

Research article

**A DIFFERENT APPROACH TO TEACHING TRADITIONAL
DANCE IN PHYSICAL EDUCATION CLASSES**

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Abstract. *The aim of the present study was to investigate the implementation of the Laban Notation-based method for Teaching Dance (LANTD) in the teaching of traditional dance (TD). In particular, the study examines the impact of the LANTD method on students' dance performance and intrinsic motivation. For that purpose, sixty-three (N=63) 5th and 6th-grade students (32 boys and 31 girls), aged 11-12 years ($M = 11.76 \pm 0.62$) were divided into the experimental group (EG) and the control group (CG). A quasi-experimental intervention study was used with pre and post-tests. Both groups were taught Greek TD for twelve consecutive physical education lessons. The EG was taught TD using the LANTD method, while the CG was taught TD with the traditional reproductive method (the mimetic approach). Students' dance performance was assessed with the Dance Performance Assessment Instrument whereas their intrinsic motivation was assessed with the Intrinsic Motivation Inventory in its Greek version. For data analysis, repeated-measures ANOVAs were utilized. The results revealed that the EG compared to the CG demonstrated significantly higher improvement in dance performance ($F_{(1,61)} = 6.20, p < .05, \eta^2 = .10$), interest/enjoyment ($F_{(1,61)} = 22.37, p < .001, \eta^2 = .27$), and effort/importance ($F_{(1,61)} = 8.51, p < .05, \eta^2 = .12$). In addition, students of the EG improved their perceived competence. It can be argued that the LANTD method of teaching TD was more effective than the traditional method at improving dance performance and promoting intrinsic motivation. However, more research is required to provide further evidence of the effectiveness of the LANTD method in the teaching practice of TD.*

Key words: *dance performance, intrinsic motivation, Laban movement analysis, Labanotation system*

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INTRODUCTION

Physical education (PE), as a course included in the primary and secondary education curriculum, aims to enhance students' physical, emotional, spiritual, and cognitive development (Gallahue & Cleland, 2003; Pangrazi, 2001; Weiss, 2011), engaging students in a broad range of activities, including traditional dance (TD). TD has been integrated into the PE curriculum in several countries for a long time (Dania, 2013; Koutsouba, 2012; Mattsson & Lundvall, 2015; Marquis, 2017). TD is a masterful activity that occurs through improvised or purposefully selected movements in a rhythmically coordinated way, usually to music, within a given space. At the same time, TD serves as an effective means of preserving tradition, cultural heritage, and national identity (Kringelbach & Skinner, 2014; Lykesas, 2017).

As stated in the literature, students participating in TD activities gain the same physical, cognitive, and affective benefits to that of other PE activities (Marquis, 2017). Regarding physical benefits, research evidence has shown that TD can improve the students' movement repertoire, develop coordination, balance, posture, and flexibility and boost muscular strength and stamina (Argiriadou et al., 2017; Chatzihidiroglou, Chatzopoulos, Lykesas, & Doganis, 2018; Cone & Cone, 2003; Lykesas, Giosos, Theocharidou, Chatzopoulos, & Koutsouba, 2018; Ross, 2006; Venetsanou & Kambas, 2004). As far as the cognitive domain is concerned, TD can foster creativity, critical thinking, and self-perception (Argiriadou et al., 2017; Burkhardt, & Brennan, 2012; Darginidou, Goulimaris, Toumpalidou, & Filippou, 2020; Koutsouba, 2021; Lykesas, Chatzopoulos, Koutsouba, Douka, & Bakirtzoglou, 2020; Fountzoulas, Koutsouba, & Nikolaki, 2018). From an affective perspective, TD can cultivate children's social relationships and enhance their communication skills (Darginidou et al., 2020; Koutsouba, 2004; Fegley, 2010; Lykesas et al., 2018; Ward, 2013).

Although TD has been identified as a valuable activity in the actual teaching process, there is widespread concern about the effectiveness of existing traditional teaching methods on students' dance performance and engagement in the learning process (Rhone, 2017). More specifically, as far as the didactics of TD is concerned, the most widely applied teaching method is the mimetic one, in which students learn the movement vocabulary of the dance by observing and imitating their teacher (the mimetic approach) (Dania, Koutsouba, & Tyrovola, 2015; Dania & Tyrovola, 2017). In this method, students are required to be well-disciplined and obedient, while focusing their attention on predefined, motor-oriented, rather than cognitive-oriented tasks. Consequently, students are not actively engaged in the learning process and are passive information receivers (McCombs, 2004; Sanchez, Byra, & Wallhead, 2012). Researchers on the content of TD confirm that this traditional method of teaching does not keep students' interest piqued, reduces their intrinsic motivation to perform the task, and leads them to indifference and boredom (Lykesas & Zachopoulou, 2006; Lykesas, Dania, Koutsouba, Nikolaki, & Tyrovola, 2017; Lykesas et al., 2018; Lykesas et al., 2020; Papaioannidou, Derri, & Filippou, 2015; Pitsi, Diggelidis, & Papaioannou, 2015). However, intrinsic motivation plays a crucial role in students' learning and the development of PE (Biddle, 2001). In particular, within PE, intrinsic motivation is significantly and positively correlated with adaptive outcomes, including performance, satisfaction, task value, enjoyment, and physical activity intentions (Chen, Wang, L., Wang, B., & Zhuo, 2020; Ntoumanis & Biddle, 1999; Standage, Duda, & Ntoumanis, 2003; Warburton, 2017).

To both reduce the 'mechanical' nature of TD teaching and foster the students' engagement, dance scholars and practitioners suggest the need for new pedagogical approaches to teaching TD in PE (Dania, 2013, Elyagutu & Hazar, 2017, Lykesas, Koutsouba & Tyrovola, 2009;

Venetsanou & Kambas, 2004). The implementation of the LANTD method (Dania, 2013, 2018; Dania, Tyrovola, & Koutsouba, 2017) could be a form of pedagogy that will better support a positive and productive learning environment in which students can learn TD more efficiently. The LANTD method is based on the Laban Movement Analysis (LMA) and Labanotation, two widely accepted systems for analyzing, notating, and understanding human movement, developed by Rudolf Laban (Laban, 1975, 1980). LMA is a system in which all movements of the whole body are components of four major categories, namely Body, Effort, Space, and Shape. Labanotation is the symbolic language for notating movement. Using abstract symbols, Labanotation provides information of direction, level, time of the moving part of the body, and on the type of movement that can be read easily and directly, similar to reading notes for music, or numbers for math (Guest, 2005).

Utilizing the above-mentioned system, the LANTD method aims to facilitate students to learn how dance is structured and how dance can be expressed in its simplest forms. By providing two different representations of the information, both visual and verbal, the LANTD method helps students gradually learn the developmental progression of dance (kinetic elements, cells, kinetic motifs, dance phrases, segments, parts, and dance choreography) in relation to the musical structure and rhythm, by absorbing information regarding the elements of movement before directing it to their body. In other words, students learn: a) the parts of the body that are used, as well as the interrelationships within the body and others, b) the directions and paths of the movement, c) the changing forms that the body creates in space during movement, and d) the qualitative changes in the energy of movement with respect to inner intention. The effectiveness of the LANTD method in comparison with the mimetic approach, as far as the dance performance is concerned, was supported in teaching Greek traditional dance courses to university students, aged 20-22 (Dania, 2013).

In light of the above, and having in mind that few research reports exist concerning the implementation of different TD teaching methods in PE classes at the primary school level, the present study aims to investigate the impact of the LANTD method on students' dance performance and intrinsic motivation of 11-12-year-old students in TD. Taking into consideration the main characteristics of the LANTD method, it was hypothesized that it can improve students' dance performance and increase their intrinsic motivation more than the traditional reproductive method (the mimetic approach) of teaching TD.

METHOD

Participants

A total of 63 5th and 6th-graders of two elementary schools in Naoussa, Northern Greece, (32 boys and 31 girls), aged 11-12 years ($M = 11.76 \pm 0.62$) volunteered to participate in the present study, following the submission of a parental consent form. The study was approved by the Ethics Committee of the School of Physical Education and Sport Science of the National and Kapodistrian University of Athens (1100/13-02-2019).

Measurements

To assess students' dance performance, the Dance Performance Assessment Instrument (DPAI) (Dania, Hatziharistos, Koutsouba, & Tyrovola, 2014), an observational assessment

instrument based on the systematic monitoring of dancers, was used. DPAI has been constructed according to the principles of LMA. It includes thirty criteria (specific movement and dance protocol standards) that assess particular elements of the structure and quality of dance movement, grouped into six categories: a) Body, b) Time, c) Space, d) Weight, e) Shape, and f) Flow. Indicative criteria for each assessment category of the DPAI are described in Table 1. The assessment of students' dance performance is done by two independent judges, specialized in the Labanotation system, by video observation taken during the performance of the dance. In addition, judges are provided with a video showing the assessment dance performed by a model that is used as a reference point. The judges assess the dance performance of each dancer separately. Each criterion is scored individually using numerical values (0=does not meet the performance standard, 1=meets the performance standard). The maximum score for each category is 5, while the maximum total sum for all categories, which represents the Total Index (TI) of dance performance, is 30. The scores of the two judges are summed up per category and the TI. In the present study, the "Tsamiko" dance was selected as the assessment dance. "Tsamiko" is one of the most widespread and popular traditional dances of Greece. It is danced by men and women in an open circle with arms in a W-hold to slow music in 3/4 time. It is characterized by strict and slow tempo pauses, turns, and free improvisation. Students' dance performance was assessed based on the basic step of the dance. Construct validity and reliability of the DPAI for assessing 11-12 year-old-children's dance performance in TD have been checked in a previous study and were found to be excellent (Nikolaki, Koutsouba, Venetsanou, Lykesas, & Fountzoulas, 2021). In the present study, the intraclass correlation coefficient (ICC) values for both measurements (initial= .95, final= .98), indicated excellent reliability between raters.

To evaluate the students' intrinsic motivation on the three scales (interest/enjoyment, perceived competence, effort/importance) of the Intrinsic Motivation Inventory (IMI) (McAuley, Duncan & Tammen, 1989), its Greek version (Papacharisis & Goudas, 2003) was used. In the context of PE in Greece, this questionnaire is one of the most frequently used instruments and its psychometric properties have been established in several studies (e.g., Goudas & Dermitzaki, 2004; Goudas, Dermitzaki & Bagiatis, 2000; Papacharisis, Simou, & Goudas, 2003; Tsigilis & Theodosiou, 2003). Each scale is composed of 5 items. Students answered the items following the stem: "In Greek TD lesson...". Responses were given on a 5-point Likert type scale (5 = strongly agree, 1 = strongly disagree). Example items include: "... the activities were fun to do" (interest/enjoy), "... I was trying very hard" (effort/importance), "... I am satisfied with my performance" (perceived competence). In the present study the alpha reliabilities (Cronbach, 1951) of the scales of the questionnaires for both measurements indicated acceptable scale reliabilities (initial from .84 to .89, final from .87 to .93).

Table 1. Indicative criteria for each DPAI assessment category

Categories	Criteria
BODY	Placement of the body's center of gravity in regard with its stance
TIME	Performance of movement in relation to the music tempo
SPACE	Spatial focus or attention during movement
WEIGHT	Shift of weight (i.e., when changing place or support)
SHAPE	Directional are like movement
FLOW	Performance of pauses

Research design – procedure

A quasi-experimental intervention study was used with pre and post-tests. For that purpose, 63 students were divided into the control and the EG, of approximately equal size (31 and 32 students, respectively). It was not possible to incorporate randomization as there were four natural classes already established by the school center. Both groups were taught Greek traditional dance for twelve consecutive PE lessons, according to the physical education curriculum. The EG received the intervention and was taught GTD with LANTD, by a teacher who had previous knowledge of and experience with the Labanotation system. The CG was taught GTD with the traditional reproductive method (the mimetic approach). Both groups were taught a total of 10 traditional dances (Zonaradikos, Tsamikos, Tik Momon, Enteka, Kalamatianos, Pentozali, Raikos, Podaraki, Gaida, Syrros Makedonias). The material used to teach the EG consisted of 12 lesson plans, specially designed to implement the LANTD method, taking into consideration the students' age and level of experience. Lessons were developed to be as understandable as possible for students to use, leading them gradually from easy and simple to more difficult and complex tasks. The main groups of Labanotation symbols, and its fundamental rules, were taught at a basic level, yet in adequate depth, for students to understand the structure of the dance and to obtain a fundamental notation competence. Only the necessary symbols for the simple notation of traditional dances by students at a beginner level were used. This is due to the fact that the primary focus was mainly concerned with the analysis of leg movements, as well as of movements' direction and timing.

At the beginning of the learning process, the students became familiar with the Labanotation system. In particular, through entertaining games and activities, the students learned the symbols that are used in the Labanotation system, how these symbols are laid out on the Labanotation staff for the description of dance movements, and what these symbols indicate depending on their placement on the staff. Following this stage and with the knowledge acquired previously, the students learned to decompose a dance choreography while learning it. *More specifically*, students learned to read and recognize the kinetic motifs of the dance (the smallest unit of a dance form) and to find similarities and repetition within the dance choreography. Additionally, students paid attention to movement writing, in order to think carefully about how the dance is structured and to understand that an entire dance is built around the development and variation of a few contrasting motifs. As far as the instructional process is concerned, in all the lessons, dance learning was divided into four phases. In the first phase (the introductory part), the students were engaged in enjoyable and authentic activities in order to explore the basic structural elements of the dance. Therefore, symbol recognition games, simple notation relay races, and card games were used. In the second and third phase (the main part), the students were initially enrolled in rhythmic activities and then engaged in group activities for dance analysis, performance, and composition, by both observing the teacher demonstrate and analyze the dance and using notation charts. In the final part, all of the students performed the dance choreography that was demonstrated by the teacher and reflected on their learning experiences based on the feedback that was offered by him/her (Figure 1, 2, 3).

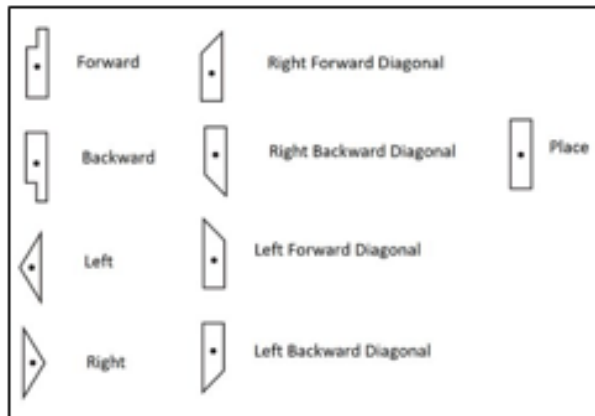


Fig. 1 Symbols for direction and level

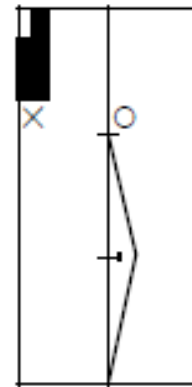


Fig. 2 Example of kinetic motif



Fig 3 Example of Labanotation “Tsamikos”

Along with text material, pictures, and videos PowerPoint slides were also used in the educational process to be supported, as well as interactive activity games (i.e. symbol recognition games, simple notation relay races, card games).

Statistical analyses

The data were analyzed using IBM SPSS Statistics for Windows, Version 24. Descriptive statistics were computed for the dance performance and the three scales of intrinsic motivation. To investigate any possible differences between “LANTD” and the mimetic approach in (a) dance performance and (b) intrinsic motivation variables (interest/enjoyment, perceived competence effort/importance) repeated measures ANOVAs (group \times measurement) were computed. Post hoc comparisons using the Sidak test were performed when significant interactions were found. Moreover, effect sizes were also examined via partial eta squared, in which small, medium, and large effects were operationalized as 0.01, 0.06, and 0.14, respectively (Cohen, 1988). The significance level was set at .05.

RESULTS

The descriptive statistics and an analysis of variance for the study variables are shown in Table 2. As far as the participants’ dance performance is concerned, the ANOVA results revealed a significant group \times measurement interaction ($p=.016$) of a medium to large effect size. In addition, the main effect of measurement was statistically significant ($p=.000$), while the main effect of the group was not ($p=.088$).

Table 2 Means and standard deviations of the study variables and ANOVA results

Measure Group	Pre-test		Post-test		ANOVA results		
	EG M(SD)	CG M(SD)	EG M(SD)	CG M(SD)	group \times measurement t	group	measurement
DP	9.49 (6.65)	8.42(5.24)	16.43(7.97)	12.25 (5.84)	F=6.20* $\eta^2=.10$	F=3.00 $\eta^2=.04$	F=73.84** $\eta^2=.54$
IE	2.80 (.67)	2.70 (.74)	3.15 (.82)	2.68 (.83)	F=22.37** $\eta^2=.27$	F=2.17 $\eta^2=.03$	F=19.37** $\eta^2=.24$
EI	3.01 (.68)	3.19 (.87)	3.13 (.81)	3.08 (.94)	F=8.51* $\eta^2=.12$	F=3.30 $\eta^2=.05$	F=.00 $\eta^2=.00$
PC	3.60 (.47)	3.87 (.72)	3.64 (.49)	3.92 (.75)	F=.27 $\eta^2=.00$	F=.10 $\eta^2=.00$	F=5.76* $\eta^2=.86$

Abbreviations: EG - experimental group, CG - control group, DP - dance performance, IE - interest/enjoyment, EI - effort/importance, PC - perceived competence, * $p < .05$, ** $p < .001$

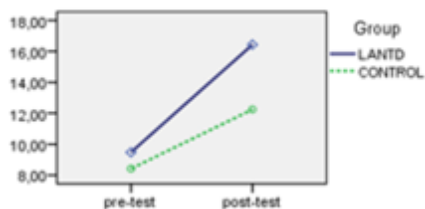


Fig. 4 Changes in dance performance

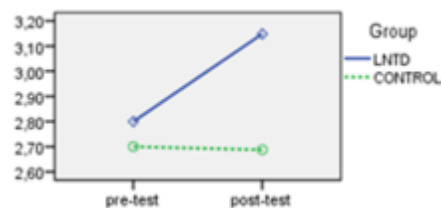


Fig. 5 Changes in interest/enjoyment

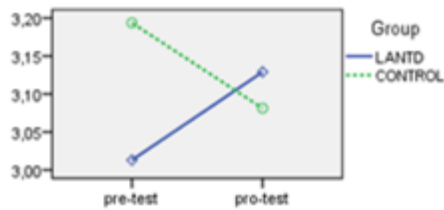


Fig. 6 Changes in effort importance

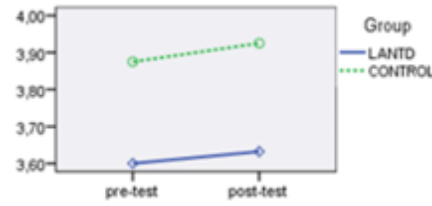


Fig. 7 Changes in perceived competence

As seen in Figure 1, before the intervention, the EG presented a slightly higher dance performance than the CG (mean difference = 1.06) but this difference was not statistically significant ($p=.484$). Over time, both groups significantly increased their dance performance ($p=.000$); however, the EG presented a greater improvement (mean difference=7.0) than the CG (mean difference=3.8), resulting in a statistically significant difference between the two groups at the post-test (mean difference = 4.19, $p=.020$).

As far as the students' intrinsic motivation is concerned, the ANOVA results showed significant main effects of measurement for interest/enjoyment ($p=.000$) and perceived competence ($p=.019$), but not for effort/importance ($p=.963$). The main effect of the group was not significant for any of the variables. Furthermore, the group x measurement significant interaction was found for interest/enjoyment ($p=.000$) and effort/importance ($p=.005$), with a large and a medium to large effect size, respectively. More specifically, the results of the pre-test did not show significant differences between the control and the EG in any variable. However, as seen in Figures 2 and 3, after the intervention, the EG significantly improved both their interest/enjoyment (mean difference=.348) and effort/importance scores (mean difference=.116), whereas the CG presented a slight decrease (mean difference= -0.12 and mean difference= -0.11 for interest/enjoyment and effort/importance, respectively); thus, at the post-test the EG surpassed the CG in interest/enjoyment (mean difference = .46, $p=.031$) and effort/importance (mean difference= -0.48, $p<.05$). Regarding the participants' perceived competence, the results show that over time the participants of the EG slightly improved their scores (mean difference= 0.32), while a significant improvement was observed for the participants of the CG (mean difference= 0.50, $p=0.45$). However, the difference between the two groups (.27) was not significant.

DISCUSSION

This study aimed to investigate the impact of teaching TD with the LANTD method on students' dance performance and intrinsic motivation. Specifically, the study tested the hypothesis that the LANTD method of teaching TD is more effective than the mimetic approach at increasing students' dance performance and determinants of intrinsic motivation such as interest/enjoyment, effort/importance, and perceived competence. In general, the hypothesis was supported by the results. In particular, significant differences were found in the sections of dance performance, interest/enjoyment, and effort/importance in favor of the LANTD method, while no difference was observed between the two methods in perceived competence. As a consequence, the findings could serve as initial evidence in support of the effectiveness of the LANTD method, indicating its usefulness for teaching TD in young children aged 11-12.

The finding that students taught TD with the LANTD method improved their dance performance to a greater extent than those who followed the mimetic approach is in line with the study of Dania (2013), who developed and implemented the LANTD method in adult dancers. Similar results were also observed in the study of Elyagutu and Hazar (2017), who confirmed that students who taught TD with a method based on Laban movement notation improved their learning outcomes at a higher rate than those who learned TD through the traditional method. According to researchers, effective dance learning necessitates that students know how to dance rather than simply repeat a sequence of dance steps (Lykesas, 2017; Dania, 2013; Langton, 2007). Based on the above, a possibility that could account for the higher dance performance of the LANTD group is that the LANTD method, compared to that of the mimetic approach, helped the students gain a thorough understanding of the conceptual context and the formal structures of the TD (Dania et al., 2015; Dania et al., 2017). More specifically, through the use of the LANTD method the students adopted a consistent movement vocabulary, learned the movement principles and enhanced their ability to define the kinetic motifs of the dance and how these motifs are organized and associated with each other into a meaningful whole. In other words, the findings of the present study indicate that putting the dance on paper helps young students to both retain information and learn how to recognize and understand dance when they see it.

In addition to assessing dance performance, interest/enjoyment, effort/importance, and perceived competence were also assessed since these factors are conceptualized as important resources of intrinsic motivation (Deci & Ryan, 1985). The results indicated that the LANTD group of students significantly increased their levels of interest/enjoyment and effort/importance from the pre to the post-test, compared to students involved in the mimetic approach group, whose scores dropped between the two tests. As far as the perceived competence is concerned, the results show that there was no difference between the compared groups. However, a close look at the data revealed that the two groups showed the same improvement in perceived competence, which suggests that the LANTD method plays an equally important role in the reinforcement of the above determinant of intrinsic motivation.

From a practical point of view, students of the LANTD group compared to those of the CG were given more autonomy, choices, and options with different tasks that were more stimulating, interactive, and memorable. It can therefore be deduced that students who were taught TD with the LANTD method found the lesson more challenging and enjoyable. In the absence of similar research studies on the topic, it is noted that the present results are in line with those of other studies that showed that students who were taught TD with the self-check method (Pitsi, Diggelidis, & Papaioannou, 2015), the music and movement teaching model (Lykesas & Zachopoulou, 2006; Lykesas et al., 2017; Lykesas, et al., 2010), or interdisciplinary programs (Pappaioannidou, Derri, & Filippou, 2015) felt intrinsically motivated to a much greater extent than those who taught TD with the mimetic approach and direct instruction.

Finally, taking into consideration the values of η^2 it can be argued that the effects were large enough to be meaningful in a practical sense. The practically significant improvement in the dance performance and intrinsic motivation can be attributed to the learning strategies and activities that were used in the LANTD method in each phase of the instructional process. Observation, imitation, and modeling were also used in the teaching-learning process of the LANTD method. However, the aforementioned learning strategies were fostered by new broad exploratory activities that focus both on skill movement competence and cognitive thinking development, as well as on students' engagement and motivation to learn. The importance of

improving the quality of teaching in PE is emphasized by several researchers (Logan, Robinson, Wilson, & Lucas, 2011; Rink & Hall 2008; Ward, 2013). Therefore, this study pinpoints the need for physical education teachers to widen their initial schemes of knowledge about the implementation and the precise usefulness of different methods of teaching TD. A well-rounded arsenal of effective instructional methods may maximize their efficiency and increase student learning opportunities.

Nevertheless, this study has certain limitations that should be acknowledged. Firstly, the participants come from a specific region, thus, they do not reflect the general population and the findings of the study cannot be generalized. In addition, the predefined participants' age limits the generalizability to other populations. Future research should, therefore, examine the effectiveness of the LANTD method on dance performance and motivation among children of different school ages. Secondly, further exploration regarding the application of the LANTD method in different dance categories, types, styles, or genres of dance would be worthwhile. However, having in mind the lack of research regarding TD teaching methods and despite existing limitations, the findings of the present study offer new, potentially useful practical knowledge about the teaching of TD.

CONCLUSIONS

The aim of the present study was to examine the differences between the LANTD method and the traditional reproductive method (the mimetic approach) on dance performance and intrinsic motivation of 11 and 12-year-old students in TD. The findings of the study show that there was a significant difference in favor of the LANTD method. Students who taught TD with the LANTD method demonstrated significantly higher dance performance and significantly greater levels of intrinsic motivation in terms of interest/enjoyment and effort/importance compared to those who followed the traditional teaching method of TD. Furthermore, an improvement in perceived competence was observed for the EG. It can be stated that the LANTD teaching method was more effective, and thus the students in the EG scored higher on dance performance. In addition, it appears that the LANTD method created an attractive learning environment that is extremely important for an efficient and qualitative lesson. However, more experimental research is needed regarding the best instructional implementation of the LANTD method in teaching TD.

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ALTERNATIVNI PRISTUP UČENJU TRADICIONALNOG PLESA U OKVIRU ČASOVA FIZIČKOG VASPITANJA

Cilj ovog istraživanja bio je da se predstavi primena LANTD metode za učenje tradicionalnog plesa (TD). Pre svega, istraživanje se bavi uticajem LANTD metode na izvođenje plesa i intrinzičnu motivaciju studenata. Ukupno je 63 ($N=63$) učenika petog i šestog razreda (32 dečaka i 31 devojčica), starosti 11-12 godina ($M = 11.76 \pm 0.62$) podeljeno u eksperimentalnu grupu (EG) i kontrolnu grupu (CG). Pseudo-eksperimentalni metod korišćen je u istraživanju, uz pre-test i post-test. Obe grupe učenika učile su grči TD tokom dvanaest uzastopnih časova fizičkog vaspitanja. EG učila je TD kroz LANTD metodu, dok je CG TD učila tradicionalnih mimetičkim pristupom. Izvođenje plesa ocenjivano je DPA instrumentom, dok je intrinzična motivacija procenjivana grčkom verzijom IM inventara. Podaci su obrađeni ANOVA testom za ponovljena merenja. Rezultati su pokazali da je EG, u poređenju sa CG, imala značajni napredak u izvođenju plesa ($F_{(1,61)} = 6.20, p < .05, \eta^2 = .10$), interesovanju/uživanju ($F_{(1,61)} = 22.37, p < .001, \eta^2 = .27$), i trudu/značaju ($F_{(1,61)} = 8.51, p < .05, \eta^2 = .12$). Pored toga, učenici EG poboljšali su svoju kompetenciju. Može se reći da je LANTD metoda učenja TD bila efikasnija od tradicionalne metode za izvođenja plesa i promovisanje intrinzične motivacije. Ipak, potrebno je sprovesti veći broj istraživanja kako bi se prikupili dalji podaci o učinkovitosti LANTD metode za učenje TD.

Ključne reči: izvođenje plesa, intrinzična motivacija, Laban analiza pokreta, Labanotation sistem