



The Role of Dance Education for Personality Development of Upper Primary School Students

Huidrom Rakesh Singh✉, Laimayum Subhadra Devi

Manipur University, India

Submitted: 2021-08-16. Revised: 2021-09-25. Accepted: 2021-12-26

Abstract

This paper studies the history of dance education in Manipur and social value, psychomotor domain, and creative development of students at the school curriculum in Manipur (India). Dance education plays an essential role in molding a person into a perfect human being with good health and behaviour in society. It also furnishes the essential elements humans need to live in our society other than imparting knowledge and skills. In overall development, Manipuri dance plays the most crucial role in the school curriculum. The descriptive research method used in this study revealed the importance and the role of dance education for the four upper primary school students, i.e., class VI to class VIII of Imphal West District and Imphal East District, where dance class had been adopted as one of the subjects in these schools. The 915 students have been taken from the following four schools: Kendriya Vidyalaya-Lamphelpat, Tolchou Ibeton Memorial Academy-Hiyangthang, Rajkumari Sanatombi Devi Vidyalaya-Haotal Pangei, and SL Arena of Learning-Khurai Khaidem Leikai. The researcher collected 70% of students' respondents, of which 287 are males and 343 are females out of 630 students. Finally, the investigator has found that the social value of students is significantly improving due to dance education. Dance education helped in realizing one's own potential for self-enhancement, confidence, problem-solving, and creativity among the students. Moreover, it also developed and enhanced the psychomotor domain and the students' creativity to a certain extent. Thus, dance education should be made compulsory as a curriculum subject at all levels of schools.

Keywords: dance education, social value; psychomotor domain; creativity development

How to Cite: Singh, H. R. & Devi, L. S. (2021). The Role of Dance Education for Personality Development of Upper Primary School Students. *Harmonia: Journal of Arts Research And Education*, 21(2), 246-255

INTRODUCTION

Propose of providing dance education in formal schooling is not a single unit to encourage creative minds to our students but also to retain our unique cultural diversity and richness. The dance education aims to impart a significant influence on our young generation to enable appreciation to the various art forms to maintain our traditional dance by making them ac-

cessible, innovative thinkers to develop social value, psychomotor domain, creativity, and loyalist of the country. This article presents data from an investigation conducted with four upper primary schools where dance class has been adopted as one of the subjects in the schools.

According to the National Curriculum Framework-2005, it is considered that art education is a compulsory subject in the teaching-learning process in school. It has

✉Corresponding author:
E-mail: rakesh_huidrom@gmail.com

been provided to facilitate this as a subject up to class X. Dance education must be integrated into the school curriculum to provide an aesthetically viable atmosphere for encouraging creativity in students. It is not only focusing on the dance but also sensitizing to acknowledge and expertise the need of arts for the entire development of an individual.

The three previous National Curriculum Frameworks (NCFs) of 1975, 1988, and 2000 emphasized art education by defining its aims and objectives in the school curriculum. The teaching of the different arts—dance, music, painting, etc.—should be based on the same fundamental principle of providing students opportunities for perfecting their capacities and helping and encouraging them in the process. There was a paradigm shift in the objective of art education from the dignity of labor by working on crafts to developing aesthetic sensibility and free expression. These NCFs recommended that the art education program should concentrate on exposing the learner to folk arts, local specific art, and other cultural components, leading to an awareness and appreciation of our national heritage. Art education should not be fragmented. Therefore, it should adopt an integrative approach at all stages up to Class X.

Iyengar Mukunda Kalpana (2015) explains the relationship between *Bharatanatyam* (a dance form) and Mathematics. The researcher was adopted mixed research methods. The study conducted that many Asian Indian students learn *Bharatanatyam* for cultural maintenance and preservation. Dance is also a beneficial medium of teaching basic geometric shapes to young children because dance is an engaging art curriculum. As a result, dance movement called *adavus*, cultural relevance, integration of elements from dance and geometry, and alternative strategies such as dance instruction to teach and learn basic geometric shapes.

Regarding, National Education Policy (2020) ECCE (Early Childhood Care and Education) ideally consists of flexible,

multi-faceted, multi-level, play-based, activity-based, and inquiry-based learning, comprising of alphabets, languages, numbers, counting, colors, shapes, indoor and outdoor play, puzzles and logical thinking, problem-solving, drawing, painting, and other visual art, craft, drama and puppetry, music and movement. It also focuses on developing social capacities, sensitivity, good behavior, courtesy, ethics, personal and public cleanliness, teamwork, and cooperation. The overall aim of ECCE will be to attain optimal outcomes in the domains of physical and motor development, cognitive development, socio-emotional-ethical development, cultural/artistic development, and the development of communication and early language, literacy, and numeracy. Therefore, the implementation of this Policy will be led by various bodies, including MHRD, CABE, Union and State Governments, education-related Ministries, State Departments of Education, Boards, NTA, the regulatory bodies of school and higher education, NCERT, SCERTs, schools, and HEIs along with timelines and a plan for review, in order to ensure that the Policy implement in its spirit and intent, through the coherence in planning and synergy across all these bodies involved in education.

The historical stages of dance education in Manipur (India) are elaborating as follows. The 1st official order to teach 'Manipuri Dance' was issued by the Govt. of Manipur on December 5, 1972. The order indicated four teachers as appointed dance teachers temporarily. They are Smt. (Mrs.) Rajkumari Sabitri Devi, Shri. (Mr.) Haobam Ibochouba Singh, Smt. (Mrs.) Pebam Rasmani Devi and Shri. (Mr.) Irengbam Nupamacha Singh. The order consists of particular instructions to be followed by the four teachers. The appointed teachers were giving three government schools under his/her jurisdiction. Further, the four selected teachers were sub-divided into senior and junior for the proper impartation of the dance education. The order was issued and signed by Mr. L. Tomcha Singh and Mr. Th. Gouro, respectively as

the Director of Education (s), and the Deputy Director of the Education(s), Govt. of Manipur, (order no. 40/2/10- S.E. dated 4/4/72). One of the female senior dance teachers had served in many government schools such as Tamphasana Girls (T.G.) Higher Secondary School, Ibotonsana Girls Higher Secondary School, and Sargolband M.E. School are all in Imphal city. She joined as a dance teacher in 1972 under the Education (S) Government of Manipur. Her salary started from Rs. 175.00 rupees per month as a senior dance teacher. During her service, she taught many important religious dance activities, namely 'Chali Jagoi' (basic steps of dance) and 'Lai-Haraoba' (merry-making of the Gods in Meitei communities), to her beloved school students. She addressed and propagated the detailed lesson of mutual understanding, cooperation, love, peace, the spirit of brotherhood, a sense of good morals, and discipline. Another senior dance teacher from the male also served in many government schools during his working period. Here is the list of the government schools that Singjamei Girls M.E. School, Singjamei Girls Higher Secondary School, and Sainik School, Imphal. He firmly believes that he needs to actively promote Manipuri dance and music worldwide as much as possible. Notably, there were no prescribed books and syllabus recommended by Education (S), Government of Manipur to instruct the students in those days. To fill the void for proper and formal teaching of dance in Manipur, he authored "*Meitei Jagoi Lamjing Lairik*" (name of the book) in 1983. The book was the first and foremost book on Manipuri Dance that was taught to students till-date. It is one of the marvelous works in Manipuri dance in the history of Manipur. The remaining two junior dance teachers, the female dance teacher served in Khurai Girls High School, Wangkhei Girls Junior High School, Yaiskul Girls Junior High School, and the male dance teacher served in Kwaikeithel Girls High School, Thangmeiband Girls Junior High School, Keishamthong Girls Junior High School respectively. The duration of

the dance classes was 40-50 minutes for all four teachers, as mentioned earlier. Among the four appointed dance teachers, three of them were the first batch of J.N.M.D.A (Jawaharlal Nehru Manipuri Dance Academy) in 1972 with diploma holder. The J.N.M.D.A is a constituent unit of the Sangeet Natak Akademi, New Delhi (India) is the foremost academy for teaching Manipuri dance, music and Thang-ta (martial art of Manipur) established in 1954. Whereas, (Mrs.) Pebam Rasmani Devi was not an alumna of this institute.

Further, out of four teachers, two teachers, namely (Mr.) Irengbam Nupamacha Singh and (Mrs.) Pebam Rashmani Devi was expired, unfortunately in the years 1994 and 2008. However, (Mr.) Haboam Ibochouba Singh and (Mrs.) Rajkumari Sabitri Devi was teaching Manipuri dance to the Govt. Schools more than 30 years above and retired in the year 2006 and 2008 respectively.

Statement of the Problem

Dance is the body's movement in a rhythmic way, usually to music and within a given in space, to express an idea or feeling, release energy, or take delight in the movement itself. If the Manipur Dance is implemented on the school curriculum, there is high hope of having a better chance in the social status of the state. There is an alarming degradation in morals, culture, tradition, and lifestyle of youth which can have a harsh impact in the future. It can be prevented if students are exposed to the performing arts (dance) and Physical fitness, where they can find a platform to bring out their hidden talents. Students will also learn to regard the culture and tradition of their fellow beings, which will ultimately help in the vast development of Art and Culture at significant. Every school should be implementing curriculum subjects, e.g., dance, music, theatre, etc., and organize some workshops to improve the art activities. Thus, dance Education as a curriculum subject should be compulsory at all levels of schools.

Based on the background above, the

objectives of this study are (1) to study the effect of Manipuri Dance on the social value in the teaching-learning process, (2) to examine the benefits of Manipuri dance on the performance of psychomotor domains in the teaching-learning process, and (3) to find out the creative development of Manipuri dance in the teaching-learning process.

METHOD

Descriptive research studies are the studies to achieve pertinent and precise information concerning the correct status of phenomena and, whenever feasible, draw a valid conclusion from the facts discovered. They are restricted not only to fact findings. However, they may obtain results in the formulation of essential principles of knowledge and solve significant problems concerning local, state, national, and international concerns. It investigates phenomena in their natural setting, and it varies significantly in complexities. The investigator had adopted the descriptive research method and find out the Role of Dance Education for Personality Development of Upper Primary School Students of Class VI to Class VIII in Imphal West District and Imphal East District at Schools.

Population and Sampling Technique

For the present study, all the 915 students of Class VI to Class VIII (2020-2021) session of Kendriya Vidyalaya-Lamphelpat, Tolchou Ibeton Memorial Academy-Hiyangthang, Rajkumari Sanatombi Devi Vidyalaya-Haotal Pangei, and SL Arena of Learning-Khurai Khaidem Leikai, Imphal West District, and Imphal East District, and affiliated to BOSEM (Board of Secondary Education Manipur) and CBSE (Central Board of Secondary Education), were taken as the population of the study.

For the present study, the researcher collected 70% of students' respondents, of which 287 are males, and 343 are females out of 630 students.

A study sample was collecting from different schools such as Kendriya

Vidyalaya-Lamphelpat, Tolchou Ibeton Memorial Academy-Hiyangthang, Rajkumari Sanatombi Devi Vidyalaya-Haotal Pangei, and SL Arena of Learning-Khurai Khaidem Leikai, Imphal West District, and Imphal East District. The investigator took due care in selecting the appropriate sample technique. A simple random sampling technique was adopted from the target population (Students) for the present study.

Procedure and Data Collection

The investigator took appointment from the School's Principal of Kendriya Vidyalaya-Lamphelpat, Tolchou Ibeton Memorial Academy-Hiyangthang, Rajkumari Sanatombi Devi Vidyalaya-Haotal Pangei, and SL Arena of Learning-Khurai Khaidem Leikai, Imphal West District and Imphal East District of the Schools and explained the purpose of the visit. The teacher of the concerned subject was consulted and explained the visit. The researcher collected the list of the students and their email addresses, contact number of guardians from the office on the appointed day after getting approval from the school's principal. The questionnaire was sent through a Google form link to all the students' email and WhatsApp with proper instructions and requested all the students to fill up the necessary entries. They are assuring that their responses would be kept strictly confidential and used for research purposes only. The respondents give three and half-month to fill up and submit the forms, and there were few mortalities in the questionnaire. Finally completed the filled questionnaire were 630 students.

The sampling technique in this research uses simple random sampling. It means that every member of the sample is selected from the total population so that all members of the population have essentially the same probability of being selected. This is the most popular, basic method of sampling. It is considered the most trustworthy method of securing the representativeness of the whole population. But it is neither arbitrary nor careless or haphazard. Instead, the random method of selec-

tion provides an unbiased cross-section of the population. Ideally, this would require each population member to be assigned a number; then the sample would be selected from a table of random numbers or other random selection. For example, if we wished to draw a sample of 50 individuals from a population of 600 students, we could place the 600 names in a container and blindfolded, draw one name at a time until the sample of 50 was selected. This approach is also known as sampling from a sequential list or sampling by a lottery system (SIDHU, K.S; 2011).

Tool Used

In the present study, for collecting the pertinent data, the investigator used for the development of a questionnaire with the ability to measure the aspects specifically aimed for (such as the effect of social value in the teaching-learning process of Manipuri dance; benefits of psychomotor domains in the teaching-learning process of Manipuri dance; and creativity development of Manipuri dance in the teaching-learning process), the starting point was the scales developed by Dr. Vishal Sood, Dr. (Mrs.) Arti Anand, Suresh Kumar on Social Skills (2019), Dr. Chandra Kumari, Ayushi Tripathi on life skills (2019), Dr. Alpna Sen Gupta, Dr. Arun Kumar Singh on moral value (2019), Dr. Rajiv Kumar on Children's Curiosity Scale (2019) and referring NCERT book on Training Package on Art Education for Primary Teachers Volume-I, Volume-II and Arts Education (Resource Book for Teachers), "National Focus Group on Arts, Music, Dance and Theatre" (NCF-2005). The questionnaire is three-dimensional. It comprised 60 items, and each dimension has 20 items each consisting of: Social value in the teaching-learning process of Manipuri dance; Benefits of psychomotor domains in the teaching-learning process of Manipuri dance and;

Creativity development of Manipuri dance in the teaching-learning process.

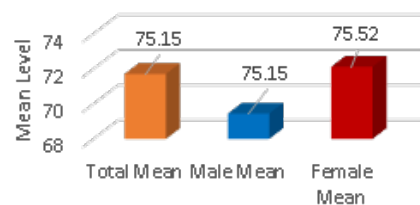
Scoring Procedure

The prepared questionnaire consisted of 60 items. The three parameters are social value, psychomotor domains, and creative development of the teaching-learning process of Manipuri dance. Social Value on Manipuri dance in the teaching-learning process has 20 items (4 items for Negative Statements and 16 items for Positive Statements), Psychomotor domains on Manipuri dance in the teaching-learning process has 20 items, (5 items for Negative Statement and 15 items for Positive Statements) and Creativity development on Manipuri dance in the teaching-learning process has 20 items, (7 items for Negative Statements) and (13 items for Positive Statements).

In scoring the statements, this research uses the Likert scale. In addition, the questionnaire has a 5-point scale for the positive statement and negative. Thus, each respondent can score 250 at the maximum, and they can also score 50 at the minimum.

RESULT AND DISCUSSION

Effect of manipuri dance education on the social value



Sources: Research Data 2021

Figure 1. Effect of Manipuri dance education on the social value in the teaching-learning process of school in Imphal west-district and Imphal east district, Manipur

Table 1. Effect of Manipuri dance educa-

tion on the social value in teaching-learning process of school in Imphal west-district and Imphal east district, Manipur

Gender	No. of Students	Mean	S. D.	S. E. M.	S. E. D.	Sig. (2-tailed)	df	t
Male	287	74.70	6.6	0.375	0.50	0.103	628	-1.633
Female	343	75.52	6.31	0.340				

Sources: Research Data 2021

From table 1, it can be seen the value of df 628 at a .05 level of significance is 1.96 (two-tailed). Since our calculated t value of 1.633 is below the table value, so it is not significant at a .05 level of significance. Hence, the null hypothesis is retained.

Therefore, it can be considered that there is no significant difference in the effect of Manipuri dance on the social value in the teaching-learning process of male and female students.

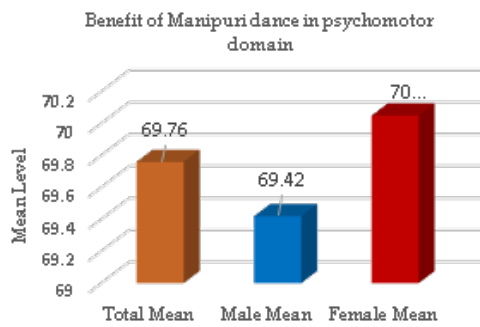


Figure 2. The benefits of Manipuri dance education on the performance of psychomotor domain of school in Imphal west-district and Imphal east district, Manipur

Table 2. Benefits of Manipuri dance education on the performance of psychomotor domain of school in Imphal west-district and Imphal east district, Manipur.

Gender	No. of students	Mean	S. D.	S. E. M.	S. E. D.	Sig. (2-tailed)	df	t
Male	287	69.42	6.54	0.38	0.53	0.231	628	-1.199
Female	343	70.05	6.71	0.36				

Sources: Research Data 2021

From table 2, it can be seen the value of df 628 at a .05 level of significance is 1.96 (two-tailed). Since our calculated t

value of 1.199 is below the table value, it is not significant at a .05 level of significance. Hence, the null hypothesis is accepted.

Therefore, it can be considered that there is no significant difference of benefit of Manipuri dance on the performance of the psychomotor domain in the teaching-learning process between male and female students.

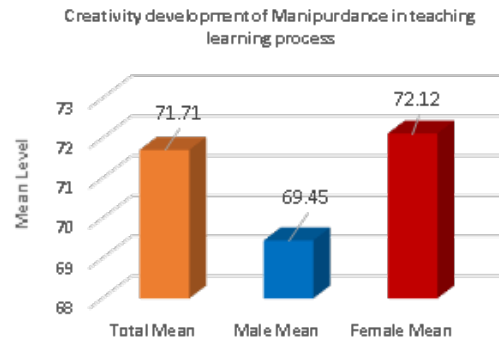


Figure 3. The creativity development of Manipuri dance education in the teaching-learning process of school in Imphal west-district and Imphal east district, Manipur

Table 3. The creativity development of Manipuri dance education in the teaching-learning process of school in Imphal west-district and Imphal east district, Manipur

Gender	No. of Students	Mean	S. D.	S. E. M.	S. E. D.	Sig. (2-tailed)	df	t
Male	287	69.45	6.30	0.52	0.73	0.001	628	-3.625
Female	343	72.12	6.71	0.51				

Sources: Research Data 2021

From table 3, it can be seen the value of df 628 at a .05 level of significance is 1.96 (two-tailed). Since our calculated t value of 3.625 is higher than the table value, so it is significant at a .05 level of significance. Hence, the null hypothesis is rejected.

Therefore, it can be considered that there is a significant difference in the creative development of Manipuri dance in the teaching-learning process between male and female students. And thus, female students have more creativity development than male students.

Social value for Manipuri dance in the

teaching-learning process

Research results show the effect of Manipuri dance education on the social value in the teaching-learning process of school students at Imphal West district and Imphal East district, Manipur (India). Therefore, it is essential to implement and direct the curriculum containing dance as a subject. It is related to the previous statement delivered by Mangal (n.d., p.124) that children's social development is most significantly by the schools' social environment and functioning. The human companionship maintained by the school, the kinds of programs and activities achieved, its tradition, values, principles, the social qualities, and behaviour of the teachers and schoolmates all influenced the child's social development. Students can flourish basic skills of the art forms through hands-on experience and implementation of dance as a pedagogy subject. They can also use these skills during school any function. These courses provide a chance for self-analysis, self-conception, and interpersonal relations while observing schools as sites for societal change, developing social awareness, and the scope to listen and empathize.

Performance of psychomotor domain for Manipuri dance in the teaching-learning process

Results show the benefits of Manipuri dance education on the performance of the psychomotor domain of schools in Imphal west district and Imphal east district, Manipur. Students might be getting valuable life benefits and personal development, gaining holistic knowledge, and making aesthetical life. This includes the cognitive domain (thinking ability), the affective domain (emotions or feelings), and the psychomotor domain (physical or kinesthetic).

Further explained by Uppal Shveta. (2006, p. 26) The performing arts have different types in nature. They are- theatre, narrative, music, dance, puppetry, Etc. It helps give immense flexibility to the students' psychomotor (physical or kina-

esthetic) and affective domain (thinking skill)—the performing need to become an essential component of learning in the curriculum subject. Dance teaching as part of the formal curriculum provides several distinct advantages, which are probably encouraged only in the Indian system of dance practice.

Creativity development of Manipuri dance education in the teaching-learning process

This study shows the creative development of Manipuri dance education in the teaching-learning process of schools in Imphal west district and Imphal east district, Manipur. Dance education is the art form that student uses their own body, face, and presence as a medium of expressing their performances. According to Rabindranath Tagore, "Literature, music and the arts, and all are necessary for the development and flowering of a student to form a total integrated personality." The NEP-2020 (New Education Policy) also mentions the importance of Arts and Culture of several creativity to nourish language, arts, and culture in school children. The prominence of music, arts, and crafts all over school levels. "In the 4.7. part of the policy, Art-integration is a cross-curricular pedagogical approach that utilizes various aspects and forms of art and culture as the basis for learning concepts across subjects. As part of the thrust on experiential learning, art-integrated education will be embedded in classroom transactions to create joyful classrooms but also for imbibing the Indian ethos by integrating Indian art and culture in the teaching and learning process at every level. This art-integrated approach will strengthen the linkages between education and culture" (NEP, 2020, p. 12).

Further, Kala Vidya's articles deal with arts published in the year 1918. Many Shantiniketan (name of the place) and Visva Bharti did not support the inclusion of music and art as the main subject. However, they were ready to accept music and art as an item of entertainment, but not as

subjects like literature, grammar, philosophy, science, and history, which were deemed suitable for higher studies at the university level. Gurudev Rabindranath Tagore said that man expressed his personality through the quality of mind, which might be developing with the help of art. In all the countries, civilized or uncivilized people have sympathy for art.

CONCLUSION

Based on the results of the study for the role of dance education analysis, it is shown that the personality development of school students' needs upon (1) social value; (2) psychomotor domain; (3) creativity development. This is due to the background of dance teachers working in different schools for teaching-learning. It helps with personal identity and self-esteem and helps to create cultural awareness and empathy. Dance Education helped realize one's own potential for self-enhancement, confidence, problem-solving, and creativity. It enables to recognize the importance of group work and socialization among the students.

REFERENCES

- Amado, D., Molero, P., Del Villar, F., Tapiá-Serrano, M. Á., & Sánchez-Miguel, P. A. (2020). Implementing a teacher-focused intervention in physical education to increase pupils' motivation towards dance at school. *Sustainability (Switzerland)*, 12(11). <https://doi.org/10.3390/su12114550>
- Banevičiūtė, B. (2011). Learning Strategies and Evaluation Methods in Dance Education. *Journal of Pedagogy and Psychology "Signum Temporis,"* 3(1), 4-12. <https://doi.org/10.2478/v10195-011-0028-3>
- Bhattacharya, D., & Sahoo, S. (2015). Implementation of art and aesthetic value in curriculum transaction among secondary school students: an analysis. *International Journal of Humanities & Social Science*, 2(I), 9.
- Burges Watson, D., Adams, J., Azevedo, L. B., & Haighton, C. (2016). Promoting physical activity with a school-based dance mat exergaming intervention: Qualitative findings from a natural experiment. *BMC Public Health*, 16(1), 1-10. <https://doi.org/10.1186/s12889-016-3308-2>
- Carter, C. S. (2004). *Effects of Formal Dance Training and Education on Student*.
- Corrêa, J. F., & Santos, V. L. B. dos. (2019). Políticas Educacionais e Pesquisas Acadêmicas sobre Dança na Escola no Brasil: um movimento em rede. *Revista Brasileira de Estudos Da Presença*, 9(1), 1-29. <https://doi.org/10.1590/2237-2660.82443>
- Crowe, S. (2006). *Dance, drama and music : a foundation for education : a study on implementing the performing arts in the early years of education*. <http://research.bank.rmit.edu.au/view/rmit:6350>
- Cuellar-Moreno, M. (2016). Methodology and beliefs in primary school dance education. *Journal of Physical Education and Sport*, 16(3), 743-751. <https://doi.org/10.7752/jpes.2016.03120>
- Dania, A., Hatziharistos, D., Koutsouba, M., & Tyrovola, V. (2011). The use of technology in movement and dance education: Recent practices and future perspectives. *Procedia - Social and Behavioral Sciences*, 15, 3355-3361. <https://doi.org/10.1016/j.sbspro.2011.04.299>
- Deans, J. (2016). Thinking, Feeling and Relating: Young Children Learning through Dance. *Australasian Journal of Early Childhood*, 41(3), 46-57. <https://doi.org/10.1177/183693911604100307>
- Donald, C. J. Mac. (1991). Creative Dance in Elementary Schools: A Theoretical and Practical Justification. *Canadian Journal of Education /Revue Canadienne de l'éducation*, 16(4), 434. <https://doi.org/10.2307/1495.255>
- Falkembach, M. F., & Icle, G. (2020). Dance and somatic education in primary

- school: a study on discipline with teachers in southern Brazil. *Research in Dance Education*, 21(3), 296–311. <https://doi.org/10.1080/14647893.2020.1764923>
- Fegley, L. E. (2010). *the Impact of Dance on Student Learning: Within the Classroom and Across the Curriculum*. 1–146.
- Flannery, L. P., & Bers, M. U. (2013). Let's dance the "Robot Hokey-Pokey!": Children's programming approaches and achievement throughout early cognitive development. *Journal of Research on Technology in Education*, 46(1), 81–101. <https://doi.org/10.1080/15391523.2013.10782614>
- Fu, Q. (2013). *The Dance Teaching Research of Pre-school Education in Higher Vocational Colleges*. 724–727. <https://doi.org/10.2991/iaw-sc.2013.160>
- Garvis, S., & Twigg, D. (2010). Exploring Art in Early Childhood Education. *The International Journal of the Arts in Society: Annual Review*, 5(2), 193–204. <https://doi.org/10.18848/1833-1866/cgp/v05i02/35830>
- Gradwohl, A. K. (2018). *Perception of Technology in Dance Education: the Effect of Technology on Student Learning and Teaching Strategies of the Twenty-First Century Skills in Dance Education*. <https://digscholarship.unco.edu/theses/74/>
- Hanna, J. L. (2008). A Nonverbal Language for Imagining and Learning: Dance Education in K-12 Curriculum. *Educational Researcher*, 37(8), 491–506. <https://doi.org/10.3102/0013189X08326032>
- Iyengar, M. K. (2015). Bharatanatyam and Mathematics: Teaching Geometry Through Dance. *Journal of Fine and Studio Art*, 5(2), 6–17. <https://doi.org/10.5897/jfsa2015.0031>
- Jean-baptiste, K. (2016). *All They Want to Do is Dance : A Study of Dance Education in K-12 Public Schools*. Retrieved from https://digitalcommons.ursinus.edu/dance_sum/1/
- Leonard, A. E., Hall, A. H., & Herro, D. (2016). Dancing literacy: Expanding children's and teachers' literacy repertoires through embodied knowing. *Journal of Early Childhood Literacy*, 16(3), 338–360. <https://doi.org/10.1177/1468798415588985>
- Lykesas, G., Giossos, I., Chatzopoulos, D., Koutsouba, M., Douka, S., & Nikolaki, E. (2020). Effects of several warm-up protocols (Static, dynamic, no stretching, greek traditional dance) on motor skill performance in primary school students. *International Electronic Journal of Elementary Education*, 12(5), 481–487. <https://doi.org/10.26822/iejee.2020562138>
- Lykesas, G., Tsapakidou, A., & Tsompanski, E. (2014). Creative Dance as a Means of Growth and Development of Fundamental Motor Skills for Children in First Grades of Primary Schools in Greece. *Asian Journal of Humanities and Social Studies*, 2(1), 2321–2799. www.ajouronline.com
- Macovei, S., Zahiu, M., & Şulea, R. (2014). Theoretical Arguments for Dance as a Means of Providing Aesthetic Education in Primary School. *Procedia - Social and Behavioral Sciences*, 117, 74–80. <https://doi.org/10.1016/j.sbspro.2014.02.181>
- Mahgoub, Y. M. (2016). The Impact of Arts Education to Enhance of Aesthetic Sense Ability for Basic Level Pupils. *Journal of Education and Human Development*, 5(2), 126–130. <https://doi.org/10.15640/jehd.v5n2a15>
- NEP. (2020). National Education Policy 2020 Government of India. *Government of India*, 14–16. https://www.mhrd.gov.in/sites/upload_files/mhrd/files/NEP_Final_English.pdf
- Pavlidou, E., Kosmidou, E., Lokosi, A., & Sofianidou, A. (2018). Creative dance as a tool for developing preschoolers' communicative skills and movement expression. *European Psychomotricity Journal*, 10(1), 3–15.
- Patrick I, E., & Ikpi A, A. (2015). Dance Play Method : A Strategy for Teaching. *Global Journal of Human-Social Science: H Interdisciplinary*, 15(9), 1–4.

- Petrie, J. L. (2015). *Music and Dance Education in Senior High Schools in Ghana: A Multiple Case Study A dissertation presented to*. The Patton College of Education of Ohio University.
- Ramos Matos, D. (2018). *UC Irvine UC Irvine Electronic Theses and Dissertations Publication Date*. <https://escholarship.org/uc/item/1tr0c2p0>
- Renner, S., & Pratt, K. (2017). Exploring primary teachers' self-efficacy beliefs for teaching dance education. *Issues in Educational Research*, 27(1), 115-133.
- Scholar, D. (2017). *Dance Education in an Urban Kindergarten Classroom*. California: Dominican University of California
- Sharma, G., Nikolai, J., Duncan, S., & Carter, J. (2020). Observing the Delivery of a Curriculum-Integrated Dance Programme Across Four New Zealand Primary Schools. *New Zealand Journal of Educational Studies*, 55(1), 29-47. <https://doi.org/10.1007/s40841-019-00151-2>
- Sobash, S. (2012). The Psychology of Competitive Dance: A Study of the Motivations for Adolescent Involvement. *A Journal of Undergraduate Work*, 3(2), 1-7.
- Sotiropoulou-Zormpala, M. (2012). Aesthetic teaching: Seeking a balance between teaching arts and teaching through the arts. *Arts Education Policy Review*, 113(4), 123-128. <https://doi.org/10.1080/10632913.2012.719419>
- Theocharidou, O., Lykesas, G., Giossos, I., Chatzopoulos, D., & Koutsouba, M. (2018). The positive effects of a combined program of creative dance and braindance on health-related quality of life as perceived by primary school students. *Physical Culture and Sport, Studies and Research*, 79(1), 42-52. <https://doi.org/10.2478/pc-ssr-2018-0019>
- Tsompanaki, E. (2019). The Effect of Creative Movement-Dance on the Development of Basic Motor Skills of Pre-School Children. *Review of European Studies*, 11(2), 29. <https://doi.org/10.5539/res.v11n2p29>
- Uppal S. (2006). *Position Paper National Focus Group on Arts, Music, Dance and Theatre*. New Delhi: National Council of Educational Research and Training
- Vargas, L., & Fernandez, D. (2012). Flamenco dance in primary education: A living theory approach to dance education. *Educational Research for Social Change*, 1(1), 51-68.