

UNIVERSITY OF THE WITWATERSRAND, JOHANNESBURG



Investigating the usability and effectiveness of TikTok as an educational tool for children aged 14 – 17 years learning dance: A Case Study of HTK Performing Arts Institute in Pretoria South Africa

by

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ABSTRACT

This study explores the use of TikTok as a pedagogical tool for dance education among South African learners aged 14–17. Using a Practice-as-Research (PaR) methodology, the research investigates how TikTok supports engagement, creativity, and community-building in dance learning. Workshops were conducted blending in-person instruction with TikTok-based tasks, and data were collected through video diaries, interviews, and platform analytics. The study situates TikTok within a continuum of dance pedagogy from traditional studio instruction to digital platforms and critically examines its benefits and limitations. While TikTok offers accessibility and cultural relevance, concerns around systematic pressure and institutional resistance remain. Chapter 1: Introduces the study by highlighting the gap between traditional dance education and learner’s everyday use of TikTok, arguing for its potential as an innovative teaching tool. Chapter 2: Reviews literature on TikTok’s role in education, comparing traditional and modern teaching methods, and linking applied drama/theatre practices to dance pedagogy. Chapter 3: Establishes the theoretical framework by applying Freire’s critical pedagogy, Heathcote’s dramatic inquiry, and the Technology Acceptance Model to support a flipped classroom model for dance learning. Chapter 4: Outlines the Practice as Research (PaR) methodology, detailing sampling, data collection, analysis, and ethical considerations to ensure rigour and validity. Chapter 5: Presents TikTok as a digital “rehearsal room,” using a samba workshop to explore how learners use videos for practice, creativity, and reflection while facing challenges such as lack of feedback. Chapter 6: Examines in-person dance classes (“Latin dance floor”) as structured, feedback-rich environments that foster discipline and community but also present challenges like pace pressure. Chapter 7: Analyses blended learning in a flipped classroom, showing how combining TikTok tutorials with in-person classes enhances flexibility, accessibility, and learner engagement. Chapter 8: Concludes by synthesising findings, affirming TikTok’s potential as a supplementary dance education tool, and recommending hybrid models that integrate technology with traditional instruction. The findings suggest that TikTok can enhance dance education when used intentionally and ethically, with support from educators and institutions. Recommendations include teacher training, policy development, and further research into stakeholder perspectives. This work contributes to digital pedagogy and arts education, offering insights for curriculum design and youth engagement.

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CHAPTER 1: INTRODUCTION

1.Introduction and Background to the study

The 21st century has been defined by the rapid advancement of technology and the widespread use of social media. This advancement has even been referred to as the Fourth Industrial Revolution due to its profound impact (O'Keeffe et al., 2011). Social media plays a crucial role in communication and has a significant influence on daily life because of its accessibility and widespread adoption. Most people now own a smart device, which they use to access social media (Brodersen et al., 2022).

Social media can be defined as any online-based application that allows users to create and share content while facilitating interaction between users (Taprial & Kanwar, 2017). Social media platforms have been in existence for decades, with SixDegrees.com being the first widely recognised platform to feature profile creation and friend lists (Boyd & Ellison, 2008). Since then, platforms have continuously evolved, offering increasingly sophisticated tools for networking and information sharing (Owuor & Hochmair, 2020).

One of the fastest-growing and most influential platforms is TikTok, which hosts a wide range of content including pranks, music, and dance. TikTok was launched in September 2016 as an addition to the landscape of popular platforms such as X (formerly Twitter), Instagram, YouTube, and WhatsApp (Stokel-Walker, 2021). It quickly became a global phenomenon due to its user-friendly content creation tools, video filters, and the ease of sharing short videos — features that particularly resonate with youth audiences (Stokel-Walker, 2021).

In South Africa, TikTok's popularity increased significantly during the COVID-19 lockdown. It became a space where people could learn and share dance moves, with dance trends quickly becoming one of the most consumed and created types of content (Stokel-Walker, 2021). Teenagers in particular engaged enthusiastically, sparking my interest in TikTok's potential as a tool for teaching dance.

As dance teachers, we must adapt our methods to meet the needs of 21st-century learners (Ligan & Tacadena, 2022). Integrating platforms such as TikTok into teaching may offer an effective way to align pedagogy with learners' realities (Ledgerwood, 2022). Greenhow et al. (2019) note that social media use has become a daily routine for young people, and that their internet-savviness positions platforms like TikTok as possible learning tools. The platform's popularity with dance-related content suggests strong potential for use in dance education.

However, despite this potential, debate continues about the educational value of social media (Jogezai et al., 2021; Kaban, 2021; Purvis et al., 2020). TikTok and similar platforms are also associated with negative outcomes such as cyberbullying (Krishna et al., 2022), anxiety and depression (Damota, 2019), and addiction (Simsek et al., 2019). Learners may spend excessive amounts of time on social media, sometimes at the expense of academic work (Umar & Idris, 2018). It is therefore necessary to critically investigate how social media can be used effectively in formal education, rather than simply dismissed as a distraction.

This study aims to investigate the efficacy of TikTok as a platform for teaching dance to learners aged 14–17 years, focusing on its impact on skill development, engagement, and learning outcomes. It also explores TikTok’s potential to foster creativity, self-expression, collaboration, and peer-to-peer learning. The study is framed within a Practice-as-Research (PaR) methodology, drawing on the flipped classroom theory (Ettien, A., 2023), supported by the philosophies of Paulo Freire and Dorothy Heathcote, alongside technology acceptance theory. The data is analysed thematically.

1.1 Problem Statement

The integration of TikTok as tool in formal dance education has been delayed by traditional teaching methods that often overlook the extended learning opportunities that social media platforms can have in enhancing learning experiences. Many educators, especially in South African schools, are accustomed to traditional ways of teaching and thus remain uncertain of how to successfully incorporate social media into their lessons or how to use platforms such as TikTok to enhance their learner’s performance and engagement (Devi et al., 2019). To date many schools, including the one where I teach, have a total ban of cell phones on school premises to prevent cyberbullying and ensure full compliance with the Protection of Personal Information Act 4 of 2013.

This resistance incorporating social media into education largely stems from a pedagogical approach that prioritises teacher’s authority over learners experiential learning and technology-driven methods. Paulo Freire's *Pedagogy of the Oppressed* highlights the importance of empowering learners through participatory and dialogical education, which contrasts with the rigid structures of traditional teaching environments known as the “banking system”. In this model learners are seen as blank slates with no prior knowledge to contribute the classroom (Freire, 1970). By not embracing platforms like TikTok, educators miss the opportunity to realise that education can take place beyond the “four walls” of the physical classroom and that

social media can engage learners in a more interactive and culturally relevant manner. Engaging with platforms like TikTok also allows learners to interact with and learn from one another, fostering a more collaborative educational environment.

In contrast to the traditional “banking system”, John Dewey's emphasis on experiential learning advocates for hands-on learning that is connected to real-life experiences, which TikTok can facilitate through its interactive and creative content (Dewey, 1938). Ivan's critique of institutionalised education further supports the idea that learning should be decentralised and accessible, aligning with the democratising potential of social media platforms like TikTok (Dewey, 1938). Similarly, Henry Giroux's work on critical pedagogy underscores the need for educators to engage with popular culture and technology to make learning more relevant and empowering for students (Giroux, 1992). Paulo Freire and Myles Horton's collaborative work also emphasises the importance of community-based and participatory learning, which can be enhanced through the use of social media tools (Horton & Freire, 1990). Additionally, Geoffrey Levey's perspectives on education and technology highlight the potential for digital platforms to transform educational practices by making them more inclusive and engaging (Dewey, 1938).

In the 21st century and the era of the Fourth Industrial Revolution, it cannot be ignored that the internet and social media have become highly influential platforms for teenagers, who spend significant time and money creating or consuming content from their peers. Many children and teenagers spend their leisure time on the internet, chatting with their friends or playing games. (Camilleri & Camilleri, 2020; Mensah & Nizam, 2016 and Idris & Umar, 2018). Given this widespread use of social media among learners, there is growing concern that it may interfere with their education, as they often prioritise online activities over their studies (Chawinga, 2017). According to a study by Alameen et al. (2021), 97% of learners have accessed and are actively participating on social media platforms, but just 1% of them did so for academic purposes academically.

This concern may have contributed to the lack of recognition of social media platforms as educational tools that teachers and learners can use to facilitate learning beyond the traditional classroom. As a result, there is limited literature on the potential benefits of using TikTok as a dance learning tool for teenagers in South Africa. Setyowati (2017) supports this claim, noting that the extent to which social media platforms can contribute to dance education for young people remains largely unexplored. (Setyowati, 2017).

This was confirmed as I reviewed literature examining the use of TikTok in the educational settings. The dominant body of writings mainly focused on investigating the disadvantages and advantages of incorporating other social media platforms into education. There is very little literature on the potential use of TikTok in education. (Dobrijevic et al,2015); (Jayakumar & Tamilselvan,2018); (Nuñez-Rola & Canayong, 2019) support the idea that TikTok's potential as a pedagogical tool is under researched. Additionally, there is a lack of clear understanding regarding why learners do not use social media, particularly TikTok, for educational purposes. There is also a lack of experiential research regarding the potential of teenagers employing TikTok as a tool of learning dance rather than just entertainment. For example, in subjects like creative arts, dance studies and Life orientation, dance is a required component of learner's assessment. However, the time allocated for students to learn dance movements is often insufficient, disadvantaging those who are less skilled in dance and resulting in lower assessment scores. Regardless of the rising popularity of TikTok, there is a lack of research on how the platform can support both learners and teachers in dance education.

1.2 Rationale

Social media is constantly on the rise and cannot be ignored in our current global village. It has significant potential to drive helpful changes in dance education (Kumar & Nanda, 2020). Therefore, it is inevitable that the youth will use social media platforms such as TikTok in their future schoolrooms and workplaces (Camilleri & Camilleri, 2020). As a professional dance teacher, applied arts practitioner and the researcher, I have witnessed learners strong interest in TikTok and the considerable amount of time they spend posting content or following trends. This observation sparked an interest in exploring and investigating TikTok's potential as an educational tool for the dance learners, both in and out of the classroom environment. I believe that exploring TikTok's role as a pedagogical tool could be particularly beneficial in South Africa, where innovative approaches to education are needed. Devi et al (2019) state that social media tools such as TikTok could enrich teaching and learning by providing learners an opportunity to become fully involved in their learning. Given that learners are highly engaged with this platform, largely because it allows them to communicate and express themselves frequently with their peers, its integration into education warrants further exploration (Chung et al., 2019).

Many school going children are on TikTok creating stories, re-telling the stories, doing dance challenges and watching content created for entertainment. Despite this the majority of

teachers- and even learners themselves remain unaware of TikTok's potential as a learning tool. This platform may be especially beneficial for dance education, offering opportunities for both informal and formal assessment. However, many scholars have acknowledged that "teenagers are immersed in ICT-related activities in their homes and with their friends" (Sefton-Green, 2004:1). While academic research has investigated informal learning on social media, a study of graduate learners conducted by Czerkawski (2016:15), found that "the most commonly used informal learning networks" by the graduate learners were "Facebook, LinkedIn, Google+, YouTube, Delicious, Piazza, Twitter, Google Apps, Reddit, and professional networks and communities" with TikTok being notably absent. Since then, TikTok has grown into an influential platform, warranting further academic exploration of its educational potential.

In many South African schools, particularly in rural areas and townships, teachers assigned to subjects that have dance elements in them like Creative Arts and Life Orientation often lack specialised training in these fields. This is due to the assumption that these are less demanding and can be taught by anyone. This practice unfortunately disadvantages dance learners, as they miss out on the benefits of instruction from educators with dance relevant expertise. Integrating platforms like TikTok into these subjects could help bridge this gap by offering teachers additional dance avenues for creative engagement with their learners outside the constraints of traditional teaching methods.

There is a gap in current literature concerning the ways in which teachers, learners and educators can take advantage of the non-traditional opportunities of learning presented by social media, particularly with regards to TikTok's potential for dance education. A review of the existing literature revealed that most study on social media applications in education has focused on their use in university level of education rather than secondary education (Bohloko et al., 2019; George, 2017; Loan, 2019; Ulla & Perales, 2021; Yu et al., 2022). Therefore, this study seeks to fill this gap by not only contributing to academic discourse but also implementing a practice-based research approach, investigating the use of TikTok as a learning tool for dance learners aged 14 -17.

1.3 Purpose statement

Despite the rapid development of various social media platforms in recent years, only a few have been investigated for their potential as educational tools. This study explores the efficacy of one of the newest platforms, TikTok as pedagogical tool for teenagers learning to

dance. Burlington (2016) states, "Despite the massive growth of instructional and educational videos available via the internet video repository TikTok, relatively little is known about how learners are using this resource for learning" (Burlington,2016:1), This research aims to assist both teachers and learners to utilise TikTok as an additional tool in dance education, particularly as outlined in the CAPS curriculum for subjects like creative arts, dance studies and life orientation. Additionally, it aims to address the gap in academic research that investigates how social media can be utilised of as a learning tool, given that many learners already spend much of their time on TikTok.

1.4 Research Questions

This investigation was guided by the primary research question:

How and in what ways can TikTok be used as an effective educational tool for children aged 14 – 17 years learning dance. In addition, the study intended to explore the following secondary research questions to address the primary research question:

- a) How effective can TikTok be as a platform for teaching dance in South African schools?
- b) How can TikTok be a useful tool of teaching dance if incorporated into the curriculum for dance education in South African schools?
- c) How does the use of TikTok in dance education impact social interaction and collaboration among learners in South African schools?

1.5 Summary of methodology

This study investigated the usability and effectiveness of TikTok as an educational tool for children aged 14 – 17 years learning dance. To achieve this, I opted to employ a Practice as Research (PaR) methodology. PaR involves systematic investigation through practical action that is designed to devise or test new information, ideas, forms or procedures and to produce communicable knowledge. According to Robin Nelson (2022), PAR is a research approach in which knowledge is gained through practice or hands on experience, rather than existing literature, or other people's knowledge of the phenomenon.

This study was undertaken at the HTK Performing Arts Institute, a non-profit organisation based in Pretoria, South Africa. It comprised eight workshops conducted over a period of four months, during which participants engaged in learning dance both face-to-face and through

TikTok. Participants were selected using a combination of purposive and convenience sampling. Purposive sampling enabled the selection of participants who were aligned with the objectives of the study, while excluding those who were not (Thomas, 2022; Obilor, 2023). The inclusion criteria specified children between the ages of 14 and 17 years who were members of the HTK Performing Arts Institute. This age group was chosen because of its frequent and active use of TikTok, the platform under investigation. Convenience sampling was applied in selecting the organisation, as it is affiliated with my workplace, which ensured ease of access to participants (Golzar et al., 2022).

The research employed multiple tools to collect data, including observation, journaling, voxpops as semi-structured interviews, reflections via google forms and video recording. Each instrument was carefully designed to give detailed insight into the research questions, while aligning with the theoretical framework and Practice as Research design. The data was analysed using thematic analysis, which involved identifying, analysing, and interpreting patterns or themes within the dataset.

1.6 Data management

Adequate data management is crucial for producing excellent research (Dunie, 2017). In other words, data management involves the efficient management of information collected during research (Sanjeeva, 2018). The research design for my study is Practice as Research (PaR) with elements of ethnography, as PaR borrows many of its data collection approaches from ethnography. The study used participant observation which goes beyond interview data and gives complete accounts of the participant's way of life. This allowed for a broad understanding of experiential insights into social practices (Reeves et al 2013), which would not have been revealed through interview data alone. The connection between ethnography and Practice as Research becomes palpable here.

Since the study was practice-based, participant observation and field note taking during the dance workshops were central to the data collection. Kawulich (2005) asserts that participant observation provides valuable insight into the participants' feelings and thoughts through their non-verbal expressions. This method involves observing participants who are the focus of the study with the aim of examining specific behaviours and actions, as they relate study. It involves careful decision making with regards to which specific moments should be observed. I then took field notes to record my findings. The observations were carried out ethically, with the participants being informed in advance that the purpose of observation was merely to

document their activities. my tool allowed me to record observations in real-time, noting physical details, emotional reactions and social interactions throughout the session. I further engaged with the participants by asking them few a questions as they danced, which enriched the data collection process.

These observations were essential as they provided the raw data from which patterns, themes, and insights were extracted. My field notes also provided me with an opportunity to reflect on my own biases, emotions, and reactions, allowing me to consider how these factors might influence the research process and data interpretation. This self-reflection fostered critical self-awareness, which ultimately enhanced the objectivity and depth of the research. As my field notes were taken during all eight of the dance workshops that I conducted, they helped me to track changes in the research setting, and enabled me to observe patterns and shifts in behaviour, perspectives, or environments over time.

The second data collection instrument employed was video recording, which supplemented participant observation by important moments I may have missed due to my inability to be omnipresent. Video recording served to document some of the fundamental moments of participation in the space of the research. Specifically, I employed a participatory video recording approach. Jewitt (2012:03) states that participatory video recording is an investigative data collection tool especially relevant for “action research and practice-based interventions concerned with participation and empowerment (Jewitt, 2012:03). This was core to my research as the video recordings captured critical moments of the dance learner’s participation and transformation. Jewitt (2012) also states that video recording permits for different levels of analytical observation, allowing for a more detailed investigation of the issue under study. The recordings were transcribed to aid in the interpretation and analysis of the data.

The third collection instrument employed was journaling, a method of reflection used in phenomenological research to capture participants’ real-life experiences (Hayman et al 2012). I wrote journal reflections after every session based on my field notes and video recordings. Journaling proved invaluable to my study as it allowed me to critically reflect on the transformative moments of both the participants and myself at the researcher/facilitator. New questions and hypotheses emerged from these reflections, making journaling a space for brainstorming and theorising as well as documentation. This process ultimately helped me refine my research questions and the direction of the study. Additionally, the information

generated through journaling allowed me to address any uncertainties or gaps in the dance sessions through targeted explorations during the workshops.

The fourth employed instrument to for collection of data was the voxpops interviews conducted after every dance workshop session. These voxpops or "voice of the people" interviews, were used to gather spontaneous, real-time opinions and reactions from the participants following the workshops. "The voice of the people" is a qualitative research approach that involves the use of methods such as interviews, allowing participants to share their stories and experiences in their own words. This approach was crucial in ensuring that research findings were grounded in the participants lived realities (Kvale, 2007; Lune & Berg, 2018).

The interviews included a firm set of questions sat to all participants, along with custom-made questions based on the information obtained from each participant's responses during the sessions. The informal nature of these voxpops interviews allowed for spontaneous and unfiltered responses. The participants were asked the same questions individually, in pairs, and in the final session, as a group. This format helped me gather a broad range of perspectives, insights into the different segments of the group. The diversity of responses enabled me to understand how various social, cultural, or demographic groups viewed the usability of TikTok as the learning tool. Additionally, I was able to identify common answers and issues that may not have been observed in more traditional research methods as, the voxpops allowed for immediate, spontaneous thoughts and honest opinions without pressure from other participants. The use of Airgram to transcribe the video recordings of these interviews greatly assisted the data analysis process by saving considerable time, thereby facilitating faster analysis.

Airgram was employed to securely store the interview recordings, accessible only to I and my supervisors. Furthermore, OneDrive was used to store all the copies of the captured digital videos and transcribed interviews and originals are safeguarded in researcher's personal computer with a password-protected folder for added security.

The fifth and final data collection methods used in the study was participant reflection via google forms. I opted for a digital format for participant reflections, as I believed it would be more accessible and engaging for participants of their age group. In research, reflection involves the systematic examination of experiences and thoughts to gain insights and understanding. The use of Google Drive allowed for real-time collaboration and feedback, making it a dynamic tool for qualitative research (Diffracting reflection: a move beyond reflective practice, 2025)

Goole Drive was selected due its user-friendliness, intuitive design, and the ease with which responses could be collected. Additionally, it facilitated data analysis by automatically compiling data into an Excel format and creating various graphical representations for the researcher. The reflective google form was distributed to participants after the last dance workshop to gather their feeling and observation on the usability and effectiveness of TikTok as an educational tool for children aged 14 – 17 years learning dance. The reflective google form data was securely stored on the my google account, with access limited to only the researcher, my supervisors and examiners in case it is needed for assessment or to show that the research indeed took place. In the password-protected folder on the researcher's personal computer there is also the downloaded data with OneDrive used as backup for added security.

1.7 Ethics

One of the utmost important factor in research is the privacy and safety of research participants is of in maintaining research integrity (Kang & Hwang, 2023). This is particularly important when working with minors or other vulnerable populations. Therefore, I abstained from collecting data my participants until I had obtained ethical approval from the University of the Witwatersrand and secured permission to conduct the research at Zonefitness gym in Pretoria where the participants attend their Saturday dance lessons. This procedure ensured that my research upheld the ethical principles of informed consent, mitigating potential harm to participants, confidentiality and anonymity.

Informed consent needs to be obtained before beginning the data gathering process and upheld throughout the research process. As the participants were minors, I had to obtain consent from their parents or guardians first. To ensure informed consent, I sent participant information sheets to both parents/guardians and participants, detailing the study's objectives and research procedures. Additionally, I distributed consent forms to parents/guardians, granting permission for their children to engage in various research activities. The participants themselves were given assent forms, carefully written in age-appropriate language to ensure their understanding. Furthermore, specific permission was obtained for the use of data collection tools such as field note-taking and video recording. Participants were clearly informed that these methods were solely for documenting activities within the study.

To mitigate potential risks to the participants, I ensured that a clinical coordinator was always on site when conducting my workshops as someone with both psychological and medical expertise who can laisse with healthcare providers in-case of injuries or psychological

emergencies. Participant anonymity and confidentiality could not be fully guaranteed during the research process, as the workshops were group-based and conducted in a public setting. However, I took measures to uphold anonymity and confidentiality in my written research report. I identified participants with the general word “participant” or participant by number rather than their names to protect their identities. Additionally, I ensured none of the participants took a video during the workshop, only the cameraperson that I employed for the purpose of the research can take the video using the camera that belongs to me. I also ensured that all recorded data was securely stored to maintain participant confidentiality. Written field notes were stored in a locked cupboard accessible only to me as the researcher. Digital video recordings and their transcriptions were stored in password-protected files on my personal laptop, while participant reflections submitted via Google Forms were securely stored on my personal Google account, with access restricted to myself and the research participants.

1.8 Conclusion

This chapter has outlined my approach to investigating the usability and efficacy of TikTok as tool for teaching dance to children aged 14 – 17 in South Africa. Social media has evolved significantly in recent years and continues to shape how people interact, communicate, and learn. Both teachers and learners engage with social media applications daily, with many students spending a considerable amount of time on these platforms.

The widespread popularity of social media applications such as TikTok presents an opportunity to enhance learner engagement and interest in education. TikTok, in particular, holds great potential as a dance education tool due to the abundance of dance-related content on the platform and its popularity among teenagers. However, despite this potential, many teachers remain reluctant to integrate social media into their classrooms. This reluctance may stem from concerns that learners primarily use social media for entertainment rather than education, leading to fears of it becoming a distraction from academic pursuits. Additional concerns include cyberbullying and potential negative effects on mental health.

Perhaps due to these concerns, research on the use of social media as an educational tool remains limited, and the research that does exist does not include TikTok. Therefore, this study aimed to explore TikTok’s potential as a learning tool for dance education, contributing to the development of innovative teaching methods that make dance instruction more dynamic and engaging

CHAPTER 2: LITERATURE REVIEW

2. Introduction

This literature review begins with literature that analyses the significance of TikTok as a platform for teaching dance to modern learners. It includes research on TikTok's effectiveness as an educational tool, highlighting its ability to engage learners creatively and promote skills development. Additionally, it examines studies that discuss TikTok's role in dance education as an assessment tool, emphasising its potential to evaluate both cognitive and physical performance. Furthermore, it delves into literature on how TikTok trends contribute to dance learning by enabling learners to practice and refine their skills beyond the traditional classroom setting.

The review also includes literature comparing traditional and modern methods of teaching dance. This comparison underscores the evolution of dance pedagogy, from teacher-centred approaches rooted in cultural preservation to learner-centred methods that leverage technology and creativity. This provides a comprehensive foundation for understanding the need for more innovative, learner centred approaches in dance education.

Finally, the review incorporates research on applied drama and theatre, offering insights into how these practices can enrich dance education. The principles of applied drama and theatre provide a pedagogical framework for exploring innovative ways to use TikTok as a tool to foster creativity, collaboration, and self-expression in dance learners.

2.1 The relevance of using TikTok in Teaching Dance to the Current Generation of Learners

When we think of teaching, we often imagine a physical classroom in which traditional methods of learning are used. However, it is important to consider how classroom dynamics shift, especially in dance, when TikTok or other social media applications are introduced as pedagogical tools. These platforms can either enhance traditional dance instruction or serve as an alternative to classroom-based instruction, adapting to better engage modern learners and ensuring our teaching methods remain relevant and effective.

Formerly known as Musical.ly (Savic, 2021), TikTok is one of the leading platforms for short-form video content, with 1.5 billion users (TikTok, 2022). (Adnan et al, 2021) argue that not using TikTok in dance education would be a missed opportunity, given the platforms rapid rise

in popularity. I agree with this assertion as the majority of TikTok's many users are school aged learners. This presents a significant opportunity for TikTok to contribute to teaching and learning if taken advantage of for educational purposes. TikTok has become the best platform for both learners and teachers to produce educational content videos (Ordoñez et al., 2021). Russell (2021) asserts that, beyond entertainment content, TikTok provides the youth with a fresh array of educational content videos created by educators who are professional in that field. My own engagement with TikTok has revealed this educational content to me, however it appears that most learners do not engage TikTok as a tool for academic learning. This may be due to TikTok being viewed primarily as an entertainment platform and a lack of awareness regarding its potential as an educational tool. Therefore, there is a need to raise awareness amongst teachers and learners about how TikTok can be integrated into education.

TikTok was launched in 2016, making it one of the newer social media platforms. (Zeng et al., 2021). The COVID-19 pandemic created a need to find ways of conducting education online due to in-person classes being suspended. This led to a number of studies exploring the use of TikTok as a pedagogical tool in arts education (Hamzah et al., 2021b; Putri, 2021). For example, Hamzah et al. (2021) conducted a quantitative study with 103 participants aged 12 to 14, investigating how TikTok was used in the arts and culture sector during the pandemic. Similarly, Putri (2021) examined TikTok's role in online dance instruction during the same period. In this study, dance instructors posted choreographed dances, and learners would "stitch" their videos, replicating the moves taught by the instructor. The study found that learning through TikTok increased learners' creativity and provided a way for both learning and assessment to continue during the pandemic (Putri, 2021). Moreover, learners reported that using TikTok to memorise the movements was enjoyable and engaging, adding an element of fun to their learning process (Hamzah et al., 2021). This assertion aligns with my own experience of using social media to ensure learning continued during the 2020 lockdown. Although I was unfamiliar with TikTok at this time, I used platforms such as YouTube and WhatsApp to share videos in a similar manner to TikTok.

In designing high quality Nano-learning learning intervention programme, TikTok can also be utilised (Khlaif & Salha, 2021). Nano-learning, also known as "bite-sized learning" (Madan, 2021), is a learning method that breaks knowledge down into small, manageable chunks making it easier for the learners to digest and understand. It is delivered in the form of short highly focused learning capsules, allowing content to be learned in a shorter amount of time. (Aburizaizah & Albaiz, 2021). The availability of course content in a short, mobile friendly

format, makes learning more accessible. (Syarifuddin University & Sinta University, 2022). This learning style can also facilitate community engagement, as learners can break content into smaller segments and learn from one another by co-designing videos that cover relevant subject matter. Jacobs et al. (2022) found that learners enjoy learning through this “bite-sized” method and that it increases their interest in their courses. This aligns with my findings regarding allowing learners to learn Latin dance on TikTok in my study. The learners in my study reported that the use of short videos made the content easier for them to learn and helped maintain their interest. TikTok offers an ideal platform for nano-learning learning due to its short-form video format. A study by Mei & Aziz (2022) examined how TikTok can serve as a support tool for dance learning by enabling users to create short videos focusing on steps and routine. It can also be used to produce customised instructional videos that meet specific learning objectives and further support learners learning (Rahmawati & Anwar, 2022). My study supports these findings, as it was discovered that using TikTok allowed me to easily reach lesson objectives and support further learning, as learners could engage with content at a time and place convenient for them.

2.2 TikTok as an Educational Tool

Despite the opposition some educators have to the use of TikTok in schools, there are others embracing it as a way to make lessons and assignments more engaging for teenagers (Otchie & Pedaste, 2020). These educators believe that using TikTok to deliver lessons and assign school projects helps learners retain more information than in-class lessons and homework (Roderick, 2020). Additionally, many teachers are using TikTok to create and share valuable content that complements the material taught in their classrooms, reaching learners across the globe. For example, Maria de Jesus Villanueva, a mathematics and physical science teacher from Spain, runs a TikTok account called "Susi profe" with over 390,000 followers (Rebolledo, 2022). As a teacher, I align with those who view TikTok as a platform that provides numerous educational opportunities rather than something to be feared, a perspective supported by this literature.

Rebolledo (2022) notes that teachers who create content on TikTok must possess a high level of synthesis and creativity. They need to condense information into "educational pills" that are engaging enough to capture learners' attention and stimulate curiosity, prompting them to delve deeper into the subject matter. Julio Ruiz Palmero, a professor at the University of Malaga specialising in Educational Technology, believes that while platforms like TikTok cannot be

ignored as potential educational tools, they should be integrated alongside other pedagogical strategies, as their implementation is not always straightforward (Rebolledo, 2022). On the other hand, Rich Waterworth, TikTok's general manager for Europe, observed a significant increase in user interest in educational videos. In response, TikTok launched the #LearnOnTikTok hashtag to promote education on the platform, which has garnered more than seven billion views. To further this initiative, TikTok has partnered with creators of educational content to help them integrate effects, audio, transitions, and other tools into their videos to enhance engagement. (Waterworth, cited in Osman, 2020).

Sara Solomon's (2021) study provides an example of TikTok being used in primary education. The study aimed to investigate the platform's potential to support learners' social-emotional wellbeing and academic learning. Learners aged 10 and 11 participated in an initiative in which weekly TikTok videos were used as part of their classroom instruction. The initiative was based on Dance Movement Therapy (DMT) research which demonstrates the ability of dance to promote self-awareness, emotional expression, and social functioning. The learners used TikTok to explore the five main elements of storytelling (characters, setting, plot, conflict, and resolution) by associating each element with a corresponding kinaesthetic movement from a basic TikTok dance. They then recorded their own TikTok videos based on these movements.

Solomon (2021: 43) notes that "recording these videos allows learners to work together, apply performance techniques, and use memorisation strategies to complete the TikTok process while developing 21st-century skills". She concludes that open-minded teachers who aim to foster a flexible learning environment, may themselves benefit from using TikTok as a tool for social/emotional and academic support, as it allows them to develop expertise in the platform alongside their learners.

Solomon (2021) also explores the negative impact TikTok had on some of the learners in her study. She states that "while TikTok helped some learners perform in front of others and fostered community-building among learners and families, some learners found the activity anxiety-inducing due to the challenge of learning the movements" (Solomon, 2021: 58). These negative impacts do not negate the benefits of TikTok as an educational tool; however, it is important to acknowledge them so that we develop strategies to minimise their effects. To address these concerns, Solomon (2021) recommends only sharing the videos with learners, parents, and staff in order to minimise these negative. She goes on to say that, "it may also be

necessary to collaborate with the school counsellor/psychologist and develop the curriculum in partnership with coordinators and grade-level teachers” (Solomon, 2021:56).

Another study by Fajardo, Alguacil, and Carril (2021) explored the use of TikTok as an educational tool in a sports science course on corporal expression at a Spanish university, involving 65 learners. The study revealed that TikTok “helped boost student motivation, created an engaging learning environment, and fostered skills like creativity” (Fajardo, Alguacil, and Carril ,2021:10). Additionally, the integration of TikTok as teaching tool was found to align well with the course’s goals of “promoting expression and creativity through music and movement” (Fajardo, Alguacil, and Carril ,2021:1).

Finally, a study by Qiyang Zhou (2019) analysed user motivations for learning and sharing creative skills on TikTok and Bilibili (the Chinese version of TikTok). The researchers examined over 1,200 comments on eight selected drawing skill videos and tracked public profiles to assess users' virtual behaviour. The study identified 13 user types on Bilibili and eight on TikTok. To gain a deeper understanding of user behaviours and expectations, the researchers conducted interviews with selected participants. .

The study concluded that TikTok’s platform design encourages various types of social interaction by allowing viewers to engage directly with video creators. The study also found that TikTok users were more inclined to share their opinions and knowledge in creative skill-sharing videos than Bilibili users (Zhou, 2019). Furthermore, it suggested that compatibility between users and the platform features play a significant role in motivating users to create and share content. Ultimately, these social media platforms are reshaping our experience of learning creative skills, by providing engaging tools and features, and allowing for interaction and socialisation among like-minded users (Zhou, 2019).

2.3 TikTok as an Assessment Tool

Research has consistently shown that assessment is a critical component in ensuring the effectiveness of teaching and learning, as it provides a means of determining whether the intended learning outcomes have been achieved (Black & Wiliam, 2018). Within dance education, assessment serves a multifaceted purpose: it measures technical proficiency, evaluates creativity, examines interpretative ability, and reflects the learner’s engagement with artistic expression. In this regard, assessment is not merely an evaluative exercise but a pedagogical tool that shapes learning by offering feedback, guiding improvement, and

affirming achievement. Given these multidimensional functions, it is both timely and necessary to explore how digital platforms such as TikTok can be used to expand assessment practices, particularly in ways that align with the technological fluency of contemporary learners and the South African education context, where blended and digital approaches to teaching are becoming increasingly significant.

A study conducted by Rahayu and Putri (2019) demonstrates how TikTok's "stitch" function may be adapted as an innovative assessment tool. In their research, the lecturer uploaded a choreographed dance sequence, which students were required to "stitch" by performing the same choreography alongside the lecturer's video. This dual-screen format enabled lecturers to evaluate learners' technical accuracy, synchronisation, and interpretative choices in relation to the model performance. Such an approach transformed the assessment into a dialogical process: learners were not simply being evaluated against a standard but were actively engaging in a digitally mediated performance dialogue. This form of assessment also fostered learner agency, as students had the opportunity to manage their own recordings, review their performances, and refine their outputs before submission. This resonates with my own experience during the COVID-19 lockdown, where the use of video submissions became essential in maintaining continuity of dance assessment when face-to-face interaction was not possible. It revealed that digital assessment, when thoughtfully designed, can both preserve rigour and enhance learner autonomy.

In addition to replicating movement, TikTok's potential extends to broader pedagogical frameworks such as Project-Based Learning (PBL). Tan et al. (2022) argue that TikTok offers learners a platform through which to present projects in multimodal, dynamic, and highly accessible forms. PBL, described as a student-centred approach that requires learners to engage in authentic, real-world tasks under teacher supervision (Markula & Aksela, 2022), aligns particularly well with the affordances of TikTok. In the context of dance education, learners can employ TikTok's features—such as editing tools, audio layering, and visual effects—not only to present polished choreographic works but also to document and reflect upon the creative process. This enables a form of assessment that is both formative and summative: learners can iteratively share progress videos for feedback (formative), while final submissions can serve as evaluative performances (summative).

Moreover, the public and interactive nature of TikTok introduces an additional layer of peer-based assessment. By sharing their performances on the platform, learners are exposed to immediate responses from peers, teachers, and wider digital audiences. While this requires careful pedagogical framing to avoid negative or unconstructive feedback, it provides learners with authentic opportunities to receive critique, reflect critically, and refine their practice. In this sense, TikTok broadens assessment from being solely teacher-driven to becoming a collaborative, community-informed process, thereby supporting Freirean principles of dialogical and participatory education.

In the South African context, integrating TikTok into assessment practices also raises important considerations around equity and access. While the platform offers innovative opportunities, issues such as unequal access to smartphones, data costs, and digital literacy disparities cannot be overlooked. Teachers therefore need to adopt inclusive strategies to ensure that TikTok-based assessments enhance learning without exacerbating existing educational inequalities. Nevertheless, where access is available, TikTok offers a culturally relevant and socially engaging medium that resonates with learners, many of whom already use the platform in their daily lives. Harnessing this familiarity can increase motivation, creativity, and ownership of the learning process.

In this regard, TikTok may be understood not only as a tool for assessment but also as a catalyst for developing twenty-first century skills, including creativity, collaboration, critical reflection, and digital literacy. By bridging the gap between formal education and informal digital practices, TikTok creates opportunities for learners to demonstrate their skills in environments that feel authentic and meaningful to them.

This discussion of TikTok as an assessment tool provides a foundation for exploring a related dimension of its educational potential: its role in shaping dance education through trends. TikTok's algorithm-driven trends, challenges, and viral formats not only shape how learners consume dance but also influence how they create, adapt, and share choreography. The following section (2.4) therefore examines how TikTok trends may be harnessed pedagogically to support learning, creativity, and critical engagement in dance education.

2.4 Dance Education through TikTok Trends

TikTok's creative challenges and trends have sparked a surge of user-generated dance content. According to Lam, Lee, and Chiu (2020), TikTok's algorithm-driven content recommendations expose users to a wide range of dance styles and choreography. This exposure can inspire learners to explore new dance movements, experiment with choreography, and express their creativity in unique ways. Despite this, dance education has been slow to integrate emerging technology platforms such as TikTok. Doug Risner and Jon Anderson, faculty members of Wayne State University, argue that while dance is continuing to develop in documentation, presentation, and creativity, educational technology “remains peripheral.” (Zhou, 2019:83). They further note that “the pedagogy of technology drags slowly behind the technology itself,” with dance educators potentially more resistant to this change than other educators due to the historical and kinaesthetic nature of the art (Zhou, 2019).

Zhou (2019) argues that “technology provides useful visual and audio support for physical education teachers and learners during their teaching and learning of dance” (Zhou, 2019:83). This suggests that, despite setbacks in integrating technology into dance education, some educators remain excited about its potential. Physical education teachers Jennifer Gruno and Sandra Gibbons note that the integration of technology in dance education has gained significant attention in recent years (Zhou, 2019). Tan, Lee, and Chiu (2019) support Zhou's (2019) assertion, claiming that “technology-enhanced learning environments can provide opportunities for learners to engage in self-directed learning and explore their creativity. TikTok, with its user-friendly interface and extensive dance content, is a platform that offers innovative possibilities for dance education” (Tan, Lee, and Chiu, 2019:10).

The learning that happens through TikTok engaging with these trends as a fun activity, can also be applied academically (Tan, Lee, and Chiu, 2019). This is particularly relevant since many schools do not offer traditional dance classes, making physical education the primary subject to incorporate dance. As they are not trained in dance, these teachers may benefit from using video and media to enhance their lessons, giving learners a more well-rounded and comprehensive dance experience. More traditional dance classes are increasingly incorporating technology, such as computers, smartphones, tablet devices, video feedback, and online educational platforms into their lessons. Animoto, Coaches Eye, Evernote, and Acclaim are a few of the Apps currently being used by dance educators. These apps allow learners to connect

images and music into video, record and review technique, journal and self-reflect, and communicate through intentional online class discussions.

2.5 Traditional vs. New Methods of Teaching Dance

Dance education has undergone significant transformations, evolving from traditional methods rooted in cultural practices to innovative approaches that integrate technology and contemporary pedagogy, with platforms like TikTok playing a key role. As a result, there are distinct characteristics, benefits, and challenges associated with both traditional and modern methods of teaching dance.

2.5.1. Traditional Methods of Teaching Dance

Traditional approaches to dance education are deeply rooted in cultural preservation and emphasise the transmission of established techniques and forms by establishing the teacher as the only source of knowledge in the classroom. These methods often involve direct teacher-led instruction, imitation, and repetition. Traditional dance teaching focuses on maintaining cultural heritage through the replication of movement vocabularies specific to particular cultures. For example, Greek traditional dance emphasises aesthetic teaching practices that balance performance passion with conceptual understanding and personal identity (Dania, 2016). These methods rely heavily on the expertise of the instructor, with students imitating movements demonstrated in real-time by the teacher. Sööt and Viskus (2025) argue that while this approach is effective for developing technical precision, it may limit creativity and self-expression. As Enghauser (2007) notes, “while traditional methods excel in discipline and technique, they often lack flexibility and fail to address the diverse needs of modern learners” (Enghauser,2007:3).

2.5.2. New Methods of Teaching Dance

New approaches to teaching dance through platform such as TikTok prioritise creativity, collaboration, and the integration of technology to enhance learning outcomes. Social Media tools have revolutionised dance education by enabling visual the representation of choreography and creating interactive learning environments. For example, multimedia classrooms allow learners to explore choreography independently while receiving real-time feedback, which enhances comprehension and engagement (PMC, 2022). Contemporary

pedagogy emphasises embodied knowledge through experiential modes such as improvisation, authentic movement, and reflective practices. These methods foster creativity and empower students to develop their artistic voices (Sööt & Viskus, 2025). This contrasts with the hierarchical structure of traditional teaching (Enghauser, 2007). It is important to note that while these methods promote creativity and adaptability, they require significant resources, including technology infrastructure and teacher training in contemporary pedagogical strategies (PMC, 2022). Therefore, they may not be accessible to all schools. However, if all education stakeholders can work together, there is a high possibility of developing more innovative learning strategies.

2.5.3. Comparative Analysis

Aspect	Traditional Methods	New Methods
Focus	Cultural preservation and technical precision	Creativity, self-expression, and adaptability
Teaching Style	Teacher-centred	Learner-centred
Tools Used	Oral instruction, live demonstration	Multimedia tools, virtual platforms like TikTok
Student Experience	Structured but rigid	Flexible and engaging
Skill Development	Emphasis on discipline	Holistic development (motor, cognitive)

The comparison between traditional and new teaching methods reveals a clear pedagogical shift from rigid, teacher-centred approaches to more flexible, learner-centred practices. Traditional methods prioritise cultural preservation and technical precision, with oral instruction and live demonstration reinforcing discipline and structured learning. While these approaches cultivate accuracy and respect for tradition, they often limit opportunities for

creativity and personal expression. In contrast, new methods foreground creativity, adaptability, and holistic development, encompassing motor, cognitive, and social skills. By employing multimedia resources and virtual platforms such as TikTok, these approaches offer learners engaging, interactive experiences that align with their everyday digital practices. The move towards learner-centred pedagogy positions students as active participants in knowledge construction, thereby fostering autonomy and self-expression. However, this flexibility also raises concerns around depth, rigour, and sustained discipline, suggesting that an integrated model combining both approaches may yield the most effective outcomes in contemporary dance education.

2.6 Using Applied Drama and Theatre to Teach Dance through TikTok

The integration of applied drama and theatre into dance education has gained momentum due to its ability to foster creativity, engagement, and social connection. With the advent of digital platforms like TikTok, these methods are being reimagined to meet the needs of contemporary learners. This review explores how applied drama and theatre practices can be used to teach dance through TikTok. There is a strong alignment between the pedagogical integration of TikTok into dance education and the core tenets of applied theatre, as articulated by key practitioners such as Augusto Boal, Joan Littlewood, Helen Nicholson and David Edgar. While diverse in their approaches, these figures collectively champion participatory, accessible, and socially conscious artistic practices, providing a robust theoretical framework for understanding TikTok's role in dance pedagogy.

2.6.1 Augusto Boal: Participatory Spectatorship and Interactive Affordances

Boal's *Theatre of the Oppressed* (1974) emphasises the reconceptualisation of the audience as active "spect-actors" who learn by directly engaging with and transforming the theatrical event. TikTok enables this kind of active learning through its interactive features, particularly the "duet" and "challenge" functions. These features allow dance learners to actively reinterpret and build upon existing choreography, fostering collaborative skill development and distributed cognition (Zahid & Sallehuddin, 2020). For example, a study involving Thai students using TikTok's duet feature to engage with traditional dance forms demonstrated significantly enhanced performance outcomes, underscoring the potential of participatory frameworks to facilitate embodied learning and kinaesthetic awareness (Kumwong & Hemtasin, 2022).

Boal's emphasis on the democratisation of artistic expression aligns strongly with TikTok's capacity to dissolve traditional hierarchical divisions between creators and audiences, fostering a more egalitarian learning environment. Furthermore, TikTok fosters greater creativity by providing learners with accessible tools such as editing filters, music overlays, and remix functions, which encourage experimentation and personalisation of dance content. This creative process allows students not only to replicate existing forms but also to innovate and hybridise genres, making learning more dynamic and personally meaningful. In addition, TikTok's open and participatory nature ensures that visibility is not restricted to a privileged few, as anyone with a mobile device can share their work and contribute to a collective creative dialogue. In this way, TikTok embodies both creativity and egalitarianism by enabling all participants to become co-creators of cultural knowledge rather than passive recipients of instruction.

2.6.2 Joan Littlewood: Collaborative Devising and the Remix Aesthetic

Joan Littlewood's work emphasises the importance of improvisation in the learning process, as it fosters creative thinking and reflection. This theory is rooted in her experience in developing workshop theatre. TikTok allows for this kind of improvisation and collaborative learning. For example, a study conducted by Littlewood which emphasises the importance of iterative experimentation and process-oriented creation aligns seamlessly with TikTok's looping feature. This feature enables learners to meticulously refine their movements through repetition and embodied feedback (Kumwong & Hemtasin, 2022).

2.6.3 Helen Nicholson: Ethical Participation and Networked Learning Ecologies

Helen Nicholson's theory of participatory art practice, although grounded in drama in education, is highly relevant to this study as it underscores the critical ethical responsibility to cultivate "dialogic spaces" that foster genuine exchange and mutual respect (Nicholson, 2005). TikTok's comment sections and community-driven interactions create networked learning ecologies where learners can ask for and receive feedback from peers and educators, thereby accelerating skill acquisition and promoting a sense of collective ownership of the learning process (Kumwong & Hemtasin, 2022). However, Nicholson's incisive critique of power dynamics within applied theatre contexts (Nicholson, 2014) serves as a caution, urging critical awareness of TikTok's algorithmic biases, which may unintentionally marginalise certain dance forms or perpetuate existing inequalities.

3.6.4 David Edgar: Political Storytelling and Cultural Representation in the Digital Sphere

I believe most learners learn through embodied learning and storytelling, and TikTok provides an ideal platform for this kind of learning. David Edgar supports this belief by emphasising theatre's vital role in amplifying marginalised voices and challenging dominant narratives through his politically engaged plays. TikTok dance challenges often serve as dynamic platforms for cultural storytelling, providing opportunities for the celebration of indigenous traditions, the expression of LGBTQ+ identities, and the articulation of diverse perspectives (Kumwong & Hemtasin, 2022). Edgar's advocacy for socially conscious narratives and politically relevant artistic interventions (Edgar, 1999) aligns with TikTok's potential to democratise cultural representation through grassroots creativity and participatory media practices.

The next chapter further frames the potential of TikTok as a tool for dance education by examining different theories that support the flipped classroom method.

CHAPTER 3: THEORETICAL FRAMEWORK

3.Introduction

In order to comprehensively investigate and interpret the integration of TikTok into dance education within a flipped classroom model, it is essential to establish a firm theoretical framework. This research is primarily approached through the lens of applied drama and theatre pedagogy, necessitating an exploration of relevant theoretical models. Therefore, this section will begin with an analysis of Paulo Freire's critical pedagogy, followed by an examination of Dorothy Heathcote's dramatic inquiry. Subsequently, the Technological Acceptance Model (TAM) framework will be explored to understand how technology can be effectively integrated into the flipped classroom, which I propose as a promising approach to enhancing dance education. These theories create a conceptual blueprint, providing a foundational structure for developing an original research analysis tailored to the study's specific objectives.

3.1 Paulo Freire's Philosophy: Critical Pedagogy and Empowering Dialogue in Dance Education

Paulo Freire's philosophy of critical pedagogy offers a compelling theoretical framework for understanding TikTok's transformative potential in dance education within a flipped classroom model. Freire's core tenets, critiquing traditional educational models, emphasising on dialogic learning, and envisioning education as liberation, illustrate how TikTok's inherent interactivity and democratising features align with innovative pedagogical practices that cultivate critical consciousness and empower learners.

3.1.1 Reimagining Dance Education: From Banking Model to Problem-Posing Pedagogy

Freire's well-known critique of the "banking model" of education, where learners are viewed as passive recipients, or "empty vessels" waiting to be filled with information, directly challenges traditional dance instruction that often prioritises rote memorisation and imitation of the instructor (Freire, 1970:). This model, which positions the teacher as the sole authority and source of knowledge, contrasts sharply with the flipped classroom model. Integrating TikTok's short-form tutorials, including popular dance challenges, as pre-class learning resources, into a flipped classroom model fundamentally shifts the dynamic. These videos serve as foundational "deposits" of movement vocabulary and stylistic elements, thereby freeing up valuable in-person class time for problem-posing dialogue. Moreover, this approach

maximises learning outside the classroom, where learners can actively critique, adapt, and collaboratively create choreography (Bartlett, 2008). This shift transforms learners from passive recipients of information to active participants in the learning process, reflecting Freire's call for education to become a collaborative and inquiry-based endeavour (Freire, 1970).

3.1.2 Conscientisation and Cultural Analysis: Developing Critical Consciousness in Dance

Central to Freire's philosophy is the concept of *conscientização* (conscientisation), which refers to the development of critical consciousness. This occurs when learners begin to contextualise their skills and knowledge within broader sociocultural and power structures (Freire, 1970). TikTok, as a globally accessible platform, exposes users to a wide array of dance traditions and styles, creating opportunities for critical analysis. Within the flipped model, dance learning is structured into two distinct phases:

- **Pre-Class Phase:** Learners independently analyse TikTok trends, identifying underlying narratives of cultural appropriation, commodification, or expressions of identity. This might involve researching the origins of a particular dance style or examining the representation of different cultural groups.
- **In-Class Phase:** Facilitated discussions delve into these dynamics, fostering a deeper awareness of how dance can both perpetuate and challenge oppressive norms. Learners might explore the ethical implications of replicating dances from other cultures or discuss the power dynamics inherent in the creation and dissemination of dance trends.

This structured process aligns with Freire's belief that education should empower learners to critically "read the world," transforming dance from a mere act of technical replication into a powerful tool for socio-political reflection (Freire, 1970).

3.1.3 Dialogic Praxis and Co-Creation: Fostering Collaboration and Shared Ownership

Freire's dialogic pedagogy fundamentally restructures the traditional teacher-student relationship, positioning both parties as co-learners engaged in "a reciprocal exchange of knowledge and experience" (Freire, 1970: 80). In a flipped classroom with TikTok integrated, this dialogic approach is realised through the following:

- Learners actively engage in *praxis* by filming, sharing, and revising their own dances based on feedback from peers and instructors. This iterative process, characterised by cycles of action and reflection, promotes continuous improvement and deeper understanding.
- Instructors transition from being authorities dispensing knowledge to facilitators guiding critical discussions on movement intentionality, cultural context, and aesthetic choices (PMC, 2017).

This approach aligns with Freire's assertion that "through dialogue, the teacher-of-the-learners and the learners-of-the-teacher cease to exist" (Freire, 1970: 80), as exemplified by the ways in which TikTok creators and learners collaborate to shape the evolving landscape of dance pedagogy.

3.1.4 Liberation Through Embodied Agency: Dance as a Vehicle for Self-Expression and Empowerment

Ultimately, Freire's overarching goal of humanisation and liberation through education is achieved when dance transcends mere technical proficiency and becomes a powerful vehicle for self-expression, personal empowerment, and social change. The flipped classroom model integrating TikTok achieves this liberation by:

- Democratising access to dance education, thereby decentralising expertise and providing opportunities for marginalised voices to share their unique movement vocabularies and perspectives.
- Encouraging learners to reinterpret and adapt existing choreography to assert their individual identities and challenge dominant narratives, thereby rejecting the dehumanising aspects of the traditional "banking" approach (Freire, 1970).

For example, as Bartlett (2008) observes, TikTok's duet feature allows learners to creatively remix and reinterpret existing dances, "embodying Freire's vision of individuals as subjects who transform the world" (Bartlett, 2008:5). This transformative process allows learners to claim ownership of their movement and express their agency through dance.

3.2 Dorothy Heathcote's Educational Philosophy: Dramatic Inquiry and Embodied Learning Through Role-Play

Dorothy Heathcote's educational philosophy, deeply rooted in dramatic inquiry and the Mantle of the Expert (MoE) approach, offers a complementary perspective to Freire's critical pedagogy that aligns seamlessly with the principles of the flipped classroom. When framed through Heathcote's philosophy, reimagining TikTok as a dance learning tool promotes the democratisation of expertise, fosters embodied learning experiences, and enables participatory co-creation among learners.

3.2.1 Mantle of the Expert and Democratised Learning: Redefining Expertise in the Dance Classroom

Heathcote's MoE approach challenges traditional power dynamics in the classroom by positioning the learners as "experts" who are entrusted with solving real-world problems through imaginative role-play (Drama Resource, 2024). In a TikTok-integrated flipped classroom, this translates into a two-phased approach:

- **Pre-Class Phase:** Learners engage with TikTok dance tutorials, carefully selected by the teacher, and assume the role of "expert" choreographers. They analyse movement sequences, deconstruct stylistic elements, and research the cultural contexts behind the dances independently. This mirrors MoE's emphasis on learner agency, where learners take ownership of their learning by actively curating knowledge before applying it collaboratively (BERA, 2024).
- **In-Class Phase:** The instructor frames the lessons as "commissions" or tasks, reinforcing movements that learners found challenging or misunderstood and guiding them to synthesise their TikTok-sourced material into original choreography. This approach aligns with Heathcote's belief that classrooms should function as "laboratories" for socially purposeful inquiry, where learners apply their knowledge to solve relevant and meaningful problems (BERA, 2024).

By treating TikTok's user-generated content as a valuable repository of "expertise," learners transform from passive consumers of information to active co-creators of knowledge, embodying Heathcote's vision of education as a necessary agent of change (BERA, 2024).

3.2.2 Embodied Inter/Affectivity and Bodily Praxis: Connecting Mind, Body, and Emotion in Dance

Heathcote's dramatic pedagogy places a strong emphasis on embodied learning, recognising the critical role that the body plays in the learning process. This emphasis is exemplified by the kinetic immediacy of TikTok, which allows learners to experience and express movement in a dynamic and engaging way. Research in physical education has highlighted how dance creation involves "intersubjective, intercorporeal, and interaffective" processes, where learners transform movements through experimentation, improvisation, and bodily exploration (PMC, 2021:1). TikTok's features facilitate this *praxis* through:

- **Duet/Stitch functions:** Learners engage in a dialogue with other dancers by remixing, responding to, and building upon existing choreography, thereby iterating movements through a process of "participatory sense-making" (BERA, 2024).
- **Mirroring tools:** Augmented reality overlays and interactive features, such as LearnThatDance's skeleton guides, provide scaffolding for developing technique while simultaneously preserving creative agency, reflecting Heathcote's commitment to striking a balance between structured guidance and open-ended improvisation (BERA, 2024).

This synergy transforms dance from a process of rote replication into a rich and nuanced "bodily dialogue," in which learners develop a deeper understanding of movement by critically "reading" and responding to it through their own embodied experiences, reflecting a core tenet of Heathcote's approach (Edmiston & Towler-Evans, 2025).

3.2.3 Dialogic Co-Creation and Cultural Reflection: Fostering Critical Awareness Through Movement

Heathcote was a staunch critic of decontextualised skill-drills, advocating instead for learning experiences that are deeply rooted in "purposeful inquiry" and connected to real world experience (Drama Resource, 2024). A flipped classroom model using TikTok puts this principle into practice through:

- **Pre-class Cultural Analysis:** Learners deconstruct and analyse the cultural contexts behind TikTok trends (e.g., analysing the Latin dance influences in a popular dance challenge), identifying underlying power dynamics related to cultural appropriation, misrepresentation, or exploitation.

- **In-Class Dramatisation:** Through MoE role-play, learners recontextualise dances within imagined scenarios (e.g., choreographing a dance for a global solidarity event), thus interrogating how movement can be used to communicate messages of identity, resistance, and social change.

This pedagogical approach echoes Heathcote's core belief that education should go beyond the individual and provide benefit to the local community and the environment (BERA, 2024), by positioning TikTok dances as powerful texts for sociocultural critique.

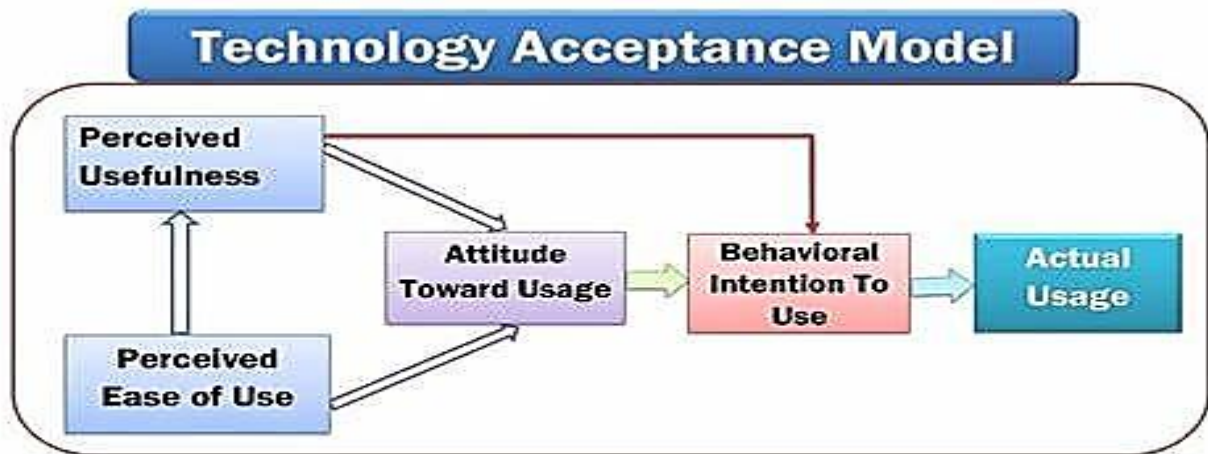
3.2.4 Humanising Pedagogy Through Accessibility: Democratizing Dance Education

Heathcote's resistance to standardised curricula and a one-size-fits-all approach to learning aligns strongly with TikTok's potential to democratise dance education. Innovative systems, like LearnThatDance, demonstrate how algorithmic lesson-planning and personalised feedback can make choreography more accessible to novices, reducing reliance on traditional institutional gatekeepers and expensive dance classes (LearnThatDance, 2023). By decentralising expertise and providing learners with readily available resources, TikTok exemplifies Heathcote's mission of humanising classrooms by creating environments in which learners "feel useful" in the present rather than perpetually preparing for some distant future competence (BERA, 2024).

3.3. Technological Acceptance Model (TAM) Framework (TAM: Facilitating Technological Acceptance and Accessibility)

The Technological Acceptance Model (TAM), developed by Davis (1989), is a framework used to understand and predict how users come to accept and use new technologies (Davis, 1986). According to TAM, the adoption of technology is influenced by two primary factors: Perceived Ease of Use (PEOU) and Perceived Usefulness (PU). PEOU refers to the degree to which a person believes that using a particular system would require little to no effort, while PU refers to the extent to which a person believes that using the technology would improve their performance or provide value. (Bagozzi, Davis and Warshaw, 1989). TAM has been applied in various contexts, including education, to explain how users adopt and utilise new technological tools. In the context of learning dance through TikTok, TAM provides a framework for understanding how and why learners engage with the platform to enhance their dance learning experience.

Applying the TAM model to TikTok in dance education reveals how the platform's PEOU and PU are crucial roles determining whether learners will adopt TikTok as a tool for learning dance. By providing an easy-to-use platform with effective learning tools (such as tutorials, dance challenges, and a supportive community), TikTok encourages frequent usage and fosters long-term engagement in learning dance.



Technology Acceptance Model (TAM) By Davis (1989)

Title: Perceived Usefulness, Perceived Ease of Use, and User Acceptance of Information Technology

3.3.1 Perceived Ease of Use (PEOU) on Learning Dance on TikTok

In the context of TikTok in dance education, Perceived Ease of Use (PEOU) refers to the ease with which users can navigate the platform and use its features to learn dance. TikTok is designed to be user-friendly, with a simple interface and intuitive tools that allow users to search for, watch, and create dance videos easily. This ease of use can reduce the barrier to entry for new users, making it accessible to learners at various skill levels (Davis, 1986). For instance, TikTok's short-form video structure, auto-play feature, and clear navigation enable users to quickly find dance tutorials or challenges to follow. The video editing tools (e.g., cutting, slowing down videos, or using effects) are also easy to use, reducing the effort needed to create and edit content. As learners become familiar with these features, the app's ease of use directly influences their willingness to continue learning dance on the platform.

3.3.2 Perceived Usefulness (PU) and Learning Dance on TikTok

Perceived Usefulness (PU), in the context of TikTok for dance education, refers to whether learners believe that TikTok helps them learn dance more effectively or efficiently than traditional methods. TikTok proves useful for dance education as it offers a wide variety of

content that can suit different learning styles. Whether learners prefer detailed step-by-step tutorials, quick choreography breakdowns, or dance challenges that allow for personal creativity, TikTok has something to offer. TikTok's social aspect allows learners to view multiple interpretations of the same dance, providing diverse approaches to learning, which may enhance understanding and performance.

Additionally, TikTok's global reach means learners can explore dance styles and trends from all over the world. This cross-cultural exposure and access to both amateur and professional dancers can greatly enrich the learning experience. As learners see improvements in their own dance skills and receive positive feedback (likes, comments, shares), they may perceive TikTok as a useful tool for both learning and personal growth.

3.3.3 Behavioural Intention to Use (BIU) and Learning Dance on TikTok

Behavioural Intention to Use (BIU) refers to the likelihood that users will continue using a technology. In the context of TikTok for dance education, this is determined by how easy and useful learners perceive the app to be. The higher the Perceived Ease of Use and Perceived Usefulness, the more likely it is that learners will continue to use TikTok to learn dance. Additionally, BIU can be influenced by the enjoyment and engagement learners experience while using the platform. TikTok's interactive features, such as duet videos, commenting, and sharing, contribute to the sense of community and motivation, increasing users' intentions to engage with the app regularly for dance learning.

3.3.4 Use Actual System and Learning Dance on TikTok

Use refers to the actual engagement of users with the technology. In the case of TikTok, this includes how frequently users post, interact with content, create videos, or engage in dance challenges. If learners perceive TikTok as both useful and easy to use, they are more likely to actively participate in creating dance content, collaborating with others, and sharing their progress. This leads to sustained and frequent use of the platform for learning purposes, as learners seek to improve and showcase their skills.

In summary, the Technological Acceptance Model (TAM) provides a valuable framework for understanding how learners adopt and engage with TikTok as a tool for learning dance. TikTok's Perceived Ease of Use (PEO) and Perceived Usefulness (PU) make it an attractive platform for learners of all skill levels. By lowering the barriers to entry and offering an

engaging, interactive, and diverse set of features, TikTok encourages learners to actively use the platform to participate in challenges and continuously improve their skills. As a result, TikTok is not only a tool for watching dance content but it can also be an effective space for engaging with dance learning in a creative, social, and global environment.

3.4 Conclusion

The integration of Paulo Freire's critical pedagogy, Dorothy Heathcote's dramatic inquiry, and the Technology Acceptance Model (TAM) creates a robust theoretical framework for flipped classroom theory in dance education through TikTok. The practical implementation of these theories transforms dance learning into an experimental, embodied experience that fosters learner-centred, and technologically empowered practice. Together, these frameworks position flipped classrooms as transformative spaces for dance education. Freire's critical pedagogy fosters dialogue and sociocultural critique, Heathcote's dramatic inquiry promotes embodied co-creation, and TAM ensures technological accessibility. By leveraging TikTok as a learning tool, educators can empower learners to engage critically with dance as both an art form and a cultural text. This combination transforms dance education from mere skill acquisition into a liberatory practice where learners "read the world" through movement and rewrite it collaboratively.

CHAPTER 4: METHODOLOGY

4. Introduction

This chapter describes the research approach and design employed in this study and justifies their appropriateness for meeting the research objectives. It begins by analysing the use of Practice as Research (PaR) as the primary research methodology in this study. It then offers a comprehensive description of the study's context, providing readers with a clear understanding of the setting in which the research was conducted. Following this, the process of participant sampling and selection is discussed. Next, the chapter discusses the study's data collection strategies and analysis methods, including an explanation of the data collection instruments, their relevance to the study, and how the data was stored and analysed. Finally, this chapter discusses the quality criteria and the ethical considerations applicable to the study.

4.1 Methodological approach

This study aimed to investigate the usability and effectiveness of TikTok as an educational tool for children aged 14 – 17 years learning dance. Due to the practical nature of this topic I opted for a Practice as Research (PAR) methodology. Practice-research according to Robin Nelson (2022) is a research method in which knowledge is gained through practice or doing, rather than reading about it, or relying on existing knowledge of the phenomenon. The PaR research design falls within the Qualitative research paradigm. Qualitative research seeks to understand social phenomena in their natural settings comprehensively (Cropley, 2022) by relying on individuals' direct experiences to grasp their perceptions of their surroundings (Eze & Ugwu, 2023). Qualitative research is subjective and explores participants' views rather than measuring or predicting them, making it an inherently exploratory form of research (Elkatawneh, 2016). Generally considered inductive (Casula et al., 2021), exploratory research aims to explore and provide new explanations for previously overlooked phenomena of a given reality (Reiter, 2017).

4.2 Outlining the Methods

This study employs Practice as research (PaR) as its methodological framework. In this chapter, I outline its conceptual and theoretical underpinnings and justify its appropriateness for this study. While some of this has been discussed earlier in the methodology section of the first chapter, this chapter expands on this discussion to strengthen the study's argument.

As a researcher investigating the effectiveness and usability of TikTok as a dance learning tool for adolescents, I employed a Practice as Research (PaR) methodology. PaR is a research approach where the research question is explored and knowledge is generated *through* the process of artistic practice itself (Nelson, 2013). In other words, the *doing* of dance and dance education *becomes* the primary method of inquiry, not merely a subject *of* inquiry. This prioritises embodied knowledge, experiential learning, and artistic process as valid and valuable forms of research data. This approach is particularly well-suited to fields like dance, where tacit knowledge, intuitive understanding, and bodily experience are central to the discipline.

In the context of arts and performance studies, PaR explores the relationship between theory and practice (Nelson 2013, Smith & Dean 2009, and Sullivan 2005). Nelson posits that practice itself serves as a key research method that can be submitted as substantial evidence of the research inquiry. He argues that knowledge is generated through doing rather than being conceived of in purely abstract terms. Furthermore, he emphasises PaR's focus on practical applicability rather than abstract facts that may lack substantiation. Smith and Dean (2009) support this perspective, arguing that artwork embodies research findings that are necessary for validation of knowledge that is unable to be fully captured by symbols of words and numbers. They argue that performative researchers develop knowledge by using various strands of techniques such as reflective practice, participant observation, ethnographic and action research orientations.

How Practice as Research Was Implemented in This Study:

The PaR approach was implemented through a series of eight dance workshops with participants aged 14 - 17. The workshops were designed to explore how TikTok could be integrated into a flipped classroom model to enhance dance learning. The process involved a cyclical and iterative approach, in which each workshop built upon the insights and experiences gained in the previous one:

1. **Workshop 1: Introduction to TikTok and Movement Exploration (20 July 2024):** The initial workshop served as an orientation to both the TikTok platform and the research project. Participants explored TikTok's basic features, experimented with different dance styles and trends popular on the platform, and discussed their initial perceptions and expectations. This session established a baseline understanding of the participants' familiarity with TikTok and their existing dance skills by teaching them a

basic Chacha Dance both via TikTok and in person. Data was collected through individual reflections in the form of Voxpops interviews and field notes.

2. **Workshops 2-4 (03,17 and 31 August 2024): Flipped Classroom Model with TikTok Tutorials:** These workshops formed the core of the flipped classroom intervention. Before each workshop, participants were assigned specific TikTok dance tutorials to learn at home. These tutorials were carefully selected to align with the learning objectives of the workshop and ranged in complexity and style. During the workshops, time was dedicated to reviewing the tutorials, addressing questions, and facilitating discussions on movement intentionality, cultural context, and choreographic choices. Participants were also given opportunities to share their interpretations of the tutorials and co-create their own variations, reinforcing Freire's notion of collaborative knowledge construction.
3. **Workshops 5-6: Choreographic Commissions and Creative Collaboration (14 and 28 September 2024):** Drawing on Heathcote's "Mantle of the Expert" approach, participants were given choreographic "commissions" in these workshops that challenged them to synthesise the TikTok-sourced material that I gave them into original dance pieces. The commissions were designed to encourage creative collaboration, problem-solving, and critical thinking. For example, one commission tasked participants with choreographing a dance that reflected their personal experiences or addressed a learning process. During these workshops, I acted as a facilitator, providing guidance and support while allowing the participants to take ownership of the creative process.
4. **Workshops 7-8: Performance and Reflection (12 and 19 October 2024):** The workshops culminated in a performance where participants showcased their original dance pieces to a small audience of peers, teachers, and my supervisors. Following the performance, a reflection session was held to debrief the experience and gather feedback. Participants were invited to share their insights on the challenges and benefits of using TikTok as a dance learning tool, the impact of the flipped classroom model on their learning, and the extent to which they felt empowered as dancers and choreographers.

Data Collection within the Workshops:

Throughout the eight workshops, a variety of data collection methods were employed to capture the participants' experiences and document the learning process:

- **Video Recordings:** All workshops were video recorded in order to capture the participants' movements, interactions, and creative processes.
- **My Journals:** I kept journals to reflections, in and on action and to document my thoughts, feelings, and insights throughout the workshops.
- **Interviews (Voxpops):** Semi-structured Voxpops interviews were conducted with participants to gather more in-depth information about their experiences and perspectives.
- **Observations:** I maintained detailed field notes, recording observations of the participants' engagement, challenges, and successes.

Why Practice as Research Was Chosen:

PaR was chosen as the primary methodology because it aligned with the study's core objectives and values. Unlike traditional research methods emphasise objective measurement and quantitative analysis, PaR allowed for a more holistic and nuanced understanding of the complex and subjective experience of dance learning. By actively engaging in the process of dance creation and performance, I was able to gain valuable insights into the challenges and opportunities of using TikTok as a dance learning tool.

PaR allowed me to:

- **Capture Embodied Knowledge:** By emphasising the importance of movement and sensation, PaR allowed me to capture the tacit knowledge and embodied understanding that is central to dance practice.
- **Promote Collaborative Inquiry:** In Participatory Action Research (PaR), participants act as co-researchers, actively shaping research questions, designing activities, and interpreting outcomes. In the context of TikTok-based dance pedagogy, learners contribute by creating, adapting, and sharing choreography through features like duets and challenges, while teachers reflect on which instructional strategies best support engagement and skill development. This collaborative role promotes critical reflection, as both learners and teachers examine the assumptions underlying different teaching

approaches, and fosters transformative learning by encouraging experimentation and co-construction of knowledge. By giving equal weight to all participants' perspectives, the co-researcher approach democratises the research process, producing findings that are both practically relevant and academically robust.

- **Generate Artistic Outcomes:** By culminating in a performance, the PaR process not only generated research data but also produced a tangible artistic outcome that showcased the participants' creativity and skills.
- **Integrate Theory and Practice:** PaR enabled me to seamlessly integrate theoretical frameworks with practical application, grounding the research in real-world experiences and making it more relevant to dance educators and practitioners.

In essence, the PaR approach transformed the dance workshops into a vibrant laboratory of inquiry, where my participants and I collaborated to explore the potential of TikTok as a tool for fostering creativity, critical thinking, and cultural awareness in dance education. This approach allowed me to move from simply studying dance learning to actively shaping and transforming it.

4.3 Site where the study was conducted

The study was conducted at HTK performing arts institute, a non-profit organisation based in Pretoria, where learners engage in various performance classes including dance every Saturday. The organisation caters to young people aged 7-19 and currently has about 30 Members from various private and public schools around Pretoria and two teachers/instructors. Despite being located in the busy central business district of Pretoria, the organisation caters to a diverse learner population. Many learners who are part of the organisation reside in neighbouring areas, including townships. It is common for the learners to come from single-parent households or live with their grandparents. The classroom/studio is situated in a Zone fitness gym and is normally used for aerobics. It has large mirrors and the floor is big enough to cater for over 50 dancers.

4.4 Sampling

When a researcher uses pre-determined criteria to select a small data set from a larger population, it is referred to as sampling (Bhardwaj, 2019). Sampling is used when it is impossible to include an entire population in a study, as doing so would be too expensive and time-consuming (Maree, 2016). This study utilised both purposive and convenience sampling. Purposive sampling is used when only participants who meet pre-determined specific criteria are included in a study, rather than all available participants (Alvi, 2016). Convenience sampling is used when the researcher selects a sample that is easily accessible (Etikan et al., 2016). The participants were selected according to the following criteria:

1. HTK performing arts members were selected.
2. Only 14 to 17-year-old members were selected to participate.
3. The learners were doing dance as an activity.
4. All participants were schooling around Pretoria schools at the time of the study.

I used to work at the organisation where the study was conducted, so the sample was easily accessible.

4.5 Data collection strategies

Data collection is the systematic approach a researcher takes to gather and measure information from various sources to form an accurate picture (McLaughlin, 2021). The research instruments employed in this study included field notes, video recording, journaling, and participant reflections through google forms and Voxpops interviews.

In this section I will explain the use of field notes as a data collection method. Although video recordings of the workshops were taken, taking field notes was essential for capturing important moments in real time and recording more authentic details. This process included writing descriptions and analyses of what was taking place ‘in the now’ within the research space as well as reflecting on and analysing the note taking process itself. Emmerson et al (2011) describe taking field notes, in PaR, as writing down observations in systematic ways that transform witnessed events, people and places into words on paper.

Their emphasis is on the systematic process of note taking and they quote Geertz (1973:19) who describes it as “The ethnographer inscribing social discourse, writes it down. In so doing, he turns it from a passing event which exists only in its own moment of occurrence into an

account, which exists in its inscriptions.” This suggests that field notes are not only taken for the sake of remembering, but also to bring the participants’ social happenings to life through the act of writing, preserving them in the moment they occur. I wrote the field notes while I was observing the participants and asking them questions as they were dancing to collect the immediate data that served as primary data for the study.

I used a performative note-taking approach, which involved observing the participants and then negotiating what to write down and how to write it. I recorded the date, time, and place of each note to provide context for the different responses. I also moved around the space, asking participants questions as they were dancing to discover what they were thinking and feeling, aiming to identify trends and differences between participants. This process also helped me to reflect “in action”, as Schön (1983) emphasises the importance of reflecting ‘in and on action’ to improve practice. The research involved jotting down descriptions of actions and behaviours that revealed the concepts under study at specific moments, as well as capturing instances when participants analysed and reflected on aspects pertinent to the study. For example, the following note was taken during a rehearsal when participants were exhausted, and some were struggling to learn the moves correctly: ‘It’s a Saturday afternoon at the rehearsal space, and the participants seem not to be getting the moves right. It is because they didn’t take their time at home to learn the moves, or do they prefer in-class rehearsals?’ (Tshepo Kobe, 2024, notes from research notebook)

My next step was to analyse the written field notes, which I did either on the same day or within a week depending on the pace and nature of the event. The process of analysis included grouping thematic thrusts of described actions, words and their ‘linguaging’, specific facts, sensory impressions, responses to critical questions and conceptual categories. When grouped, these would be rewritten and summarised in language of analysis, as directed by the method and style of this research. Boyatzis (1998) argues that the language of analysis is shaped by the research method, integrating both theoretical assumptions and practical considerations.

For example, in qualitative thematic analysis, a constructivist framework, which assumes knowledge is co-constructed through social interaction, will lead the researcher to focus on themes of collaboration, negotiation, and learner agency. In contrast, a behaviourist approach, assuming learning is a response to stimuli, directs attention to observable actions and measurable outcomes. Practical considerations, such as the type of data or research tools, further guide the analysis; for instance, studying TikTok-based learning may involve coding

for creative adaptation, imitation, or peer feedback, reflecting theoretical assumptions about engagement and active learning. In this way, the language of analysis both reflects and operationalises the study's epistemological stance and methodological choices.

To support and verify my field notes, I analysed the video recordings to gather data through the re-examination of recorded events. Barrett in Barrett and Bolt (2010) contends that video recording should not just be seen as extension of media use in 21st century research, but as a mode of communication in which sounds and images uniquely contribute to the gathering of empirical data in practice-based research. Video recording provides a further exposition in intuition and imagination and continuous discovery. It invigorates the researcher's initial senses, thoughts and assumptions. It also enhances the research participants' reflection (Barrett and Bolt 2010).

After taking notes and reading my journal reflections, I would question what had prompted particular behaviours and thoughts. To gain deeper insight, I would revisit the video and analyse the relevant excerpt. I replayed the moments in slow and fast motion to identify patterns of consistency, inconsistency, contradictions, familiarity, 'contra indications' and nuances within my notes. If any new observations emerged, I documented them. During the analysis process, I then regrouped the data to uncover new explanations and insights about certain concepts.

The quality of the video-recorded data was enhanced by providing instructions to both the cameraperson and the participants on how to capture significant moments. This also helped participants become more aware of the camera as a data-gathering tool within the research space. Either at their own discretion or when instructed by me, the cameraperson would zoom in on a particular event or action, and the participant would respond accordingly. Additionally, participants were encouraged to call the cameraperson for a close-up shot when they wanted to highlight a specific movement. Such moments often occurred when participants wished to showcase their mastery of dance moves in comparison to others. These instances were particularly significant in my data analysis.

Kershaw and Nicholson (2011) describe video recording in research as a process where the research participant becomes less of a physical presence and more of an embodied presence within the recorded data. This data accumulates around them, and in turn, they actively engage with and contribute to the data itself

While reflective moments were realised in the rehearsal space (fieldwork), both the participants and I needed to deepen these reflections outside of the rehearsal space. This idea aligns with the ethnographic principle that emphasises that research of this kind is about people's lived experiences, and their reflections pertain to their lives. For this study to stay true to the demands of such research, it was essential that even in the margins of data collection, there was respect for the participants' reflections on their own learning moments and experiences during the workshops. Reflective journaling provided a space for this. Reflective journaling, which was done after the final workshop, was facilitated through Google Forms, as it was user-friendly and convenient for the age group. Participants were given a week to complete the form, which was simplified and structured to help them respond easily and to the best of their abilities. Some questions were in multiple-choice format, while others required sentence responses to gather more detailed data. As John Dewey (1960), American philosopher and educational reformer, suggests, reflection involves thinking back on what happened and connecting the dots while reviewing interactive occurrences. Giving participants time to reflect allowed for deeper thinking, as some participants, in the following days, would claim to have new thoughts on something that had occurred earlier. These new insights provided additional data for collection. This process of critical inquiry expanded the data collected outside of the rehearsal room.

The participants reflected on each session via a Google form, where they responded in writing to particular questions based on their experiences throughout the research process. The guiding questions were formulated based on the common answers I gathered from the participants while taking field notes during the sessions, as well as from the Voxpops that took place after each workshop session. Below are the questions and options provided to the participants:

- Which method of learning dance do you feel is more effective? (multiple choice)
 1. *TikTok*
 2. *In person*
- Why did you choose the above option? (long question)
- Why would you prefer the in person dance class? (multiple choice)
 1. *There is structure as the teacher can show me step by step*
 2. *There is direct feedback if am doing the steps well or not*
 3. *There is peer interaction/i can learn from other learners*
- Why would you prefer the TikTok dance classes? (multiple choice)
 1. *I can learn in my own pace*
 2. *I can revisit the complex steps*

3. *There is a variety of styles*

- Why would you not prefer the TikTok dance classes? (multiple choice)
 1. *They lack personalised guidance*
 2. *Too many options which can overwhelm*
- Why would you not prefer the in person dance classes? (multiple choice)
 1. *Putting me under pressure*
 2. *Expensive*
 3. *Embarrassing if I don't get the steps well*
- From the workshops we had, what would be your recommendation about the best way to learn dance to dance teachers and learners in making sure that learners can understand and pass well dance studies well? (long question)

These questions helped the participants, who had never written reflective journals before, and guided the focus of data collection. The questions were primarily centred around the aesthetics of practice in PaR (Barrett and Bolt, 2013). Responding to these questions fostered meaning-making and mindfulness in the participants, helping them to understand the purpose and direction of the enquiry.

I received the Google form journals at the end of each research week and analysed them for motifs, codes, and emerging themes. I then collated and grouped these findings into the same data categories that I had identified during the rehearsal sessions, making connections between them. These connections were drawn by checking for parallels and variances, which were subsequently coded into insights, explanations, and theorisations for analysis. At the end of the research process, the weekly data collections were revisited, re-coded, and integrated into the overall analysis. I employed an inductive reasoning approach for the coding, starting with practical observations and using them to form general ideas and conclusions. The strands of practical data collected were used to generate new thinking and concepts about the practice

I also journaled after each session, focusing mostly on my feelings about how I had collected the data, what data was gathered from each experience, and the insights I gained from it. I reflected on what I could have done differently to improve the process, with the intention of incorporating any improvements into the next session. I analysed these reflections in a manner similar to the participants' journals. The act of reflecting on experiences also helped refine the theoretical aspects of the art form in practice (Heap in Duffy, 2015). This reflection prompted critical thinking, learning, and knowledge generation, as the act of knowing is embedded in the

practice itself. Critical journal reflection also deepened our understanding of power dynamics in bridging subjective and objective realities.

As the final form of reflection on the research process, I conducted semi-structured interviews in the form of Voxpops with the participants after each session. These interviews were video recorded individually, in pairs, and as a group. Interviews in PaR entail “generating participants’ descriptions of key aspects related to the cultural world of which he or she is a part - that is space, time, events, people, activities and objects.” (Roulston, 2010:19). In this research, the participants were reflecting on their experiences within the research process they took part in. The video recording captured both the interview responses and the accompanying audio

For these Voxpox interviews, each participant was asked the same question, followed by one unstructured question based on their response. The initial question focused on their thoughts about TikTok as a dance learning tool, designed to elicit an instinctive evaluation of TikTok’s applicability to dance education from the participant. Each interview lasted 10 minutes. Although most of the data had been collected through the embodied activities, I wanted the participants to provide an evaluation of the experiment itself. Interestingly, the use of video recording led to a shift in how the participants articulated their responses, when compared to how they answered questions in the rehearsal space. This shift may have been influenced by perceived power dynamics during the interview sessions, as well as the presence of the recording devices, which tend to formalise conversations. The participants became pretentious and seemed to edit their thoughts, which I felt compromised the data collection. The evaluation became more about providing ‘good’ answers, rather than accurate ones, especially when they were interviewed in pairs or as a group. These group and pair interviews proved difficult for many participants, as they tended to focus on impressing their peers rather than providing detailed accounts of their own learning journeys and experiences.

I also used literature to provide a theoretical foundation on TikTok as a dance learning tool. By finding connections between existing research and the findings from my study, I was able to establish a strong argument. Literature advances knowledge by identifying what is already known about a phenomenon, thereby revealing gaps that necessitate further research (Crabtree and Miller, 1999). The information gathered from the literature was compared to the data collected in the rehearsal space, helping to position the study within a theoretical framework and mitigate bias in my arguments. Webb (in Chinyowa, 2005) asserts that literature is not

influenced by the researcher's personal thoughts, which proved particularly useful during the analysis process.

In conclusion, the data for this study was generated during the rehearsal workshops and the final performance. The methods of data collection included observation, video and audio recording, journaling, and vox pops. The majority of the collected data focused on the actions and behaviours of the participants. Emphasis was placed on how the participants perceived the integration of traditional teaching with the flipped classroom method, their responses to discussion questions, and their reactions to learning dance through TikTok. On the day of the performance, data was gathered through observations and reflections on the session/performance, with the aim of understanding how the participants responded to their own dance learning. In their Google reflective journal responses, the participants were asked to focus on specific questions related to their experiences. Additionally, the video recording team was instructed to pay particular attention to the participants' behaviour throughout the process.

4.6 Data analysis

Data analysis can be defined as the process of reducing vast amounts of data that has been collected so it can be made sense of by those interacting with it. (Kawulich, 2015). I opted for a thematic analysis method. According to Rice and Ezzy (1999), Boyatzis (1998), and Crabtree and Miller (1999), thematic analysis involves identifying patterns and themes through a thorough reading and coding process to describe the phenomenon being studied. Thematic patterns are recognised within the data and become categories for analysis. Coding, according to Braun and Clarke (2006), refers to searching for and identifying macro-level conversations in the research data, which are later organised into thematic groups.

My coding process involved identifying important moments of the participants' understanding, exploration and actions relating to TikTok as a dance learning tool. I then encoded these moments (seeing them as significant) prior to the interpretation process (Boyatzis, 1998). A code captures the qualitative richness of the phenomenon (Boyatzis, 1998). Encoding the information helps organise the data in order to identify and develop themes. Boyatzis (1998:161) defines a theme as “a pattern in the information that at minimum describes and organises the possible observations and at maximum interprets aspects of the phenomenon”. This method of analysis complemented the research questions by enabling the theoretical foundations to merge with the practical findings. This became integral to the analysis as the

themes emerged directly from the data. I followed Braun and Clarke's (2006) six steps of thematic analysis as outlined below.

4.6.1 Familiarising oneself with the data

I read through my original notes and transcribed the recorded interactions. Then, I read and re-read the notes to jot down initial ideas, which was the first step to understanding the research findings. After each session, I transcribed the information from the videos and notes into a word format and pasted them on the wall in thematic groups. This allowed me to review them daily in order to familiarise myself with the data. I did this on a weekly basis as well, collating emergent, recurrent, and similar themes. To keep things organised, I used coloured cards for the notes, which helped to create familiarity and clarity. This process was done by analysing the tools used to collect data:

The journals (field notes) were analysed first step, as I took detailed descriptive notes during all eight dance workshops. I recorded specific details, such as the dance moves, music, overall presentation, and the participants' engagement with the content. I also noted their interactions and comments while moving around the space and asking questions as they danced. My personal reflections were included, alongside initial interpretations and emerging questions throughout the workshops. For example, I reflected on the challenges and opportunities TikTok presented to the participants and how it compared to traditional methods of learning dance.

Additionally, I systematically coded my notes to help identify recurring themes, patterns, and insights related to learning dance through TikTok. The themes identified in the analysis included the types of moves participants learned quickly versus those they struggled with, the ways they adapted new choreography from TikTok, the creation of peer-to-peer learning, and the enhancement of social interaction throughout the learning process.

The Voxpops data was gathered during post-session reflection discussions, in which all participants were asked reflective questions after each session. The aim was to understand their experiences of learning dance through TikTok and in class. The following questions were asked:

1. Between TikTok and dance learning in class, which one worked best for you and why?
2. What is the advantage of learning dance on TikTok and what is the advantage of learning dance in class?

3. If you had to recommend a setting for someone wanting to learn dance, would you choose dance in class or TikTok, and why?

The audio/video recordings of the Vox Pops were transcribed and organised for analysis. The data was then coded to identify recurring themes and sentiments from the interviews, highlighting both positive and negative experiences. For example, positive experiences with learning dance on TikTok included easy access, fun and engaging content, diverse dance styles, and community interaction. On the other hand, negative aspects included a lack of proper instruction, the potential for injury, data consumption, and the variety of dance styles, which could lead to confusion if not properly guided. Finally, the findings were compared to existing research on TikTok, social media, and dance to situate the study within the broader academic context.

The reflection questions via Google Forms which was only shared with the participants and their emails were then noted when they responded were analysed last. I entered all the questions and their respective answers from the different participants into an Excel sheet. Excel has traditionally been a powerful tool for qualitative analysis, helping to identify patterns, relationships, and connections within data (Tempone, 2005). This allowed me to identify similarities and differences between the participants' views. From this, I was able to summarise the findings and use important and interesting facts to draw conclusions and create graphs. The feedback from the reflections is only available on the Google Forms platform, to which only I have login details. The raw data on the Excel sheet is password protected, and a copy is saved to a Google Drive, to which only I and the researcher's supervisors have access.

4.6.2 Generating initial codes:

I used the preliminary codes, extracted from the data, to provide context for the phenomenon under study. I then used my computer to create colour-coded diagrams to identify potential themes, with similar themes highlighted in the same colour. I also applied this method to the cards created in the first step. Each card was colour-coded to highlight the emerging themes, which helped me interpret the data more clearly.

4.6.3 Searching for themes:

I then collated and grouped the codes generated from the data into overarching and relevant themes. Initially, I considered the relationship between codes, subthemes, and themes, which

was effectively done during the familiarisation stage. At the end of each week, I carefully scrutinised the words and phrases on the cards and grouped them according to thematic comparisons. I also revisited these groupings at the completion of the project to identify any emerging themes or those that were not yet fully articulated. This process helped me determine which themes would best address my research questions, even during the write-up phase. Additionally, the coding allowed me to integrate the themes with relevant theories and readings, particularly merging them with the flipped classroom theory.

4.6.4 Reviewing themes:

I deepened the review of the themes by mapping them using brainstorming techniques. Some of the themes were represented in pictographic or diagrammatic forms to articulate ideas and facilitate argument and discussion. I engaged in both thematic association and differentiation, noting down relevant theories and theorists next to the associated themes to support the grouped concepts.

4.6.5 Defining and naming themes:

I refined and defined the themes and began to shape the narrative of the analysis through this process. This involved developing chapter topics that aligned with each step of the thematic mapping. I grouped the themes into logical categories that would form the foundation for a strong argument. This process also allowed me to label the concepts, ideas, and philosophies revealed in the study. Furthermore, I contextualised the participants' meanings by finding connections to relevant theory and practice within the broader research context.

4.6.6 Writing the analysis report:

At this stage, I transformed the review and analysis into an interpretive and exploratory written report, supported by empirical evidence that addressed the research questions within the established phenomenological framework. As the study was rooted in a PaR design and ethnographic principles, I integrated my personal involvement and academic perspective into the report. The initial codes emerged from a broad exploration of TikTok as a dance learning tool and were later refined into themes related to critical pedagogy, dramatic inquiry, and the Technology Acceptance Model (TAM). This process helped me make sense of the data and derive meaningful interpretations.

4.7 Quality criteria

Nassaji (2020) states that good qualitative research should be rigorous, well-informed, and meticulously documented. According to Yadav (2021), the quality criteria of a study should focus on its merit, relevance, suitability, significance, and ethics. For this research, the key quality criteria were credibility, transferability, dependability, and confirmability, which are further described below.

4.7.1 Credibility

Credibility refers to the confidence one can have in the accuracy of a study's findings (Kennedy-Clark, 2012). It determines whether the research findings provide a reasonable and accurate interpretation of the information derived from participants' original data (Korstjens & Moser, 2017). To enhance the credibility of the findings, this study employed methodological triangulation and member checking. According to Heale and Forbes (2013), triangulation in research involves using multiple data collection instruments to investigate a topic. This method aims to increase the validity of the findings by confirming a proposition through two or more rigorous approaches. In this study, after correlating data from the Voxpops, field notes, and journals, I used a follow-up Google Form to gather reflective responses from participants. These methods combined to produce a detailed and comprehensive picture of the results (Heale & Forbes, 2013).

Honorene (2017) explains that triangulation can also be achieved by conducting interviews in different locations. For example, interviewing participants in both public and private settings constitutes a form of triangulation. In this study, I conducted interviews individually, in pairs, and in groups. The varying responses across these settings contributed to more detailed and nuanced results.

4.7.2 Transferability

Transferability refers to the extent to which the findings of a study can be applied to contexts outside of the specific research setting, and whether the results can be transferred to different environments (Korstjens & Moser, 2018). Many dance studios share similar classroom environments and facilities to those described in my study, which enhances the potential for transferability. I have provided a thorough description of the context and research assumptions central to the study, meaning that the judgment of how applicable the findings are to other

settings will be the responsibility of those wishing to apply the data. Dance studios or schools within the same district as the study are likely to benefit from the findings. Other schools or districts may also find the findings useful, provided they consider the context of this study and assess the applicability of the results to their own settings.

4.7.3 Dependability

Dependability refers to the consistency and reliability of the research findings over time (Korstjens & Moser, 2018). To ensure dependability, I kept comprehensive records of the entire research process, including journals and videos taken during the dance workshops, and Voxpop interviews. The research process was thoroughly documented, detailing each step, its motivations, and the rationale behind key decisions. The study's purpose was clearly explained before its commencement, and I provided a detailed description of the participant sampling process, including how participants were selected according to specific criteria.

I also discussed the data collection methods and instruments used. Each collection instrument was carefully selected, and the raw data was included as appendices to the document. I then transcribed, summarised, and analysed the data to identify key themes, which were presented in a meaningful way. By tracking every step of the process, I ensured that an external reviewer could follow the research and understand the decisions made. The documentation ensures that another researcher could replicate the study and, most likely, reach similar findings.

4.7.4 Confirmability

Confirmability ensures that the research findings are not influenced by the researcher's personal biases or assumptions but are instead rooted in the perspectives and analysis of the participants and other verifiable data (Kasirye, 2021). It focuses on how I can verify and support the credibility of the findings (Korstjens & Moser, 2017). In this study, confirmability was ensured through the triangulation of sources and member checking.

To maintain confirmability, I conscientiously avoided any personal assumptions while analysing the data, striving to adopt an entirely unbiased perspective. It was especially important for me to be conscious of potential bias, as the study was conducted at my own school/organisation, and thus I was familiar with the context and participants.

I incorporated quotes from participants throughout the final report to provide transparency and allow readers to evaluate my interpretations and conclusions. By including these direct quotes,

I aimed to enhance the confirmability of the research findings, promoting trustworthiness and accountability in the research process.

4.8 Ethical considerations

Researchers must ensure that each part of their study is conducted honestly and objectively (Davis & Lachlan, 2017). They must also ensure that their participants are safe from harm at all times during the study (Cacciattolo, 2015). Researchers are bound by an ethical code of conduct when gathering data, which safeguards participants' rights, promotes the credibility of the research, and upholds the integrity of the scientific process.

The ethical considerations for this study included informed consent, anonymity, privacy and confidentiality, voluntary participation, protection against potential harm, and the communication of results. These considerations are further explained below.

To ensure anonymity, all participants were assigned pseudonyms. Participation in the study was entirely voluntary, and participants were informed that they could withdraw at any time without facing any repercussions. Ethical clearance was obtained before any questions were posed to participants, and the purpose of the study was clearly explained and discussed with them.

4.8.1 Informed consent

The participants were informed in a timely manner of the nature and purpose of the study. Both the participants and their parents/guardians were given the opportunity to ask questions or raise any concerns they might have had before signing the consent forms. This included concerns regarding the research procedure, as well as potential risks and benefits. The study and data collection process were thoroughly explained to the participants. No questions were posed to participants before ethical clearance was obtained from Wits University. Both the participants and their parents/guardians signed a letter of consent, confirming that they were informed of the title and scope of the study and that they understood that their participation was entirely voluntary, with no coercion involved.

4.8.2 Privacy and confidentiality

All participants have the right to privacy, and as such, no personal names were used at any stage during the research. Instead, participants were assigned a unique participant number and referred to as Participants 1–15. All information was kept confidential and published anonymously in the dissertation, articles, and conference presentations resulting from this research. To further protect the privacy of the participants, they are all referred to by pseudonyms in this report. Video recordings were analysed solely to identify common movement patterns and challenges, with no evaluation of individual performances.

The study involved a diverse group of teenagers from both urban and suburban schools. To ensure the anonymity of the participants, any images included in the report were blurred. The consent forms have been securely stored in a protected folder alongside all other important raw data and were only shared with my supervisors for verification. Access to these documents is restricted to me and my supervisors.

4.8.3 Voluntary participation

Participation in this study was entirely voluntary, and participants were not in any way coerced or influenced into taking part. They were informed that they could withdraw from the study at any time, and that their decision to do so would be fully respected without any questions or consequences, as outlined in the consent form.

4.8.4 Potential for harm

Typically, research participants must be at least 14 years. As this study focused on learners aged 14 to 17, all participants met the legal age requirement to participate. Necessary measures were taken throughout the research process to uphold ethical standards and ensure the safety of the participants. For example, learners only accessed the social media applications relevant to the study under my supervision and with parental consent. Only videos that I created and sent to them for dance learning purposes were required for the study. Moreover, learners were never obligated to register on TikTok for the purposes of the study as it was confirmed that they already had accounts prior to the study.

4.8.5 Conflict of interest

Despite initially working at the school where the research took place, I ensured that participation was voluntary. The research was conducted after school which means after our normal dance class time (9:00-14:00) to allow learners who did not wish to be part of the study or chose to withdraw to do so without any impact on their participation in regular activities. I adhered to all ethical procedures and worked ensure there was no bias in my interpretation of the research the findings. To maintain objectivity, I kept a reflexive journal throughout the study to document any personal biases and assumptions. Additionally, all quotes from participants were presented verbatim, with all identifying information removed to protect their privacy.

4.9 Conclusion

The methodology chapter of any research study is crucial, as it provides readers with a clear understanding of how the research was conducted (Patel & Patel, 2019). In this chapter, I have shared my experiences of conducting this research, providing a detailed outline of my process. More importantly, I have offered insight into my evolving understanding of PaR as the research design. I have demonstrated that there are multiple ways to conduct research and construct meaning, both in academia and within the domain of practice-based research through theatre. The data I collected came from participants and was authenticated as being a valid reflection of their perspectives and analyses. This aligns with the theoretical foundations of my study, which position participants and their evaluations of both the research process and the phenomenon being investigated as central to practice-based research. This chapter illustrates how, through a PaR methodology, existing ideas and concepts are transformed into new knowledge, highlighting that the participants themselves were co-constructors of this knowledge.

Additionally, in this chapter, I detail the essential steps taken throughout the study, along with the rationale behind each decision. For example, I explained that the organisation selected for the study was HTK Performing Arts Institute, an NPC located in the heart of Pretoria. I noted that while the organisation is based in Central Pretoria, most learners come from neighbouring areas, including townships, meaning that the participants represented a diverse range of backgrounds and perspectives. I also described, in detail, my choice and use of data collection tools, including reflections via Google Forms, Vox pop interviews, field notes, video

recordings, and journaling. I then explained how the data gathered from these tools was analysed through thematic analysis. Finally, I discussed the quality criteria used in the study and detailed how each was upheld. To further illustrate these points, this chapter includes a table that illustrates how all the research instruments align with the secondary research questions, providing a comprehensive overview of the research process.

This chapter has demonstrated the appropriateness of my research methodology and design, detailing how I have adhered to ethical standards and ensured the quality of the research. While I have confidence in my methodology and design, it is important to note that the study has certain limitations, including the small sample size and the specific choice of organisation. As a result, the findings cannot be generalised to a larger population.

The next chapters, five, six and seven, focus on interpreting and analysing the data in order to develop my research findings. This interpretation and analysis is guided by thematic analysis. Thematic analysis allowed me to construct a narrative around the data and to understand the relationships between the data and the researcher's interpretations (Rice & Ezzy, 1999; Boyatzis, 1998; Crabtree & Miller, 1999).

CHAPTER 5: THE TIKTOK DANCE REHEARSAL ROOMS

5.1 Introduction

This chapter explores the data collected from the TikTok dance classes. In this study the TikTok space is discussed as a metaphorical rehearsal room for the teaching and learning space for dance. In this metaphor, TikTok represents the dynamic and ever-evolving process of rehearsal in the dance world—a space where ideas are tested, refined, and explored in a public yet intimate setting. Like a physical rehearsal room, TikTok provides learners with a space to experiment with new movements, techniques, and styles. They can try different choreographies, edit, and repost them until they are satisfied with the results, just as they would in a physical rehearsal space. The key difference is that one exists in a virtual environment, while the other takes place face-to-face and in real time.

I will begin by explaining how TikTok became a space where participants rehearsed outside traditional theatre and classroom rehearsal rooms, as well as defining the concept of TikTok as a rehearsal space. This concept emerged from participants' playfully stating that the world has evolved, and that people no longer rehearse exclusively in traditional theatre or classroom settings. Technological advancements have revolutionised both the concept of performance and the spaces in which it takes place. This led to the realisation that, metaphorically speaking, TikTok is as a rehearsal space. The metaphor extends beyond the literal act of performing on TikTok, illustrating broader concepts of the creative process, such as trial and error, community interaction, and the fluidity of rehearsal spaces in applied drama and theatre.

To explore this concept, I am focusing my data analysis in this chapter on the fourth workshop, which took place on 31 August 2024. This session focused on learning and rehearsing a samba dance through TikTok. At the end of the session, I held a reflection with participants to explore the usability of TikTok as a dance learning tool (see Workshop Session Plan 4 in the appendix). While the workshop was held in a traditional rehearsal room at ZoneFitness in Pretoria, we engaged with the virtual space by rehearsing with dance lesson videos on TikTok. This was done to examine TikTok's potential as a dance learning tool.

This chapter also delves into the details of what transpired in the rehearsal rooms and the discoveries made during the workshop. It will present the findings from the reflection session, interpreting and analysing the data collected to understand how TikTok can be effectively used as a tool for dance education. Additionally, this chapter will examine the implications of these

findings for future dance instruction, discussing how educators can leverage TikTok to enhance learning outcomes and learner's engagement in dance classes.

5.2 Unpacking the metaphor of TikTok as a rehearsal room

TikTok has transformed the concept of dance rehearsal rooms by providing a digital platform where participants can practise, refine, and showcase their dance skills. This analysis explores the meaning and implications of TikTok as a metaphorical dance rehearsal space, focusing on how it facilitates creative development, democratises dance, and offers new opportunities for self-expression and community engagement.

Traditional dance rehearsals often attempt to follow a linear process in which dancers learn choreography, refine it, and prepare for performance. However, this structured approach can conflict with the often messy, fragmented, and spontaneous nature of creative work (Berg, 2013). In contrast, TikTok's non-linear structure provides a fluid rehearsal space, enabling dancers to experiment with different ideas, movements, and themes without adhering to a rigid sequence (Kietzmann et al., 2011). This flexibility mirrors the unpredictable nature of creative rehearsals, where unexpected discoveries often inspire new artistic directions.

As part of my research, participants were tasked with taking dance classes on TikTok. This gave them the opportunity to leverage the platform's non-linear structure to learn and refine dance moves. This demonstrated the fluidity of TikTok rehearsal rooms, enabling the learners to explore different styles and trends without following a fixed sequence. The participants learned dances by watching dance videos and practicing them repeatedly until they got it right. As a result, creativity and community engagement were fostered.

This setup supported the flipped classroom model, where learners studied TikTok videos at home and applied their knowledge in their in-person classes (Hamdan et al., 2013). Hamdan et al. argue that the flipped classroom model emphasises pre-class preparation and in-class application, aligning with my study's approach. The participants prepared for classes by watching and learning new dances at home, then practiced and refined their moves in class under my guidance. This approach enhanced engagement and motivation, as learners are more likely to participate actively when they have prior knowledge of the material (Freeman et al., 2014).

The Process

Introduction and Check-in

The fourth Workshop I held with my participants was all about diving into the world of TikTok dance. The energy in the studio felt different that day- a little more casual, a little more playful. The learners, all aged between 14 and 17, were already buzzing, sharing TikTok videos on their phones. I was eager to harness that energy and guide it towards focused learning. I started by acknowledging the elephant in the room. "Alright everyone," I said, smiling. "I know you're all TikTok pros. Today, we're going to channel that passion and see how we can use it to improve our dance skills. But first, let's check in. Show me, with a single dance move from a TikTok video you love, how excited (or not!) you are to be here today."

One participant, launched into a fast-paced Amapiano groove, her face beaming. Another participant performed a short, sharp hip-hop isolation, conveying focused energy. A third, ever thoughtful, executed a fluid contemporary move that suggested a more introspective enthusiasm. The remaining dancers seemed to be a bit more shy, copying the dances of the first three. In my field notes from that session, I wrote: *"Learners are immediately more engaged with the check-in format using TikTok moves. This demonstrates existing familiarity and comfort with the platform, yet others seem to be shy and depend on other members to copy their dance moves."*

Warm-up

Knowing that they would be spending a lot of time on their phones, I emphasised a thorough warm-up. "We're going to focus on injury prevention today," I announced. "TikTok is great, but it can also lead to bad habits if you're not careful. We need to make sure our bodies are ready to move safely." To minimise the risk of injury, we did a series of stretches, focusing on joint mobility and muscle activation. I reminded them to listen to their bodies and not push themselves too hard. "Remember," I added, "quality over quantity. It's better to do a few repetitions with good form than to rush through and risk injury." In my field notes, I wrote: *"Emphasis on injury prevention seems well-received. Learners are attentive and focused on proper form."*

Knowing that they would be spending a lot of time on their phones, I emphasised a thorough warm-up. I said to them "We're going to focus on injury prevention today," I announced (see Appendix 11). "TikTok is great, but it can also lead to bad habits if you're not careful. We need

to make sure our bodies are ready to move safely. "We did a series of stretches, focusing on joint mobility and muscle activation. I reminded them to listen to their bodies and not push themselves too hard. I told them to, "Remember that it is quality over quantity. It's better to do a few repetitions with good form than to rush through and risk injury." On my filed notes I noted that *"Emphasis on injury prevention seems well-received. Learners are attentive and focused on proper form"*

The TikTok Dance Lesson

After the warm-up, I started recording the session. I told the cameraman to keep the camera steady and place it on the tripod so that all participants could be seen at the same time, allowing me to assess them individually later. Then I announced, "Okay, the moment you've all been waiting for! I hope you watched the TikTok video I sent you to watch at home. What I'd like us to do now is recap, and then we can perform. I am giving you another chance to watch the video for two minutes, and we'll take it from there." The room filled with the sounds of snippets of music and the tapping of fingers on screens as the learners started trying to imitate the dance moves some individually, others in pairs. Once everyone had watched the video, I guided them through a process of analysis and deconstruction. "First, watch your video all the way through," I instructed. "Then, watch it again and try to identify the individual steps."

As they worked, I circulated, offering help and guidance as I saw participants who were struggling to get the moves right. Some learners seemed to have the routine figured out with minor mistakes while others seemed overwhelmed by the dance routine and could not to get the tutorials moves right (see Appendix 10). I asked one participant if the steps were easy to follow and if not to explain why. The participant responded by stating that she found the tutorial fast paced, making it difficult for her to get the moves right. I then advised the whole group to think about the quality of the instructions and also check if the steps were clearly demonstrated. I also checked with them as to whether the music was helpful or distracting.

After 15 minutes, they had to explain what they had watched and their experience learning the dance from the video. One participant stated that it was a bit fast, and she wished the steps could be broken down more slowly. Another participant said, "I like how she moves and her grace and smile (referring to dancer in in the video) that encouraged me and I wanted to do better for their learning". I realised that some of the steps seemed hard for them and maybe because the screen was small.

We then moved to phase two, which focused on learning the whole short routine, which was 35 seconds long. I told them to try and learn the whole routine by watching the video again and copying the movements. I noticed that some learners were struggling with the fast pace of the tutorials. Others were having difficulty with translating the visual information into physical movement.

I watched some participants getting frustrated. I asked one of them what the problem was and he explain that it was too fast paced so he couldn't keep up. I suggested that he and his partner slow the video down to help them get the moves correct. I observed them trying to slow it down, while others, having already gotten the moves correct, were excited. I noticed that the lack of personalised feedback was a major obstacle to some of them learning the dance. Without this, learners were struggling to self-correct and identify their mistakes.

They were then split into two groups, with the girls on the left and the boys on the right. We went through the dance moves slowly to break them down and allow them to observe each other. I noticed how much this helped those who were struggling. I did not want to give them too much guidance as the teacher, since the session was mainly focused on learning from TikTok. Therefore, I asked them to change partners, pairing those who had already mastered the moves with those who were unsure, so they could learn from each other. I then asked them to watch the video again with their new partners and learn the dance together. Following this, we held a small class dance competition, allowing me to observe how much they had learned from TikTok and from each other with minimal assistance from me as the teacher/researcher.

Some participants seemed very excited by the competition while others were not as confident, still needing more time and guidance with their routine. I played the music and had them perform in numbered pairs, while the others watched. One thing I noticed was that the couples who were observing focused less on the performance taking place currently and more on fixing their moves so that they would do well when it was their turn. As a result, most of couples did well, but some still struggled. I asked one couple why they were experiencing these difficulties. One of them responded that they had not rehearsed well at home, I only having watched the video that morning. The other participant articulated that they were hindered by their partner not knowing the moves. I realised that poor preparation led to poor performance and the learners needed more time and that perhaps TikTok did not afford them that time

Reflection

As the session drew to a close, I asked three of the participants reflect through Voxpops interviews (see Appendix 13). This method, also known as "vox populi," involves conducting brief, informal interviews with people from a target segment or the general public to gather opinions and insights (SIS International, n.d.). This approach is commonly used in market research to provide immediate and candid feedback, often in public settings such as streets or stores (SIS International, n.d.). Using Vox Pops allowed for spontaneous and genuine reflections from my participants about their experiences with TikTok as a dance learning tool. This method aligns well with qualitative research goals by providing rich, first-hand insights into how participants perceive and engage with the technology (Interact RDT, 2016.)

The following are the questions posed the participants and their responses:

1. Do you feel you have learned more from TikTok of in-person dance classes and why?

Participant one: Umh, I say in person because you can see the steps carefully, unlike on a video you can't see the side views properly and I think I prefer to be taught than to teach myself.

Participant two: In class because in class you may teach us step by step and we make a mistake you will be able to correct us.

Participant three: Sir, I say learning in class because on TikTok you actually can't see properly how they dance, but in person you are able to see how they dancing step by step.

2. What is the advantage of learning dance on TikTok?

Participant one: Some TikTok dance videos, well okay not all of them but most of them have tutorials and I will also have to teach myself because I also want to do TikTok videos and the tutorials are very helpful.

Participant two: "The advantage of learning dances on TikTok is that you can play the video, pause it and see the steps properly.

Participant three: The advantage is that you can take your time without being pressurized and some dances do have tutorials.

3. What is the advantage of learning dance in class?

Participant one: Like I've stated I prefer being taught than teaching myself.

Participant two: “You can teach us step by step and slower and we can learn it.

Participant three: You are being taught and you are able to see how the other person is dancing physically.

4. If a person who is interested in learning dance asks for advice from you, why would you recommend TikTok to them?

Participant one: I recommend people coming to use TikTok, because it would be very helpful for them.

Participant two: I would recommend TikTok because it’s easier for them to see the steps at home.

Participant three: I recommend TikTok because you are not being put under pressure and you can take your time

In my journal I stated that: *“Reflection confirms the challenges of learning dance from TikTok without guidance. Learners appreciate the accessibility and variety but miss the structure and feedback of in-person instruction.”*

I ended the session by encouraging them to think about how they could use TikTok more effectively. I suggested that they could use it to find new ideas, practise between classes and connect with other dancers. I also emphasised to them that they should be critical, seek out quality instruction and prioritise safety. I concluded by thanking them for their honesty and effort. They had shown me that while TikTok can be a valuable tool, it may not be a substitute for proper dance instruction.

Several themes emerged from this session focusing on learning dance from TikTok, which I analysed and interpreted such as:

5.3 Democratisation of Dance

I realised that TikTok serves as a democratising force in the dance world, allowing dancers of diverse backgrounds and skill levels to gain visibility and engage with a broader audience. The platform's emphasis on authenticity and relatability reduces barriers to entry. This enabled the participants to appreciate dance without needing extensive technical knowledge (Dodini, 2023). This democratisation challenges traditional dance norms, promoting inclusivity and creativity by embracing diverse body types and styles. As one of the participants stated, “learning Latin dance has never been made this easy, TikTok allowed me to learn this new

dance without paying a cent”. This aligns with broader trends where TikTok has democratised artistic expression, providing creators from diverse backgrounds with a global platform to showcase their talents (Blavity Inc, n.d.).

5.4 Rehearsal as Creative Development

The participants highlighted that the TikTok rehearsal process was not just about perfecting dance moves; it was also a journey of creative development. The participants were given the following instructions by me as the researcher/teacher:

(1) Engage in a dance rehearsal session on TikTok, focusing on experimentation with new movements or techniques. (2) Highlight moments of experimentation and learning to me. (3) Provide feedback on how TikTok rehearsal rooms support or hinder their experimental learning process.

The participants experience with TikTok rehearsals highlights the platform's role in fostering creative development and experimental learning. This aligns with theories in applied drama and theatre education, which emphasise the importance of experimentation and iterative feedback in the learning process. For instance, improvisation theory in drama education encourages learners to explore new ideas and movements through spontaneous action, which can enhance creativity and adaptability (Spolin, 1963). Similarly, experiential learning theory suggests that learning is most effective when it involves direct experience and reflection. TikTok's short-form video format supports this by enabling quick feedback and iteration (Kolb, 1984). This approach enabled participants to engage with new dance styles and techniques in a more accessible and relatable way. For example, participants who were already dancers but new to Latin dance found TikTok to be an effective tool for learning and adapting to this new style. This process of creative development and experimentation is crucial for fostering a deeper understanding and mastery of dance techniques.

5.5 Community Engagement and Support

TikTok rehearsal rooms fostered a sense of community and support among dancers. The participants engaged with the teacher's videos online, learning the same dance in different spaces and coming together in person to learn as partners. This process of them participating in TikTok dance challenges, allowed them to share feedback, creating a collaborative learning environment. The interaction helped build confidence and motivation, as one participant

expressed, “I feel connected to a broader community that shares my passion for dance.” Some participants also noted that TikTok's interactive nature gave them a sense of belonging, even in their private spaces, with one stating, “TikTok makes me feel like I’m dancing with friends, even when I’m alone in my room. This aligns with Social Learning Theory, which posits that people acquire new behaviours by observing and imitating others in social contexts (Bandura, 1977; Docebo, 2024).

5.6 The Rehearsal Room as a Space for Experimentation

Through my research, I realised that TikTok’s rehearsal rooms have emerged as vibrant spaces for experimentation in dance learning, offering dancers a platform to explore new movements, refine techniques, and engage with a global community. These rehearsal rooms provided an ideal environment for dancers to experiment with new movements and techniques by leveraging the platform's short-form video format and interactive features. In my research, the participants were able to engage in self-directed learning by watching and imitating dance videos, which allowed them to explore different styles and techniques at their own pace (Dodini, 2023). TikTok’s emphasis on creativity and authenticity encouraged the participants to explore new movements, fostering a sense of autonomy and self-expression (Dodini, 2023). Additionally, its global reach enables dancers to connect with a diverse community, creating opportunities for feedback, inspiration, and collaboration (TikTok, n.d.). This aligns with broader trends in dance education, where short video platforms like TikTok have become essential tools for flexible and engaging learning (Atlantis Press, 2021). Research suggests that short videos enhance teaching effectiveness by creating a relaxed and interactive learning environment, which helps students grasp complex dance skills more effectively (Atlantis Press, 2021).

The platform's short-form video format encouraged the participants to try out different choreographies, allowing them to iterate and refine their movements. One participant described TikTok rehearsal rooms as “a lab where I can test new ideas and see how they work.” This highlights the benefits of iterative learning, where repetition and experimentation are key to skill development (Schmidt & Lee, 2011). Additionally, the social aspect of TikTok fostered a sense of community and collaboration, enabling dancers to learn from each other's experiments. The participants appreciated how they could engage with peers, share feedback, and refine their techniques through this collaborative process. For instance, one participant noted, “Watching others experiment with new dance moves on TikTok inspires me to try new things and push

my limits.” This aligns with research suggesting that peer feedback and observation are crucial for effective learning in dance education (Paloma Escamilla-Fajardo et al., 2021). Overall, the participants’ experiences highlighted the significance of experimentation in enhancing creativity and motor skills, reinforcing the role of iterative learning processes and social interaction in dance education.

5.7 Rehearsing privately and publicly

TikTok has emerged as a versatile tool for school learners to rehearse dance both privately and publicly. The platform's short-form video format and vast user base created a dynamic environment where learners learnt, practised, and showcased their dance skills. In my study, learners used TikTok to learn dance at home, allowing them to rehearse privately, as well as in class with their peers, which formed part of public TikTok rehearsals.

5.7.1 Private Rehearsal on TikTok

TikTok allowed learners to rehearse dance privately by watching videos in a personal setting. They learned new dance moves from videos I uploaded for them and practised these at home before sharing their progress publicly with their peers. This private rehearsal process helped build confidence and mastery, as learners could focus on perfecting their skills without immediate public scrutiny. Participants noted that rehearsing privately on TikTok made them feel more comfortable with new dance styles. One participant shared, "I can practise in my room without feeling embarrassed, and then share my progress when I'm ready."

5.7.2 Public Rehearsal and Performance on TikTok

Once the learners felt confident in their dance skills, TikTok also provided a platform for public rehearsal and performance. The participants were challenged to participate in classroom dance battles and challenges, showcasing their moves to peers and receiving feedback. This public aspect of rehearsal fostered social interaction and collaboration, as learners engaged with one another, shared tips, and offered encouragement. For instance, learners had the opportunity to observe and learn from each other before competing. This process cultivated a sense of community and friendly competition among participants. As one participant noted, "I learned a lot from my partner as she knew the routine better than me." This collaborative environment reflects the broader impact of social media platforms like TikTok, which facilitate community building and social connection through shared activities such as dance challenges (Vaterlaus

& Winter, 2021; Giannachi, 2004). TikTok's format, particularly its emphasis on dance challenges, enhances accessibility and inclusivity, allowing users of all skill levels to participate and engage with one another (MimiQuit, n.d.). These social interactions and collaborations are essential for developing social skills and fostering a sense of belonging among participants (Shannon Dooling Dances, 2022).

5.8 How the participants gave feedback

The participants responded positively to the instructions, highlighting the importance of TikTok rehearsal rooms as spaces for experimentation. As one participant noted, "TikTok allows me to try out new dance moves without fear of judgment. It's a safe space to experiment and learn from others". Koutedakis (2000) emphasises the role of experimentation in enhancing motor learning and creativity. This was exemplified by another participant who shared, "I love how I can experiment with different dance styles on TikTok. It helped me discover new techniques and incorporate them into my routines." Overall, experimentation in dance education fosters creativity and originality (Niyomsuk & Poliyem, 2022).

The participants also identified the following benefits and challenges of learning dance on TikTok:

5.8.1 Benefits of TikTok for dance Rehearsal

The TikTok rehearsals offered several benefits to learners' dance education. Firstly, they had access to the main routine which I sent them, while also being able to watch similar moves from other videos, allowing them to learn from diverse instructors. Secondly, the platform's interactive nature enabled learners to receive immediate feedback and support from both their peers and me as their teacher in class, enhancing their learning experience. The participants also appreciated the motivational aspect of TikTok, with one stating, "Watching others dance on TikTok motivates me to practice more and improve my skills." By providing access to diverse dance content and fostering a supportive community, TikTok rehearsal rooms enhanced learners' dance skills and confidence. This aligns with research indicating that social media platforms like TikTok can increase student engagement and motivation by creating a fun and interactive learning environment (Buck-Pavlick, 2021; Paloma Escamilla-Fajardo, Alguacil, & López-Carril, 2021). Moreover, TikTok's ability to facilitate immediate feedback and peer interaction supports the development of skills such as creativity and curiosity, which are essential for dance education (Paloma Escamilla-Fajardo, Alguacil, & López-Carril, 2021).

While challenges exist, the benefits of using TikTok for dance rehearsal make it a worthwhile addition to traditional dance education methods.

The participants identified several benefits of using TikTok for dance learning, gathered through Voxpops and online reflections via Google Forms. One of the primary benefits was the accessibility and convenience it offered. As one participant noted, "TikTok allows me to practice dance anywhere, anytime, which is perfect for my busy schedule as a school learner." This is supported by Escamilla-Fajardo et al. (2021), who explain that platforms like TikTok promote student motivation and engagement by providing flexible learning environments.

Another advantage was the availability of diverse dance styles and tutorials. The participants appreciated the wide range of content, which helped them explore different genres and techniques. For instance, one participant shared how he loved being able to easily find tutorials for various dance styles on TikTok, which helped him stay motivated and engaged. If he struggled with one tutorial, he could search for similar videos to gain more clarity. This diversity supports the development of creativity and originality, as noted by Niyomsuk and Poliyem (2022), who observed that TikTok encourages learners to express their dance originality.

The TikTok rehearsal rooms also fostered a sense of community and social interaction. This process aligns with Paulo Freire's *Pedagogy of the Oppressed*, which emphasises dialogue and mutual learning between teachers and learners (Freire, 1970). The participants in my study enjoyed sharing their practice sessions and receiving feedback from peers, which enhanced their learning experience. As one participant stated, "The feedback from others on TikTok helps me improve my dance skills and feel more connected to the dance community." This highlights the importance of the social aspect of TikTok, as it provided emotional support and motivation to the learners. This is supported by studies in other educational contexts, where social media has been shown to enhance student engagement (Paloma Escamilla-Fajardo et al., 2021).

Another advantage of TikTok rehearsal rooms was how they shaped the dance language and vocabulary for the learners. The platform's short-form video format and vast user base created a dynamic environment in which dance trends and terminology are constantly evolving. I realised that TikTok is multifaceted and has an impact on the dance language. It has become a hub for popularising dance challenges and trends which are accompanied by specific terminology. For instance, dances like the "Renegade" and "Toosie Slide" introduced terms

such as "woah," "wave," and "dab" into mainstream dance vocabulary (House of Marketers, 2025). The Participants noted that learning these dances on TikTok helped them understand and use these terms more effectively, enhancing their communication with other dancers. One participant mentioned that "TikTok has taught me so many new dance terms. It's amazing how it connects dancers worldwide through a shared language."

The most prominent advantage of TikTok rehearsal rooms was how they allowed participants to perfect their steps through repetition. Repetition is a core component of the rehearsal process, enabling dancers to refine their movements by repeating them multiple times. On TikTok, this process is mirrored through the iterative cycle of recording, revising, and re-uploading videos. Participants highlighted the importance of repetition in refining their dance skills. As one participant noted: "Repetition on TikTok helps me perfect my steps. I keep watching the same video again and again until I'm satisfied with my performance." Schmidt and Lee (2011) also emphasise that repetition is crucial for motor skill acquisition and mastery. However, it is important to note that repetition in the rehearsal process should be geared towards authenticity and progression, rather than perfection. As one participant shared: "I don't aim for perfection to impress my friends. I focus on improving so that I can be on top of my game. Repetition helps me understand the essence of the dance better." This perspective is supported by research indicating that the iterative process of rehearsal enhances learning by allowing dancers to refine their movements and build confidence (Koutedakis, 2000).

I realised that repetition is a powerful learning tool because it enables learners to repeat steps, thereby improving their skills. As previously mentioned, the TikTok rehearsal process mirrors traditional rehearsal methods, where dancers practice movements repeatedly to achieve mastery. One participant shared, "Repetition on TikTok is like a mini-rehearsal session. I refine my movements and experiment with new variations from different videos, repeatedly copying and mirroring the moves to perfect the routine." This again, supports the idea that repetition enhances motor learning by reinforcing muscle memory and refining technique (Schmidt & Lee, 2011).

TikTok also provided an opportunity for dancers to share their practice sessions and receive feedback from peers, allowing for further repetition. Although participants were not allowed to record and share in-class rehearsals to protect others' privacy, some mentioned recording themselves at home and sharing their progress with friends. This enabled them to celebrate

their achievements and engage in continuous learning, enriching their overall rehearsal experience.

The participants appreciated how repetition enabled them to engage with the dance and learn from their teacher at their own convenience. For example, one participant noted, "Watching the teacher's dance tutorial on repeat refined my movements." They also highlighted TikTok's role as a collaborative learning environment. This collaboration underscored the benefits of social interaction in online learning, where learners can engage with peers and receive feedback to enhance their skills (Paloma Escamilla-Fajardo et al., 2021). Additionally, the participants observed that repetition played a crucial role in their learning process on TikTok, as it allowed them to continuously refine their movements and achieve mastery. Through the iterative cycle of watching, revising, and re-learning the moves, dancers could perfect their choreography and connect with the broader dance community. The participants' experiences demonstrated how repetition not only improves motor skills but also fosters a collaborative and supportive learning environment.

5.8.2 Challenges and Limitations

While TikTok offers numerous benefits for dance rehearsal, it also presents significant challenges. For some learners, the short tutorials were difficult to follow without prior dance experience. One participant who joined the classes late stated, "It was my first time seeing this type of dance, and I didn't know how to do it properly." Additionally, the pressure to learn alone at home, knowing that they would perform in front of an audience later, sometimes led to stress and decreased motivation. As one participant shared, "When I am alone, I get the moves right, but when I need to perform in front of others, I forget them."

One of the biggest challenges I faced was that not all learners dedicated time to practising at home. As a result, they arrived in class unprepared, which slowed their learning progress compared to others. One participant noted that "managing time effectively and focusing on personal improvement rather than comparison was crucial to benefiting from TikTok's rehearsal tools." To address this issue, a structured monitoring plan for practice sessions would be necessary to ensure TikTok is effectively integrated into dance learning (Kelion, 2019).

Another challenge was limited internet access. Some learners struggled to afford mobile data, making it difficult for them to practise at the designated times. Instead, they relied on the Wi-Fi in the rehearsal space, leaving them with significantly less time to rehearse.

One significant drawback of TikTok rehearsals was the lack of personalised feedback and guidance. Unlike traditional dance classes, TikTok videos often seemed to lack detailed corrections, making it difficult for beginners to perfect their techniques. As a participant noted, "Sometimes, I struggle to understand how the dance moves are done without direct feedback from a teacher." This highlights the challenges of asynchronous online learning environments, where timely and proper feedback is crucial for effective learning (Kelion, 2019).

The potential for distraction and decreased focus posed a considerable challenge. The vast content on TikTok sometimes led participants to scroll through unrelated videos, hindering their practice sessions. As one participant mentioned, "It's easy to get sidetracked by other videos on TikTok, which can make it hard to stay focused on my dance practice." Excessive social media use has been linked to reduced attention spans and distractions from learning tasks (Burton, as cited in TeachMag, 2023).

Lastly, participants expressed concerns about performance anxiety. The pressure to perform well in front of peers and teachers on TikTok could be stressful, particularly for those anxious about being recorded or judged. As one participant shared, "Sometimes, I feel stressed about recording my dance practice on TikTok because I worry about what others might think." As a teacher, I observed that performance-based social media can heighten stress among learners, highlighting the need for educators to adapt their teaching methods to better support anxious learners.

In summary, learning dance through TikTok rehearsal rooms presents both advantages and challenges. While it offers accessibility, diverse content, and a sense of community, it also lacks personalised feedback, can be distracting, and may contribute to performance anxiety. Participants' experiences emphasised the importance of balancing the benefits of technology with the need for structured learning environments that cater to individual needs and mitigate anxiety (Cyberwise, 2022).

5.9 Chapter Conclusion

TikTok, as a metaphorical rehearsal room, redefines the creative process in dance by emphasising experimentation, collective input, and iterative development within an accessible and public space. Conceptualising TikTok in this way allows for a deeper understanding of how applied drama and theatre practices are evolving in the digital age. Rehearsal spaces, in this model, are no longer confined to physical or institutional boundaries but have become

fluid, collaborative, and constantly shifting. The next chapter explores the flip side of these metaphorical TikTok rehearsal rooms, examining the role of traditional dance stages in real-time performance.

CHAPTER 6: THE LATIN DANCE FLOOR (THE OTHER SIDE)

6.1 Introduction

The Latin dance floor serves as a metaphor for traditional, in-person dance classes, which have long provided an essential foundation for mastering the art of movement. Unlike digital platforms such as TikTok, which offer a decentralised and self-guided approach to dance education, in-person classes create structured environments where learners benefit from real-time feedback, personalised instruction, and a strong sense of community. This chapter delves into the dynamics of in-person dance classes, exploring their role in fostering discipline, technical precision, and collaborative learning.

An analysis of Workshop Two, which took place on 3 August 2024, will explore the Latin dance floor as a metaphor for in-person dance classes (see Workshop Session Plan 2 in the appendix). By examining the experiences of learners in a more traditional setting, the chapter highlights how traditional dance instruction complements and contrasts with modern digital alternatives. Through structured routines, guided practice, and immediate correction, in-person classes remain a vital space for nurturing both individual creativity and collective artistry in dance (Caramelo Latin Dance, 2024).

6.2 Unpacking the Latin dance floor

The selected workshop was an in-person class where learners were taught Latin dance in a physical classroom by me, the instructor. The participants learned new dance moves during a two-hour lesson, with a break in between, to assess how much of the new routine they could absorb from me as a qualified instructor in a limited amount of time. This setup allowed for a comparison to the experience of learning dance online.

Introduction and Check-in

On the afternoon of the 3rd of August 2024 the sun streamed through the large windows of the Zonefitness dance studio, casting long shadows across the dance floor. It was the second workshop of my practical research, focusing on in-person dance instruction for learners aged 14-17. The air crackled with anticipation as the familiar faces of my learners began to arrive, each carrying their dance bags and a mix of anxiety and excitement. I greeted them individually, making a mental note of their moods and energy levels. Some participants bounced in with wide smiles, eager to learn, while others appeared more reserved."

I welcomed the learners and informed them that, before we moved into the cha-cha, we would begin with our usual check-in. One by one, the learners took their turn. One participant executed a quick, precise footwork sequence, showing eagerness to improve her timing. Another performed a controlled, powerful hip roll, revealing her goal to enhance body awareness. A third participant offered a graceful arm extension, suggesting her ambition to refine her expressive movement. Some of the other participants displayed their typical styles of movement. Immediately after the check-in, I wrote in my field notes: *“As I learned in the applied drama class, the check-in provides insight into the learners' mood and goals for the session. It seems that most of them are eager to learn today.”*

Warm-up

The music started, a lively Latin rhythm filling the studio. 'Alright, let's get those bodies moving!' I called out, launching into a dynamic warm-up routine. I guided them through a series of stretches, isolations, and rhythmic exercises designed to prepare their muscles for the cha-cha. 'Focus on your posture,' I instructed, demonstrating the proper stance. I encouraged them to engage their core, lengthen their spine, and keep their shoulders relaxed. 'Feel the rhythm and let it flow through your bodies.' As they warmed up, I moved around the room, offering individual corrections. I reminded them to keep their weight forward on the balls of their feet and engage their core a bit more to stabilise their hips. In my field notes, I wrote: *“Some learners are struggling with weight distribution and core engagement. I need to re-teach fundamental techniques.”*

We then began recording. I asked the videographer to move around with the camera, capturing what he felt were important moments, as well as specific moments I directed him to focus on. I told the participants to call him over if they wanted particular moments of their performance to be captured. Next, we engaged in a pre-dance warm-up that excited the dancers. In this exercise, we formed a circle and danced a routine while changing partners, allowing the participants to experience dancing with different people. I could tell they were engaged in the session, as they were smiling, likely because I was dancing alongside them.

The Actual Dance Lesson

We focused on the samba dance during this session. I explained the dance to the participants step by step, reminding them to pay attention to the rhythm, timing, and their connection with their partner. I then separated the boys and girls, with the girls on the right side of the dance floor. I demonstrated the first few counts of the combination, emphasising the weight shifts,

hip action, and arm styling. We practiced the sequence slowly, with intention, before repeating it at an increasingly faster tempo. I then walked around the room offering encouragement and corrections. I asked one participant if they were feeling the samba in their feet, to which they nodded in agreement. I also encouraged another participant to add more Cuban motion to her hips. Throughout the session, I continued to ask the learners how they felt about the experience compared to the TikTok rehearsal room. They shared that TikTok allowed them to repeat the steps until they felt sure. However, they also mentioned that they found that in real time, it didn't take as long to master the steps.

One participant noted that it was difficult to ask direct questions during TikTok rehearsals, and they often ended up simply watching and trying to copy the steps. As a result, they preferred the real-time lesson. After hearing this feedback, I wrote in my notes: *"Learners are responding well to the step-by-step instruction and personalised feedback. There's a noticeable improvement in technique and confidence as the class progresses. They seem to appreciate the in-person interaction, particularly the ability to ask questions and receive immediate clarification."* I kept reminding them that dancing is not just about learning steps but about expressing themselves, so they should not be afraid to make mistakes.

As the lesson progressed, I observed the learners becoming more confident and comfortable with the combination. They began adding their own styling and flair, making the dance their own. One participant's footwork became crisper, her hip motion more fluid, and her arm styling more expressive. This was a clear sign that learning was taking place (see Appendix 9). I wrote in my notes: *"Learners are starting to internalise the dance and make it their own. The energy in the room is good."*

However, with less than an hour left in the lesson, I noticed that some participants were still struggling with certain movements. To help them master the routine, I provided a further demonstration with one couple. We broke down the routine slowly while the rest of the group followed along. I could see noticeable improvement as they refined their technique (see Appendix 12). Finally, we added music, integrating the moves, rhythm, and musicality into the routine. When the music started playing, excitement filled the room as most learners had grasped, though a few still seemed unsure.

The dancing became more intense as some of the participants got better at it. However, some appeared frustrated, either because their partner did not know the routine well or rushed them to learn it. I also noticed that some couples were not patient with each other.

When we had just under 30 minutes left in the lesson, I instructed the participants to go on TikTok to learn a simple 15-second samba dance video that I had sent them. This exercise was intended to help me compare the two methods of teaching and learning dance. While they did attempt to learn the moves, most of them struggled to get them right due to the limited time available. I noted in my journal: *“Time plays a crucial role in learning dance. The routine they learned in class was longer and more difficult than the one I just gave them, yet most of them are still struggling to get the moves right.”*

The Reflection

As the class drew to a close, I gathered the learners in a circle and guided them through a breathing exercise. They were encouraged to focus on their thoughts and feelings during this exercise. After 15 minutes, I invited three participants to reflect using the Voxpops method, to capture their immediate thoughts and feelings.

These are the questions and responses:

1. Do you feel you have learned more from TikTok or in person dance classes and why?

Participant one: Well, I think the in person one was more effective because I don't really have a problem with learning things, I can learn things in a good amount of time and its more interactive as you can show me how to do things properly and everything.

Participant two: In person sir, because in person if I make a mistake, you will be able to help me rectify my mistake and tell me how to do it and how not to do it, but now on TikTok they can stop to rectify me when I make a mistake, it just goes on.

Participant three: For personally the one that's like more effective, I think the in-person lesson is more effective because I am able to have an instructor to tell me if I am doing something wrong unlike on TikTok where the moves go fast and so forth.

2. What is the advantage of learning dance on TikTok?

Participant one: I think it's time. Sometimes dances can be difficult and it can take time to learn them so then in person there is pressure to learn it in a certain amount of time, so with TikTok I can just save the video pause it whenever I want and then learn it.

Participant two: I personally can't grasp dances on TikTok, so I prefer in person.

Participant three: What I learnt on TikTok is that there is no pressure that surrounds me. I can take whatsoever days to learn what I am supposed to learn unlike in person where the class can be like an hour or something like that and I'd still not be able to do a certain dance.

3. What is the advantage of learning dance in class?

Participant one: It's that people dance differently, so you can learn through other people and you can improve through that.

Participant two: All the dances that we do here in person, I am able to learn them because we doing them in person but dances on TikTok I find them harder to learn than in person.

Participant three: What I learnt like in person is that it can be pressurising because like it's a lot of pressure if you are not getting the dance correctly, especially when you cannot dance, yeah it's just a lot.

4. If a person who is interested in learning dance asks for advice from you, which platform would you recommend for the person to learn dance from and why?

Participant one: Me personally, I recommend in person because it's better to have the teacher with you to take you through the steps, and with the pressure that you give you are kinda in a way forced to learn how to learn dances quickly.

Participant two: I recommend coming to the physical class (in person), because in the physical class (in person) there will be able to help them even when they make mistakes they will be able to rectify them, telling them what to do and what not to do, then they will be able to catch it but on TikTok the video plays on and no when will rectify them when they do it wrong.

Participant three: I like have two answers for that, if you are a person that can handle pressure then learn from TikTok, then if you that can handle the pressure and so forth then learning in person will work for you.

I wrote in my journal that *“Reflection reveals a positive shift in self-awareness and confidence. Learners are articulating their learning experiences and recognising the value of in-person instruction.”*

6.3 Physical and Emotional Benefits

The workshop demonstrated beyond reasonable doubt that in-person dance classes offer a unique blend of physical and emotional benefits, which are often difficult to replicate on virtual platforms such as TikTok. The structured setting encourages physical activity, improving

cardiovascular health, strength, flexibility, and coordination. These physical improvements translate into enhanced body awareness and control, empowering individuals to move with greater confidence and grace (Heathcote, 1984). Moreover, the discipline of in-person classes instils valuable life skills such as perseverance, time management, and attention to detail.

Beyond the physical benefits, in-person dance classes provide a nurturing environment for emotional growth. The shared experience of learning and creating with others fosters a sense of community and belonging, reducing feelings of isolation, and promoting social interaction. Students learn to collaborate, support each other, and celebrate collective achievements, building strong interpersonal skills and forging lasting friendships. Furthermore, the act of expressing oneself through movement can be incredibly cathartic, allowing individuals to release pent-up emotions, reduce stress, and enhance their overall well-being. Reference for support

Drawing on the work of Dorothy Heathcote, a renowned drama educator, parallels can be seen between the role-playing and improvisational aspects of dance and the development of empathy and understanding (Heathcote, 1984). Just as Heathcote used drama to help learners explore different perspectives and social issues, dance allows individuals to embody various emotions and narratives, fostering a deeper connection with themselves and others. The physical embodiment of emotions in dance can lead to increased self-awareness and emotional intelligence, enabling individuals to navigate complex social situations with greater sensitivity and understanding.

6.3.1 Participant Insights

The participants in my study shared their experiences of how in-person dance classes impacted their physical and emotion well-being through reflections during the lesson. For example, one highlighted the emotional benefits of dance by stating that, "Dancing allows me to express emotions in a way that words cannot. It's a powerful outlet for stress and anxiety, and I always feel uplifted after a class". Another participant noted that the physical activity in dance classes had improved their mood and reduced symptoms of depression, attributing this to the release of endorphins and the sense of accomplishment from mastering new dance routines. Overall, in-person dance classes offer a unique combination of physical and emotional benefits that enhance overall well-being. Vygotsky (1978), emphasises that learning is a social process that helps with physical and emotional benefits as knowledge is constructed through interaction with others and within cultural contexts.

6.4 Direct feedback from the instructor

As an instructor and researcher, I observed the participants dancing in the classroom and I noted in my journal that learners consistently praised in-person dance for providing a structured and interactive learning environment that fosters effective skill acquisition. In these classes, learners engage with visual and kinaesthetic literacies by watching and performing dances, enhancing their ability to understand and execute complex dance sequences.

One of the key benefits highlighted by participants during the in-session questioning was the empowerment they felt from receiving direct and immediate feedback from me as the instructor. They believed this feedback enhanced their learning experience and helped them correct mistakes more effectively. This highlights the importance of learning that occurs under the guidance of more knowledgeable others (Dance for All, 2023).

In addition to instructor feedback, peer feedback and interaction also proved to be a major benefit of in-person classes. A common trend that emerged from my in-class observations and field notes was that in-person classes significantly improved learner engagement and mastery of dance moves, as students were able to build upon what they learned through social interaction and feedback. This interaction fostered a supportive environment where young people developed essential social skills. The participants in my study learned to interact with peers, build friendships, and practice teamwork and cooperation (Superprof, 2020). This socialisation is crucial for children, as it helps them communicate effectively and empathise with others (Superprof, 2020). Many participants expressed appreciation for this social aspect, with most stating that dance classes were where they formed their closest friendships, supported one another, and had fun together.

6.4.1 Importance of Immediate Feedback

As a researcher, I observed that immediate feedback is crucial in dance classes, particularly when working with adolescents, as they feel acknowledged and motivated when praised. This feedback not only enhances learning but also encourages self-autonomy, as it affirms their competence (Edume, 2024). Immediate feedback allows learners to correct mistakes quickly and refine their techniques more effectively. According to Social Learning Theory, individuals learn new behaviours by observing and imitating others, with feedback playing a key role in this process (Bandura, 1977). In dance classes, learners observe their peers and instructors,

receive feedback, and adjust their behaviours accordingly, which fosters a sense of community and enriches their learning experience.

The participants emphasised the value of receiving real-time feedback from a qualified instructor, as highlighted in the Voxpops interviews. For instance, one participant shared, 'In-person classes allow me to get immediate feedback on my technique, which has improved my dancing a lot.' Another participant noted, "When I receive immediate feedback, I can correct my posture or alignment right away, which helps me avoid developing bad habits." A third participant mentioned that immediate feedback not only improved their technique but also boosted their confidence, as they felt more assured about their abilities when they received positive reinforcement from instructors (Edume, 2024).

Overall, in-person dance classes provided a platform where learners engaged in collaborative activities, received feedback, and constructed meaning together, enhancing their understanding of dance techniques and styles. These classes offer a unique advantage by providing immediate feedback from instructors, which is crucial for effective learning and skill refinement. Supported by the theories of social learning and social constructivism, in-person dance classes create a space where learners can engage in collaborative activities, receive real-time feedback, and construct shared meanings (Bandura, 1977). As participants continue to emphasise the importance of immediate feedback, it is evident that in-person dance classes play a vital role in enhancing the learning experience and promoting effective skill acquisition.

6.5 Structured Learning Environment

In person dance classes were praised by the learners for providing a structured learning environment that fosters a deeper understanding of dance techniques and styles. The participants highlighted the benefits of these classes, noting that they offer immediate feedback, personalised instruction, and a sense of community that is often lacking in online learning environments.

6.5.1 Structured Learning Environment

From my observations, in-person dance classes provide a structured curriculum that is conducive to effective learning. This structure includes a set schedule, clear objectives, and immediate feedback from instructors, which helps learners develop and refine their dance skills systematically (Kassing & Jay-Kirschenbaum, 2016). The participants in this session shared

how in-person classes have positively impacted their learning. For example, one participant in a ballet class highlighted the importance of structured learning in mastering complex routines, saying, 'In-person classes have helped me understand the intricacies of ballet. The structured approach ensures that I learn each step correctly before moving on to the next, which is essential for building a strong foundation in dance.' Another participant noted that the structured environment of in-person classes allows for better retention of dance techniques compared to online classes, where it can be difficult to maintain focus without direct supervision. Overall, in-person dance classes offer a structured learning environment that is crucial for fostering a deeper understanding of dance techniques and styles. Learning happens through structured and shared experiences and interactions within the dance class. The non-formal independent learning in dance reflects the characteristics of Connectivism (Michaeli & Cmy, 2020).

6.6 Community and Social Interaction

In person dance classes have been consistently highlighted by learners as a vital medium for fostering community and social interaction. These classes provided a unique platform where individuals can have connected with others who shared similar interests, thereby creating a sense of belonging and motivation that is often lacking in solitary online learning environments.

In the context of dance classes, learners observe their peers and instructors, which encourages them to adopt similar behaviours and attitudes, fostering a sense of community. For instance, the participants reported forming close bonds with their peers as they worked together to master the dance routines (Bandura, 1977). The in-person dance classes provided a platform where the learners engaged in collaborative activities, shared experiences, and construct meaning together, enhancing their social skills and sense of community. Participants emphasised the inclusive nature of these classes, where everyone was encouraged to participate and contribute, regardless of skill level. This inclusivity fosters a supportive environment where learners feel motivated to engage and improve.

6.7 Benefits of In-Person Dance Classes

In-person dance classes offered the participants numerous benefits. They provided a space for social skills development, created a sense of belonging, and motivated engagement. These classes involved group activities that helped learners get to know their classmates and build

connections (Edume, 2024). The participants shared their experiences about how in-person classes impacted their social interactions and sense of community. For instance, a participant in a ballroom dance class highlighted the unique social benefits of dancing with alternating partners, comparing it to "speed dating without the romantic expectations" (The Reflector). Another participant noted, "Dancing with others has helped me build friendships and feel more connected to my community. It's not just about learning steps; it's about sharing experiences and growing together." This encouraged intentional conversations and helped build confidence in social situations. Yet another participant shared that through dance, they made friends with similar interests and became part of a vibrant community that learns and grows together (Edume, 2024).

From this, we can conclude that in-person dance classes play a crucial role in fostering community and social interaction among learners. Supported by the theories of social learning and social constructivism, these classes provide a space where participants can develop social skills, build meaningful relationships, and construct shared meanings. As the participants continued to emphasise the importance of these interactions, it is evident that in-person dance classes are vital for enhancing social connections and community spirit. Therefore, incorporating dance into educational and community programmes can significantly contribute to promoting social interaction and community engagement.

6.8 The challenges of in person class "Latin dance floor"

While in-person dance classes provide structured learning and personalised feedback, time constraints can present a significant disadvantage. One participant noted that, "With the TikTok video, I was able to play it again and again until was am sure." This highlights TikTok's advantage of allowing learners to repeat sections as needed, at their own pace, which is not always possible in a class setting where the instructor must cater to the group's overall progress. This flexibility is especially crucial for those who require more time to grasp complex routines.

This brings me to another challenge of in-person classes that I noted. When a learner struggles to keep up with the rest of the class, conflict may ensue. One learner said, "He just can't get these moves right, and I've been showing him," while the other retorted, "She's not patient and puts pressure on me by comparing me with other boys who got it." TikTok, on the other hand, allows learners to work independently, without the pressure of keeping pace with others, reducing anxiety and fostering a more comfortable learning environment.

Furthermore, in-person classes can be limited by the instructor's teaching style and perspective. One participant mentioned, "It's also difficult to keep up with your way the dance lesson was done today. I end up just watching others dance and trying to figure the steps out." TikTok offers a variety of instructors and teaching styles, allowing learners to find an instructor whose approach best suits their individual learning preferences. This variety can be especially beneficial for those who struggle with traditional teaching methods. TikTok also offers the advantage of accessibility and affordability. While in-person classes often require fees for studio space, instructor time, and transportation, TikTok provides free or low-cost access to dance tutorials from anywhere with an internet connection. This accessibility makes dance education more inclusive, allowing individuals from diverse socioeconomic backgrounds to explore their passion for dance.

The pressure of performance in a class can be a deterrent for some learners. While in-person settings foster community (Bandura, 1977), they can also create anxiety about making mistakes in front of others. In contrast, TikTok allows learners to practice in the privacy of their own space, reducing self-consciousness and encouraging experimentation without fear of judgment.

6.9 Conclusion

In-person dance classes in South Africa are not only highly relevant but also profoundly impactful for young people, offering a multifaceted array of benefits that extend far beyond the dance studio. These classes provide a dynamic learning environment that fosters comprehensive growth and development by enhancing physical health through improved cardiovascular fitness, muscular strength, and flexibility. Socially, dance classes encourage collaboration, teamwork, and communication skills, helping young people build strong interpersonal relationships and a sense of community (Bandura, 1977). Emotionally, dance serves as a powerful tool for self-expression, boosting self-esteem, confidence, and emotional resilience. Cognitively, it enhances memory and concentration while promoting creativity and problem-solving skills. Moreover, dance education can play a pivotal role in shaping young minds by instilling discipline, focus, and a strong work ethic, all of which are invaluable for academic success and future career opportunities. By integrating in-person classes with online lessons, educators can create a transformative experience that empowers young people to thrive both on and off the dance floor, equipping them with the skills and confidence to navigate life's challenges and achieve their full potential. The next chapter explores how hybrid dance lessons can unlock learners' potential, aiding them in mastering dance moves for better assessment.

CHAPTER 7: THE FLIPPED DANCE CLASSROOM: LEVERAGING TIKTOK FOR ENHANCED LEARNING OUTCOMES

7.1 Introduction

This chapter explores the effectiveness of a hybrid classroom model, which I refer to as the flipped dance classroom. In this study, learners used TikTok to learn dance moves at home and then attended in-person classes to refine their skills. This approach aligns with the flipped classroom concept, where learners engage with foundational material independently before attending class for deeper exploration and practice. The study found that most participants preferred this model, highlighting how it enhanced their learning experience by allowing them to practice at home and receive guidance and feedback during class.

It is important to note that this hybrid classroom model is supported by several applied drama and educational theories. Paulo Freire's philosophy emphasises learner autonomy and critical engagement, which aligns with the self-directed learning facilitated by TikTok (Freire, 1970). Dorothy Heathcote's work on drama in education highlights the importance of experiential learning, which is reflected in the hands-on practice and feedback received in the in-person classes (Heathcote, 1984). Additionally, the Technological Acceptance Model (TAM) suggests that learners are more likely to adopt technology if they perceive it as both useful and easy to use, which was evident in participants' positive responses to using TikTok for dance learning (Davis, 1989).

I selected the eighth and final workshop, which took place on the 19th of October 2024, to explore the flipped classroom model (see workshop session plan 8 in the appendix) because it was during this session that the flipped classroom truly came to life. At this stage, the participants were already familiar with how the workshops operated, but they still needed to perfect the dances for their final performance in front of their peers.

7.2 Exploring The flipped dance classroom

The Introduction and Check-in

The studio hummed with a nervous energy, a mix of excitement and apprehension hanging in the air. It was Saturday morning, and the eighth workshop in my research, focusing on integrating TikTok into the dance routine, was about to begin.

The check-in involved the participants expressing how they were feeling through a dance move. I observed as each learner took their turn. One usually bubbly participant offered a hesitant shoulder shrug, clearly indicating shyness for the first time. Another, a hip-hop enthusiast, bounced with a vibrant footwork sequence, radiating energy. Some participants appeared reluctant to dance, but their peers convinced them otherwise, and they eventually took part in the check-in. I wrote in my field notes: *“Check-in reveals a range of emotional states. Some hesitant, some enthusiastic.”*

The Warm-up

The music shifted to a Latin beat, and I guided the participants through a warm-up routine designed to prepare their bodies for the Cha-Cha and Samba rhythms we had been exploring in previous workshops. I demonstrated a controlled torso twist and encouraged them to think about connecting with the music, feeling the rhythm in their bodies. As they stretched and moved, I offered corrections and encouragement. I asked the camera person to move around the room to capture moments from each participant that stood out throughout the session.

The Recap of the TikTok Dance

I asked the participants to comment on the dance tips they had picked up from the tutorials.. One responded, “For me, the tips about body movement and the step by step process was really helpful. I like that I could pause and rewind to see what's going on, and I can do that again and again until I get the moves right.” Another participant responded, “I like that I get different instructors that teach the same dance, so I can learn from any of them. I also use TikTok for inspiration on dance and where to go dancing.” I wrote in my field notes: *“Most learners seemed to find it hard to engage at first but the check in helped be in reading the room.”*

The Actual Dance Lesson

We combined the cha-cha dance routine that we had learned in the previous weeks into a longer routine. I projected the TikTok video showing the dance routine onto the wall so the participants could watch and learn together. This allowed them to go through the routine repeatedly, breaking it down into manageable sections. I observed their movements as they did this. During this activity, one participant noted that in-person classes allowed them to learn faster with others around them. As a dance researcher, I have always strived to find innovative ways of understanding my learners, but this was certainly pushing the boundaries. My hypothesis, born from hours spent observing these learners, was that TikTok dance learning

was not just about mimicking steps. There was a deeper connection, a shared digital consciousness being formed through the constant creation and consumption of these bite-sized dance videos. I felt the rhythmic pulse of the shared screen time, the echoed aspirations, and shared laughter behind each replicated movement.

We shifted focus to the in-person instruction portion of the lesson, where I taught them a routine. I demonstrated the first few counts of the dance combination, emphasising weight shifts, hip action, and arm styling. We practised it together slowly and with intention, repeating the sequence multiple times while gradually increasing the tempo. I moved around the room, offering encouragement and corrections. I wrote in my field notes: *“Learners are responding well to the step-by-step instruction and personalised feedback. There’s a noticeable improvement in technique and confidence as the class progresses this is because they watched the TikTok video first”*.

As the lesson progressed, I observed that while some learners grew more confident and comfortable with the combination, others still struggled to get the moves right and were observing their more confident peers. Impressively, they helped each other voluntarily in their corners. Impressively, they helped each other in their corners. I wrote in my notes, *“The sense of community and peer to peer teaching is taking place without me enforcing it, the kids do it voluntarily.”*

I then called everyone together and went through the steps of the routine slowly, with the participants following along. As I saw improvement, we added music to combine the moves, rhythm, and musicality into the dance routine. Once the participants seemed confident, we began the final team competition. Everyone appeared excited for this, and they personalised their introductions, showing a great deal of commitment and love for what they were doing. During this competition, I noted the joy for what they were doing expressed by the participants, indicating that their learning had shifted from a physical to an emotional level. I also noted how dance had created a sense of community amongst them. I then gave the learners sometime to rest before the reflection.

The Reflection

When it came time for reflection, I gathered the learners in a circle and played a surprise video on the projector. The video documented their learning process from the first to the seventh workshop, allowing them to track their progress. I also included a gratitude message to show

how appreciative I was. This was an emotional moment, as we had all invested so much time and energy into the process, and it marked the end of our journey together.

I then invited them to share their thoughts and feelings about the experience as captured in the video. One participant reflected, "I was nervous about putting the TikTok and in-person routines together, but once we started, it felt good. I realised I knew more than I thought I did." Another added, "It's cool to see how we can use TikTok for inspiration, but it's also important to have someone like you to guide us and give us feedback. Dancing with other people makes it more enjoyable." A third agreed, "I like that now I can learn by myself too, without having to worry that I don't get something. It has made me more brave to take on the class challenges."

I wrote in my notes: *"This reflection reveals a positive shift in confidence and a deeper appreciation for the blended learning approach. Learners recognise the value of both TikTok and in-person instruction."*

I then asked them what they had learned from this whole process, from workshop one to the last one. They expressed that TikTok had had a big impact on their dance learning. It allowed them to learn from home and come to class with something they could present or ask questions about to refine their moves. One noted that when she started dancing in class, she already had prior knowledge from TikTok, which was very useful. Another expressed that she thought in-person lessons were still important, although TikTok added to her learning.

I then asked them what their message to other learners and teachers about the best way to learn dance would be. Their response was that in-person was the best way to learn, but TikTok was also helpful. Some expressed that TikTok was best for shy and anti-social people. In the end, they concluded that both have their own advantages and disadvantages

I wrote in my notes: *"The flipped classroom is the way to go as the blend of both worked better compared to isolating them, both of them have advantages and disadvantages so the blend will make them complement each other for maximise dance learning opportunities"*.

7.3 The Participants' Preferences for the flipped classroom

The participants expressed a preference for the hybrid model, citing its flexibility and effectiveness. One learner noted that, "Learning dance moves on TikTok at home and then coming to class to perfect them has been really helpful. It allows me to practise at my own pace and then get feedback in class". Another participant emphasised the value of in-class guidance,

stating, "I like that I can ask questions and get corrections in person. It makes a big difference in how well I can perform the moves".

7.4 Perceived Benefits of the flipped classroom

The hybrid model proved to be beneficial for several reasons. Firstly, it allowed learners to familiarise themselves with dance moves before attending class, reducing anxiety, and improving confidence (Bandura, 1977). As one participant explained, "Watching the videos on TikTok first helps me feel more prepared and less nervous when we do the moves in class". Secondly, the in-person classes provided an opportunity for social interaction and feedback, which were seen as essential for refining dance skills. A participant highlighted, "The feedback from the instructor and peers in class is invaluable. It helps me correct my mistakes and improve fast" Reference to support assertion

7.5 Challenges Encountered

Despite the overall positive reception, some challenges were identified. A few participants struggled with the technical aspects of using TikTok, such as navigating the app or finding relevant tutorials. However, these issues were generally minor and did not significantly impact the overall effectiveness of the hybrid model. One participant noted, "At first, it was a bit hard to find good dance tutorials on TikTok, but once I got used to it, it was easy".

7.6 Impact on Learning Outcomes

This study found that the hybrid model had a positive impact on learning outcomes. Participants reported improved dance skills and increased confidence in performing moves. The combination of self-directed learning at home and guided practice in class seemed to enhance retention and mastery of dance techniques. A participant observed, "I feel like I'm learning and remembering the moves better because I get to practice them at home and then reinforce them in class". As Bandura (1977) supports this by noting the importance of learner's increased confidence from observing and learning from skilled dancers in online videos before class. In-person sessions can then be used for practice and feedback, with the teacher serving as a role model and providing guidance to refine learner's skills (Bandura, 1977).

7.7 Role of Technology in Enhancing Learning

Technology played a crucial role in enhancing the learning experience. TikTok provided an accessible platform for learners to engage with dance content at their convenience. The ease of use and availability of diverse dance tutorials on TikTok supported the TAM's principles of perceived usefulness and ease of use (Davis, 1989). One participant said, "TikTok makes it easy to find and learn new dance moves. It's always available, so I can practice whenever I want".

7.8 Social Interaction and Feedback

Social interaction and feedback were critical components of the in-person classes. Participants valued the opportunity to interact with peers and instructors, which facilitated a supportive learning environment. Feedback from instructors helped learners correct mistakes and refine their techniques, aligning with Heathcote's emphasis on experiential learning (Heathcote, 1984). A participant highlighted, "The feedback in class is really helpful. It makes me feel like I'm improving and getting closer to mastering the moves".

7.9 Conclusion

The hybrid classroom model, where learners use TikTok to learn dance moves at home and then attend in-person classes for refinement, was highly effective. Participants appreciated the flexibility and effectiveness of this approach, citing improved learning outcomes and increased confidence. The model emphasises autonomy, experiential learning, and the strategic use of technology. As one participant summarised, "The combination of learning at home and practising in class is perfect. It's the best way for me to learn dance". This synergy not only caters to diverse learning preferences but also cultivates a dynamic, learner-centered environment where theoretical knowledge and practical application converge to foster holistic growth and mastery in dance."

CHAPTER 8: GENERAL CONCLUSION

8.1 Introduction

This chapter synthesises the key findings and insights from the study, culminating in a comprehensive conclusion that effectively summarises the overarching argument and underscores its significance. It provides an overview of the entire study before delving into an exploration of research questions. Additionally, this chapter engages in a reflective analysis of the insights gained throughout the research process, while also examining the emergent recommendations and limitations of the study.

8.2 Overarching view of the entire study

This research aimed to explore the potential efficacy of using TikTok as a dance learning tool. It examined both the theoretical and practical approaches to development and transformation in dance education in the 21st century, where many learners spend significant time on TikTok. The goal was to determine whether using TikTok as a dance learning tool could help participants learn dance more effectively. There is a total ban on mobile phones in most public schools, as learners are often perceived to use phones for the wrong reasons. I believed that applying the revolutionary method of the flipped classroom could shift participants' view of TikTok from being merely for entertainment to recognising it as an extended learning opportunity. It should be noted that this research was not intended to change the current dance curriculum, but rather to introduce TikTok as a tool to assist in adapting the existing curriculum to meet the needs of 21st-century learners who spend much of their time on social media platforms like TikTok. Despite the school's cell phone ban, learners continue to use TikTok for dance challenges, which reveals a transformative learning opportunity (Vygotsky, 1978). Rather than viewing this engagement as a threat, teachers can leverage it to enhance dance education.

8.3 General Summary of Findings

The chapter 1 explored the transformative impact of technology and social media, with a particular focus on TikTok, on modern communication and education, emphasising the urgency for educators to adapt to these advancements. It identifies a significant gap in traditional dance education, where conventional teaching methods fail to leverage TikTok's potential as a dynamic learning tool, often due to concerns about distractions, cyberbullying, and compliance

with data protection laws. The rationale underscored the disconnect between learners' active engagement with TikTok outside the classroom and its minimal integration into pedagogical practices, arguing that the platform holds immense promise for fostering creativity and engagement in dance education.

The study aimed to address this gap by investigating TikTok's efficacy as a teaching tool for teenagers learning dance, employing a Practice as Research (PaR) methodology that includes workshops, observations, journaling, interviews, and thematic analysis. Ethical considerations are meticulously addressed to ensure participant safety and privacy during data collection. Concluding the chapter is a call for innovative teaching strategies that harness TikTok's engaging and accessible nature to revolutionise dance education while bridging the divide between traditional methods and modern digital platforms.

Chapter focused on the literature review commenced by analysing the significance of TikTok as a platform for teaching dance to modern learners. Research highlighted TikTok's effectiveness as an educational tool, emphasizing its ability to engage learners creatively and promote skills development. Studies also discussed TikTok's role in dance education as an assessment tool, noting its potential to evaluate both cognitive and physical performance. Furthermore, the review delved into how TikTok trends contribute to dance learning by enabling learners to practice and refine their skills beyond the traditional classroom setting. The chapter references Adnan et al (2021) arguing that not using TikTok in dance education would be a missed opportunity, given the platforms rapid rise in popularity .

The review also included a comparison of traditional and modern methods of teaching dance. This comparison underscored the evolution of dance pedagogy, from teacher-centered approaches rooted in cultural preservation to learner-centered methods that leverage technology and creativity. Research on applied drama and theatre was incorporated, offering insights into how these practices can enrich dance education. The principles of applied drama and theatre provided a pedagogical framework for exploring innovative ways to use TikTok as a tool to foster creativity, collaboration, and self-expression in dance learners.

Chapter 3 established a theoretical framework to investigate and interpret the integration of TikTok into dance education within a flipped classroom model. The research was primarily approached through the lens of applied drama and theatre pedagogy, necessitating an exploration of relevant theoretical models. The chapter began with an analysis of Paulo Freire's critical pedagogy, followed by an examination of Dorothy Heathcote's dramatic inquiry.

Subsequently, the Technological Acceptance Model (TAM) framework was explored to understand how technology can be effectively integrated into the flipped classroom.

These theories created a conceptual blueprint, providing a foundational structure for developing an original research analysis tailored to the study's specific objectives. Freire's philosophy critiqued traditional educational models, emphasizing dialogic learning and envisioning education as liberation. Heathcote's dramatic inquiry promoted the democratization of expertise, fostered embodied learning experiences, and enabled participatory co-creation among learners. The TAM framework, developed by Davis (1989), was used to understand and predict how users come to accept and use new technologies.

Chapter 4 described the research approach and design employed in the study and justified their appropriateness for meeting the research objectives. It began by analysing the use of Practice as Research (PaR) as the primary research methodology. A comprehensive description of the study's context was provided, giving readers a clear understanding of the setting in which the research was conducted. Following this, the process of participant sampling and selection was discussed, noting the use of both purposive and convenience sampling.

Next, I discussed the study's data collection strategies and analysis methods, including an explanation of the data collection instruments, their relevance to the study, and how the data was stored and analysed. The research instruments employed included field notes, video recording, journaling, and participant reflections through Google Forms and Voxpops interviews. Finally, this chapter discussed the quality criteria and the ethical considerations applicable to the study, ensuring rigor, validity, and ethical integrity.

Chapter 5 explored TikTok as a modern "rehearsal room" for dance, moving away from traditional physical spaces. It focused on a workshop in which participants learned a samba dance through TikTok videos. The core idea is that TikTok allows dancers to experiment, refine their skills, and interact with others in a public yet personal way—similar to a physical rehearsal room but with the added benefits of digital tools and a broader audience. The workshop aimed to understand how TikTok can be used as a dance learning tool, exploring its usability through practical application and reflection. The chapter highlighted how TikTok transforms dance education by offering a non-linear and fluid platform for rehearsals. Participants were able to learn and practice dance moves by watching videos, imitating the steps, and sharing their progress. This approach mirrors a flipped classroom model, where learners prepare at home by watching TikTok videos and then apply their knowledge during class. Ultimately, the TikTok

workshops fostered creativity and community engagement, allowing the learners to explore various dance styles and trends without a fixed structure

During the workshop, participants were introduced to the idea of using TikTok to improve their dance skills. They started with a warm-up that emphasised injury prevention, acknowledging the potential risks of learning dance from online videos without proper guidance. The learners analysed TikTok dance tutorials, identified individual steps, and then practiced the routines, guided by the researcher's instructions. Participants faced challenges such as the fast pace of the tutorials and difficulties in translating visual information into physical movement. This led to group activities where learners learned from each other. The session concluded with a class dance competition and reflections on the advantages and disadvantages of learning dance from TikTok versus in-person classes.

Key findings from the workshop include the democratising effect of TikTok on dance lessons, as it allows individuals from diverse backgrounds to access and learn dance without extensive technical knowledge. The platform also supports creative development by providing a space for experimentation and quick feedback. Furthermore, TikTok fosters a sense of community and support among dancers, enabling them to connect, share feedback, and build confidence. The research concludes that while TikTok can be a valuable tool for dance learning, it is not a substitute for proper dance instruction and guidance.

Chapter 6 explored the "Latin dance floor," focusing on the findings related to in-person dance learning. The study revealed a strong preference among dance learners aged 14-17 for in-person classes over TikTok tutorials, despite the flexibility and accessibility offered by the latter. Many participants preferred in-person classes because they valued the structured learning environment, direct feedback from instructors, and the peer-to-peer interaction it provided. However, they also found the fast pace and the pressure to learn within the limited class time challenging, and the lack of reference material to practise at home led to forgetting the moves by the next class. These findings highlighted the significance of traditional classroom elements in shaping learner preferences.

The Voxpops insights further emphasised the interpersonal aspects of in-person learning. Participants expressed that these classes fostered a sense of community and accountability, creating a supportive atmosphere that enhanced motivation and engagement. They valued the opportunity to dance with peers, which fostered a sense of community and motivation often absent in solitary online learning. Visual and kinaesthetic learners particularly favoured in-

person dance classes because they could directly observe and mimic the instructor's movements, receiving immediate guidance and corrections. The collaborative atmosphere of in-person classes was especially appealing to participants who prioritised social interaction in their learning.

In summary, the study underscores that structured learning experiences, direct feedback, peer interaction, and the development of a sense of community are critical factors driving learners' preference for in-person dance classes. While TikTok offers certain advantages, the traditional classroom environment remains highly valued for its ability to provide comprehensive guidance and foster social engagement.

Chapter 7 examined how the flipped dance classroom can leverage TikTok to enhance learning outcomes by analysing the findings from blended dance classes. The study provides a nuanced perspective on integrating in-person dance classes with TikTok tutorials, suggesting that a blended approach can offer significant benefits to learners. The research indicates that TikTok serves as an effective supplementary learning platform, offering an avenue to foster a sense of community, collaboration, and peer-to-peer learning within the South African dance education syllabus.

Learners appreciated the flexibility and convenience of TikTok tutorials but also highlighted some key challenges. Through blended learning, participants were able to access tutorials at their own pace and on their own schedule, accommodating varying commitments and reducing the pressure often felt in classroom settings. They also felt that the hybrid model allowed them to explore different dance genres not available in their local classes. This approach proved to be more cost-effective than relying solely on in-person classes, as many online tutorials are free, making dance education more accessible.

While in-person classes were still preferred, learners acknowledged the advantages of TikTok tutorials, especially for introverted or shy learners who may feel more comfortable learning without in-person interaction. Additionally, they recognised that TikTok offered a valuable opportunity for learners who were sick or absent to catch up. These benefits suggest that a hybrid model, combining the strengths of both methods, could be highly effective. Integrating TikTok resources with traditional instruction might offer learners the best of both worlds, providing a more personalised and engaging dance education experience.

8.4 Recommendations

Based on the findings of this study, which investigated the usability and effectiveness of TikTok as an educational tool for dance learners aged 14–17, I propose several recommendations to enhance dance education in South Africa. These recommendations aim to bridge the gap between traditional in-person learning and TikTok tutorials while addressing the challenges identified in the research.

To maximise the benefits of dance lessons, a hybrid learning model, in this case a flipped classroom method, should be developed in schools. Given that many learners spend significant time on TikTok watching content, we can leverage this habit by incorporating TikTok resources into structured classroom lessons. This would allow learners to access tutorials at their own pace while still benefiting from real-time feedback and social interaction during in-person sessions. Learners can engage in TikTok tutorials before class, sharing their interpretations of dance concepts. In-person sessions can then be used for more in-depth collaborative choreography and performance, fostering peer learning and support within the zone of proximal development (Vygotsky, 1978).

For instance, teachers could assign TikTok tutorials as homework or supplementary practice material, enabling learners to revisit complex steps outside of class hours. Additionally, teachers could create high-quality TikTok content tailored to the syllabus requirements, ensuring that learners engage with reliable and relevant material before attending class. This would allow students to come to class with some prior knowledge, enabling teachers to build on or correct what has already been learned online.

By combining the flexibility and accessibility of TikTok with the structured guidance provided by traditional classes, this approach would create a more comprehensive and engaging learning experience for dance students. It would provide learners with the freedom to explore dance at their own pace, while still maintaining the benefits of in-person interaction, personalised feedback, and a sense of community.

One of the primary challenges identified with TikTok tutorials is the lack of personalised feedback. To address this issue, teachers should organise periodic feedback sessions where learners can demonstrate what they have learned from TikTok tutorials and receive constructive criticism. Incorporating peer-to-peer feedback mechanisms during class time could also foster collaboration and mutual learning among learners. Such initiatives would help

learner's correct mistakes, refine their techniques, and overcome difficulties associated with self-guided learning on TikTok. Additionally, regular dance teacher workshops that combine elements of traditional dance classes with TikTok tutorials should be organised. These workshops could focus on teaching foundational dance techniques in person, followed by practice sessions using TikTok tutorials to encourage collaborative choreography projects. In such projects, learners could create and share TikTok videos as part of their learning process. These workshops would enhance engagement by leveraging the community aspect of in-person classes while capitalising on the creative possibilities offered by TikTok.

Given the overwhelming amount of content available on TikTok, educators should take an active role in creating high-quality tutorials for their learners. They could establish a specific channel where learners can access curated playlists or collections of TikTok videos that align with particular dance styles or syllabus requirements (Guthrie, 1952). Teachers could also ask TikTok "influencers", well-known dancers that many learners already follow, to create tutorials that address common challenges faced by students. This approach would keep learners engaged, as they would be learning from their idols. By ensuring that students access structured and reliable content, educators can mitigate confusion and enhance the effectiveness of TikTok as a supplementary tool, rather than the primary learning method.

Finally, the research highlighted that many learners value the sense of community fostered by traditional classes. To replicate this social aspect in digital learning, teachers could encourage learners to form online groups or communities where they can share progress, exchange tips, and collaborate on choreography projects using TikTok. Hosting virtual competitions or showcases on TikTok could further motivate students to engage with their peers creatively. By fostering collaboration both online and offline, educators can enhance social interaction among learners while leveraging the popularity of TikTok (Piaget, 1954). TikTok will not replace teachers but teachers should look into incorporating modern approaches in line with the interest of their learners to make their teaching more interesting and effective.

8.5 Limitations

This study had several limitations that should be acknowledged. Firstly, the small sample size of 10–20 participants limits the generalisability of the findings. While the study provides valuable insights into this specific group, it may not fully represent the broader population of dance learners in South Africa or other regions. Additionally, the participants were drawn from

a narrow demographic with little to no Latin dance experience, which may have influenced their perceptions of and engagement with TikTok tutorials.

Another limitation is related to TikTok itself as a platform. The study highlighted challenges such as the overwhelming amount of content, the lack of personalised feedback, and the fast-paced nature of tutorials (Edume, 2024). However, these issues are platform-specific and may not apply to other digital tools, limiting the scope of the research's applicability to broader educational technologies. Furthermore, privacy concerns associated with TikTok were not extensively addressed in this study but remain a critical consideration when using social media platforms for educational purposes.

Lastly, the short duration of data collection (spanning a few months) restricts the ability to assess long-term impacts on skill retention and progression. The study's focus on immediate perceptions and experiences does not capture how sustained use of TikTok might influence dance learning outcomes over time.

8.6 Future Research Directions

Future research could address these limitations by expanding sample sizes, exploring diverse demographics, incorporating longitudinal studies, and comparing TikTok with other digital learning platforms. Additionally, researchers could investigate the long-term impact of flipped classroom learning models on skill retention and progression in dance education. Exploring the effectiveness of integrating technology into traditional dance curricula across different age groups would also be valuable. Furthermore, examining the role of other social media platforms in enhancing dance education and comparing those to TikTok could provide deeper insights. Such studies would offer valuable perspectives on optimising teaching strategies for a diverse range of learners while adapting to evolving technological trends.

8.7 Conclusion

The findings have demonstrated that traditional dance teaching methods remain important and cannot be fully replaced by TikTok dance learning. However, there is a need for adaptive teaching strategies that integrate both traditional methods and digital tools like TikTok. By implementing hybrid models, such as the flipped classroom model, structured feedback mechanisms, carefully curated content, collaborative workshops, and fostering social interaction among learners, educators can create a more engaging and effective dance education

experience. These recommendations aim to empower teachers and learners to embrace technology while preserving the interpersonal aspects of traditional learning environments, ultimately enhancing learners' outcomes in South African dance education (Davis, 1989).

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APPENDIX 1 :

Workshop 1: Session Plan

Date : 20 July 2024

Time : 11:00 Am -12:30 PM

Venue : Zone Fitness Pretoria

Participants : Between 10-20 (14-17 year learners)

Facilitator :Tshepo Kobe

Topic: Cha-Cha Dance

Learning outcome: To educate the learners about Cha-Cha dance to gather data for research



Activity	Descriptions	Facilitator	Time	Resources
Introduction / Check-in	Participants will be welcomed to the workshop and the explanation will be given to them on how things are going to work for the day.	Tshepo	10 minutes	• Music • Bodies and voices • Video camera
Focus game and Bridge In:	Participants will be asked do Cha-Cha walks as an ice breaker that getting them into the dance rhythm.	Tshepo	5 minutes	• Music • Bodies and voices • Video camera

Main Event: That's where the main workshop happens.	1. I will have the in person workshop with them and teach them Cha-cha moves for the first time (20 min) 2. Then the participates will be asked to watch the TikTok Video on cha-cha to revise what they have learned at home from the TikTok video. (10 min) 3. They will then be given 10 minutes to dance as a group and the researcher/ teacher will be observing and taking notes to:	Tshepo	60 minutes	• Video camera • Music • Projector • Bodies • Voices
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	• Investigate the usability and effectiveness of TikTok as an extra educational tool for children aged 14 – 17 years who are learning dance. • To see the impact social of interaction and collaboration between the participants? • To see how teachers and learners could take advantage of social media “TikTok” to maximise the teaching and learning of dance to their learners outside the classroom. 4. Have a couple show dance competition as a way of seeing how TikTok has enhanced the learning they have received in class. (20 min)			
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Bridge out:	The participants will then be asked to cool down and do final stretches, then have an individual reflective session: Have a voxpops reflection session with 3 participants.	Tshepo	15 minutes	• Video camera • Music • Projector • Bodies • Voices
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Reflective questions:

1. Which platform TikTok or in person dance class do you feel that you have learned more from and why?
2. What is the advantage of learning dance on TikTok?
3. What is the advantage of learning dance in class?
4. If a person who is interested in learning dance asks for advice from you, which platform would you recommend for the person to learn dance from and why?

Closing:

Thank the participants for coming and participating in the process.

Appendix 2

Workshop 2: Session Plan

Date	: 03 August 2024
Time	: 11:00 Am -13:00 PM
Venue	: Zone Fitness Pretoria
Participants	: Between 10-20 (14-17 year learners)
Facilitator	:Tshepo Kobe
Topic: Samba Dance	
Learning outcomes: To educate the learners about the samba dance to gather data for research	



Activity	Descriptions	Facilitator	Time	Resources
Introduction / Check-in	Participants will be welcomed to the workshop and the explanation will be given to them on how things are going to work for the day. Then do a check in through a dance move to read the room.	Tshepo	10 minutes	• Music • Bodies and voices • Video camera
Focus game and Bridge In:	Participants will be asked to do stretches to prepare their muscles. Participants will be asked do a circle dance exchanging partners game as an ice breaker.	Tshepo	5 minutes	• Music • Bodies and voices • Video camera

Main Event: That's where the main workshop happens.	1. I will have the in person workshop with them and teach them samba moves for the first time (20 min) 2. Then the participants will be asked to watch the TikTok Video to revise what they have learned at home from the TikTok video that I sent to them. (10 min). 3. They will then be given 10 minutes to dance as a group and the researcher/ teacher will be observing and taking notes to:	Tshepo	60 minutes	• Video camera • Music • Projector • Bodies • Voices
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	• Investigate the usability and effectiveness of TikTok as an extra educational tool for children aged 14 – 17 years learning dance. • To see the impact social interaction and collaboration among the participants? • To see how teachers and learners could take advantage of social media “TikTok” to maximise the teaching and learning of dance to their learners outside the classroom.			
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Bridge out:	The participants will then be asked to cool down and do breathing exercise in a circle. And encourage them to focus on their thoughts and feelings have an individual reflective session: Have a voxpops individual reflection session with 3 participants	Tshepo	15 minutes	• Video camera • Music • Projector • Bodies • Voices
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Reflective questions:

1. Do you think you learnt more from TikTok or in-person dance class and why?
2. What is the advantage of learning dance on TikTok?
3. What is the advantage of learning dance in class?
4. If a person who is interested in learning dance asks for advice from you, which platform would you recommend for the person to learn dance from and why?

Closing:

Thank the participants for coming and participating in the process.

APPENDIX 3

Workshop 3: Session Plan

Date : 17 August 2024

Time : 11:00 Am -12:30 PM

Venue : Zone Fitness Pretoria

Participants : Between 10-20 (14-17 year learners)

Facilitator :Tshepo Kobe

Topic: Cha-Cha Dance

Learning outcomes: To educate the learners about cha-cha dance to gather data for research



Activity	Descriptions	Facilitator	Time	Resources
Introduction / Check-in	Participants will be welcomed to the workshop and the explanation will be given to them on how things are going to work for the day.	Tshepo	10 minutes	• Music • Bodies and voices • Video camera
Focus game and Bridge In:	Participants will be asked do samba dance game as an ice breaker.	Tshepo	5 minutes	• Music • Bodies and voices • Video camera
Main Event: That's where the main workshop happens.	1. Participates will be asked to watch the TikTok Video to revise what they have learned at home from the TikTok video. (10 min) 2. They will then be given 10 minutes to dance as a group and the researcher/ teacher will be observing and taking notes to: • Investigate the usability and effectiveness of TikTok as an extra educational tool for	Tshepo	60 minutes	• Video camera • Music • Projector • Bodies • Voices

	children aged 14 – 17 years learning dance. • To see the impact social interaction and collaboration among the participants? • To see how teachers and learners could take advantage of social media “TikTok” to maximise the teaching and learning of dance to their learners outside the classroom. 3. Then I will have the in person workshop with them to enhance and polish the moves (20 min) 4. Have a couple show dance competition as a way of seeing how TikTok has enhanced the learning they have received in class. (20 min)			
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Bridge out:	The participants will then be asked to cool down and do final stretches then have an individual reflective session: Have a individual reflection session with 3 participants	Tshepo	15 minutes	• Video camera • Music • Projector • Bodies • Voices

Reflective questions:

1. Which platform between TikTok or in person dance class do you feel that you have learned more from and why?
2. What is the advantage of learning dance on TikTok?
3. What is the advantage of learning dance in class?
4. If a person who is interested in learning dance asks for advice from you, which platform would you recommend for the person to learn dance from and why?

Closing:

Thank the participants for coming and participating in the process.

APPENDIX 4**Workshop 4: Session Plan**

Date	: 31 August 2024
Time	: 11:00 Am -12:30 PM
Venue	: Zone Fitness Pretoria
Participants	: Between 10-20 (14-17 year learners)
Facilitator	:Tshepo Kobe
Topic: Samba Dance	
Learning outcomes: To educate the learners about samba dance and to gather data about TikTok as a dance l	



Activity	Descriptions	Facilitator	Time	Resources
Introduction / Check-in	Participants will be welcomed to the workshop and the explanation will be given to them on how things are going to work for the day.	Tshepo	10 minutes	• Music • Bodies and voices • Video camera
Focus game and Bridge In:	Participants will be asked to check in by telling us how they feel using a dance move then we repeat after them (break the ice) and warm up for injury prevention.	Tshepo	5 minutes	• Music • Bodies and voices • Video camera
Main Event: That's where the main workshop happens.	1. Participates will be asked to watch the TikTok Video to revise what they have learned at home from the TikTok video. (20 min) 2. They will then be given 10 minutes to dance as a group and the researcher/ teacher will be observing and taking notes to: • Investigate the usability and effectiveness of TikTok as an extra educational tool for	Tshepo	60 minutes	• Video camera • Music • Projector • Bodies • Voices

	children aged 14 – 17 years learning dance. • To see the impact social interaction and collaboration among the participants? • To see how teachers and learners could take advantage of social media “TikTok” to maximise the teaching and learning of dance to their learners outside the classroom. 3. Then I will have the in person workshop with them to enhance and polish the moves (10 min) 4. Have a couple dance competition as a way of seeing how TikTok has enhanced the learning they have received in class. (20 min)			
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Bridge out:	The participants will then be asked to cool down and do final stretches then have an individual reflective session: Have a individual reflection session with 3 participants	Tshepo	15 minutes	• Video camera • Music • Projector • Bodies • Voices

Reflective questions:

1. Which platform TikTok or in person dance class do you feel that you have learned more from and why?
2. What is the advantage of learning dance on TikTok?
3. What is the advantage of learning dance in class?
4. If a person who is interested in learning dance asks for advice from you, which platform would you recommend for the person to learn dance from and why?

Closing:

Thank the participants for coming and participating in the process.

APPENDIX 5

Workshop 5: Session Plan

Date	: 14 September 2024
Time	: 11:00 Am -12:30 PM
Venue	: Zone Fitness Pretoria
Participants	: Between 10-20 (14-17 year learners)
Facilitator	:Tshepo Kobe
Topic: Cha-Cha Dance	
Learning outcomes:	To educate the learners about Cha-Cha dance to gather data for research



Activity	Descriptions	Facilitator	Time	Resources
Introduction / Check-in	Participants will be welcomed to workshop and an explanation will be given to them to know that it is not about getting the dance moves right but it is about their learning process.	Tshepo	10 minutes	• Music • Bodies and voices • Video camera
Focus game and Bridge In:	Participants will be asked to check in by telling us how they feel using a dance move then we repeat after them (break the ice) and have cha- cha walks.	Tshepo	5 minutes	• Music • Bodies and voices • Video camera
Main Event: That's where the main workshop happens.	1. Participates will be asked to watch the TikTok Video to revise what they have learned at home from the TikTok video. (10 min) 2. They will then be given 10 minutes to dance as a group and the researcher/ teacher will be observing and taking notes to: • Investigate the usability and effectiveness of TikTok as an	Tshepo	60 minutes	• Video camera • Music • Projector • Bodies • Voices

	extra educational tool for			
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	children aged 14 – 17 years learning dance. • To see the impact social interaction and collaboration among the participants? • To see how teachers and learners could take advantage of social media “TikTok” to maximise the teaching and learning of dance to their learners outside the classroom. 3. Then I will have the in person workshop with them to enhance and polish the moves (20 min) 4. Have a couple show dance competition as a way of seeing how TikTok has enhanced the learning they have received in class. (20 min)			
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Bridge out:	The participants will then be asked to cool down and do final stretches then have a individual reflective session: Have a individual reflection session with 3 participants	Tshepo	15 minutes	• Video camera • Music • Projector • Bodies • Voices

Reflective questions:

1. Which platform TikTok or in person dance class do you feel that you have learned more from and why?
2. What is the advantage of learning dance on TikTok?
3. What is the advantage of learning dance in class?
4. If a person who is interested in learning dance asks for advice from you, which platform would you recommend for the person to learn dance from and why

Closing:

Thank the participants for coming and participating in the process.

APPENDIX 6

Workshop 6: Session Plan

Date	: 28 September 2024
Time	: 11:00 Am -12:30 PM
Venue	: Zone Fitness Pretoria
Participants	: Between 10-20 (14-17 year learners)
Facilitator	:Tshepo Kobe
Topic: Samba Dance	
Learning outcomes: To educate the learners about samba dance to gather data for research	



Activity	Descriptions	Facilitator	Time	Resources
Introduction / Check-in	Participants will be welcomed to the workshop and the explanation will be given to them on how things are going to work for the day.	Tshepo	10 minutes	• Music • Bodies and voices • Video camera
Focus game and Bridge In:	Participants will be asked to check in by telling us how they feel using a dance move then we repeat after them (break the ice).	Tshepo	5 minutes	• Music • Bodies and voices • Video camera
Main Event: That's where the main workshop happens.	3. Participates will be asked to watch the TikTok Video to revise what they have learned at home from the TikTok video. (20 min) 4. They will then be given 10 minutes to dance as a group and the researcher/ teacher will be observing and taking notes to: • Investigate the usability and effectiveness of TikTok as an extra educational tool for	Tshepo	60 minutes	• Video camera • Music • Projector • Bodies • Voices

	children aged 14 – 17 years learning dance. • To see the impact social interaction and collaboration among the participants? • To see how teachers and learners could take advantage of social media “TikTok” to maximise the teaching and learning of dance to their learners outside the classroom. 5. Then I will have the in person workshop with them to enhance and polish the moves (10 min) 6. Have a couple show dance competition as a way of seeing how TikTok has enhanced the learning they have received in class. (20 min)			
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Bridge out:	The participants will then be asked to cool down and do final stretches then have an individual reflective session: Have a individual reflection session with 3 participants.	Tshepo	15 minutes	• Video camera • Music • Projector • Bodies • Voices

Reflective questions:

5. Which platform TikTok or in person dance class do you feel that you have learned more from and why?
6. What is the advantage of learning dance on TikTok?
7. What is the advantage of learning dance in class?
8. If a person who is interested in learning dance asks for advice from you, which platform would you recommend for the person to learn dance from and why?

Closing:

Thank the participants and lectures for coming and participating in the process.

APPENDIX 7

Workshop 7: Session Plan

Date	: 12 October 2024
Time	: 11:00 Am -12:30 PM
Venue	: Zone Fitness Pretoria
Participants	: Between 10-20 (14-17 year learners)
Facilitator	:Tshepo Kobe
Topic: Cha-Cha Dance	
Learning outcomes: To educate the learners about Cha-Cha dance to gather data for research.	



Activity	Descriptions	Facilitator	Time	Resources
Introduction / Check-in	Participants will be welcomed to workshop and an explanation will be given to them to know that it is not about getting the dance moves right but it is about their learning process.	Tshepo	10 minutes	• Music • Bodies and voices • Video camera
Focus game and Bridge In:	Participants will be asked to check in by telling us how they feel using a dance move then we repeat after them (break the ice) and have cha- cha walks	Tshepo	5 minutes	• Music • Bodies and voices • Video camera
Main Event: That's where the main workshop happens.	3. Participates will be asked to watch the TikTok Video to revise what they have learned at home from the TikTok video. (10 min) 4. They will then be given 10 minutes to dance as a group and the researcher/ teacher will be observing and taking notes to: • Investigate the usability and effectiveness of TikTok as an	Tshepo	60 minutes	• Video camera • Music • Projector • Bodies • Voices

	extra educational tool for			
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	children aged 14 – 17 years learning dance. • To see the impact social interaction and collaboration among the participants? • To see how teachers and learners could take advantage of social media “TikTok” to maximise the teaching and learning of dance to their learners outside the classroom. 5. Then I will have the in person workshop with them to enhance and polish the moves (20 min) 6. Have a couple show dance competition as a way of seeing how TikTok has enhanced the learning they have received in class. (20 min)			
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Bridge out:	The participants will then be asked to cool down and do final stretches then have an individual reflective session: Have a individual reflection session with 3 participants,	Tshepo	15 minutes	• Video camera • Music • Projector • Bodies • Voices

Reflective questions:

5. Which platform TikTok or in person dance class do you feel that you have learned more from and why?
6. What is the advantage of learning dance on TikTok?
7. What is the advantage of learning dance in class?
8. If a person who is interested in learning dance asks for advice from you, which platform would you recommend for the person to learn dance from and why

Closing:

Thank the participants and lectures for coming and participating in the process.

APPENDIX 8

Workshop 8: Session Plan

Date : 19 October 2024

Time : 11:00 Am -13:30 PM

Venue : Zone Fitness Pretoria

Participants : Between 10-20 (14-17 year learners)

Facilitator :Tshepo Kobe

Topic: Cha-cha Dance

Learning outcomes: To educate the learners about cha-cha dance to gather data for the flipped classroom



Activity	Descriptions	Facilitator	Time	Resources
Introduction / Check-in	Participants will be welcomed to the last workshop and guests will be introduced. Participants will be asked to check in by telling us their names and tell us how they feel using a dance move then we repeat after them (break the ice)	Tshepo	10 minutes	• Music • Bodies and voices • Video camera
Focus game and Bridge In:	Introduction of dance through cha- cha walks as warmup to get them ready to dance.	Tshepo	5 minutes	• Music • Bodies and voices • Video camera

Main Event: That's where the main workshop happens.	1. Participates will be asked to watch the TikTok Video on the projector (those that won't be having data/phone) to revise what they have learned at home from the TikTok video. (10 min) 2. They will then be given 10 minutes to dance as a group and the researcher/ teacher will be observing and taking notes to: • Investigate the usability and effectiveness of TikTok as an extra educational tool for	Tshepo	60 minutes	• Video camera • Music • Projector • Bodies • Voices
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	children aged 14 – 17 years learning dance. • To see the impact social interaction and collaboration among the participants? • To see how teachers and learners could take advantage of social media “TikTok” to maximise the teaching and learning of dance to their learners outside the classroom. 3. Then I will have the in person workshop with them to enhance and polish the moves (20 min) 4. Have a couple’s dance competition as a way of seeing how TikTok has enhanced the learning they have received in class. (20 min)			
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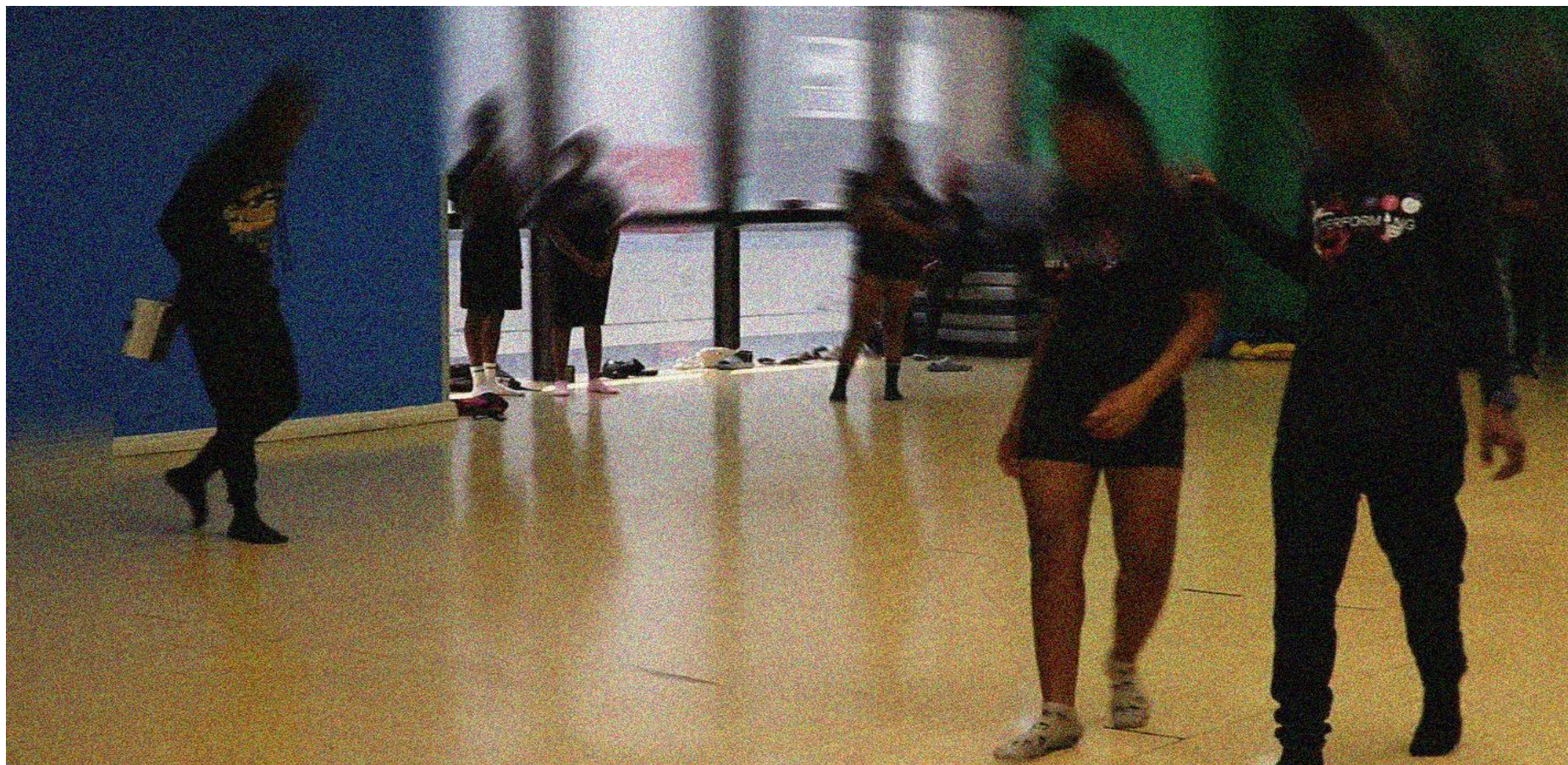
Bridge out:	The participants will then be asked to cool down and do final stretches then have a group reflective session: Firstly I will play a video that will show where the journey started to where they are so that they can reflect on the whole process.	Tshepo	15 minutes	• Video camera • Music • Projector • Bodies • Voices

Reflective questions:

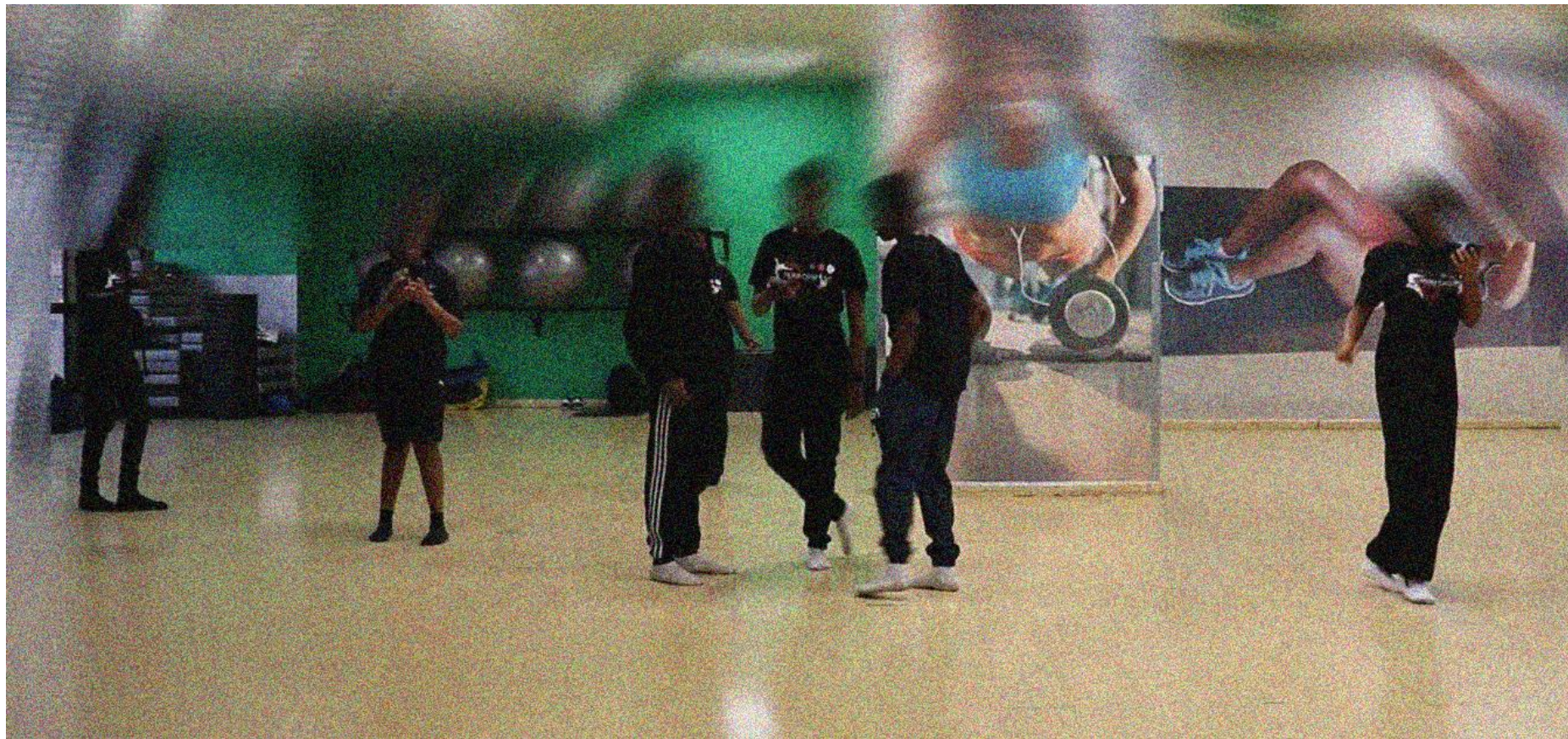
1. Reflecting from the whole process from the first workshop until today, which platform TikTok/ in person dance class do you feel that you have learned more from and why?
2. What is the advantage of learning dance on TikTok?
3. What is the advantage of learning dance in class?
4. If a person who is interested in learning dance asks for advice from you, which platform would you recommend for the person to learn dance from and why?
5. Do you think TikTok could be used as an alternative/extra learning tool in schools to learn dance and why?
6. What would be your advice to teachers and learners about TikTok as a platform of learning dance?

Closing:

Thank the participants and lectures for coming and participating in the process.



A photo of the observation of the foot work and movement by the researcher/facilitator



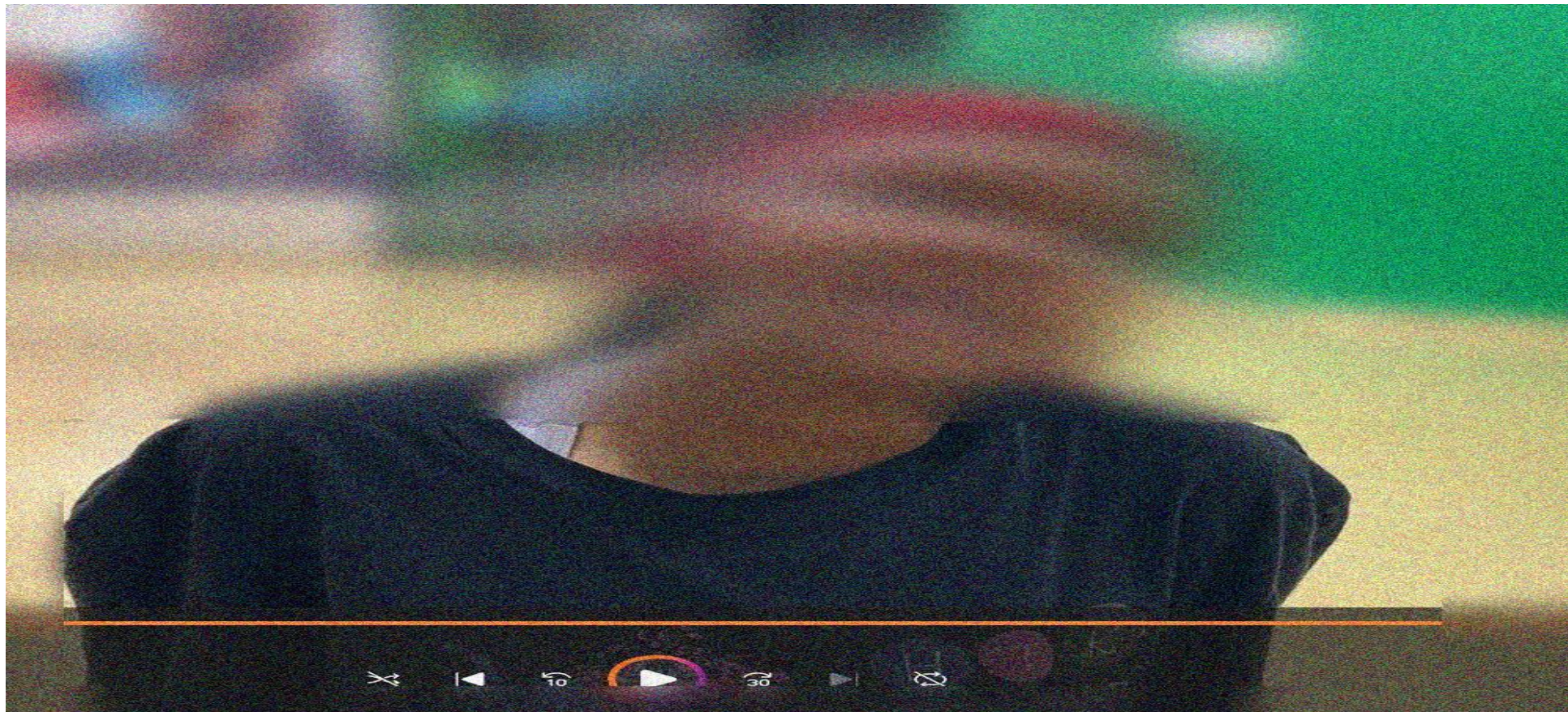
A photo of participants watching TikTok videos to learn dance.



A photo of participants doing warm up with instruction from the facilitator.



A photo of participants engaged in an in-person class with instruction from the facilitator.



A photo of a vox pops reflection.