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LONG ABSTRACT:

Non-Formal, Independent, Voluntary Teaching-Learning in Dance among Children Using the Media

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List of Published Articles

Hershkoviz Michaeli, M., & Chiş, V. (2021). How the connectivism theory is expressed in the "TikTok" phenomenon. In I. Albulescu & C. Stan (Eds.), *Education, Reflection, Development - ERD 2020. European Proceedings of Social and Behavioral Sciences* (Vol. 104, pp. 89–96). European. https://doi.org/10.15405/epsbs.2021.03.02.10

Hershkoviz Michaeli, M. (2021). *Limeida atzma'it shel tnu'ot rikud me'hamedia b'kerev yiladim* [Independent learning of dance movements from the media among children]. *Yomanei Maḥol, 40*, 11–14. https://www.israeldance-diaries.co.il/issue_article/

Hershkoviz Michaeli, M., & Chiş, V. (2022). Teaching strategies created by children in dance tutorial videos. In I. Albulescu & C. Stan (Eds.), *Education, Reflection, Development - ERD 2021. European Proceedings of Educational Sciences* (Vol. 2, pp. 777–784). European. https://doi.org/10.15405/epes.22032.77

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"Learning from children how to teach them."	Ministry of Education, and the Hebrew University, Jerusalem - Online	Conference for specialized teachers, new teachers, and mentor teachers: Discovering Worlds.	5.12.22
"Teaching strategies created by children in dance."	Babeș-Bolyai University, Cluj-Napoca, Romania - Online	ERD - The 9th International Conference: Education, Reflection, Development.	25.6.21
"How the Connectivism Theory is expressed in the TikTok phenomenon."	Babeș-Bolyai University, Cluj-Napoca, Romania - Online	ERD - The 8th International Conference: Education, Reflection, Development.	26.6.20
"SCREEN-STAGE- A pedagogical model of dance teaching.**"**	The Central Academy of Drama, Beijing, China.	International Conference: Word Dance Drama Education Alliance	4.1.20

Glossary of Abbreviations

HAD-TVs - Home-made, Amateur Dance Tutorial Videos

NIV-TL - Non-formal Independent Voluntary Teaching-Learning

TFY - TikTok, Fortnite, and YouTube

TLS - Teaching-Learning Strategies

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ABSTRACT

This research used mixed methods analysis to examine a recent global phenomenon in which children non-formally, independently, and voluntarily learn and teach dance movements over social media. One hundred home-made amateur dance tutorial videos posted on social media by children in both the USA and Israel were examined to (1) identify and describe the teaching-learning strategies that the children used (Study I, qualitative, 20 videos); (2) examine the frequency and variety of these strategies and their relationships to the children's characteristics (gender, language), the videos' characteristics (presence of music, type of dance), the quality of the children's dance teaching, and the relationship between the quality and the presence of music in the videos (Study II, quantitative, 100 videos); and (3) explore the children's motives, feelings, thoughts, and practices through focus groups (Study III, qualitative, four groups of children, 20 in total, aged 8-12).

The findings revealed 37 different strategies, eight of which were used almost universally. Some strategies were practical-oriented (demonstration methods, explanation techniques), and some were educational-psychologically oriented (encouragement, socio-emotional aspects). Most illuminating was the fact that many strategies were identical to those used by professional teachers, meaning that the children intuitively adopted them. The findings also revealed that the different variables did play a role in affecting the variety of strategies used and the quality of teaching: boys and English speakers tended to use more strategies, and videos without music or with one repeated movement led to a higher quality dance teaching.

The findings of the focus groups revealed various motivations for engaging in this phenomenon, guiding principles, and three additional teaching-learning strategies (for a total of 40). They also revealed a number of rewards that the children reaped from this phenomenon, such as increased self-confidence, personal resilience, and also a few costs, such as addiction. The conclusions converged into developing a theoretical model of teaching-learning that can provide a viable framework for meaningful learning and improved teaching quality, both in dance and in general, by integrating pedagogical-didactical, social-emotional aspects and media use.

Keywords: teaching-learning strategies, dance movements, non-formal independent learning, social media.

INTRODUCTION

When you dance you can enjoy the luxury of being you.
– Paulo Coelho

The research examines a fascinating cultural and social phenomenon that began about six years ago in which children (ages 8-12) all over the world learn and teach dance movements non-formally, independently, and voluntarily using the media. They imitate what they see on the web, film themselves teaching the dance movements, and share it online. This phenomenon may be termed "Non-formal Independent Voluntary Teaching-Learning" (NIV-TL). I discovered it several years ago when, as a mother, I watched my children (who were then 9, 12, and 14 years old) frequently engaging in it. This intrigued me: why were they doing it and what was driving them? The joy they had in their teaching-learning and the fact they did it voluntarily captivated me. I felt that here I could find a unique key to understand what motivates children to dance and how they learn or teach in practice. From a broader perspective, I realized that I could learn from children how to teach them!

The explanations for this phenomenon may be rooted in theories of constructivism, connectivism, and social-emotional learning, all of which I delve into in Chapter I. From an academic point of view, the NIV-TL phenomenon can illuminate an important process in education that may be termed "Meaningful Learning." In fact, independent learners may become helpful teachers/mentors who can provide insights about effective learning.

The Research: Approach, Stages, Aims, and Questions

This research was guided by a **mixed-methods approach** involving the collection and analysis of both qualitative and quantitative data to identify the various teaching-learning strategies (TLS) that the children used; to examine their frequency, variety, and quality; and to explore the motives, feelings, and thoughts (rewards and costs) of the children regarding their NIV-TL. The research comprised three stages (studies):

1. **Study I** used qualitative methodology to identify and describe the TLS applied by children in HAD-TVs on social media. The findings of this study assisted in developing standards to define TLS for the quantitative analysis in Study II.
2. **Study II** used quantitative methodology to examine the frequency of the TLS, and the relationships between the frequencies and variety of the TLS to the

children's characteristics (gender, language), the HAD-TVs' characteristics (type of dance, music), and the quality of the dance teaching. The findings helped strengthen the TLS developed in Study I and enabled their generalization.

3. **Study III** used qualitative methodology, and the data was gathered through discussions with focus groups of children to determine their perceptions (motives, feelings, and thoughts) and practices in NIV-TL. The findings of this study assisted in expanding and completing the quantitative findings of Study II by adding explanations and perspectives from the focus groups that could not be obtained from the analyses in Studies I and II.

The main aims of the current research were:

1. To identify and describe TLS applied by children in HAD-TVs on social media.
2. To evaluate the quality of TLS applied by children in HAD-TVs on social media.
3. To explore the perceptions and practices of children who participate in the NIV-TL phenomenon regarding their motives, experience, and feelings.

Research questions:

Study I

What TLS are applied by children in HAD-TVs on social media?

Study II

1. What are the frequencies of the TLS applied by children in HAD-TVs on social media?
2. What is the relationship between the frequency and variety of the TLS applied by children in the HAD-TVs and the gender and language of the children involved?
3. What is the relationship between the frequency and variety of the TLS applied by children in HAD-TVs and the type of dance (one repeated movement or sequences of movements) and presence of music?
4. What is the relationship between the variety of the TLS and the quality of dance teaching?
5. What is the relationship between the quality of dance teaching and the presence of music in the HAD-TVs?

Study III

1. How do children describe their perceptions and practices about NIV-TL dance situations with regard to emotional and cognitive aspects?
2. What are the rewards and costs reported by children in NIV-TL dance situations?

CHAPTER I: THEORETICAL BACKGROUND

This chapter focuses on NIV-TL among children using the media and is divided into three sections. **Part I introduces three teaching-learning theories** – Constructivism, Connectivism (Online Collaborative Learning), and Social-Emotional Learning – that are relevant to children's NIV-TL processes. **Part II addresses teaching-learning in dance** and discusses TLS derived from the above-mentioned theories, motivations for voluntary dance learning, and issues related to dance education in the USA and Israel. **Part III explores the role of the new media in children's lives**. It emphasizes the impact of learning environments, the widespread use of digital media for independent learning and social interactions, and the involvement of social media platforms like TikTok, Fortnite, and YouTube in children's teaching-learning processes. Chapter I concludes with a summary of the research's conceptual framework.

PART I

MAJOR TEACHING-LEARNING THEORIES

Constructivism

Constructivism, championed by Piaget and Vygotsky, is a foundational theory in education that redefines the role of learners by emphasizing their active involvement in knowledge construction. In contrast to behaviorism's passive model, constructivism highlights the significance of social interaction and collaboration in learning (Vygotsky & Cole, 1978). This theory remains relevant today, providing a robust framework for understanding how learners actively shape their knowledge and the essential role of social interactions in the learning process (Siemens, 2005; 2006). Active learning approaches, such as self-directed learning and problem-based learning, promote meaningful learning, knowledge retention, higher-order thinking, and motivation (Gardner & Belland, 2012; Hakkarainen et al., 2007; Keskitalo et al., 2011). Nonetheless, they include challenges, such as time constraints and assessment complexity (Hui et al., 2021; McManus & Taylor, 2009) and addressing these challenges is crucial for harnessing the potential of active learning while improving the overall learning experience.

Constructivism also underscores the importance of meaningful learning, which involves connecting new knowledge with existing understanding and fostering emotional engagement (Daves & Roberts, 2010; Novak, 2002). However, balancing emotional engagement with cognitive development remains a challenge in education. Strategies such as creating supportive environments and tapping into students' interests can facilitate emotional connections in learning (Jonassen & Strobel, 2006; Kostiainen et al., 2018). Furthermore, the concept of "learning for understanding" aligns with changing perceptions of effective learning, and emphasizes deep comprehension, contextualization, creativity, and empathetic engagement (McTighe & Wiggins, 2013). Understanding is multifaceted; it involves cognitive and emotional aspects, thus reinforcing the need for a holistic approach to education (Shulman, 2016; Perkins, 2016).

Connectivism: Online Collaborative Learning

Connectivism, a contemporary learning theory, acknowledges the transformative influence of technology on education and the decentralized nature of knowledge (Downes, 2010; Harasim, 2017; Siemens, 2008). It posits that knowledge is not confined to individual minds but is distributed across a network of connections formed through interactions with a community of learners, and that learning involves not just accessing existing knowledge but actively participating in creating and disseminating knowledge within the community (Harasim, 2017; Kop & Hill, 2008). Siemens' eight key principles of connectivism underscore the importance of diverse opinions, the role of information connections, the integration of non-human devices in learning, the value of learning capacity over static knowledge, and the necessity of nurturing connections and perceiving connections across fields (Siemens, 2005). This paradigm shift toward connective learning and self-directed, non-formal learning reflects a changing educational landscape where learners must adapt to evolving contexts and place more reliance on their connections with content and peers (Mackness et al., 2013). It emphasizes the vital role of independent learning in cultivating 21st-century skills, aligning with the evolving demands of a dynamic world (Harpaz, 2016; Morgenshtern et al., 2018).

In the digital age, where learners navigate an ever-expanding sea of information, the fusion of constructivism and connectivism principles offers a powerful framework for creating effective learning environments (McTighe et al.,

2016). This approach equips learners with essential skills such as creativity, critical thinking, problem-solving, communication, and collaboration, as defined by Partnership for 21st Century Skills (2019). By embracing the dynamic interplay of constructivist learning through knowledge construction and connectivist learning through networked interactions, educators can better prepare learners to thrive in a rapidly changing world (McTighe et al., 2016). This perspective also provides valuable insights into the evolving nature of new media-influenced transformative learning among children engaging with digital media.

Social-Emotional Learning

Social-emotional learning (SEL) plays a crucial role in understanding the motivation behind children's voluntary engagement in dance education. SEL integrates cognition, emotion, and behavior and nurtures interpersonal and intrapersonal skills such as emotional recognition, understanding, management, and empathy (Brackett et al., 2019). These skills empower individuals to set and achieve positive goals, build relationships, make responsible decisions, and navigate challenging situations (Greenberg et al., 2017; Thomson et al., 2018). Grounded in various psychological theories that include social cognitive theory and child development theories, SEL underscores the significance of social and emotional competencies in fostering healthy development and well-being. Research demonstrates that SEL programs, like the CASEL model, improve academic performance, enhance social relationships, and reduce emotional and behavioral challenges (Durlak et al., 2011; Oberle & Schonert-Reichl, 2017; Taylor et al., 2017).

Dance activities emerge as a valuable tool for developing SEL skills since they offer a positive avenue for self-expression and emotion regulation (Keun, 2021; Stinson, 1997; Thomson et al., 2018). Studies indicate that integrating dance into education enhances SEL skills (Baxter, 2020; Napoli et al., 2005; Schonert-Reichl & Lawlor, 2010; Victorson et al., 2022). In summary, SEL principles are applicable across various domains, including dance, which provides a unique platform for cultivating self-awareness, self-regulation, social awareness, and relationship skills. This integration of SEL principles into dance education extends beyond formal teaching-learning contexts, demonstrating the enduring value of SEL in non-formal dance education settings.

PART II

TEACHING-LEARNING IN DANCE

Teaching-Learning Strategies in Dance

This section provides an overview of the generic TLS derived from the primary theories discussed above. They may be found in all areas of dance and also apply to children's NIV-TL. The strategies can be divided into directed (self or others) TLS and practice-centered ones.

Directed TLS may be categorized into two primary types: internal and external. Internal strategies encompass **"Self-directed learning,"** where learners take the initiative and responsibility for their learning, resulting in personalized, motivated, and skill-enhancing experiences (Candy, 1991; Touati, 2016). It acknowledges the challenges of identifying learning needs and maintaining motivation, which can be mitigated with external support from mentors, peers, and online communities (Bandura, 1997). Another internal strategy is **"Learning via teaching,"** which involves explaining concepts to others, thus deepening understanding, aiding retention, and identifying gaps or misconceptions. This makes this strategy it particularly beneficial for low-performing students (Fiorella & Mayer, 2016; McManus & Taylor, 2009).

On the external front, **"Apprenticeship learning"** aligns with constructivist principles. In this, mentors guide learners through tasks and gradually transfer responsibility, fostering in-depth understanding and immediate feedback (Collins et al., 1991; Lave, 1997). In the context of this research, children learning and teaching dance movements to each other share similarities with the processes of apprenticeship learning. Finally, **"Learning via peers"** or collaborative learning promotes responsibility, idea exchange, and deeper understanding among students, enhancing academic performance, professional development, and social and emotional skills (Johnson & Johnson, 2009; Roseth et al., 2008). This approach thrives in diverse settings, fostering empathy and cooperation among students from various backgrounds (Cohen & Lotan, 2014).

Practice-centered TLS in dance education encompass traditional techniques like **demonstration, repetition, evaluation, and feedback,** which are vital for skill acquisition and understanding (Ophir & Nativ, 2016; Stevens et al., 2003). In this context, learners imitate the teacher's demonstrations, fostering performance skills and

cognitive processes (Bolwell, 1998; Sims & Erwin, 2012). Practice and repetition play a pivotal role in the development of physical attributes, although their effectiveness in promoting deep understanding is debated (Bransford et al., 2000; Ophir & Nativ, 2016). Evaluation and feedback strategies include teacher, self, and peer evaluation, and also formative and summative assessments, which are essential in formal education (Alzabidi, 2022; Mainwaring & Krasnow, 2010; van Ginkel et al., 2016). While self-evaluation fosters self-awareness, external feedback is crucial for a comprehensive assessment (Schiekirka et al., 2013; Schmidt & Wrisberg, 2008). Formative assessment, focusing on growth, motivates learning (Bryant & Carless, 2009). Therefore, careful selection of the evaluation method(s) is essential for effective learning support. These strategies align with the learning mechanisms children employ in both formal and non-formal settings.

Motivations for Teaching-Learning in Dance

This section discusses the motivations behind why children choose to teach and learn dance voluntarily and independently. These motivations can be divided into personal-centered motives, and social-centered motives.

Personal-centered motives in learning encompass personal enjoyment, autonomy, and self-expression and discovery, all of which play pivotal roles in motivating learners. **Personal enjoyment**, driven by fun, excitement, and positive interactions, contributes significantly to engagement, particularly among youth (Beiswenger & Grolnick, 2009; Mahoney et al., 2006). **Autonomy**, the practice of allowing learners to make independent decisions, empowers individuals to take ownership of their learning journey, fostering motivation and critical thinking (Ryan & Deci, 2020; Smith, 2007). However, striking a balance between freedom and guidance is crucial. **Self-expression and discovery**, whether through dance as an artistic outlet or on social media platforms like TikTok for authentic self-expression, are potent motivators rooted in the human need for emotional understanding and identity formation (Krämer & Winter, 2008; Yang et al., 2020). In both contexts, they facilitate artistic expression, emotional communication, creative exploration, and identity development. Integrating these elements can enhance motivation and learning outcomes across diverse educational settings.

Social-centered motives in learning encompass social entrepreneurship and social interaction and affiliation, both of which play crucial roles in fostering

community engagement and collaborative learning. **Social entrepreneurship** focuses on addressing societal and environmental issues through innovative and sustainable solutions, fostering informed citizenship and activism (Germak & Robinson, 2014; Scolari et al., 2018). It has led to the emergence of the concept of "social entrepreneurship education," which promotes entrepreneurial competencies and transdisciplinary approaches (Basci & Alkan, 2015). It includes fostering leadership skills, social innovation, and collaboration, and emphasizes creativity and media literacy in the digital age (Byun et al., 2018; Dacin et al., 2010). Social entrepreneurship empowers individuals, including children, to make a positive impact on society via media platforms.

On the other hand, **social interaction and affiliation** are integral to childhood and adolescent development, promoting a sense of belonging and collaboration (Dishion & Piehler, 2009). In dance education and digital learning environments, group settings offer diverse perspectives and support, enhancing skill acquisition and motivation (Cisneros et al., 2019; Larson et al., 2007). However, the potential influence of peers on risky behaviors must also be considered (MacDonald & Leary, 2005). In summary, social-centered motivations encourage community engagement, activism, and collaborative learning, and emphasize the importance of both social entrepreneurship and social interaction in educational settings.

Dance Education in the USA and Israel

Since the HAD-TVs analyzed in this research are mainly performed by children from the USA and Israel, examining the modes of dance education programs in the formal education systems in each of these countries can shed light on the children’s NIV-TL and allow a better perspective of the phenomenon. Dance education, both in the USA and Israel, offers diverse genres and styles for students of all backgrounds, ages, and abilities.

Dance education in schools is a multifaceted discipline that combines artistic, physiological, cultural, and social aspects; involves sensory, motor, cognitive, emotional, and creative functions; and promotes physical fitness, teamwork, and cultural awareness. "Dance for All" programs advocate for inclusive, holistic dance education accessible to all children and prioritize the learning process over outcomes. Diverse teaching strategies are used which are effective for various social groups and encourage individual expression, thus demonstrating the adaptability of dance

education beyond formal contexts (Basso et al., 2021; Brinson, 2016; Hanna, 2015; McKenzie, 2017; Masunah, 2016; Perlstein & Tubul, 2020; Ronen-Tamir, 2020; Soot & Viskus, 2013).

In the USA, the **National Dance Education Organization (NDEO)** has been a driving force behind K-12 dance education since 1998. Through strategic collaborations with key organizations, the NDEO has significantly influenced the field by offering innovative professional development opportunities and conducting impactful research. Their K-12 framework places a strong emphasis on fostering connections within the dance community, facilitating effective learning experiences, and nurturing involvement and leadership development. NDEO firmly believes that dance education serves as a catalyst for self-expression and community engagement. Central to their mission is the **"Dance for All"** concept, which comprehensively addresses physical, emotional, social, and cognitive development. Its primary goal is to promote dance literacy and hone four key artistic processes: creative expression, proficient performance, comprehensive understanding of movement, and meaningful communication through dance. These processes are thoughtfully detailed in 11 anchor standards that provide clear, actionable guidelines for students at every grade level, ultimately aiming to inspire a lifelong passion for dance (NDEO, 2023).

The "Dance for All" program in Israel is a comprehensive educational endeavor that champions inclusivity and recognizes dance as a fundamental right in formal education (Ronen, 2001). It underscores the profound connection between body and mind, and its ability to promote self-expression, critical thinking, creativity, cultural heritage, and global awareness, all while enhancing physical and mental well-being. Guided by three pedagogical principles—integration, customization, and application—it employs a diverse range of assessment tools, evaluating aspects such as body knowledge, technique, creativity, and interpersonal communication (Ministry of Education, 2017; Ronen, 2001).

PART III

THE NEW MEDIA

In Part III, the focus shifts to new media as a learning environment, exploring its impact on the learning experiences of children aged 8-12.

The New Media in The Life and Leisure Culture of Children Aged 8-12

"**New media**" encompasses a range of digital communication channels, characterized by features like visibility, accessibility, interactivity, and social networking, and enabling widespread sharing of ideas and content on the internet (Henning-Thurau et al., 2010). It plays a vital role in connecting individuals, fostering personal and interpersonal communication, and offering a dynamic platform for self-expression and identity shaping (Regev, 2011). The digital age has democratized communication, empowered marginalized voices, and created opportunities for active engagement and participation (Gillmor, 2009).

"**Digital media,**" including social media platforms, has become integral to children's daily lives, enhancing social connections and providing avenues for communication and self-expression (Lange, 2014). It supports social learning, the development of technological skills, and independent learning, allowing children to explore interests and acquire literacy (Robelia et al., 2011). However, it also poses challenges, such as exposure to inappropriate content and online risks, requiring guidance to ensure safe navigation (Prensky, 2010; Shirky, 2009). Digital media plays a multifaceted role in children's development, offering both benefits and challenges in their learning processes.

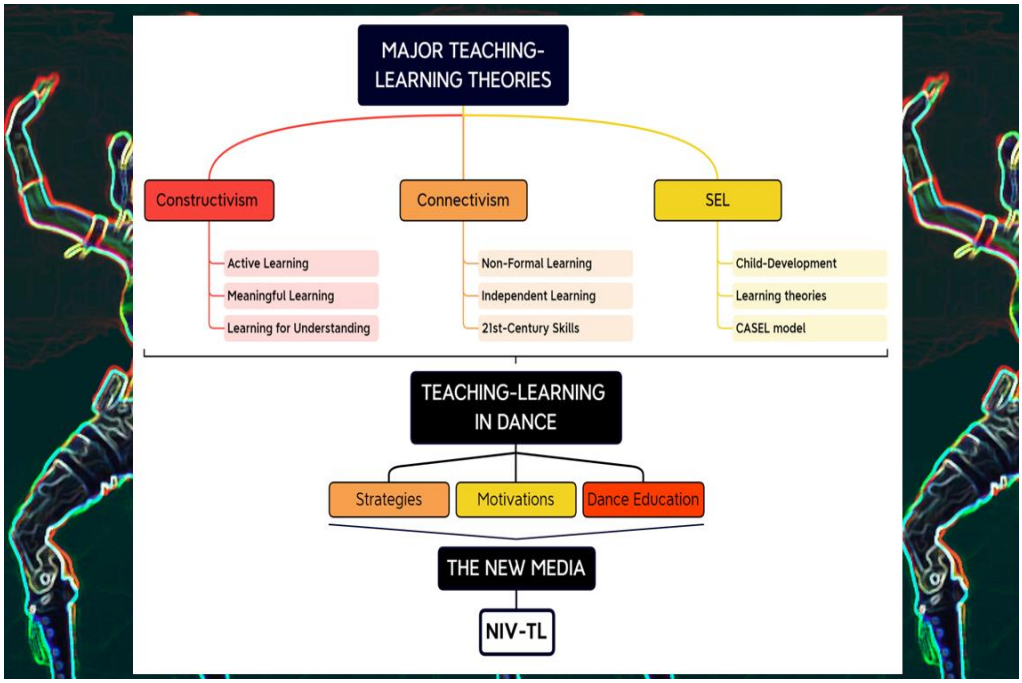
"**Social media**" encompasses platforms like YouTube, Fortnite, and TikTok, which facilitate real-time communication, content creation, and user-generated information sharing (Henning-Thurau et al., 2010; Ito et al., 2019). This evolution from static web pages to user-driven, socially interactive platforms emphasizes collaboration and social communication (Dror, 2011; Kaplan & Haenlein, 2010). Notably, YouTube serves as a hub for video sharing and self-disclosure, Fortnite offers a virtual space for social interaction and gaming, and TikTok's music-based video-sharing app fosters creative peer participation, particularly through dance challenges (Klug, 2020). These platforms represent diverse avenues for children's social engagement and creative expression, with dance movements playing a significant role in their online activities.

The Conceptual Framework

This research's conceptual framework is rooted in the combined theories of Constructivism, Connectivism, and SEL, all of which underpin NIV-TL among children. These theories are expressed in teaching-learning in dance and examined in the new media in which this phenomenon occurs. Figure 01 illustrates the conceptual framework.

Figure 01

The Conceptual Framework



The Gap in Knowledge

Despite the vast amount of information available regarding teaching-learning today, the importance of online social media in children's lives today, and the prevalence and popularity of online apps for sharing HAD-TVs, a perusal of the literature seems to indicate no systematic investigation about these issues, and specifically, about dance tutorial videos. Even though these videos offer a rich source of potentially meaningful teaching strategies, to the best of this researcher's knowledge, empirical evidence of this phenomenon is rare. (One reason may be that it is a relatively new development.) The present research thus aims to reduce this gap in knowledge through an in-depth investigation into this phenomenon among children from, leading to the construction of a theoretical model from which practical tools may be derived for dance education and education in general.

CHAPTER II: RESEARCH DESIGN AND METHODOLOGY

II.1 Research Paradigm

The research paradigm is a mixed methods approach. This combines qualitative and quantitative methods to gain a more comprehensive understanding of the phenomenon being investigated. The quantitative approach (used in Study II) offers a statistical overview that allows generalizing results and comparing groups over time contexts (Bryman, 2016; Creswell & Creswell, 2018), focusing on the frequency, variety, and quality of the TLS children applied in HAD-TVs. The qualitative approach (used in studies I and III) delves deeper into motivations, processes, and associated rewards and costs, offering an authentic view from the participants' perspective (Bryman, 2016; Creswell & Creswell, 2018). In this research, the qualitative aspect is based on two genres of qualitative research: ethno-visual research (Study I) and focus-groups-based research (Study III). Figure 02 illustrates the mixed methods research paradigm:

Figure 02

Mixed Methods Research Paradigm

II.2 Summary of Research Design

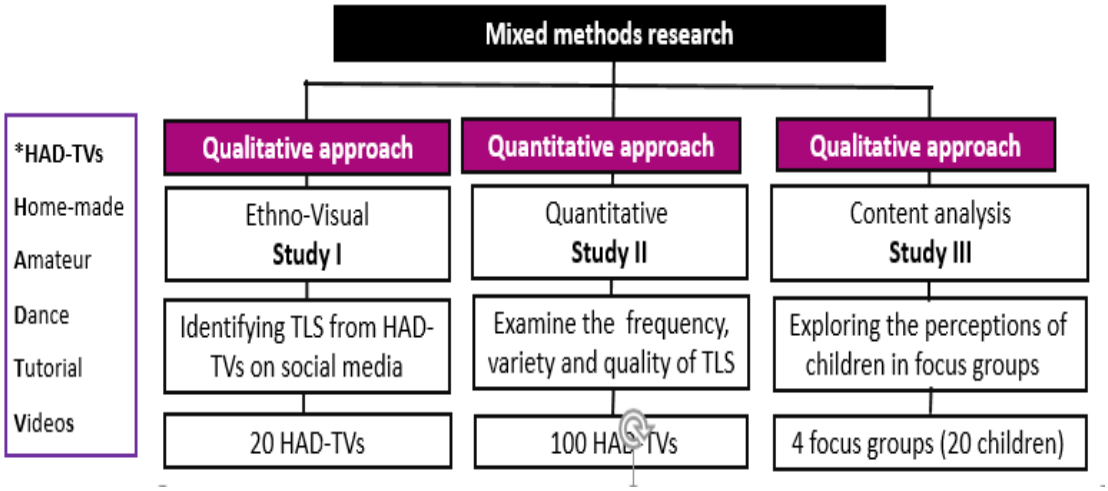


Table 01 presents the summary of the research design: aims, questions, participants, tools, and data analysis of each study.

Table 01

Summary of Research Design

Aims	Questions	Participants/ Sources of data	Tools	Data analysis
Study I: Qualitative				
1. To identify and describe TLS applied by children in HAD-TVs on social media.	1. What TLS are applied by children in HAD-TVs on social media?	20 "naturally occurring" HAD-TVs retrieved from YouTube, created by children from Israel and the USA.	No specific tools were required for gathering data.	**Two basic models to extract TLS:** 1. Ethno-visual analysis (Rose, 2016) 2. Dance neutral lexicon (Harbonnier-Topin & Barbier, 2012)
Study II: Quantitative				
1. To examine the frequency of the TLS applied by children in HAD-TVs on social media. 2. To examine the relationship between the frequencies and variety of the TLS applied by children and the characteristics of the children: gender (boys/girls) and language (Hebrew/ English). 3. To examine the relationship between the frequencies and variety of the TLS applied by children and the characteristics of the HAD-TVs: type of dance (one repeated movement/ sequences of movements) and music (present/absent). 4. To evaluate the quality of dance teaching of the children in the HAD-TVs on social media, and to examine the relationship between the quality with variety of TLS and the presence of music.	1. What are the frequencies of the TLS applied by children in HAD-TVs on social media? 2. What is the relationship between the frequency and variety of the TLS applied by children in HAD-TVs and the gender and language of the children involved? 3. What is the relationship between the frequency and variety of the TLS applied by children in HAD-TVs and the type of dance and presence of music? 4. What is the relationship between the variety of the TLS and the quality of dance teaching? 5. What is the relationship between the quality of dance teaching and the presence of music in the HAD-TVs?	100 "naturally occurring" HAD-TVs	**Guideline to evaluate the quality of dance teaching** (developed by the researcher) **Experts' Validation:** Evaluated by eight experts (with more than 90% consensus) **Reliability:** Inter-judge reliability (0.92 - 0.95 values)	**Question 1:** Frequencies of TLS **Questions 2,3:** ANOVA **Question 4:** Pearson correlation **Question 5:** T-test Multiple regression
Study III: Qualitative				
To explore the motives, feelings, thoughts, and practices of children regarding their NIV-TL dance situations.	1. How do children describe their perceptions about NIV-TL dance situations with regard to emotional and cognitive aspects? 2. What are the rewards and costs reported by children in NIV-TL dance situations?	20 Israeli children in four focus groups (4th and 6th) who are learning and teaching dance movements from the web, as part of their non-formal activities.	An interview guide for collecting the data from focus groups of children.	**Content analysis:** 1. A verbalized description of the interaction in the focus groups and insights from them 2. An interpretation proposal by division into categories.

II.3 The Researcher's Role

In the current research, the researcher carried out two main functions: as a "human instrument" and as an objective, impartial observer. Denzin and Lincoln (2018) argue that in qualitative research, the researcher serves as a data collection instrument and must acknowledge biases and honestly evaluate his/her ability to carry out the research.

With respect to the first function, the researcher in this study has extensive experience in teaching-learning in dance in particular and is deeply familiar with the phenomenon of NIV-TL in dance among children. This familiarity has pros and cons.

One advantage is motivational: the researcher has an emotional involvement and the desire and personal interest to carry out the study. A second advantage is professional: the researcher can provide a theoretical framework for the research data while connecting and linking them to the professional literature. In this research, identifying and extracting the TLS in dance that the children applied in the HAD-TVs (Study I) and providing commentary to the focus groups in Study III were a result of the researcher's professional knowledge augmented by the professional literature. The disadvantages include over-familiarity with the topic under study and emotional involvement that may limit, for example, identification of TLS that are not familiar to the researcher. To mitigate this, a colleague with knowledge of the topic assisted in analyzing data, and two unbiased dance education experts joined Study II as judges.

With respect to the second function, the researcher in this study maintained an objective observer role. According to Shkedi (2011), in qualitative research, the researcher can adopt a visible or an impartial role. In Study I (qualitative), the researcher watched HAD-TVs that children had voluntarily uploaded online (not explicitly created for this study) and extracted TLS from them without direct interaction with the children who created them. In Study III, the researcher was careful to remain an observer, but this time from the perspective of a leader of the children's focus groups by guiding the discourse and interacting with them.

II.4 Ethical Considerations

The current research had to consider some ethical issues related to the participation of the children in the focus groups and the use of HAD-TVs featuring children. According to Sperling (2016), children who are involved in a study are disadvantaged populations who need protection due to their age. There are strict requirements for obtaining children's consent to participate in research, maintaining their privacy, and guiding the relationships between researcher and participants.

In this research, an official application was submitted to the Chief Scientist of the Ministry of Education, and approval was obtained to conduct research with children in focus groups. The children's sessions in the focus groups (Study III) began with an explanation of the study, and they were informed that the documentation by video was for the researcher's personal use and research purposes only. In addition, they were assured the researcher would take utmost care to maintain their privacy and therefore neither their names nor any other identifying details would be revealed and

that all research data would be secured and kept confidential. For this reason, the full transcripts of the discourse occurring in the focus groups remain with the researcher and are not being published. In addition, the children were asked for their consent to participate in the research (their parents had previously provided consent) and were assured that they could leave the study at any time should they desire.

II.4.1 Issues Regarding the Use of HAD-TVs from the Social Media

When using HAD-TVs featuring children, there are two main ethical issues that must be considered: "**private versus public**" and "**anonymity versus credit**." With respect to the first ethical issue, the researcher had to address whether HAD-TVs, which are published on social media, may be considered public property for research (especially when the HAD-TVs feature children) or whether consent must be obtained. This dilemma drew on diverse perspectives: Bruckman (2002) viewed user-generated content as a form of art, suggesting it could be used with proper credit; Rosenberg (2010) emphasized the perceived privacy of users in their virtual spaces; and Markham and Buchanan (2012) considered such content a part of the writers' identities, and therefore not for the public use. After taking into account the above-mentioned arguments, this researcher concluded that there is ethical legitimacy for the use of the HAD-TVs. The very act of uploading HAD-TVs to a public space where anyone is free to watch them indicates that the children are aware that they are making the HAD-TVs public to anyone, as well as the possibility that they will be used in various ways.

The second issue, "anonymity versus credit," involves the problem of how to give credit to which the creators of the HAD-TVs are entitled while protecting their privacy. Kantanen and Manninen (2016) highlight that this issue relates to a study's reporting and distribution. Since this study deals only with the children's independent voluntary teaching and learning processes in dance and does not deal with the identity of the children themselves or their personal lives, it seems that mentioning their names (or nicknames) will not be a source of harm for the children and will give them credit for their contribution to the social media that they deserve.

CHAPTER III: FINDINGS

III.1 Findings Relating to Teaching Learning Strategies Applied by Children in Home-made Amateur Dance-Tutorial Videos on Social Media (Study I)

The question of Study I focused on what TLS are applied by children in HAD-TVs on social media. The analysis yielded six categories and thirty-seven TLS. Four categories were taken from the professional literature, and two were introduced by the researcher: “Music TLS of how to do it” and “Messages.” The first five categories aimed to enhance dance skills, while "Messages" focused on life skills. Tables 02-04 and Figure 03 summarize the findings of Study I.

Table 02

Teaching Learning Strategies Categories and Number of Strategies in Each

TLS Category	Definition	Number of TLS
“Doing what to do”	Strategies that present *what* the dance movements are in time and space (e.g., *Demonstration*).	3
“Saying what to do”	Strategies of verbal accompaniment that are presented simultaneously with the dance movements (e.g., Rhythm counting,Action verb like).	7
“Doing how to do it”	Strategies that explain *how* to do the dance movements through physical demonstration of the body in time and space to achieve the desired performance (e.g., *Slowing down/ Accelerating).*	14
“Saying how to do it”	Strategies of verbal explanations only, without demonstration (e.g., *Preparation in advance and summary).*	5
“Music TLS of how to do it”	Strategies that help to understand *how* to do the dance movements through the use of music (e.g., *Without and with the music*).	3
“Messages”	Educational psychological strategies of sayings and ethical messages only, without demonstrating the dance movements (e.g., *Practice leads to success*).	5
Total Teaching-Learning Strategies		**37**

Figure 03

The Categories Divided into Strategies

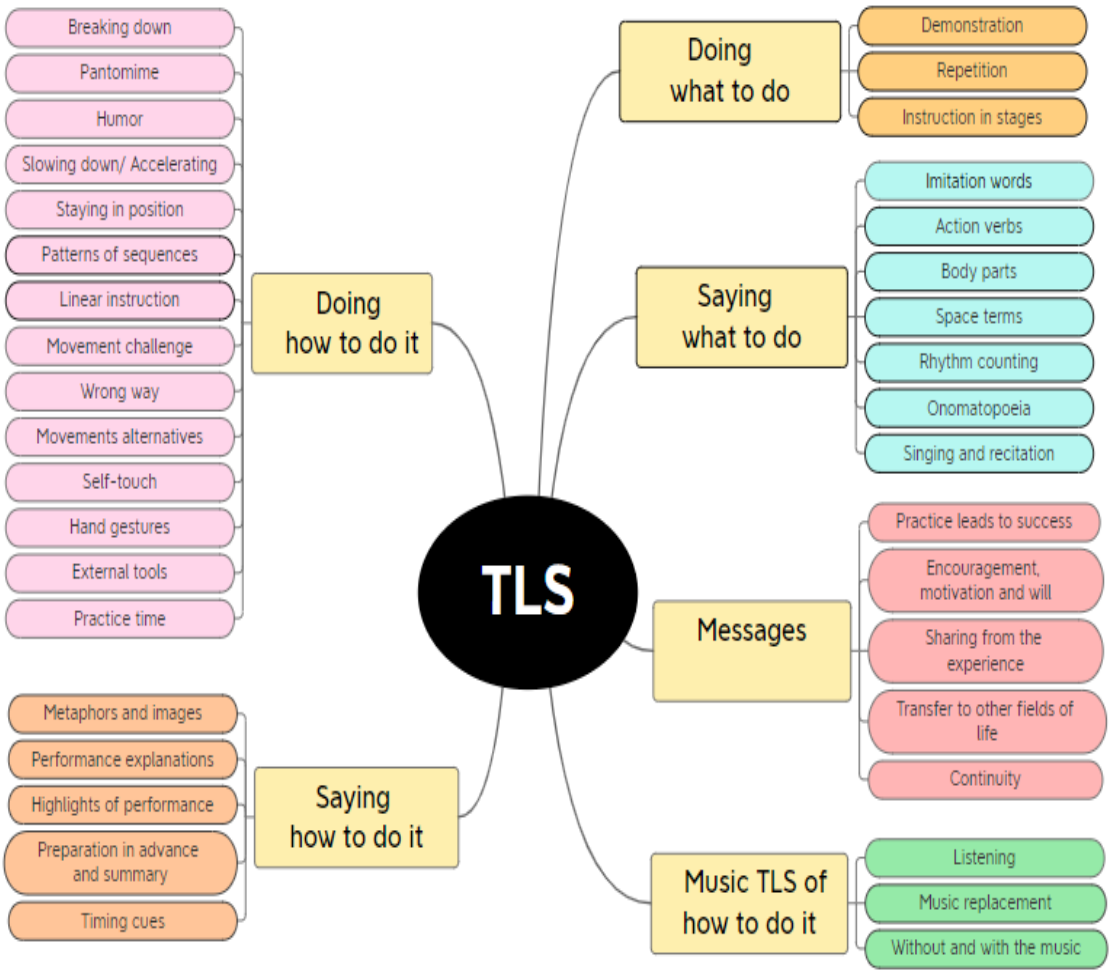


Table 03

Summary of the TLS Definitions

No.	**TLS**	**Definition**
1.	*Demonstration*	Showing the dance movements in various ways for imitation.
2.	*Repetition*	Repeating the dance movements several times in different ways.
3.	*Instruction in stages*	Teaching in several stages, where each uses a different method.
4.	*Imitation words*	Using words that refer to the demonstration action, e.g., "*That.* "
5.	*Action verbs*	Using verbs that describe and remind what to do, e.g., "*Cross*."
6.	*Space terms*	Using terms that refer to how the movements relate to the space e.g., *"To the other side."*
7.	*Body parts*	Using words that refer to body parts and their position in space, e.g., *"Right leg."*
8.	*Onomatopoeia*	Using humming or syllables to signify the rhythm e.g., *"Boom."*
9.	*Rhythm counting*	Using numbers to count out the rhythm, e.g., *"One, two, three."*
10.	*Singing and recitation*	Singing or reciting the lyrics, e.g., *"Why don't you say so."*
11.	*Slowing down/ Accelerating*	Slowing down when explaining the dance movements or accelerating to show how they should be performed.
12.	*Breaking down*	Dividing into single movements or short sequences.
13.	*Hand gestures*	Using familiar gestures illustrating what, how, or when to do.
14.	*Staying in position*	Remaining in a static position when explaining.
15.	*Linear instruction*	Breaking down movements using the accumulation method.
16.	*Self-touch*	Touching body parts involved in the movement to emphasize how to perform it.
17.	*Humor*	Using comical elements or exaggeration.
18.	*Movements-alternatives*	Suggesting alternatives for performing the dance.
19.	*Wrong way*	Emphasizing the correct way by demonstrating the incorrect way.
20.	*Practice time*	Giving the learners time for self-practice.
21.	*Patterns of sequences*	Creating new patterns of sequences using elements from the original dance.
22.	*Movement challenge*	Suggesting a "movement challenge."
23.	*External tools*	Using accessories that visually illustrate how to do the movements.
24.	*Pantomime*	Using a movement to "explain" a verbal instruction
25.	*Preparation in advance and summary*	Explaining in advance what will be taught or summarizing what has been learned, e.g., *"I am going to show you the next movement."*
26.	*Performance explanations*	Using descriptions of action verbs, body parts, space, and time, e.g., *"Wherever your arms go, your hips go in the opposite direction."*
27.	*Timing cues*	Using counts, words, or lyrics to signal when to do it, e.g., *"and!"*
28.	*Metaphors and images*	Using words reminiscent of the dance, e.g., *"Pull out a gun."*
29.	*Highlights of performance*	Giving specific emphasis on how to perform the movements, e.g., *"Make sure you do it very quickly."*
30.	*Without and with music*	Teaching without music and then teaching with.
31.	*Music replacement*	Replacing the original music with some other music.
32.	*Listening*	Playing the music before teaching the movements.
33.	*Sharing from experience*	Sharing experiences, feelings, emotions, or interjections from performing or teaching the dance movements, e.g., *"It's fun."*
34.	*Encouragement, motivation and will*	Giving messages of encouragement for success and contribution to others, e.g., *"Keep going, you can do it!"*.
35.	*Practice leads to success*	Using ethical messages of success or failure, e.g., "*If you want to know this dance, you have to practice."*
36.	*Continuity*	Using messages of continuity about what is being learned and what was or will be learned, e.g., *"We will learn it in the next video."*
37.	*Transfer to other fields of life*	Explaining the advantages learned for other areas of life, e.g., *"perfecting rapid clapping, can also help in doing magic tricks."*

Table 04

Summary of Categories, Associated TLS, and Their Frequencies (in Percent) in the HAD-TVs

Doing what to do	Saying what to do	Doing how to do it	Music TLS of how to do it	Saying how to do it	Messages
Demon-stration	*Imitation words*	*Slowing down/ Accelerating*	*Without and with the music*	*Preparation in advance and summary*	*Sharing from the experience*
Repetition	*Action verbs*	*Breaking down*	*Music replacement*	*Performance explanations*	*Encouragement, motivation and will*
Instruction in stages	*Space terms*	*Hand gestures*	*Listening*	*Timing cues*	*Practice leads to success*
	Body parts	*Staying in position*		*Metaphors and images*	*Continuity*
	Onomatopoeia	*Linear instruction*		*Highlights of performance*	*Transfer to other fields of life*
	Rhythm counting	*Self-touch*			
	Singing and recitation	*Humor*			
		Movements alternatives			
		Wrong way			
		Practice time			
		Patterns of sequences			
		Movement challenge			
		External tools			
		Pantomime			

Legend:	***5-20%***	***25-40%***	***45-55%***	***60-80%***	***85-95%***	***100%***

Note: Although Study II is quantitative and deals with frequencies, it is interesting to see these results in III.04 here as well.

III.2 Findings Relating to Frequencies of Teaching-Learning Strategies Applied by Children in Home-made Amateur Dance Tutorial Videos (Study II)

The first question of Study II focused on the frequencies of the TLS applied by children in HAD-TVs on social media. The frequency of each TLS in each HAD-TV was computed to examine this. Table 05 presents the TLS organized according to the four frequency clusters: Very High (more than 75%), High (between 50% and 75%), Medium (between 25% and 50%), and Low (less than 25%).

Table 05

TLS Sorted According to Frequency Clusters

Very high		High		Medium		Low	
TLS	**f**	**TLS**	**f**	**TLS**	**f**	**TLS**	**f**
Demonstration	100	*Action verbs*	73	*Singing and recitation*	43	*Movements alternatives*	17
Preparation in advance and summary	100	*Performance explanation*	70	*Highlights of performance*	32	*Practice time*	15
Repetition	92	*Sharing from the experience*	70	*Linear instruction*	31	*Wrong way*	14
Instruction in stages	87	*Staying in position*	67	*Metaphors and images*	31	*External tools*	12
Slowing down / Accelerating	79	*Body parts*	66	*Timing cues*	31	*Listening*	12
Imitation words	77	*Without and with the music*	66	*Rhythm counting*	29	*Pantomime*	9
Breaking down	77	*Space terms*	63	*Self-touch*	29	*Movement challenge*	9
Hand gestures	76	*Encouragement, motivation and will*	54	*Practice leads to success*	28	*Music replacement*	8
				Onomatopoeia	27	*Patterns of sequences*	7
				Continuity	26	*Transfer to other fields of life*	4
				Humor	25		

This table shows that eight TLS occur at a very high frequency, of which two – *Demonstration* and *Preparation in advance and summary* – were present in every single HAD-TV. On the other end of the spectrum, one TLS – *Transfer to other fields of life* – occurred in only four.

An analysis of the frequencies of the TLS categories was conducted by computing the mean frequency and standard deviation of each category. The results are presented in Table 06 and Figure 04.

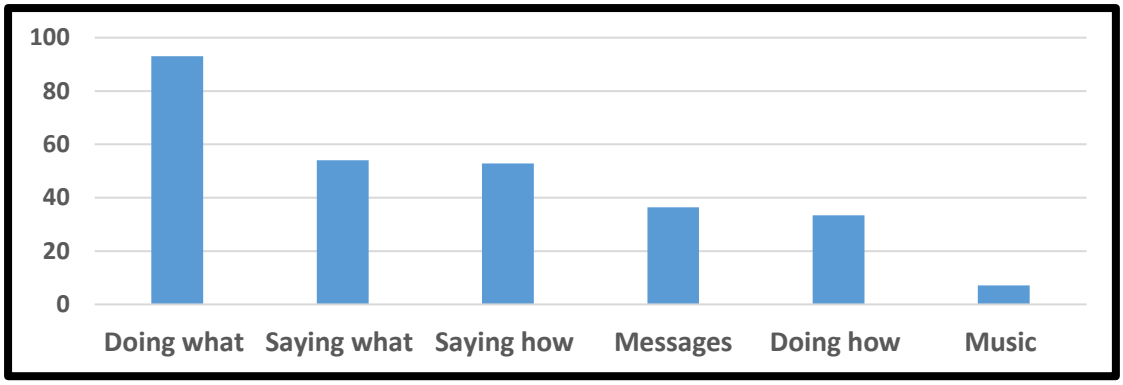
Table 06

Frequencies of TLS Categories

Categories	Mean	SD
Doing what to do	93.00	18.52
Saying what to do	54.00	24.16
Saying how to do it	52.80	24.04
Messages	36.40	23.67
Doing how to do it	33.35	17.29
Music TLS of how to do it	7.16	10.66

Figure 04

Frequencies of Categories of TLS



The results show that there is one category, “Doing what to do” that occurs at a very high frequency compared to all the others.

III.3 Findings Relating to Relationships Between Frequency and Variety of Teaching-Learning Strategies and Characteristics of the Children (Study II)

The second question in Study II focused on the relationship between the frequency and variety of the TLS applied by children in the HAD-TVs and the gender and language of the children involved. Two analyses of variance (ANOVA) were conducted to examine it, with “gender” the independent variable in the first analysis and “language” the independent variable in the second. The dependent variables were the use of the six categories of TLS and the variety of TLS. Since the HAD-TVs differed in their duration, this variable was controlled by treating it as a co-variate.

III.3.1 Comparing Gender with Use and Variety of TLS

Table 07 presents the comparison between boys and girls on use and variety of TLS. **The hypothesis was that the variety of TLS in the HAD-TVs will be greater among girls than boys.**

Table 07

Comparison Between Boys and Girls on Use and Variety of TLS (N=100)

Independent Variable / TLS Category	Boys (N=50)		Girls (N=50)		f	p
	Mean	SD	Mean	SD		
Doing what to do	94.66	14.06	91.33	22.14	2.22	*ns*
Saying what to do	50.85	20.64	57.14	27.07	0.21	*ns*
Doing how to do it	37.14	19.09	29.57	14.50	12.75	.001
Saying how to do it	53.60	22.65	52.00	25.55	2.22	*ns*
Music TLS of how to do it	4.66	10.12	9.66	10.69	3.08	*ns*
Messages	42.00	27.18	30.80	18.16	10.23	0.01
Variety of TLS	16.38	5.53	15.02	5.32	7.62	0.01

The results show that boys used significantly more than girls the categories of "Doing how to do it" and "Messages". In addition, boys applied a greater variety of TLS than girls.

These results do not support the first hypothesis.

Three possible explanations may be considered:

A. The reported studies that led to the hypothesis were conducted in the context of formal teaching-learning. It may be that the experience of girls in the non-formal arena reduces their imagination and creativity. Thus, NIV-TL might "speak more" to boys, who undergo a different dance experience.

B. The hypothesis was based on a study that reported that using a variety of TLS is connected to applying creative abilities, and girls have a higher tendency to be creative when it comes to problem-solving than boys (Lamm, 2008). Perhaps the use of creativity depends on the domain of practice, and concepts regarding the use of creativity should not be transferred from one domain to another. Therefore, the results are unique and invite further research.

C. Most of the dances in the HAD-TVs of this study are taken from "Fortnite," a game more popular among boys. Boys' familiarity and practice with these

movements may have led them to use a wider variety of TLS compared to girls.

III.3.2 Comparing Language with Use and Variety of TLS

The results show that children whose language was English used significantly more TLS in the "Doing how to do it" category than those whose language was Hebrew. However, no hypothesis had been formulated with regard to this comparison.

III.4 Findings Relating to Relationships Between Frequency and Variety of Teaching-Learning Strategies and the Characteristics of the HAD-TVs (Study II)

The third question of Study II focused on the relationship between the frequency and variety of the TLS applied by children in HAD-TVs and the type of dance and presence of music. Two analyses of variance (ANOVA) were conducted to examine this, with "type of dance" as the independent variable in the first analysis and "presence of music" as the independent variable in the second. The dependent variables were the use of the six categories of TLS and the variety of TLS. Since the HAD-TVs differed in their duration, this variable was controlled by treating it as a co-variate.

III.4.1 Comparing Type of Dance With the Use and Variety of TLS

The results show that HAD-TVs of one repeated movement had significantly higher frequencies of TLS in four categories – "Doing what to do," "Doing how to do it," "Messages," and "Variety of TLS" – than those with sequences of movements. In addition, HAD-TVs of sequences of movements had significantly higher frequencies of TLS in the category of "Music TLS of how to do it" than those with one repeated movement. **No hypothesis had been formulated with regard to the comparison between one repeated movement and a sequence of movements.**

III.4.2 Comparing Presence of Music in HAD-TVs With Use and Variety of TLS

Table 08 presents the comparison between HAD-TVs with and without music on the use and variety of TLS. **The hypothesis was: the variety of TLS will be wider in HAD-TVs without music compared to HAD-TVs with music.**

Table III.08

Comparison Between HAD-TVs with and without Music on the Use and Variety of TLS

Independent Variable / TLS Category	Present (N=50)		Absent (N=50)		f	p
	Mean	SD	Mean	SD		
Doing what to do	92.00	20.82	94.00	16.06	1.17	*ns*
Saying what to do	49.71	26.95	58.28	20.37	9.48	0.01
Doing how to do it	31.42	16.45	35.28	18.04	4.76	0.05
Saying how to do it	50.00	23.64	55.60	24.34	6.03	0.01
Messages	30.80	18.16	42.00	27.18	10.05	0.01
Variety of TLS	14.68	5.47	16.72	5.28	21.60	0.001

Except for the category, "Doing what to do," the results show significantly higher frequencies of TLS in HAD-TVs without music in all the categories.

These results support the second hypothesis.

III.5 Findings Relating to Relationship Between Quality of Dance Teaching with Variety of Teaching-Learning Strategies and the Presence of Music (Study II)

III.5.1 Comparing Quality of Dance Teaching and Variety of TLS

The fourth question focused on the relationship between the variety of the TLS and the quality of dance teaching. Pearson correlations were computed between the variety of TLS and the quality of dance teaching as evaluated by the dance experts. **The hypothesis was: the higher the variety of TLS in the HAD-TVs, the higher the quality of the dance teaching (as evaluated by the dance experts).** Table 09 shows the results.

Table 09

Pearson Correlations Between Variety of TLS and Quality of Dance Teaching

		Criteria of Quality of Dance Teaching				
		Creativity and originality	Clarity of explanation	Quality of demonstration	Charisma	Expertise
Variety number of different strategies	**Pearson Correlation**	.666**	.757**	.640**	.591**	.743**
	Sig. (2-tailed)	.000	.000	.000	.000	.000
** Correlation is significant at the 0.01 level (2-tailed).						

The results show significant positive correlations between the variety of TLS and each one of the criteria used to evaluate the quality of dance teaching.

These results support the third hypothesis.

III.5.2 Comparing Quality of Dance Teaching and Presence of Music

The fifth question focused on the relationship between the quality of dance teaching and the presence of music in the HAD-TVs. To examine this, t-tests for independent samples were conducted between the 50 HAD-TVs with music and the 50 HAD-TVs without music on quality of dance teaching. **The hypothesis was: the quality of dance teaching will be evaluated as higher in HAD-TVs without music compared to HAD-TVs with music.**

The results are presented in Table 10 and Figure 05.

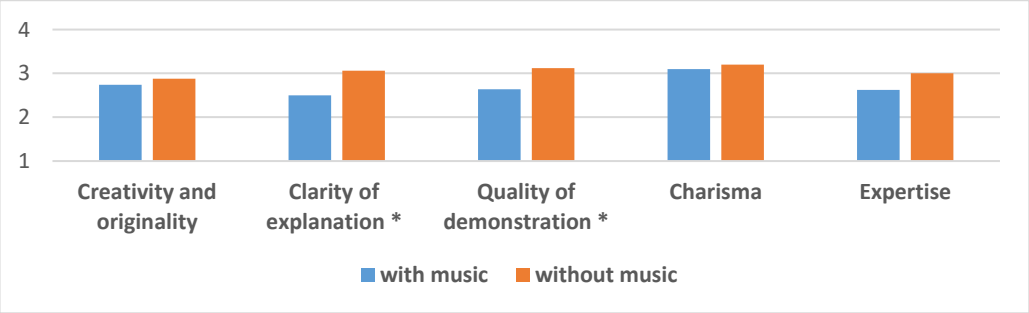
Table 10

Comparison of Quality of Dance Teaching Between HAD-TVs with and without Music

Criteria of quality of dance teaching	With music (N=50)		Without music (N=50)		t	p
	Mean	SD	Mean	SD		
Creativity and originality	2.74	1.33	2.88	1.40	0.51	*ns*
Clarity of explanation	2.50	1.37	3.06	1.47	1.96	0.01
Quality of demonstration	2.64	1.29	3.12	1.36	1.85	0.05
Charisma	3.10	1.19	3.20	1.34	0.39	*ns*
Expertise	2.62	1.29	3.00	1.35	1.45	*ns*

Figure 05

Comparison Between HAD-TVs with Music and HAD-TVs without Music on Quality of Dance Teaching



The results show that HAD-TVs without music were evaluated as higher in their dance teaching quality compared to HAD-TVs with music, in two of the criteria: clarity of explanation and quality of demonstration. The other three criteria also indicated a similar trend, but without statistical significance.

These results partially support the fourth hypothesis.

III.6 Findings Relating to Children's Perceptions about Non-Formal Independent Voluntary Teaching-Learning Dance Situations (Study III)

Study III presents a qualitative analysis of four focus groups of 20 children from Israel engaged in Non-Formal Independent Voluntary Teaching-Learning (NIV-TL) in dance. While Studies I and II focused on strategies applied by children while teaching dance movements in HAD-TVs, Study III's purpose is to expand the empirical knowledge obtained in the two previous studies by illuminating the emotional and cognitive aspects of the teaching-learning process. Study III's qualitative analysis presents two aspects: ***Children's perceptions*** of NIV-TL dance situations and ***Rewards vs. Costs*** as reported by children in NIV-TL dance situations.

The first question in Study III focused on the emotional and cognitive aspects of how children describe their perceptions and practices about NIV-TL dance situations . A content analysis of the four focus groups was conducted to examine this and yielded three major categories reflecting the children's perceptions of NIV-TL: **Motivations**, **Guiding Principles,** and **Teaching-Learning Strategies (TLS).** Each category was divided into several sub-categories. Figure 06 illustrates the division of the three "Perception" categories and their sub-categories; Table 11 summarizes them.

Figure 06

Perceptions About Non-Formal Independent Voluntary Teaching-Learning Divided into Categories and Sub-categories

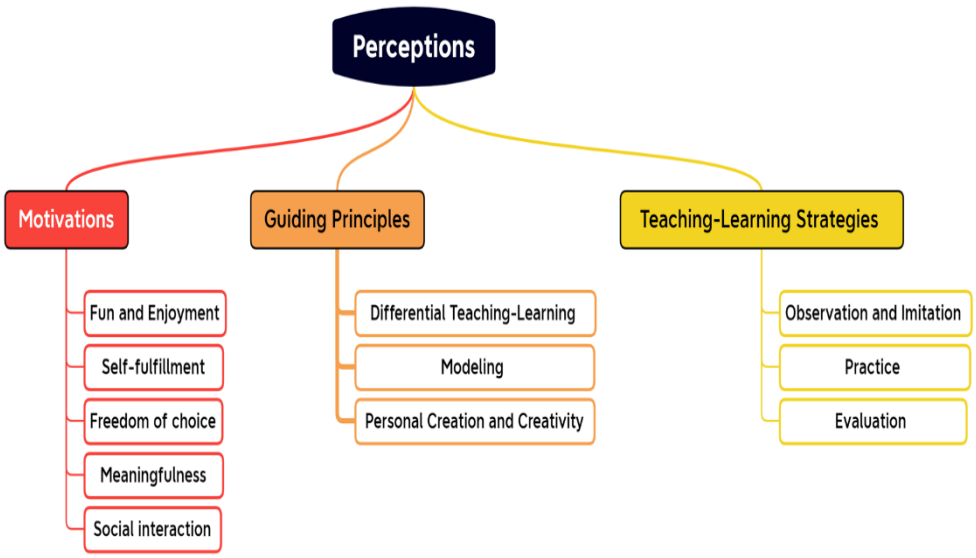


Table 11

Summary of Children's Perceptions About NIV-TL

Category	Definition and Purpose
Motivations	
Fun and Enjoyment	• Sense of joy and release from learning and performing the movements and not necessarily from succeeding. • Three realms: physical release, mental release, and a sense of joy.
Self-fulfillment	• Inner need to be "who I am" and "do for myself" without judgment from others. • Feelings of competence, empowerment, confidence, and inner wholeness.
Freedom of choice	• Desire to decide what is appropriate for oneself, and liberation from rules and regulations. • Freedom to choose what, when, how, and with whom.
Meaningfulness	• Internal feeling that raises the sense of self-value as a result of the ability to teach others. • The desire to give and help others, share knowledge, and feel pride from success.
Social interaction	• **Social enjoyment**: The feeling of pleasure, connection, and happiness from being with others. • **Social approval**: The desire to receive compliments and create a positive impression on others. • **Affiliation to the peer group**: The desire to belong and to feel part of a group of one's peers and to be as successful as others are. • **The online experience**: The desire to feel relevant to the time and era through the media, and the increased possibility of meeting social media stars.
Guiding Principals	
Differential teaching-learning	• Tailoring the teaching-learning to the learner's abilities, preferences, and needs. • Adapting the content, process, and approach to the learner.
Modeling	• Imitating the behavior of the model in performing the movements. • Adopting the approach and personality characteristics of the model.
Personal creation and creativity	• Satisfying the need to invent, create, and construct during teaching-learning. • Manifested by improvisation, reorganization of the movements, and invention of new dances.
Teaching Learning Strategies	
Observation and imitation	• The first and the main step in the learning process. • Three ways: *Doing with*, *Doing after*, and *Watching without doing*.
Practice	• The second step in the learning process. Involves repeating the movements as a way to learn them. • Helps to memorize, remember, and perfect the movements with and without music.
Evaluation	• The third step in the learning process. Takes place at different points in time: during the learning process and at the end. • Applied as self-evaluation and by asking friends for feedback. • Influences the decision of whether to upload the video to the media.

III.7 Findings Relating to Rewards and Costs Reported by Children in Non-Formal Independent Voluntary Teaching-Learning Dance Situations (Study III)

The second question in Study III focused on the rewards and costs reported by children in NIV-TL dance situations. To answer this question, the content analysis focused on **Rewards** and **Costs** as two pre-determined categories: “Rewards” are the various benefits obtained from the NIV-TL experience in dance, and “Costs” are the difficulties and losses that directly result from this experience. Each of these categories yielded several sub-categories. Figure 07 below illustrates the division of the two categories and their sub-categories, and Table 12 summarizes them.

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Figure 07

Rewards and Costs Sub-Categories

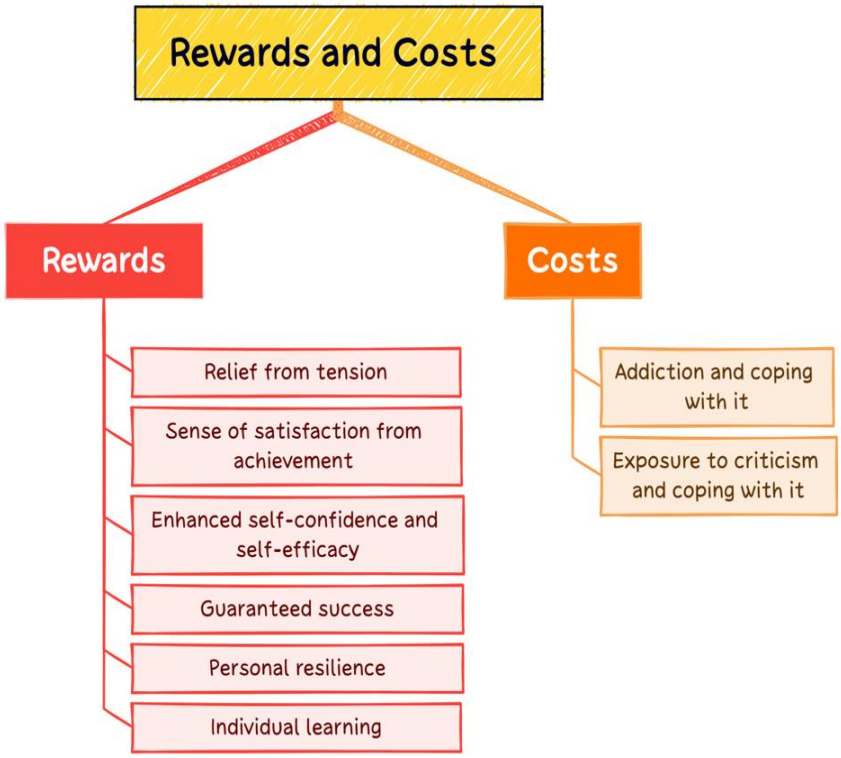


Table 12

Summary of Rewards vs. Costs Reported by Children in Non-Formal Independent Voluntary Teaching-Learning Dance Situations

Category	Definition and Purpose
Rewards	
Relief from tension	• Relieving stress and being able to deal with expectations from oneself and the social environment. • Feelings of inner freedom and liberation from everything one experiences. • Ability to relax and express what one feels through dance.
Sense of satisfaction from achievement	• Increased sense of pride and self-worth due to achieving a set goal and meeting the challenge. • The result of successfully carrying out the movements after practice. • The result of successfully teaching others.
Enhanced self-confidence and self-efficacy	• Strengthening one's belief in one's ability to learn or teach dance. • Expressed in the ability to dare, try, and not give up when difficulty arises.
Guaranteed Success	• Immediate success as a result of the characteristics of the dances: simple movements, short sequences, and familiar "language." • Success as a result of a viable challenge that can (almost always) be met. • Using technological features in the media leads to success.
Personal resilience	• Ability to cope with challenges in learning, performing, or teaching. • Becoming stronger and learning how to apply similar coping strategies in other situations.
Individual learning	• Expanding repertoire of knowledge, insights, and skills for learning in general, learning within the online environment, and interpersonal skills. • Developing interpersonal skills such as empathy, listening to others, and collaboration.
Costs	
Addiction and coping with it	• Frequent engagement with the screen at the expense of other things. • Detrimental effect on interaction with friends. • Solution suggested by children: proactively limit screen time.
Exposure to criticism and coping with it	• Fear of abusive comments or unpleasant comparisons to others. • Emotional effect: lowers self-confidence and impairs enjoyment. • Coping strategies: using technological features to block and prevent identification, deliberately ignoring, or open a private channel.

CHAPTER IV. RESEARCH CONCLUSIONS

The conclusions cover three aspects: pedagogical-didactic, social-emotional, and social media as an environment that facilitates NIV-TL.

IV.1 Conclusions from the Pedagogical-Didactic Aspect

This research identified 40 TLS used by children. The conclusions may be considered from three general perspectives:

The hierarchy principle: Eight TLS occurred at a very high frequency: *Demonstration, Preparation in advance and summary, Repetition, Instruction in stages, Slowing down and Accelerating, Imitation words, Breaking down,* and *Hand gestures.* The first four strategies are generic, "meta-strategies" that are applicable beyond dance. The remaining four TLS are more dance-specific. The other 32 TLS are adaptable according to the specific teaching-learning purpose.

The advantages of using a variety of TLS: The factual conclusions that emerge from this research were that quality teaching is the result of differential teaching-learning and that the greater the variety of TLS, the higher the quality of dance teaching. The conceptual conclusion that emerges from this is that using a variety of TLS enables differential teaching-learning, which leads to quality teaching-learning. Being aware of the extracted TLS categories may help to improve teaching not only in the field of dance but also in other disciplines.

Teaching as an acquired skill: The results show that children are able to naturally embrace the identity of teachers. This is evidenced by the fact that their NIV-TL went beyond practical strategies and extended into the psychological-educational realm. The emerging conclusion is that teaching is a skill that can be acquired. This finding challenges the common belief that "you either have it or you don't" when it comes to teaching. Learning how to teach by recognizing the variety of strategies that emerge in children's NIV-TL, which this research shows leads to quality teaching and learning, is a significant revelation. If teaching is indeed a skill that can be acquired, and considering that the best way to learn something is by teaching it, then teaching can become a mutually beneficial experience for both educators and students.

IV.2 Conclusion from the Social-Emotional Aspect

The findings showed that the teaching-learning process in a non-formal environment can be a rewarding and rich social-emotional experience that can lead to increased participation and motivation. Giving students the freedom to choose what and how to learn is key to their voluntary participation. Hence, it may be concluded that **applying principles such as freedom of choice and a sympathetic environment may produce a rich, rewarding, and enjoyable learning-teaching experience, even in formal learning**. Thus, despite the inherent limitations and rules embedded in formal teaching, incorporating these principles into formal education can motivate teaching and learning. While this conclusion is not an entirely a novel one, the current research suggests innovative ways to promote joy in learning within formal educational contexts.

IV.3 Conclusions about the Social Media as an Environment Facilitating NIV-TL

Although the research did not specifically focus on the influence of the social media environment on NIV-TL processes, the findings reveal that social media plays a significant role in the personal-emotional, social, and pedagogical-didactic aspects because NIV-TL takes place solely within social media.

On the **personal-emotional** level, the advantages are expressed in the children's motivations for engaging in NIV-TL voluntarily and in the rewards they receive. The media, as an online environment, eliminates inhibitions, making learning enjoyable and self-fulfilling. This feeling is also related to freedom of choice. The children decide what they want to learn and share through the media. This gives them a sense of meaningfulness. While formal learning may also offer this, the current research suggests that the online platform amplifies this sensation. Additionally, the online environment promotes “guaranteed success” and provides the means for this. Even if there are conditions that make it difficult for children to learn, such as fear of criticism, the media provides them with the technological means to deal with them.

On the **social level,** social media gives children who engage in NIV-TL the advantages of social interaction, especially since the COVID-19 pandemic replaced traditional physical gatherings. The media expands social enjoyment by breaking down the boundaries of time and distance, and one can enjoy social interaction

without physical limitations. Moreover, the immediacy of feedback and responses on social media is a distinct advantage when seeking social approval.

The advantages on the **pedagogical-didactic** level are:

1. The media provides a platform for children to experience being in the role of teachers. It could help them understand their teachers and motivate them to learn voluntarily.
2. The media offers unique formative assessment tools, such as split-screens, that are not found in traditional settings.
3. Learning and teaching dance through social media leads children to develop various digital skills: technical skills, media literacy, and creativity.

The benefits are mutual: children benefit from the media by gaining knowledge and 21st-century skills, and they contribute to it by allowing their knowledge to become public property. The conclusion from the above is that **it is important to implement the digital environment in the teaching-learning-evaluation process.** Although this process has been progressing in recent years, the current research suggests additional applications that can be used. Thus, **it reinforces the power that online learning has to improve the teaching-learning process**.

IV.4 General Implications: NIV-TL as a Bridge to a Broad Context of Teaching-Learning

Although the current research is seemingly limited since it focused on a specific domain (dance teaching-learning) taught by specific teachers (children) using a specific mode of teaching-learning (independent, non-formal) in a specific environment (social media), the conclusions formed by it can be transferred to a wide range of contexts. This is based on the assumption that teaching-learning processes have common characteristics, and therefore transference can be made from the conditions in the present research to a broader context. This transference can be manifested over four routes:

1. From non-formal, independent, voluntary learning to formal learning
2. From the social media environment to a physical, face-to-face environment
3. From dance to other disciplines
4. From children to adults (i.e., adults can learn from children how to teach them).

IV.5 Main Limitations

The findings of this research must be seen in light of two main limitations:

1. The TLS were extensively extracted from HAD-TVs (i.e., online) and therefore did not include any TLS specifically related to face-to-face teaching or those related to classroom management.
2. The data in Study I and Study II were “naturally occurring” videos (HAD-TVs), i.e., original videos that were not created for the research but were retrieved from the media. This means that important information, e.g., the age of the children, was not available. As a result, the researcher was forced to estimate the children's ages, meaning that no hypothesis could be postulated regarding the relationship between the age of the children and the dependent variables. Nevertheless, the researcher feels that the absence of these particular data did not in any way impair the conclusions obtained by this research.

IV.6 Research Contributions to Knowledge

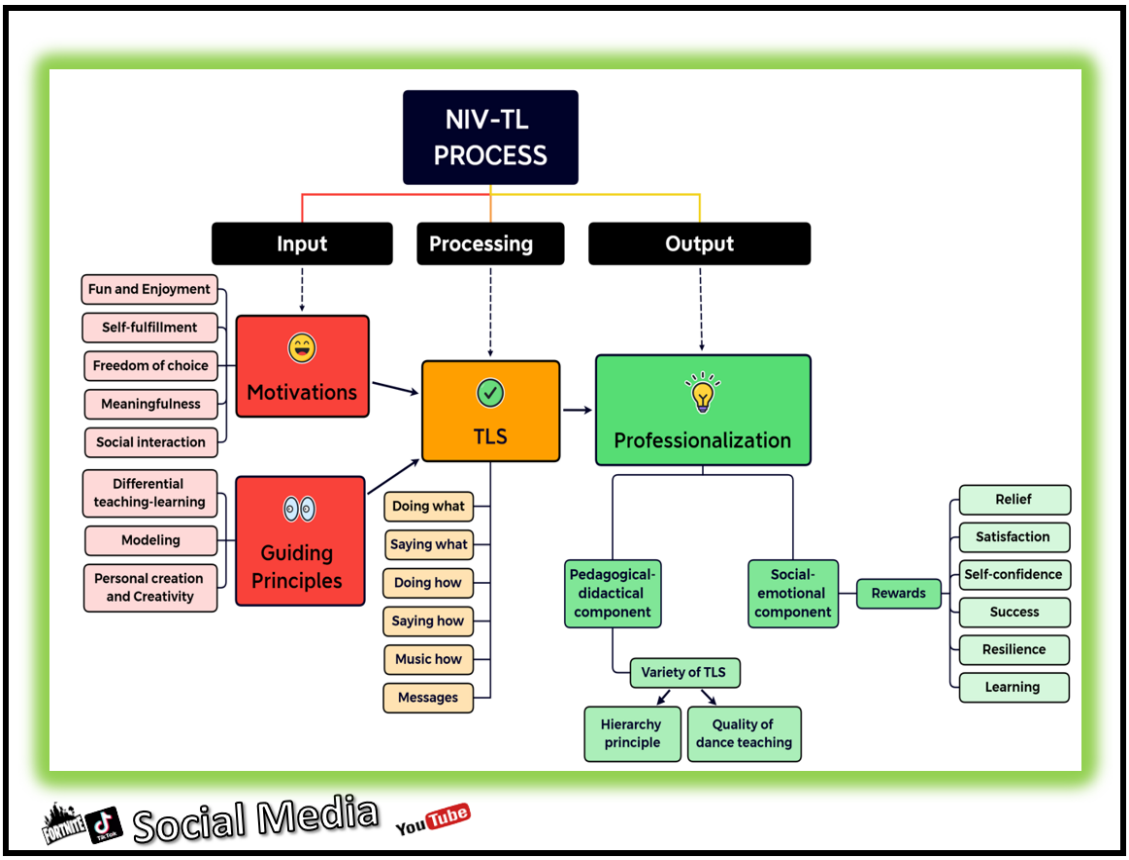
This research offers a number of theoretical, methodological, and practical contributions. An example of a unique theoretical contribution is the development of an integrative model of the NIV-TL process.

Integrative Model of the NIV-TL Process

Today, integrating pedagogical-didactical and social-emotional aspects into teaching-learning is considered to be an essential condition for meaningful teaching-learning, as manifested by the idea of SEL in the formal educational system. Integrating the components in the NIV-TL process is illustrated in Figure 08, showing how this integration occurs within the context of social media as the educational environment.

Figure 08

Integrative Model of the NIV-TL Process



As the figure shows, the NIV-TL model is a three-step process for meaningful teaching-learning:

Input: It begins with understanding children's emotional motivations (e.g., fun, self-fulfillment) and the guiding pedagogical principles (e.g., differential teaching-learning, modeling).

Processing: The second step focuses on implementing teaching strategies based on these guiding principles.

Output: The result is the **professionality attained in NIV-TL** using two components: (1) the pedagogical-didactical component, manifested in the variety of TLS that leads to quality dance teaching and offers the hierarchy principle; and (2) the social-emotional component, which manifests in the rewards children engaging in NIV-TL receive. There is an affinity between these two, and together, they lead to professionality in teaching-learning. Table 13 presents a summary of the contributions this research offers.

Table 13

Research Contributions to Knowledge

Research Contributions to Knowledge	
Theoretical Level	Expanding and deepening knowledge about the teaching-learning processes in dance and education in general.
	Emphasizing the value of the online environment to meaningful teaching-learning.
	Developing an integrative model of the NIV-TL process.
Methodological Level	Using a relatively new methodology of bottom-up with top-down to improve qualitative analysis.
	Constructing a tool to identify TLS by coding the strategies and testing their reliability.
	Developing an original and unique guideline to evaluate the quality of dance teaching that can be used in other art domains.
Practical Level	Applying the TLS acquired in this research in formal dance teaching and education in general.
	Using the practices from this research of engaging in NIV-TL to learn and teach others in social and community projects that will lead to cooperation or mediation between groups in conflict.
	Giving children the role of teachers in class allows better understanding of the material taught.
	Using the TLS extracted for distance teaching-learning in dance teaching and other domains.
	Using the guideline developed to evaluate the quality of students' and novice teachers' teaching-learning.

IV.7 Suggestions for Future Research

It would be beneficial to expand the current research in several directions:

1. This research used qualitative methodology to examine children's perceptions in NIV-TL (Study III). A quantitative study would be better able to obtain a statistical generalization of this interesting phenomenon and also examine if there is any correlation between the children's perceptions and personal variables (gender, age, culture, etc.). Future research could examine the relationship between the age of the children and the variables used in the present research (gender, culture, use of a variety of TLS, etc.). This could provide teachers with a comprehensive, age-specific view of effective strategies.
2. One of the conclusions of the current research is that it might be possible to transfer the findings that emerged from this dance-focused research to other domains, based on the assumption that teaching-learning processes have common characteristics. An interesting study might be to investigate whether the TLS extracted in this research can also be successfully applied in formal teaching in other content areas.

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