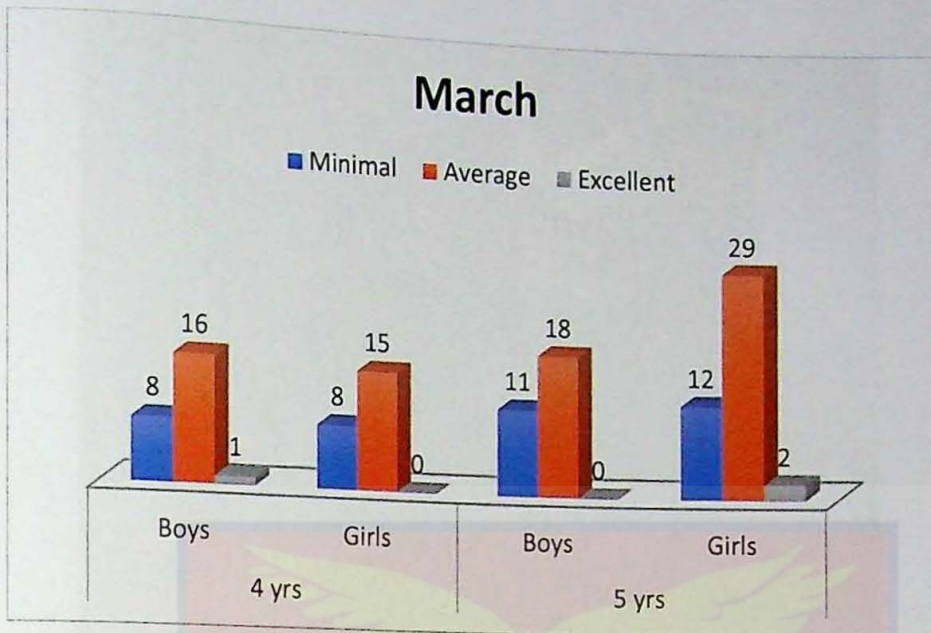


Figure 53: Marching Movement Intentions

Figures 54 and 55 show participants exhibiting marching movements in their dance.



Figure 54: Participants Exhibiting March Movements



Figure 55: Participants Exhibiting March Movements

Dance Elements

From *Table 21*, it can be observed that out of the six sub-themes under dance elements, the element of levels, recorded the highest mean from the participants. This mean value according to the protocol guide scale indicates kindergarten children averagely incorporate the element of levels in their dances. Though stillness scored the lowest mean values, the protocol guide scale indicates that they be classified as average.

The above conclusion is the aggregated analysis for the most recurring dance elements used in dance by kindergarten children. However, a further look into the ability to use the various dance elements in relation to the age and gender variables are discussed below.

Table 21: Descriptive Statistics of the Theme Dance Elements

	Mean	Std. Deviation
Scores for levels	5.38	1.958

Scores for Space Awareness	5.26	
Scores for Effort	5.10	1.653
Scores for Rhythm	4.91	1.808
Scores for Stillness	3.62	2.126
		1.928

Scale: minimal (0-3), average (4-6) and excellent (7-10)

Levels

Levels as an element of dance can be observed in three ways, high, middle and low levels. Scores were given to the participants for their use of any of the three levels in their dance exhibition.

In *Table 22*, it can be observed that per the sample, kindergarten children in Winneba have the ability to use levels as an element in dance in their dance exhibits.

Table 22: Descriptive Statistics of Children’s Exhibition of Levels in Dance

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Average	60	50.0	50.0	50.0
	Excellent	36	30.0	30.0	80.0
	Minimal	24	20.0	20.0	100.0
Total		120	100.0	100.0	

Analysis from *Figure 56* give further details of the use levels in dance by kindergarten children. With the 4-year old five boys and nine girls exhibited minimal levels when dancing. Twelve boys and four girls had excellent use of levels in their

dance movements while eight boys and ten girls showed an average use of levels as an element of dance in their dancing.

For the 5-year old's, two boys and eight girls showed minimal use of levels when dancing. Averagely, twenty-two girls and twenty boys had used levels, while thirteen girls and seven boys had excellent use of levels in their dancing.

Per the data, implications are that 4-year old kindergarten boys have excellent use of the element levels, in their dance movements as compared to girls of the same age. However, 5-year old kindergarten girls in Winneba have excellent use of levels in their dance movements as compared to boys of the same age.

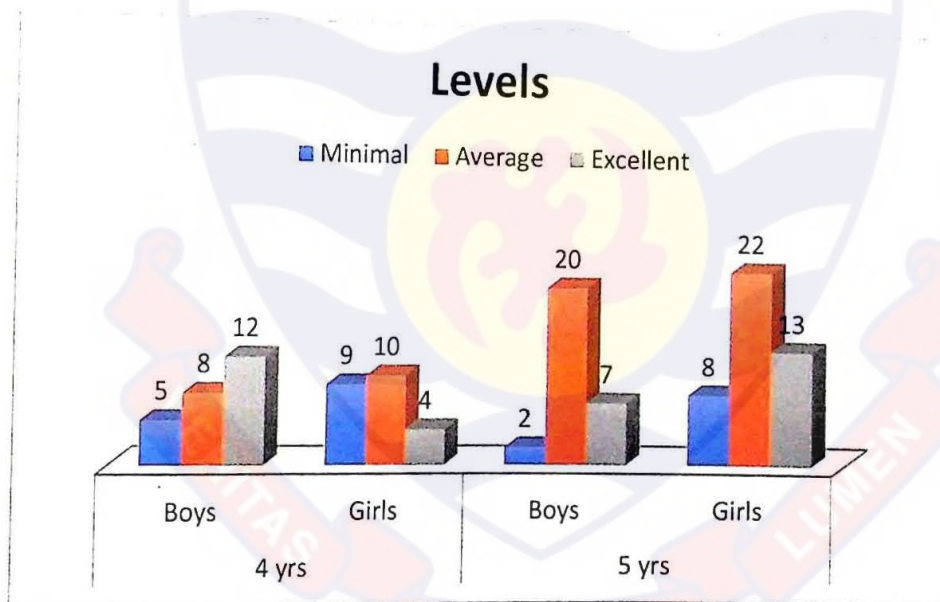


Figure 56: Levels as Dance Element

Space Awareness

In Table 23, it can be observed that per the sample, kindergarten children in Winneba have an average ability of space awareness while they engage in dance

movements. Space awareness was accessed based on personal space awareness and the pace awareness of others. Per the data from the sample, the seventeen participants who showed minimal space awareness either had challenges of their own space or that of the other participants. In this case you would find some of these children bumping into others.

Table 23: Descriptive Statistics of Children’s Space Awareness in Dance

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Average	78	65.0	65.0	65.0
	Excellent	25	20.8	20.8	85.8
	Minimal	17	14.2	14.2	100.0
	Total	120	100.0	100.0	

Analysis from *Figure 57* gives further details to the above. Eight boys and four girls aged 4, exhibited minimal space awareness while dancing. Three boys showed excellent space awareness when dancing as compared to four girls all aged 4. Averagely, fourteen 4-year old boys exhibited space awareness when dancing as compared to fifteen 4-year old girls.

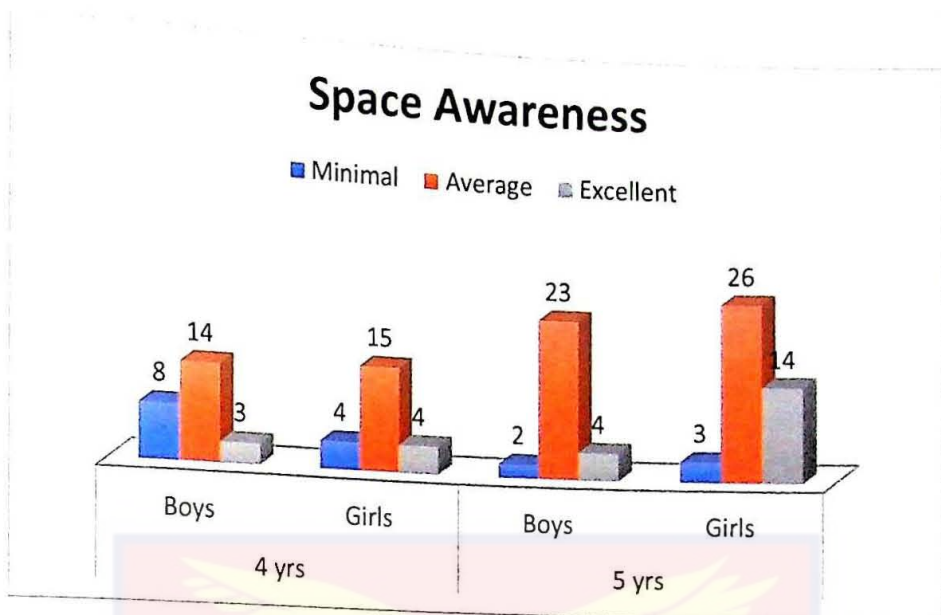


Figure 57: Space Awareness as Dance Element

For the 5-year old's, fourteen girls exhibited excellent space awareness as compared to four boys displaying similar movements. On the other hand, two boys and three girls exhibited minimal space awareness while they danced. Averagely twenty-six girls and twenty-three boys exhibited space awareness while dancing. Per the data, this implies that very few of the sample, had minimal space awareness. The 4-year old's had similar space awareness whiles with the 5-year old's the girls were more likely to understand the space awareness compared to the boys. Figures 58 and 59 show participants exhibiting space awareness in their dance.

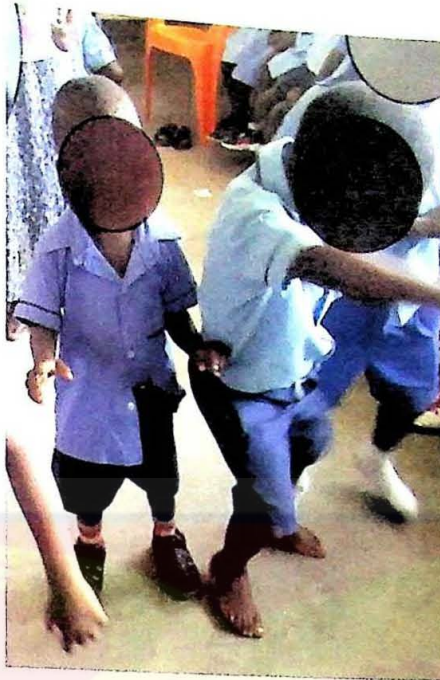


Figure 58: Boy on the left has limited space because the boy on the right is busily dancing



Figure 59: Boy on the right realizes he is taking the space of the other and tries to talk him into some form of apology.

Rhythm

In Table 24, it can be observed that per the sample that kindergarten children in Winneba averagely have rhythm in their dance movements.

Table 24: Descriptive Statistics of Children’s Rhythm in Dance

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Average	57	47.5	47.5	47.5
	Excellent	33	27.5	27.5	75.0
	Minimal	30	25.0	25.0	100.0
	Total	120	100.0	100.0	

Analysis from *Figure 60* gives further details of the element of rhythm on age and gender. For the 4-year olds, five girls and three boys exhibited excellent rhythm when dancing. However, fourteen boys and eight girls exhibited minimal rhythm when dancing. Averagely, ten girls exhibited rhythm when dancing as compared to eight boys.

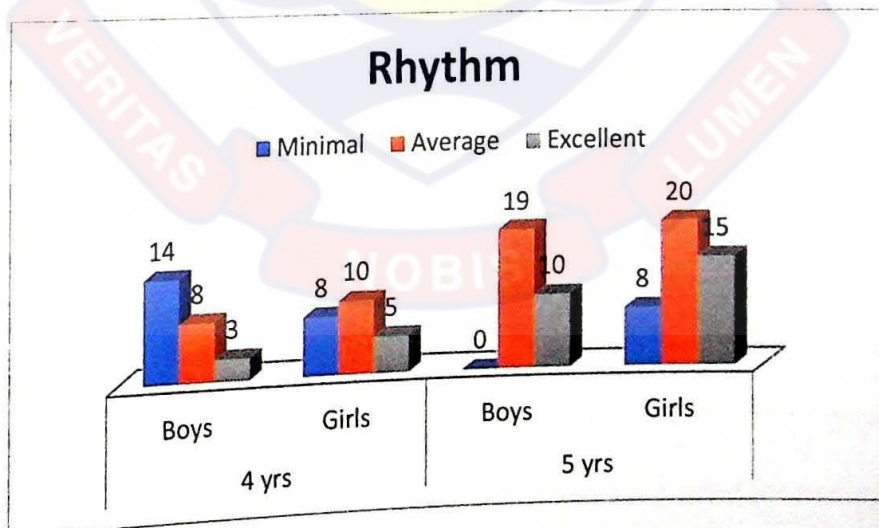


Figure 60: Rhythm as Dance Element

For the 5-year old's, while eight girls had minimal rhythm when dancing, no account was made for the boys. However, nineteen boys and twenty girls showed an average rhythm while ten boys and fifteen girls had excellent rhythm in their movement when dancing. Per the data, this implies that girls had a better understanding of rhythm than boys.

Stillness

In Table 25, it can be observed that per the sample, in as much as a majority of the kindergarten children had the ability to use the element of stillness in their dance movements, a little less than half of them had minimal stillness. In this case, the concept of stillness is the ability to use pauses in while dancing. This is usually in song changes or periodic breaks in the song.

Table 25: Descriptive Statistics of Children's Stillness in Dance

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Average	62	51.7	51.7	51.7
	Excellent	8	6.7	6.7	58.3
	Minimal	50	41.7	41.7	100.0
Total		120	100.0	100.0	

Analysis from *Figure 61* gives further details to the above. For the 4-year old's, one boy exhibited excellent use of stillness while no girl was accounted for as employing stillness during dancing. Seventeen boys and fourteen girls showed minimal use of

stillness during their dancing as compared to seven boys and nine girls who showed average use of stillness while dancing.

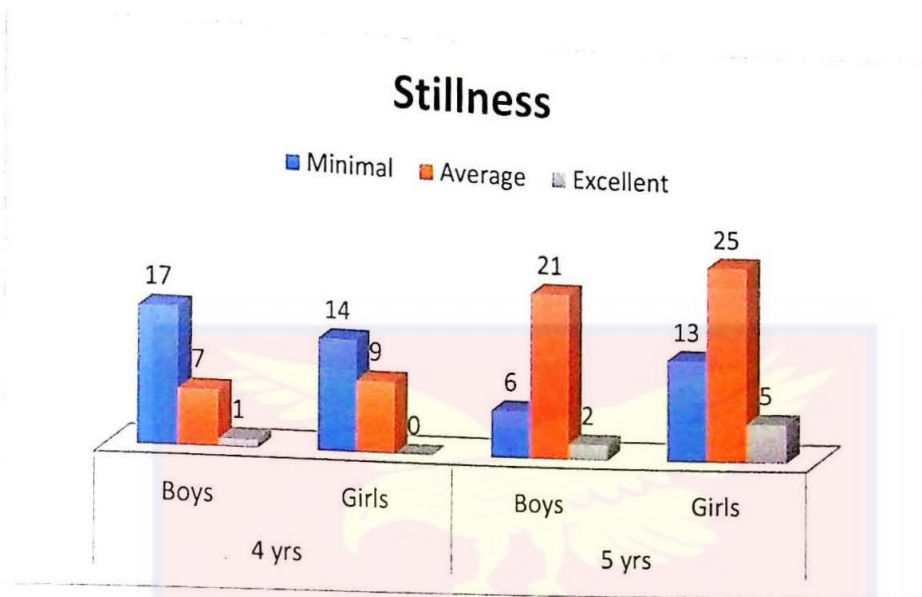


Figure 61: Stillness as Dance Element

For the 5-year old's, six boys and thirteen girls had minimal use of stillness while two boys and five girls had excellent use of stillness during their dancing. However, twenty-one boys and twenty-five girls had average use of stillness in their dancing. In relation to their ability, results from the data implies that 5-year old kindergarten children are more likely to incorporate the element of stillness in their dances as compared to 4-year old's.

Summary and Discussions

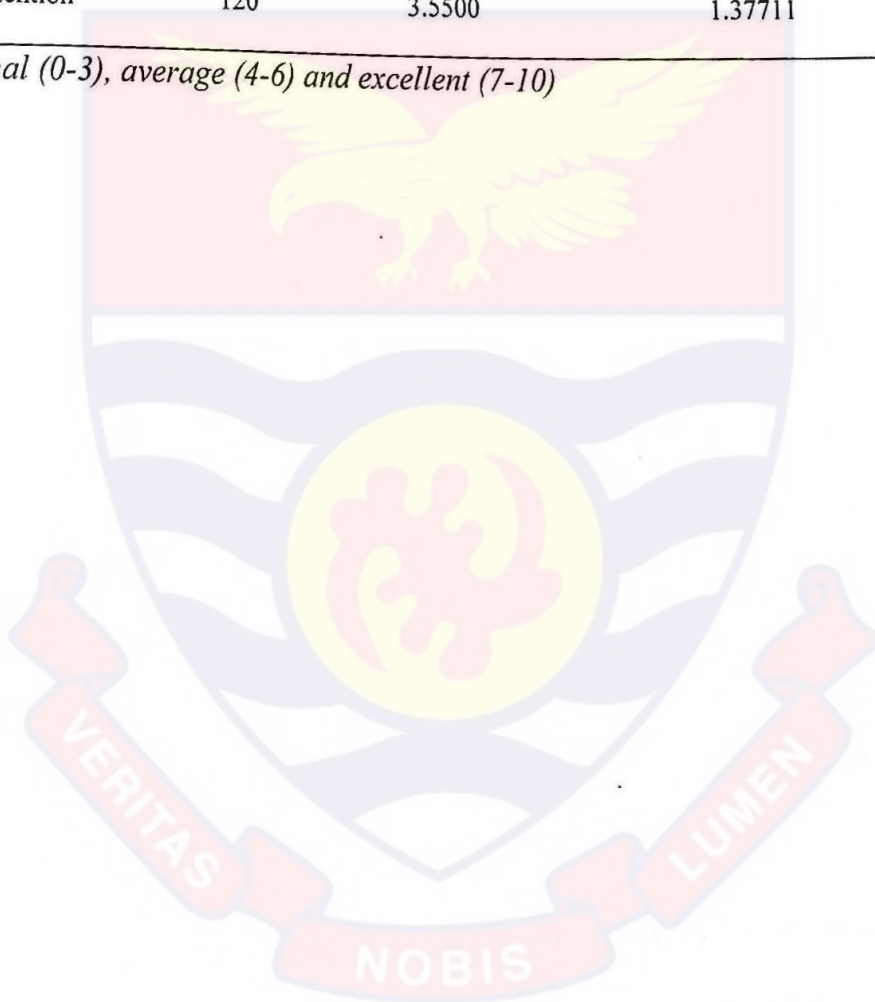
From Table 26 below, it can be observed that out of the three main themes, the use of body parts was recorded with the highest mean in the dance movements of the participants. This mean value according to the protocol guide scale indicates kindergarten children averagely incorporate the element of dance in their dances having

the second highest mean value and Movement intention having the third least mean value.

Table 26: Descriptive Statistics of the three themes

	N	Mean	Std. Deviation
Body Parts	120	5.1967	1.67813
Dance Elements	120	4.9347	1.55017
Movement Intention	120	3.5500	1.37711

Scale: Minimal (0-3), average (4-6) and excellent (7-10)



RQ 2: What are the movement responses of children to different musical types?

For this question I wanted to investigate the movement responses exhibited by the children to different Ghanaian songs. To achieve this, I decided to use five (5) categories of genre namely *Ghanaian traditional music*, *Ghanaian gospel music*, *Ghanaian Hip-Life*, *Ghanaian Dance Hall*, and *Ghanaian Hip-Pop*.

Ghanaian Traditional Music

Traditional music can be viewed as a genre where music created communally by a group of people from a particular region, is performed from its creation time to the present day. Due to the nature of its creation, although it is popular and frequently played it is usually anonymous. In Ghana, there are numerous traditional music for specific regions or ethnic groups. Some characteristics of traditional music is that it is transmitted through an oral tradition, the music text is usually related to specific cultural events that may have commemorated some historical or personal events and finally that they have been performed over a long period of time, usually generations.

SONG 1: AGYEIWAA'S *ASEDA*

Aseda is a type of traditional music situated in Adowa rhythmic patterns and can be associated with the Akan speaking group of Ghana. Unlike most traditional music where the creator is unknown this particular tune was composed by a Ghanaian by name Agyeiwaa. Although this song had *Adowa* rhythm patterns, only a few participants responded with the known accompanied dance movements such as hand and leg gestures. Generally, most of them responded in movements that had some Ghanaian

traditional dance elements. Movements were not very well defined and energy level was very low with basic swaying body movements. Even though some of them had difficulty in relating to the background of the song, their movements were very energetic and hardly followed any special pattern. Most participants observed each other and picked movement ideas from participants standing around them. The moment a particular participant displayed a movement that looked interesting they all picked it up and tried to replicate it.

SONG 2: ALEHAWO – Composer

Alehawo is also a Ghanaian music which is situated in Boboobo rhythmic patterns.

Since Boboobo is a dance for the Ewe group of people in Ghana, this song can also be termed as traditional.

The participants displayed movements similar to *Agbadza* dance patterns, that is, upper torso contraction movements accompanied by flapping of arms. However, most participants tried to perform movement patterns similar to the *Borborbo* dance; although the movements were not that elaborate. The females were more energetic and focused and responded with more waist movements than the males. It was observed that most participants danced out of step with the beat of the music, as they seemed unable to relate to it and rather zoomed into their own body movements. These movements were not in any particular movement style. Since they could not relate with the song very well, they did not know what to do at certain points which left them doing low key movements. It was also observed that there was a little pause in their movements during the transition from the first song to this song. For most of them they understood differences in the rhythmic patterns and changed their movement patterns accordingly.

The general concentration level on this particular song was very low. They normally would have loved to sing along while they danced. Generally, out of the six schools used for the study only one school responded very well to this tune. This group of participants performed very detailed upper torso contractions. This was something I had noticed during my initial visits to the school. I however asked the teachers how this was possible and I was told the school was situated in an Ewe community and most children were Ewes.

Ghanaian Christian Gospel Music

What is Ghanaian Christian gospel music?

SONG 3: NO TRIBE'S AYEYI

Ayeyi is a gospel song by a group in Ghana known as No Tribe. The nature of the song can be attributed to Ghanaian Pentecostal songs.

The participants noticed a change in song and they changed their dance patterns accordingly. Their energy level, which was very high during the previous song, dropped once the song changed. They seemed a little off to this song, as though they were bored for which movements to this song were limited. However, those who engaged themselves with the song had individual movement styles that were similar to modern afro-pop dance movements. The female participants were more active in this song and their movements were very well coordinated with dominant upper torso movements and clapping. The male participants had exaggerated arm and leg gestures, which were not very well defined. This is a song which was more of a Christian gospel received very little response from the participants. They seemed rather uninterested hence movements

observed were just the swaying of the body and more of picking movement ideas from participants standing around. Generally, the participants who tried to engage with the song responded with very unique body movements.

SONG 4: EVANGELIST ANNIM'S *BOBOLIBOBO*

Bobolibobo is a popular tune by a Ghanaian Artiste by name Evangelist Isaac Kwesi Annim and has marching rhythmic patterns. For this song, there was a drastic transition from the previous music, which gave responses of low energy to a hyperactive nature. This song seemed popular and familiar among most of the participants, which resulted in a general response of a sing along while they clapped on the pulses of the beat of the song. The only time dance movements were observed in this song was when there were no lyrics but just instrumentals. During this time exaggerated arm and leg gestures were seen from the male participants, while the female participants had cool side-to-side leg gestures. Both male and female participants were massively involved and they seemed to have a lot of fun and enjoyment in the activity. Generally, with this song, dance movements were limited as compared to the previous songs. They were limited in their movement responses because the song was very familiar to them, which resulted in their singing along with the song rather than dancing to it. On a lighter note, observations indicated more of singing rather than dancing but this was as a result of the familiarity of the song to them.

SONG 5: OBAAPA CHRISTY'S *W'ASUE ME*

W'asue me is also a popular Ghanaian tune by Obaapa Christy. Transition from the previous song to this song is well registered. Just like the previous song numbered 4, this song was also a popular and familiar song to the participants. This song got them more energized and they sung along. This song in the Akan language translates '*I used to carry a heavy load, but now Christ has given me rest*'. Most of the participants were seen interpreting the lyrics of the song with bodily movements. They were seen putting both hands on the left and right side of their head while singing along with the song. One interesting observation was that, though the main or elaborate movements were the hands on the head, each participant had their own unique movements of other parts of their body (see *Figure 62* and *63*). However, the participants seemed to be tired in the middle of the song and this resulted in a drop in movement energy though the singing continued.



Figure 62: Participants interpreting the lyrics of the song



Figure 63: Participants Interpreting the Lyrics of the Song

Ghanaian Afro-Pop

SONG 6: D CRIME'S *KILL ME SHY*

D-Crime is a young Ghanaian Afro-pop artiste whose songs have gained popularity in the Ghanaian music industry and his song *kill me shy* is no exception. This song was not familiar to the participants so the beginning movements were very limited but eventually they started displaying arm and leg gestures. Body swaying was very dominant. The energy level was lower than the previous song. Due to the low tempo of this music, they switched into slow movements as compared to the previous song numbered 5. Transition from the previous song numbered 5 into current song numbered 6 was quite good. However, they hardly related to the rhythmic patterns of the current song. Though their dance movements were limited, those who were observed dancing had very exaggerated arm and leg gestures. Generally, most of the participants danced to the song with repetitive abstracted bodily movements.

As seen in *Figure 64* and *65*, the two participants had very abstract movements to most songs. You could feel their desire to dance and though their movements seem off the beat at time it did not stop them enjoying what they were feeling.



Figure 64: Participant Exhibiting very Abstract Movements to Songs

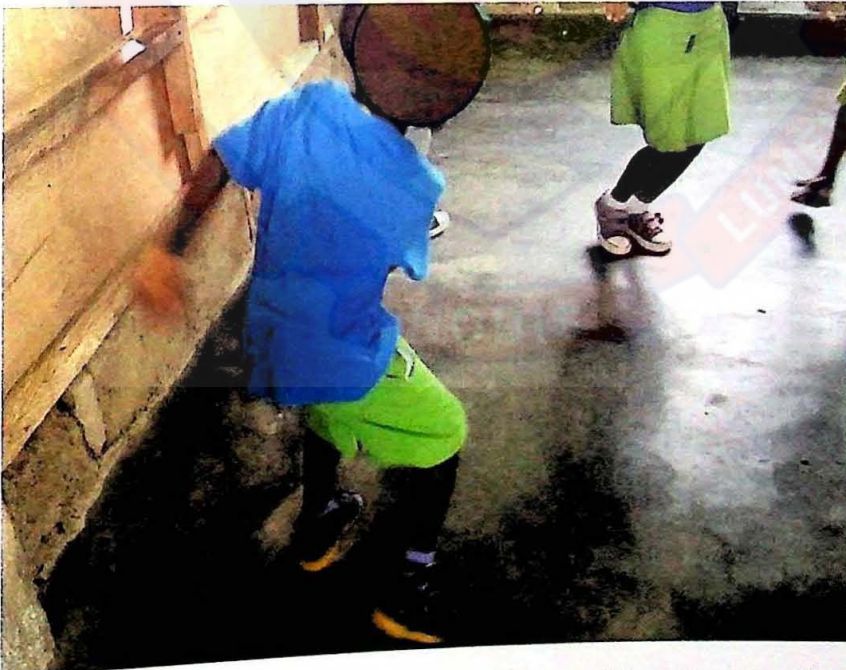


Figure 65: Participant Exhibiting very Abstract Movements to Songs

SONG 7: CASTRO'S AFRICAN GIRLS FT. ASAMOAH GYAN

Castro is a young Ghanaian hiplife artiste whose African girls song featured Ghana's football player Asamoah Gyan popularly known as baby jet. The participants transitioned smoothly from the previous song numbered 6 into the current song numbered 7. They related to this song very well and both male and female participants had different forms of energy. Though they were not familiar with this song, the song had an upbeat, which made them react energetically in the beginning but later got tired and toned down along the way, stopping at some points and getting back. They displayed very interesting shuffling footwork in response to the song. Participants were moved by the beat of the song but along the way, they started going off beat with more body swaying movements. They made good use of space although they were limited in the space provided for them, they found and owned their dancing areas. They also made use of already existing dance moves like shoky shoky, alkayida and Amanda (see *Figure 66, 67 and 68*) and before the song would end, they seemed tired and movements were not really clear.



Figure 66: Participants Performing Existing Movements in the community



Figure 67: Participants Performing Existing Movements in the Community

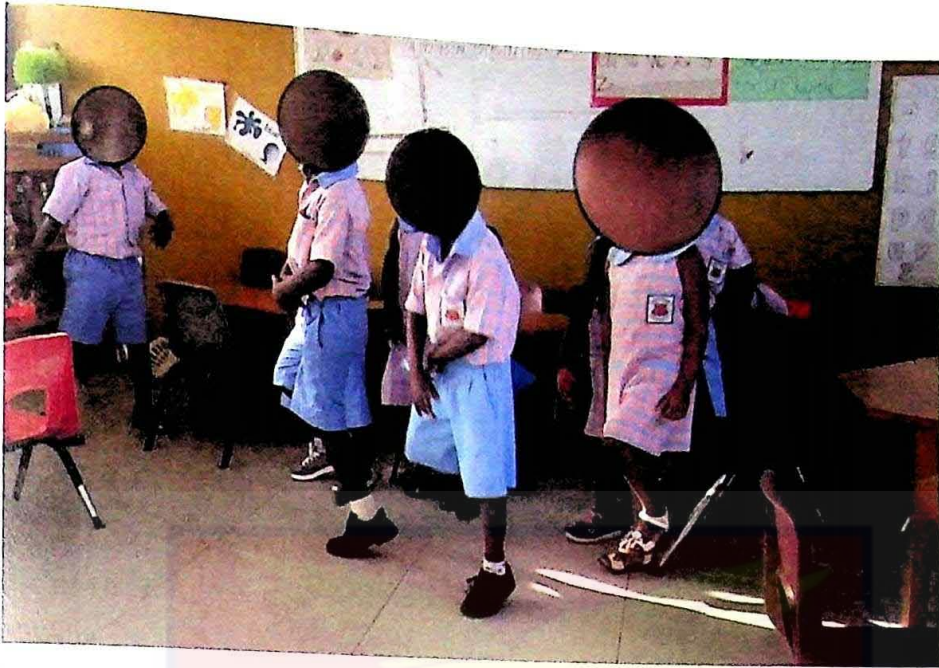


Figure 68: Participants Performing Existing Movements in the Community

SONG 8: FUSE ODG'S *AZONTO* FT. TIFFANY

This song's tempo rekindled their energy level, as they got back into full energetic dance movements similar to the well-known Afro pop *azonto music* with accompanying hand and leg gestures. Transition from the previous song numbered 7 was not very smooth. Low response to this music with low energy movements of body sways and leg gestures. Participants are conscious about the song being played with much concentration on singing the chorus rather than dancing. The song determines the energy and dance movements. In the middle of the song, the participants looked exhausted which resulted in weak movements of the hands, legs and the entire body. Again, this song is familiar and has its own known dance movements and this results in the participants exhibiting these known movements of the *Azonto*. Due to the nature of the known dance movements, which requires one to stand in place, participants made little use of space.

Dance Hall

SONG 9: BATMAN SAMINI'S *WHERE MY BABY DEY*

This was a reggae tune, which started out very slow. The transition from song 8 to this was a little pause and once they got the rhythm of the song they started moving. Due to the fast tempo of the song, the participants responded quite well to this, they were observed bouncing to the tune throughout. They seemed to be in their own world. Hardly did any participant look to the other for inspiration. The song has more parts that had no lyrics but just instrumentals; this did not bring their energy down, it acted as a resting session for slow motioned movements of the hands and body swinging before another session of quick tempo.

Ghanaian Hip-hop

SONG 10: STAY JAY'S *SHASHEE*

Song was not familiar to the participants and it also did not have a quick tempo as in previous songs so dance movements were very limited. This gave an impression of fatigue from the other dances. Movements were not well defining but rather looked scatted all over the place. Participants were observed having little chats among themselves, which indicated their disinterest in the song. At this point many of them felt reluctant to dance while just a few could not be bothered and still performed some swaying and springs.

RQ 3: To what extent does age affect the dance movement of children?

This research question explored the effect of age on the dance movement abilities of kindergarten children. A null hypothesis was postulated and subjected to a statistical test. The mean scores displayed in Table 27 indicate that 5-year-old children perform better in dance movement abilities than 4-year old children.

Table 27: Descriptive Statistics on Dance Movement

	Age	N	Mean	Std. Deviation	Std. Error Mean
Dance movement	4 years	48	100.54	38.684	5.584
	5 years	72	113.57	26.092	3.075

H_0 There is no statistically significant difference between the dance movement of 4-years and 5-years of kindergarten children.

Table 28: Independent Sample Analysis

		Levene's Test for Equality of Variances		t-test for Equality of Means						
		F	Sig.	T	Df	Sig. (2-tailed)	Mean Difference	Std. Error Difference	95% Confidence Interval of the Difference	
								Lower		Upper
Overall score for dance movement abilities	Equal variances assumed	14.242	.000	-2.205	118	.029	-13.028	5.909	-24.730	-1.326
	Equal variances not assumed			-2.044	75.252	.044	-13.028	6.374	-25.725	-.330

An independent samples t-test was conducted to compare the dance movement scores for 4 and 5-year old children in kindergarten. From the analysis in Table 28 there was enough evidence to reject the null hypothesis, $t(118) = -2.04, p < .05$ and state that there was a significant difference in the score for dance movement between kindergarten children of age 4 and 5 years.

Corresponding Hypothesis

For further insight into this question, three corresponding hypotheses were set and tested. An independent t-test was computed for each and the summary of the results can be seen in the tables below.

Hypothesis One

The first hypothesis stated that there was no statistically significant difference in the dance movements with different body parts by 4 and 5-year old kindergarten children. An independent sample t-test compared the mean scores between the two age groups, 4 and five 5-years, in relation to their use of different body parts in dance (see Table 30).

Table 29: Group Statistics Showing the Difference Between Age and the Use of Dance Movements with Different Body Parts

Age	N	Mean	Std. Deviation	Std. Error Mean
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Body Parts	4 yrs.	48	4.7500	1.96328	.28338
	5 yrs.	72	5.4944	1.39414	.16430

Table 30: Independent T-Test Showing the Difference Between Four and Five-Year Old's Regarding Use of Body Parts

		Levene's Test for Equality of Variances				
		t-test for Equality of Means				
		F	Sig.	T	Df	Sig. (2-tailed)
Body Parts	Equal variances assumed	10.133	.002	-2.429	118	.017
	Equal variances not assumed			-2.273	78.071	.026

*Significance level .05

From the analysis in Table 30 there was enough evidence to reject the null hypothesis, $t(118) = -2.429, p < .05$ and state that there was a significant difference in the scores associated with the dance movements with different body parts for the 4-year old group ($M=4.75, SD=1.96328$) and the 5-year old group ($M = 5.4944, SD = 1.39414$) (see Table 29). These results suggest that the use of different body parts in dance movements by 4 and 5-year old kindergarten children are not the same.

Hypothesis Two

The second hypothesis stated that there is no statistically significant difference in dance movement intentions of 4 and 5-year old kindergarten children. An independent sample t-test compared the mean scores between the two age groups, 4 and 5-year old's in relation to their dance movement intentions. In *Tables 31 and 32* summaries of the results are presented.

Table 31: Descriptive Statistics Showing the Difference Between Four-Year and Five-Year Old's with Respect to Dance Movement Intentions

	Age	N	Mean	Std. Deviation	Std. Error Mean
Movement Intention	4 yrs.	48	3.5116	1.68255	.24285
	5 yrs.	72	3.5756	1.14142	.13452

Analysis in Table 32 revealed that the test was not statistically significant, $t(118) = -.249, p = .804$. Since the $p > .05$, there is not enough evidence to reject the null hypothesis and state that there is no significant differences associated with dance movement intentions scores for the 4-year old group ($M=3.5116, SD=1.68255$) and the 5-year old group ($M= 3.5756, SD=1.14142$) (see Table 31).

Table 32: Independent T-Test Showing the Difference Between Four and Five-Year Old's Movement Intentions

Levene's Test	fort-test for Equality of Means
Equality of Variances	

		F	Sig.	T	Df	Sig. (2-tailed)
Movement	Equal variances assumed	17.620	.000	-.249	118	.804
	Equal variances not assumed			-.231	75.556	.818

*Significance level .05

Hypothesis Three

The third hypothesis stated that there is no statistically significant difference in the use of dance elements by 4 and 5-year old kindergarten children. An independent sample t-test compared the mean scores between the two age groups, 4 and 5-year olds in relation to their dance movement intentions. In Tables 33 and 34 summaries of the results are presented.

Table 33: Descriptive Statistics Showing the Difference Between Four-Year and Five-Year Old's with Respect to the Use of Elements in Dance

	Age	N	Mean	Std. Deviation	Std. Error Mean
Elements of Dance	4 yrs.	48	4.3160	1.70670	.24634
	5 yrs.	72	5.3472	1.29152	.15221

From the analysis in Table 34 there was enough evidence to reject the null hypothesis, $t(118) = -3.762, p < .05$. Based on this decision the researcher stated that there is a significant difference associated with use of elements of dance in movement scores for the 4-year old group ($M=4.3160, SD=1.70670$) and the 5-year old group ($M = 5.3472, SD=1.29152$) (see Table 32). These results suggest that the use of elements of dance in movement by kindergarten 4 and 5-year old children are not the same.

Table 34: Independent T-Test Showing the Difference Between Age and Use of Elements in Dance

	Levene's Test for Equality of Variances		t-test for Equality of Means			
	F	Sig.	T	Df	Sig. (2-tailed)	
Elements of Dance	Equal variances assumed	4.834	.030	-3.762	118	.000
	Equal variances not assumed			-3.561	81.840	.001

*Significance level .05

RQ4. To what extent does gender affect the dance movements of children?

This research question explored any significant difference in the mean performance of boys and girls in kindergarten in their dance movements. To test the hypothesis that boys and girls were associated with statistically different mean scores, an independent sample *t*-test was performed on the two groups, the boys' group (*N* = 54) and the girls group (*N* = 66).

A descriptive statistic and the independent sample *t*-test analysis on the dance-movement by gender are presented in *Table 35* and *Table 36* respectively.

Table 35: Descriptive Statistics of Boys and Girls Dance Movements

	Gender	N	Mean	Std. Deviation	Std. Error Mean
The overall score for dance movement	Boy	54	113.13	31.897	4.341
	Girl	66	104.45	32.201	3.964

H_0 There is no statistically significant difference between the dance movements of kindergarten children by gender.

An independent sample *t*-test was computed to compare boys' and girls' dance ability at kindergarten to see if gender impacts children's dance-movement ability. The test was not statistically significant, $t(118) = 1.47, p = .143 > .05$, hence the researcher failed to reject the null hypothesis and stated that there is no statistically significant difference between the dance movements of kindergarten children by gender.

Hence, the result indicated that the dance-movement ability of boys ($M = 113.13, SD = 31.897$) and girls ($M = 104.45, SD = 32.201$) is the same.

Table 36: Independent Samples Analysis

		Levene's Test for Equality of Variances		t-test for Equality of Means						
		F	Sig.	T	Df	Sig. (2-tailed)	Mean Diff.	Std. Error Diff.	95% Confidence Interval of the Difference	
									Lower	Upper
Overall score for dance movement	Equal variances assumed	.496	.483	1.474	118	.143	8.675	5.884	-2.976	20.326
	Equal variances not assumed			1.476	113.749	.143	8.675	5.878	-2.970	20.320

Corresponding Hypothesis

For further insight into this question, three corresponding hypotheses were set and tested using the protocol guide. An independent t-test was computed for each and the summary of the results can be seen in the tables below.

Hypothesis One

The first hypothesis stated no difference in the dance movements with different body parts of kindergarten boys and girls. An independent sample t-test compared the mean scores between the two gender groups, boys and girls in relation to their use of different body parts in dance. Summaries of the results are presented in *Table 37*. By comparison, there was no significant difference associated with body skill scores for the boys group ($M=5.38, SD=1.5476$) and the girls group ($M=5.04, SD=1.77497$); $t(118)=-1.092, p = .277$. Since the $p > .05$, then there is not enough evidence to reject the Null Hypothesis (H_0). These results suggest that the use of different body parts in dance movements by kindergarten boys and girls are the same.

Table 37: Descriptive Statistics Showing the Difference Between Boys and Girls in the Use of Dance Movements with Different Body Parts

	Gender	N	Mean	Std. Deviation	Std. Error Mean
Body Parts	Boys	54	5.3815	1.54786	.21064
	Girls	66	5.0455	1.77497	.21848

H_0 There is no statistically significant difference between kindergarten children's ability to use body parts by gender.

The second hypothesis stated no difference in the dance movement intentions of kindergarten boys and girls. An independent sample t-test compared the mean scores between the two gender groups, boys and girls in relation to their dance movement intentions. See *Tables 38 and 39* for the summaries of the results.

Table 38: Descriptive Statistics Showing the Difference Between Boys and Girls on the Dependent Variable – Dance Movement Intentions

	Gender	N	Mean	Std. Deviation	Std. Error Mean
Movement Intention	Boys	54	4.0165	1.46699	.19963
	Girls	66	3.1684	1.17835	.14504

H_0 There is no statistically significant difference between kindergarten children’s dance movement intention by gender.

To test the hypothesis that boys and girls were associated with statistically different mean scores, an independent sample *t*-test was performed on the scores of the two groups, the boys’ group ($N = 54$) and the girls group ($N = 66$). By comparison, there was significant differences associated with dance movement intentions scores for the boys group ($M=4.0165$, $SD=1.46699$) and the girls group ($M = 3.1684$, $SD=1.17835$); $t(118)=3.513$, $p = .001$. Since the $p < .05$, there was enough evidence to reject the Null Hypothesis (H_0). These results suggest that kindergarten boys and girls do not have same dance movement intentions.

Table 39: Independent T-Test Results on the Difference Between Boys and Girls Movement Intentions

Levene's Test		t-test for Equality of Means			
Equality of Variances					
F	Sig.	T	Df	Sig. (2-tailed)	

	Equal variances					
Movement	assumed	3.042	.084	3.513	118	.001
Intention	Equal variances					
	not assumed			3.437	100.818	.001

*Significance level .05

The third hypothesis stated no difference in the ability for kindergarten boys and girls in their ability to use dance elements in their dancing. An independent sample *t*-test compared the mean scores between the two gender groups, boys and girls in relation to their use of dance elements. In *Tables 40 and 41* summaries of the results are presented.

To test the hypothesis that boys and girls were associated with statistically different mean scores, an independent sample *t*-test was performed on the two groups, the boys group ($N = 54$) and the girls group ($N = 66$). By comparison, there was no significant differences associated with use of dance elements in dance movement scores for the boys group ($M=4.9259$, $SD=1.40703$) and the girls group ($M = 4.9419$, $SD=1.66884$); $t(.118)=-.056$, $p = .955$. Since the $p > .05$, there is not enough evidence to reject the Null Hypothesis (H_0). These results suggest that the use of dance elements by kindergarten boys and girls in their dancing are the same.

Table 40: Descriptive Statistics Showing the Difference Between Boys and Girls in their Use of Elements in Dance Performance.

	Gender	N	Mean	Std. Deviation	Std. Error Mean
Elements of Dance	Boys	54	4.9259	1.40703	.19147
	Girls	66	4.9419	1.66884	.20542

H_0 There is no statistically significant difference between kindergarten children's ability to use dance elements by gender.

Table 41: Independent T-Test Showing the Difference Between Boys and Girls and Their Use of Elements in Dance Performance.

		Levene's Test for Equality of Variances				
		Test for Equality of Means				
		F	Sig.	T	Df	Sig. (2-tailed)
Dance Elements	Equal variances assumed	2.895	.091	-.056	118	.955
	Equal variances not assumed			-.057	117.882	.955

RQ5. Is there any significant difference between the dance movements of kindergarten children in public or private schools?

This research question investigated the significant difference between kindergarten children in public and private schools in respect of their ability to perform dance movements. The results of the descriptive statistics are presented in Table 42.

Table 42: Descriptive Statistics Showing the Difference Between Dance Movements of Children in Public and Private Schools.

	School Type	N	Mean	Std. Deviation	Std. Error Mean
The overall score for dance movement abilities	Public School	40	99.23	30.032	4.748
	Private School	80	112.93	32.487	3.632

H_0 There is no statistically significant difference between the dance movements of kindergarten children in public or private schools.

The researcher computed an independent sample t-test to compare the mean of dance movement scores for kindergarten children from public and private preschools. There was a significant difference in score between children from the two educational sectors $t(118) = -2.232, p < .05$ (see Table 43) with children from private schools ($M = 112.93, SD = 32.49$) scoring higher than children from public (government) schools ($M = 99.23, SD = 30.03$). Since the $p < .05$, there was enough evidence to reject the Null Hypothesis (H_0). These results suggest that public school and private school children do not have same dance movement intentions.

Table 43: Results of Independent T-Test on the Difference Between Children in Private and Public Schools and Their Dance Movements.

		Levene's Test for Equality of Variances		t-test for Equality of Means						
		F	Sig.	T	Df	Sig. (2- tailed)	Mean Diff.	Std. Error Diff.	95% Confidence Interval of the Difference	
								Lower	Upper	
Overall score for dance movement	Equal variances assumed	.040	.842	-2.232	118	.028	-13.700	6.138	-25.855	-1.545
	Equal variances not assumed			-2.292	83.822	.024	-13.700	5.978	-25.589	-1.811

However, the magnitude of the differences in the means (mean difference = -13.70, 95% CI: -25.86 to -1.55) was small ($\eta^2 = 0.04$). Table 44, indicates that the mean performance of the private school ($M = 112.93, SD = 32.49$) is greater than that of the public school ($M = 99.23, SD = 30.03$).

DISCUSSION

This study was conducted with a protocol guide developed from existing classical motor assessment tools on the sample of four (4) and five (5) year old preschool children in Winneba. The purpose was to investigate the dance movements of preschool children.

In trying to investigate the dance movements of kindergarten children, attention was focused on the theme of *movement intention* with nine movement ideas, which were bends, shuffles, marches, springs, turns, runs, twists, kicks, and slides; the theme of *body parts* with five body parts namely, feet, arms, knees, shoulders, and hips; and finally the theme of *dance elements* with levels, coordination, space awareness, effort, rhythm, and stillness. When the children had to respond to the music stimuli, the recurring dance-movement patterns were seen in their movement intentions.

Through observations of the recordings and field notes, it was identified that for the movement intention theme, marching movements were the most recurring of the dance patterns by the kindergarten children. It was observed that the marching movement patterns sometimes occurred spontaneously. Whenever the participants did not seem to have any movement idea in mind, they would resort to basic marching movement to go with the music. That is whenever the participants were not really concentrating or engaged in serious dance moves, they had a basic marching movement to go with the music.

Some form of bending movements followed the marching movements. For most of the children it seemed like some already knew some movements in their memory and for which they retrieved from memory and enacted them. This could have been as a result of their engagement with the various layers of their ecosystem. They may have come into

contact with some of movements and these were stored in their memory and the movements came in handy as they participated in this project. Most of their movements were done with a bent knee. Springs and shuffles were also observed as recurring in their dance patterns. It was observed that the springs mostly occurred when they seemed to be really excited or when the song was familiar to them. One very interesting observation was that anytime they were familiar with the song, they were mostly seen singing along with the song or responding to possible call and responses. Whenever this happened, spring movements in the form of jumps were seen as the movement patterns. The next most recurring dance movement was the fast-passed shuffling of feet to the music, which was among the participants from the public schools and it was really beautiful to watch the children perform it. Delving deeper to enquire about this particular shuffling movement pattern, it came up that most of the children had some prior exposure and experience with a popular dance festival in the community known as the *Fancy dress*. It was identified that shuffling movements are very common dance moves in the *Fancy dress* dance festival organized yearly in the Effutu Municipality. Probably, this movement pattern were experienced from the community events and stored in the memory of the children for which they are able to exhibit it in their dance movement patterns.

Running and sliding seemed to be very minimal in their movement intention. This can be attributed to the fact that these movement intentions may be well investigated in their natural form, taking into consideration the factors of space, time, force, and shape. In this study the participants seemed to have a limited space to probably exhibit running or sliding movements. Scholars (Stellaccio & McCarthy, 1999; Sims, 1985) observed that when children are left on their own resources under minimal structured conditions, they tend to be

limited in a range of movement categories such as locomotor movements and are rather seen in stationary or non-mobile positions. Although the participants had limited space, they were not under any structured conditions. Following from this, then the observations by the above scholars may or may not have been the contributing factor to the children not performing movements that made use of space.

The other movement intentions such as kicks, twists and turns had competing distributions in the area of minimal and average. For the movement intention theme, the most recurring was marching and bending. Most literature on marching among children was in the area of children with health challenges such as Down Syndrome and children who had experienced some traumatic situations which had affected their mobility. The only literature that came close to this study was conducted by Rainbow as far back as 1981. However, the conclusions made in that study differ from the observations made in this study. In the study by Rainbow (1981) he observed that marching to music was very difficult for children in the ages of three (3) to five (5) years.

Under the use of body parts, the sub themes observed were the use of the participant's *hips, shoulders, feet, knees, and arms*. So here, the focus was on the level of performance of the participant in using these body parts when engaged in dancing. For this observation, the most recurring were feet and arm movements. There were excellent use of the feet and arms. Even though they were limited with space, their feet were in constant motion. This confirms the observations made in research question one about the shuffle movements, which were performed by the feet. For the participants used in the study, it appeared that dancing had so much to do with the movement of their feet and varied arm gestures.

The use of the participant's shoulders in the performance of their dance-movement was also very excellent. The participants also showed excellent use of their knees when dancing and this also confirms the recurring bend movement intention. Once the participant had an intention to bend his body in the dance activity, it could only happen with bent knees. However, though there was a high average use of the hips, the minimal level was also high. It was identified that the female participants made more use of their hip than the male participants. The females tended to exhibit more movements involving their hips (Graci, Van Dillen, & Salsich, 2012; Svenningsen, Terjesen, Auflem, & Berg, 1989).

Lastly, under the dance elements, levels and coordination were the most recurring. This indicates that the average kindergarten child when engaged in dance movement would have intentions of exhibiting some marching and bending movements. This goes further to indicate that an average kindergarten child can use levels in the bending and has some average coordination in the marching. All these are definitely made possible by the feet and arms, which are the most used.

In trying to investigate the movement responses exhibited by the children to different Ghanaian songs these were the observations. Once the participants were not familiar with a particular song, their movements in a dance form were limited. They would have exaggerated and abstracted bodily movements mainly with the feet and arms. The participants related more with a song if they knew the song and, in the case, where the song was popular and has its own related movements to the music, they would enact the movements accordingly. The song determines the energy and dance movements.

During the two traditional tunes some of the participants had some fair idea about the song being traditional for which it seemed as if they relied on some previous knowledge

and depicted some Ghanaian traditional dance form. The two Ghanaian traditional songs used were in the Akan and Ewe language. However, most of the participants swapped the movement of songs with the other. It was observed that participants exhibited Akan dance movements in response to the Ewe song and Ewe dance movements in response to the Akan song. It was only the participants from Akosua village that exhibited Ewe dance movements to the Ewe song (see Figure 69, 70, 71 and 72).



Figure 69: Participant Exhibiting Agbadza Movements to an Ewe Song



Figure 70: Participants Exhibiting Agbadza Movements to an Ewe Song



Figure 71: Participant Exhibiting Agbadza Movements to an Ewe Song



Figure 72: Participant Exhibiting *Agbadza* Movements to an Ewe Song

It can be observed from the above submissions that the environment or the interactions of the child with their ecological system plays a very significant role in the dance movements of children. Family background can influence a child's movement responses and so does social media. Popular songs coupled with their corresponding music videos have flooded the social media and the growing child has a high chance of picking some influences from these layers of the environment. So with songs that the participants were familiar with, it was obvious they responded positively. Factors such as ethnicity were also seen at Akosua village where most of the children understood the song that had *Agbadza* rhythmic patterns and the reason was that the settlers around the Akosua village school had origins from the Volta.

Also religious affiliations can affect the dance movement responses of children. During the pilot study I visited a missionary school where I played the songs to them. They

were responding very well to some of the secular popular tunes; but the moment their headmistress joined us to see what was going on, all the kids halted in the singing and dancing to the particular tune. Probably they felt they would be punished by the head for dancing to such tunes.

I investigated the effect of age on kindergarten children's performance of dance movement patterns. In examining the effect of age on dance movement performance I developed a null hypothesis and tested it to establish the significant differences between 4 and 5-year old's in respect of their dance movement patterns. Although the magnitude of the differences in the means for the score of both ages was small, indications were that 5-year old children had better developed dance movements than four 4-year old children. These results confirm studies conducted in the area of age related differences in children's movement (Yang, 2014; Marsala & Vansant, 1998)

Three corresponding hypotheses were set and tested. These results suggest that the use of different body parts and the use of elements of dance in movement by kindergarten 4 and 5-year old's are not the same. However, results suggested that 4 and 5-year old kindergarten children have same dance movement intention. Investigations into any significant difference in the mean performance of kindergarten boys and girls dance movement indicated no differences.

A further insight into this question resulted in three corresponding hypotheses, which were set and tested using the protocol guide and an independent t-test was computed for each. These results suggested that the use of different body parts and dance elements by kindergarten boys and girls are the same. However, results suggested that kindergarten boys and girls do not have same dance movement intention. Although there seemed to be limited

studies on movement intentions or the use of dance elements most studies that focused on general motor differences in boys and girls of different ages (Goodway, Robinson, & Crowe, 2010; Li, 2009; Valentini, et al., 2016).

The researcher computed an independent sample t-test to compare the mean of dance movement scores for kindergarten children from public and private preschools. There was a significant difference in score between children from the two educational sectors. Though the magnitude of the differences in the means was small, children from the private schools scored higher than children from public (government) schools. Field notes indicated that the private schools made room for extracurricular activities that eventually helped in the development of the children. Asiye et al. (2012) in their physical education study conducted in public and private schools confirmed girls and boys attending private schools had more leg strength due to differences in lifestyle and the higher amount of extracurricular physical activities. Their study confirmed observations made in this study that private school children performed better than those in public schools.

It was observed that in the public schools the school system has a fixed timetable as compared to the private schools that have flexible timetables, which are able to accommodate extracurricular activities. In the public-school world, extracurricular activities may include band or orchestra, as well as clubs and other activities. On the other hand, for private schools, extracurricular activities are an integral part of the school's offerings. While math, science and all the other subjects are an important part of schooling, there is much more to education than just academics and that is where extracurricular activities come in. Not only does it allow your child to grow, it also stimulates the child with new ideas and new ways of thinking (Kennedy, 2020). They give the child a sense of accomplishment and

child confidence. They teach tolerance and encourage teamwork (Mahoney 2000). These are all excellent lessons, which needs to learn to be a successful adult.



CHAPTER FIVE

SUMMARY, CONCLUSIONS AND RECOMMENDATIONS

Introduction

In this chapter, a summary of the whole thesis is presented. The summary covers a recapitulation of the purpose of the study, the research questions addressed, the highlight of the available literature reviewed, an overview of the research methods employed, the kinds of analysis performed on the data and a statement of the main findings. The summary will be followed by conclusions as well as recommendations based on the findings of the study. The chapter will be closed with suggestions for further studies.

Summary

The purpose of the study was to investigate the dance movements of kindergarten children. Dancing is a fun activity enjoyed by both young and old and has the potential for self-expression. However indications are that children are not given the chance to really enjoy this activity especially in the classroom and may be limited to movements by their teachers. These movements are rhyme oriented and are used to interpret or give meaning to the rhymes. The only times children are allowed to demonstrate their own self-initiated movements are on special days like the last day of school commonly known as *our day*. Much of this may stem from the limited resources on the dance movements of children in relation to dance. Much of literature discusses dance as a tool rather than the movements of children with regards to dance. Until teachers and parents become knowledgeable and begin

to see children as little adults with potential for dance, then can children be given the space to be self-expressive in their dance movement.

Stemming from the purpose of the study, the specific objectives of the study were to (a) identify the recurring dance movement patterns of kindergarten children, (b) identify children's movement responses to different tunes, (c) examine significant differences in the dance movements of kindergarten children in relation to age (4 and 5 years), (d) examine significant differences in the dance movements of kindergarten children in relation to gender (boys and girls), (e) examine significant differences in the dance movements of kindergarten children in relation to schools (public and private).

To accomplish the objectives above, five research questions and three research hypotheses (which correspond with the third, fourth, and fifth research questions) were set to help gain a deeper insight into the differences in the dance performance scores of the kindergarten children and the possible relationship between their performance and either their age or their gender.

Research Questions

1. What are the recurring dance-movement patterns performed by kindergarten children?
2. What movement patterns do children perform in response to different musical types?
3. To what extent does age affect the dance movement of children?
4. To what extent does gender affect the dance movements of children?

5. Is there any significant difference between the dance movements of kindergarten children in public or private schools?

Research Hypothesis

1. H_0 : There is no significant difference between the dance movements of kindergarten children by gender.
2. H_0 : There is no significant difference between the dance movements of 4 years and 5 years kindergarten children.
3. H_0 : There is no significant difference between the dance movements of kindergarten children in public or private schools.

Related literature was reviewed under the following sub-headings: general motor development in children, children and dance, movement patterns of children, dance in relation to gender and age, school systems in Ghana, role of dance in child development, tools for movement assessment, popular music.

The study adopted the mixed method approach, specifically the *exploratory sequential design* (Creswell, 2014); using qualitative data collection methods, but also employing quantitative data and statistical analyses to enrich perspective on the impact of teaching and learning strategies.

Two school systems, public and private were purposively selected for this study. Six kindergarten schools in the Effutu municipal were selected for the study using random

sampling with replacement or independent. Twenty participants from kindergarten one and two were selected from each school using random sampling with replacement or independent. Two research instruments were employed: content analysis (existing movement assessment tools to generate a protocol guide) and observation (children dancing to some selected Ghanaian tune), which was video recorded and assessed by three independent judges, to assist in answering the various questions.

In all, two public schools and four private schools, and one hundred and twenty children participated in the study. Before the data collection exercise, adequate permission was attained from the Institutional Review Board (IRB) secretariat, University of Cape Coast, the Effutu Municipal Educational Directorate, and the various school heads. With the cooperation of the school heads and teachers I was able to gather the needed data.

Qualitatively, data was gathered and analyzed using content analysis of existing assessment tools and field note observations of children dancing in some Winneba communities. Data collected was analyzed qualitatively by the identification of themes, which finally generated the protocol guide that was used for this study.

The second part of data collection concentrated on the dance movements of the participants to some selected Ghanaian tunes, which was video recorded after a four-week period. The three independent judges used the video recordings to qualitatively assess the children's dance responses to the selected tunes. Also the protocol guide was used to provide data for the quantitative analysis by scoring the video recordings of the participants. The performances of the participants were rated to a corresponding numerical scale ranging from one to ten (one-meaning minimal dance movements and ten meaning excellent dance

movements). The descriptive statistics, t-test, and correlations were computed.

Results revealed that although dancing in schools was not a common phenomenon, children loved to dance and this was observed at community gatherings where children danced so freely.

The following findings emerged from the study:

For the first question *on the recurring dance-movement patterns of kindergarten children*, findings indicated that out of the three main themes under study, which were *movement intention, use of body parts* and *dance elements*, the use of body parts was the most recurring. And under this theme, the most recurring body parts in the dance movements of the participants were the feet and arms. The next most recurring of the three main themes was the use of *dance elements* in their dances and for this theme the most recurring element was the use of levels. The use of levels as an element in dance helps to give variations to the movement. Though the movement intention theme was the least recurring, the most recurring of that theme was the marching movement intention.

The second question on the movement responses of children to different tunes indicated that dance movements were limited anytime the participants were not familiar with a particular song. During such times they would have exaggerated and abstracted bodily movements mainly with the feet and arms. The participants related more with a song if they knew the song and in the case where the song is popular and had its own related movements by the music artiste, they would enact the movements accordingly. The song determines the energy and dance movements. Also it was observed that the Akosua Village participants were the only ones that were familiar with the song that had an Agbadza rhythms and

responded with the familiar upper torso body contractions. Implications are that a child's environment plays a major role in shaping the development of the child's dance movement. Bronfenbrenner's ecological systems theory can be seen here as the children depended on the experiences gained from the various layers of their environment in their dance activities.

The third question which examined the extent to which age affect the dance movement of children, it was observed that although the magnitude of the differences in the means for the score of both ages was small, indications were that 5-year old children had better developed dance movements than 4-year old children. These results suggest that the use of different body parts and the use of dance elements in dance movements by kindergarten 4 and 5-year old's are not the same. However, the results suggested that 4 and 5-year old kindergarten children have same dance movement intention.

On the extent of gender effect on the dance movements of children, results indicated that the dance movement of kindergarten boys and girls are the same. Further investigations into the three themes under study suggested that the use of different body parts and dance elements by kindergarten boys and girls in dance are the same. However, the results suggested that kindergarten boys and girls do not have same dance movement intention.

Last but not the least on significant difference between dance movement of kindergarten children in public or private schools, the results indicated that there was a significant difference in score between children from the two educational sectors. Though the magnitude of the differences in the means was small, children from the private schools scored higher than children from public (government) schools.

Conclusion and Recommendation

Dancing and creative movement stimulate the development of general motor skills, mostly coordination of movement, orientation in time and space, balance and speed, stamina and precision. It is important to emphasize that dancing has a positive effect on a child's self-esteem, on social and emotional relations in a group, and an easier understanding of the world. Creative movement methods, dance, and relaxation education can contribute to the development of a child's creative capacity, which is why it is necessary to make it an element of today's education.

The aim of this study was to investigate and report the dance movements of kindergarten children. Results indicated that children love to dance and when given the chance they enjoy the activity. Therefore, these findings can form bases for the structuring of programmes and teaching methods for children in preschool since specific themes by gender and age have been identified.

When children come into contact with music, they have the tendency to use their feet and arms as the most used body parts when dancing. In the use of elements in dancing, the use of levels is most recurring and with movement intentions children are mostly seen performing marching movements in their dance engagements. For this recommendation is that some time be allocated for free dancing in the class room. This will foster not only self-fulfilment but also positive feedback from teachers as indicated in Erikson's preschool stage of psychosocial theory will encourage the children to engage more in dance activities and not feel guilty because the feedback may be negative.

Familiar tunes are known to produce movement responses in kindergarten children. This was observed in the study where the children responded to the songs they were familiar to. It is therefore recommended that popular tune be employed in the classroom for maximum enjoyment of the children. Again Bronfenbrenner and Erikson's theories of Ecology and psychosocial theories respectively come to play here also. The children tend to copy things they have experiences from their community or environment.

Age was seen to have an effect on a children's dance movements. The older a child was the more refined the dance movements. For this the recommendation is that children be introduced to dance at an early age so that their dance movements could improve as they grow older. The factor of gender also indicated that there was no significant difference in the dance movements of boys and girls. Meaning they had similar dance movements. For this the recommendation is that healthy dance movement activities could be organized for both boys and girls so they could learn from each other. On the factor of school system, it was observed that children in private schools had better dance movements and this was due to certain activities they had been exposed to. Recommendations are that public schools incorporate more of such dance movement activities in the classroom to foster equal benefits of dance to the development of children. Such activities can serve as interludes for some classroom activities.

Finally this study had linkages with the theories of Ecological system, multiple intelligence, and psychosocial stage. Almost of the eight multiple intelligences suggested Gardner are seen in this study. The kinesthetic, musical, space and intrapersonal intelligence were very profound in the participants of this study. It was very obvious that the participants

relied a lot on the experiences encountered in the various layers of their ecological system and they were so ready to replicate these experiences due to their preschool stage. In all of these the only advice is that parents or teachers give positive feedback to the activities attempted during the preschool stage to foster high self-esteem.

Limitations

Upon reflection, three main limitations to the study were identified. First, the study was a case study of just six kindergarten schools and a total of one hundred and twenty participants. A larger sample size may have had the potential for a greater diversity in the observations made on the childrens' dance movements. The validity of the findings could improve if there was a longer duration of fieldwork. Although attempts were made towards an unobtrusive environment, the setting was a bit limited. There is a high possibility that findings were affected by this setting for the study since some classrooms were very small and did not allow for a natural setting.

Contributions to knowledge

Two areas of knowledge contribution were achieved by this study. The findings indicated that limited research has been conducted in the area of children and their dance movements here in Ghana. This study helps to fill that literature gap. This study is among the first to study Ghanaian children and their dance movements. In the area of research methodological approach, this work is among the first in Ghana to employ a mixed method

roach in the area of dance studies.



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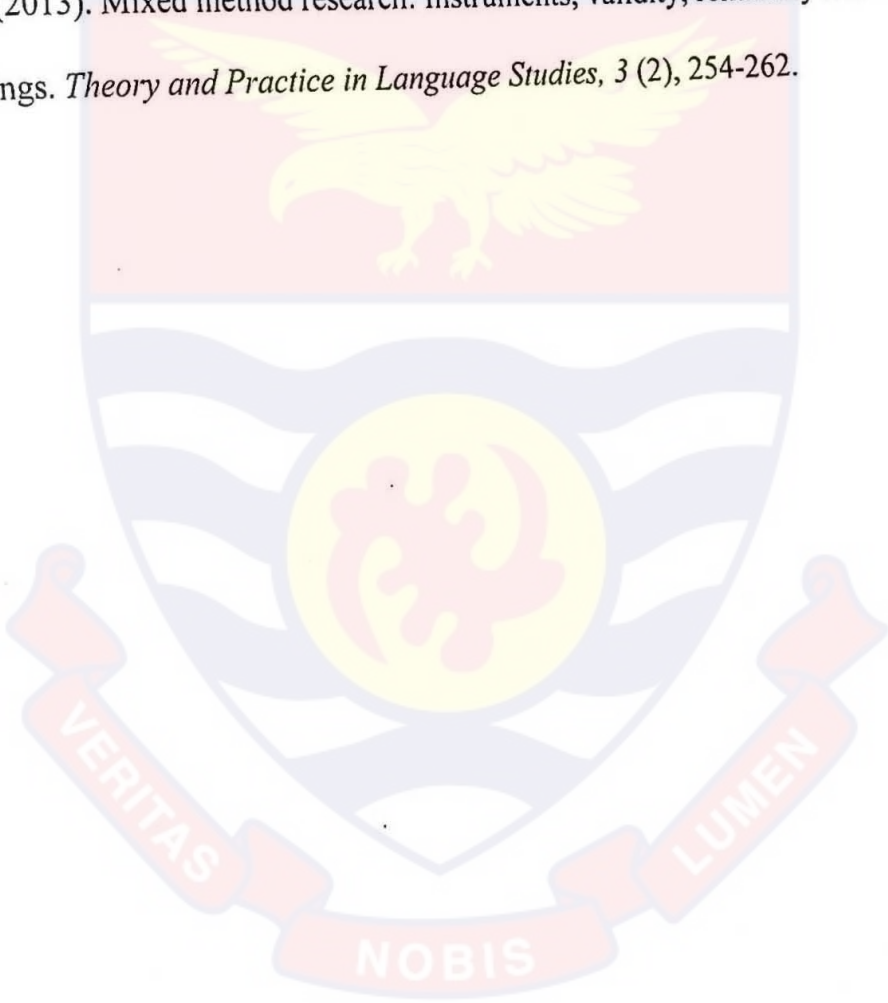
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APPENDIX

Appendix A: Protocol Guide

RESEARCH INSTRUMENT

The study will make use of this observation protocol in investigating the spontaneous dance movements of the kindergarten children.

OBSERVATION PROTOCOL

In relation to performance or execution, what can a child do in the art of dance?

Litkert Scale

Scales: Minimal (0 – 3)

Average (4 – 6)

Excellent (7 – 10)

Minimal: Very little demonstration of the item being observed.

Average: Considered as being able to demonstrate the item being observed per its standards.

Excellent: Outstanding demonstration of the item being observed.

Name of School:

Gender: Boy / Girl

Age:

1. Movements with Body Parts					
a.	Demonstrate flexibility	Minimal	Average	Excellent	Comments
i.	- Hips				
ii.	- Shoulders				
iii.	- Feet				
iv.	- Knee				
v.	- Arms				
2. Movement Intentions					
a.	Non-Locomotor Movements	Minimal	Average	Excellent	Comments
i.	- Bend				
ii.	- Kick				
iii.	- Shuffles				
iv.	- Twist				
v.	- Turn				
vi.	- Jumps				
b.	Locomotor movements	Minimal	Average	Excellent	Comments
i.	- Run				
ii.	- Slides				
iii.	- Marches				

3. Elements of Dance					
a.	Levels: Dance with intent of:	Minimal	Average	Excellent	Comments
i.	- Middle				
	- Middle & Low / Middle & High				
	- Middle, Low & High				
b.	Space Awareness:	Minimal	Average	Excellent	Comments
i.	- Personal Space and Space of Others				
c.	Time	Minimal	Average	Excellent	Comments
i.	- Rhythm: Dance with a steady beat in relation to music.				
ii.	- Coordination to music				
d.	Quality: Dance using different qualities of movement	Minimal	Average	Excellent	Comments
i.	- Effort				
	- Stillness: Hold a position on cue				

Appendix B: Application for Ethical Clearance

c/o Department of Theatre Arts
UEW
Winneba
P. O. Box 25

7th November 2018

The Chair
Institutional Review Board
UCC

Dear Sir / Madam

APPLICATION FOR ETHICAL CLEARANCE

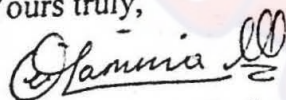
My name is Latipher Amma Osei a student of the department of Music and Dance University of cape Coast. The title of my project is **Dance-Movement Abilities of Nursery Children: A Case Study of Pre-Schoolers In Winneba.**

Since the study would involve kindergarten children, it has become necessary that I obtain ethical clearance from The Institutional Review Board (IRB). It is against this backdrop that I by this letter officially apply to the IRB to grant me clearance to enable me undertake this study.

I am counting on your usual cooperation.

Thank you

Yours truly,



Latipher Amma Osei
0244-988-580
lammaosei@gmail.com

Appendix C: Request from Supervisor for Ethical Clearance

Department of Music and Dance
University of Cape Coast
Cape Coast

November 8, 2018

THE CHAIRMAN
INSTITUTIONAL REVIEW BOARD
UCC

Dear Sir,

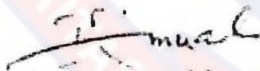
REQUEST FOR ETHICAL CLEARANCE

I am writing, as the principal supervisor, on behalf of Ms. Latipher Osei who has applied to the Institutional Review Board for ethical clearance to enable her proceed with the collection of data required for the completion of her thesis for the award of Ph. D. in Music Education.

Ms. Osei was admitted into the Ph. D. programme in 2017 and has since defended, successfully, her proposal to research the topic "*Dance-Movement Abillites of Nursery Children: A Case Study of Pre-schoolers in Winneba.*" This study involves the use of minors as respondents. It is, therefore, critical for her to apply for ethical clearance from the Board. I submit this letter in support of her application.

I hope that Ms. Osei's request will be considered favourably.

Yours sincerely,



Isaac Richard Amuah (Principal Supervisor)

Appendix D: Request from Department for Ethical Clearance

**UNIVERSITY OF CAPE COAST
COLLEGE OF HUMANITIES AND LEGAL STUDIES
FACULTY OF ARTS
DEPARTMENT OF MUSIC AND DANCE**

TELEPHONE: +233 24 212 5731
EMAIL: music.dance@ucc.edu.gh
WEB: www.ucc.edu.gh

In case of reply please quote:
Our Ref: MUS/73/Vol.6/49
Your Ref:



UNIVERSITY POST OFFICE
PRIVATE MAIL BAG
CAPE COAST, GHANA

8th November, 2018

The Chairman
Institutional Review Board
UCC

Dear Sir,

REQUEST FOR ETHICAL CLEARANCE

Ms. Latipher Amma Osei is a second year PhD Music Education student in the Department of Music and Dance, University of Cape Coast. Ms. Latipher has successfully defended her proposal and she is currently at the data collection stage of her thesis entitled "**DANCE-MOVEMENT ABILITIS OF NURSERY CHILDREN: A CASE STUDY OF PRE-SCHOOLERS IN WINNEBA.**"

The Department will therefore be grateful if she is granted ethical clearance to enable her proceed to the next stage of her work which involves collection of data for her thesis.

Thank you.

Yours faithfully,

A handwritten signature in black ink that reads "Florian Carl".

Prof. Florian Carl (PhD)
HEAD

Appendix E: Ethical Clearance ID

UNIVERSITY OF CAPE COAST

INSTITUTIONAL REVIEW BOARD SECRETARIAT

TEL: 0558093143 / 0508878309 / 0244207814

E-MAIL: irb@ucc.edu.gh

OUR REF: UCC/IRB/A/2016/290

YOUR REF:

OMB NO: 0990-0279

IORG #: IORG0009096

C/O Directorate of Research, Innovation and Consultancy



20TH DECEMBER, 2018

Ms. Latipher Amma Osei
Department of Music and Dance
University of Cape Coast

Dear Ms. Osei,

ETHICAL CLEARANCE – ID: (UCCIRB/CHLS/2018/11)

The University of Cape Coast Institutional Review Board (UCCIRB) has granted **Provisional Approval** for the implementation of your research protocol titled **Dance-Movement Abilities of Nursery Children: A Case Study of Pre-Schoolers in Winneba**. This approval requires that you submit periodic review of the protocol to the Board and a final full review to the UCCIRB on completion of the research. The UCCIRB may observe or cause to be observed procedures and records of the research during and after implementation.

Please note that any modification of the project must be submitted to the UCCIRB for review and approval before its implementation.

You are also required to report all serious adverse events related to this study to the UCCIRB within seven days verbally and fourteen days in writing.

Always quote the protocol identification number in all future correspondence with us in relation to this protocol.

Yours faithfully,

for: Samuel Asiedu Owusu, PhD
UCCIRB Administrator

Appendix F: Budget

	Item	Qty.	Unit Price	Amount GHe
1.	Transportation			
i.	Preliminary Visits to Schools	6	20.00	120.00
ii.	Sending of Songs to Schools	6	20.00	120.00
iii.	Familiarity visits (3 days a week, 2 schools a day)	18	40.00	720.00
iv.	Day of capturing	6	20.00	120.00
2.	Gifts for children (Sweets)			
i.	Sweets	6	25.00	150.00
ii.	Bluetooth Player	6	70.00	420.00
3.	Printing			
i.	Copies to IRB	5	12.00	60.00
ii.	Copies of Chapters for Supervisor	5	15.00	75.00
iii.	Copies for Draft(s)	2	100.00	200.00
iv.	Final Copy	3	150.00	450.00
	Grand Total			2,435.00