MAKERERE UNIVERSITY

COLLEGE OF HUMANITIES AND SOCIAL SCIENCES

SCHOOL OF LIBERAL AND PERFORMING ARTS

DEPARTMENT OF PERFORMING ARTS AND FILM

THE RELATIONSHIP BETWEEN DANCE CHOREOGRAPHY AND GOSPEL MUSIC PERFOMANCE IN WATOTO CHURCH

BY

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AUGUST, 2026

DECLARATION

I, Wacibra Barak Jorldan, do hereby declare that, to the best of my knowledge, this research proposal is my original work and has never been submitted for any academic award or degree at any institution or university.

Signature..... Date..... September 16, 2026.

WACIBRA BARAK JORLDAN

REG NO. 23/U/18401

APPROVAL

This is to certify that this research proposal, written by Wacibra Barak Jorldan, was prepared under my supervision, and I recommend it for presentation to the board of examiners in partial fulfillment of the requirements for the award of a Bachelor of Arts in Music from Makerere University.

Signature..... Date..... September 16, 2025.

DR. ALFDANIELS MABINGO

SUPERVISOR

DEDICATION

Above all, I dedicate this work to my future children those gifts I hope to guide with love, faith, and purpose and to the beautiful woman who will one day stand beside me to bring them into this world.

I also dedicate this work to the wider choreographing community, especially all those who believe in the power of music to inspire, transform, and speak to the soul. May this work honor that gift and encourage many others to keep creating.

ACKNOWLEDGEMENT

I would like to thank God for the life and ability He has given me to stay healthy, strong, and alive throughout this entire period of my studies. I also extend my heartfelt greetings to my Family Wachibras, Godfrey, Emily who has supported me wholeheartedly in all that I have been doing.

In addition, I would like to appreciate my supervisor Dr. Alfdaniels Mabingo , Dr.Ssempijja Nicholas and my Tutors for the great work they have done in shaping my reasoning and helping me apply what I learn academically. Lastly, I would like to thank my classmates for their cooperation and teamwork. You have made this journey enjoyable, meaningful, and worthwhile. Thank you all.

ABSTRACT

This Research will mainly focus at analyzing the relationship between dance Choreography and Gospel Music performance in Watoto Church Downtown. Basing It Has Been a Question in Watoto On what really drives another in terms of Dance and Music. Hence this Research will lean at finding the different views on how the Dance and the Music performed are of Value in Watoto church. More to this the research will mainly run Around the Dancers, Choreographers, singers and directors who mainly engage in Christmas cantatas and the Dance and music productions.

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CHAPTER ONE:

INTRODUCTION

1.0 Overview

This Chapter will present the Background of the Watoto church, from which we will see how it was established and the People who have contributed to its development to date. It will present the problem statement, from which we will identify the Main Challenges the Choreographers are facing, outline the research objectives, discuss the reasons for its implementation, and include the research questions that will guide the field interviews.

Further More This Chapter will contain the Geographical and content scope, which will define the area where the research will focus and the kind of data to be collected, respectively. The chapter will have a literature review, which will indicate the areas where information will be gathered from, the methodologies used to gather data, such as recording, Observation and data analysis, a Step that ensures the validity of the data collected.

The Chapter will contain the Significance of the Research to the Church and the Community, with the fellow researchers, too. It will have the Limitations of the research in terms of finances and the nature of data needed.

Ethical Consideration in regards to Privacy and the safety of the Interviewees will be Rectified not forgetting to present the time frame in which all the research activities will be done, and the Budget from which all the materials needed and the Costs to fund them will clearly be indicated.

1.1 BACKGROUND

Across the world, dance, evangelism, and liturgy have continually shaped and reflected the ways communities express meaning, identity, and belief. Dance emerges from communal ritual, social life, and performance across cultures, evolving from sacred and ceremonial uses to secular and global forms that travel with migration and media. Evangelism travels through colonies, missions, reformations, and modern media, adapting to local contexts while carrying core proclamations of faith. Liturgy, as the organized patterns of public worship, binds communities through shared calendars, rites, and music, yet diversifies in form from highly ceremonial

cathedrals to vernacular prayer and spontaneous worship across continents. Together, they reveal a dynamic interplay of tradition and innovation in global environments, where movement, message, and ritual continually cross-pollinate and transform. Music provides the tempo and mood that guide movement, becoming the vehicle for proclamation and communal worship, and structures the flow of ritual through chants, hymns, and responses.

Dance and music in Africa are deeply communal and spiritual, blending traditional rhythms with Christian worship in churches. The styles range from West African drum ensembles to East African melodies, often incorporating chants, Gospel, and contemporary praise, shaped by indigenous heritage, mission history, and urban worship. Dance accompanies both secular and religious events, reinforcing identity and communal storytelling, with church musicians collaborating with dancers and choirs to create participatory worship. Overall, faith, culture, and artistry weave together to express devotion and foster cohesion across the continent. In Uganda, dance and music weave through church life, where vibrant drum rhythms and harmonized singing bring communities together, shaping worship and celebration in every region.

Watoto Church is the flagship church of Watoto Ministries, based in the Centre of Kampala, Uganda, which is known as downtown. It operates from multiple campuses in and around Kampala, over 17, and has a broader presence across the country, focusing on vibrant worship and extensive social outreach. It Was Formerly Known as KPC, which was Kampala Pentecostal Assemblies of God, until It Was Changed into Watoto Church. The Name Watoto is a Swahili Word which means Children, and this is because The Church Majorly Based at Helping out Children. Key activities include child care and orphan support, education programs, health and HIV/AIDS awareness, family and youth ministries, and disaster relief efforts. The church is also known for the Watoto Choirs, which travel globally to share messages of hope and renewal while supporting their community work.

A cantata is a vocal musical work for one or more soloists, a choir, and an instrumental ensemble, typically sacred or secular and structured in multiple movements such as recitatives, arias, and choruses. It is organised to accompany worship or religious observance, celebrate festivals or events, or tell a narrative through music and text drawn from Scripture, poetry, or doctrinal themes. A cantata involves a libretto, soloists and chorus, an instrumental ensemble, and a series of musical sections, all rehearsed and performed in a liturgical, concert, or theatrical

setting. Every Year In December, around the early 20s, Watoto Church organises cantata shows, about 3 Shows per day for a whole Week. These happen at the main campus and downtown, where it hosts over 50,000 people after the end of The Shows.

1.2 STATEMENT OF THE PROBLEM

Watoto Church prioritises music as the main vehicle for worship, outreach, and storytelling, with the Watoto Choirs and contemporary worship shaping most services and global ministry. Dance is valued as a complementary, expressive element that enhances themes of celebration or testimony, but it typically supports rather than drives the liturgy. Practice, programming, and media production centre on musical excellence, congregational participation, and outreach through recordings and tours, while dance varies by campus and occasion. I Think Music is prioritised more than dance to maintain a steady flow of the church legacy, since music performance has been the most outstanding activity of watoto church. Unlike Watoto Church, in African practices, music and Dance are bracketed as one (Music and Dance are performed at once).

Music anchors worship and outreach by enabling universal participation, clear theology, and memorable storytelling, while choreography in music productions enhances meaning, pacing, and visual engagement. When choreography is well-integrated, it supports the message with movement that reflects the theme, mood, and cultural context, enriching the audience's experience and broadening participation. However, if dance is under-supported or deprioritised, expressive dimensions can be underdeveloped, potentially limiting engagement for some groups, narrowing the narrative depth, and reducing the production's reach in media and live settings.

1.3 OBJECTIVES

Main objective

1.3.1 To find out The Value of dance choreography and gospel music during the Christmas cantata in Watoto church.

Other Objectives

1.3.2 To find out the measures taken in choreographing the dance during the Christmas cantata in Watoto church.

1.3.3 To find out how the sequence of steps and movements in dance choreography comes about while Gospel music is performed during the Christmas cantata in Watoto church.

1.4 RESEARCH QUESTION

1. How Does Dance choreography Bring Out Value in Watoto Church during Christmas Cantata productions today?

2. How do the sequences of steps and movements Come About in Christmas Cantata productions in Watoto Church?

3. How are the Measures taken to select music brought in and used during the Christmas cantata at watoto church?

1.5 SCOPE OF THE STUDY

1.5.1 Content scope

The content Scope will aim at finding out The Value of dance choreography and gospel music during the Christmas cantata in watoto church. The Study will tackle various dance styles such as hip hop, pop, and contemporary dances, not excluding Ballet.

It will also look at how the Various Choreographers come up with different dance motifs while creating a dance, not neglecting the Analysis of the music used.

Acknowledging various dance styles and music analysis while excluding other arts, this focused scope will ensure theoretical coherence, feasible data collection, and practical insights for coordinating choreographers and musicians within the cantata's liturgical and cultural context.

1.5 .2 Geographical scope

The Geographical scope will be centered at watoto church downtown in Kampala, which is the main campus for all the Watoto churches. It is found along Kampala road opposite equatorial shopping mall. I will focus on this church because it is the Hosting Campus for the Cantata shows and an Attraction for various dancers who participate in Cantata shows. More than being the best source, it hosts quite a good number of dancers who carry out their workshops on a weekly basis, creating a room for acquiring information easily.

Using data from this campus's rehearsals and performances while excluding other campuses and non-gospel styles, this restriction will ensure contextual consistency, easier access to a large pool of dancers, and feasible data collection, yielding actionable insights for integrating choreography and music in the Christmas cantata.

More of that, it is near my learning space, which will make my movement easy and balancing other personal work easy.

1.5.3 Significance of the Study

This Study will examine how dance choreography and gospel music together shape Christmas cantata worship in Watoto Church, deepening spiritual experience and strengthening youth and family engagement through collaborative artistry. It will also inform pedagogical approaches to teaching choreography and music, offer practical insights for improving participation and accessibility in worship, while contributing to church archives and the broader understanding of creative worship in faith communities.

CHAPTER TWO:

2.0 LITERATURE REVIEW

2.1 Dance Choreography

Laban and Lawrence,F.(1947), in their readings, Present Dance Choreography as a deliberate design and organisation of movement for worship, instruction, or sacred storytelling, using motifs, timing, spatial pathways, and dancer relationships to support liturgical meaning within the sacred space while honouring leadership, reverence, and the symbolic geometry of the sanctuary and worship context.

Hoon, J. (2016) describes dance choreography as an integral component of worship design, where movement is carefully planned to support liturgical moments such as praise, prayer, testimony, and exhortation, while also conveying theological meaning through embodied expression. Choreography functions as a theological language expressing faith through embodied praise, prophetic signaling, and communal participation that mirrors the flow of worship songs, sermons, and prayers, yet it must remain responsive to Spirit-led moments that introduce spontaneity within an overall liturgical cycle. Movements are structured to foster communal identity and to signal shared spiritual experiences to the congregation, with choreography often negotiated through collaboration among pastors, worship leaders, and dancers to determine timing, space, and vocabulary.

2.2 Dance and Liturgy

Dance and liturgy, Dove, S.J (2015) Writes and say that they are conceived as embodied practices that translate theological meanings and spiritual power into movement within the gathered church, serving as praise, testimony, or prophetic expression while aligning with the structure of liturgical elements such as song, sermon, and prayer; they are meant to foster communal participation, reverence, and obedience to worship leadership, and to illuminate the relational dynamics between the sacred and the gathered community .

Bennett (2012 brings an idea in his reading that Dancing with the Spirit argues that liturgical dance in contemporary churches is a purposeful, theologically grounded practice that enhances

worship through trained formation, collaborative leadership, and thoughtful integration with song, prayer, and sermon. It emphasises that movement is not decoration but a narrative tool that deepens participation and reflects the liturgical arc, while requiring careful rehearsal, doctrinal alignment, and attention to accessibility and context. It also considers how movement responds to and enriches the broader liturgical goals, including inclusivity and cultural sensitivity.

2.3 Gospel Music

Boyer,H.C.(1985) says that Gospel music can be understood as a historically grounded, participatory form of worship that blends spirituals, blues, and improvisation to express faith, community identity, and social experience within African American churches, while also functioning pedagogically as a vehicle for transmission of repertory, vocal technique, and liturgical practice across generations and congregations .

CHAPTER THREE:

INTRODUCTION

3.1 METHODOLOGY

This chapter will comprise details concerning the type of research method to use, why it is used, and also the methods to be used in collecting data. In this Research I will greatly rely on the qualitative research method. This methodology involves comparisons, analysis, and logical conclusions based on the Driving factors. Unlike the qualitative research method, the quantitative research method only involves more numerical concepts that greatly define the conclusion, which won't be suitable for my Research.

I have opted for this Methodology because my research will call out more of my physical presence and use of direct interfaces, which revolve around the usage of qualitative research methods. This will be Done Through using ethnography and interviews to explore how movement expresses liturgical meaning and shapes worship from diverse church perspectives. Data from extended fieldwork and purposive sampling will be analysed with thematic analysis to reveal themes like theology in movement, pedagogy, and rehearsal power dynamics to enhance credibility.

3.1.1 Interview

I Will Use A Narrative Interview; This kind of Interview focuses on how events unfold over time, the sequencing of actions and turning points, and the personal meaning participants attach to those moments, rather than extracting isolated facts. It's beneficial as it reveals how individuals make sense of their practices, such as how a choreographer's early experiences, training, and congregational context shape their current choreography.

Through A Narrative Interview, I will ask the dance choreographers how they got to join the Christmas Cantata Dancing Teams and also ask more about the ways they come up with the different dance Motifs they showcase during the Christmas cantata shows.

3.1.2 Observation*:*

I will use Participant Observation, and this involves a researcher getting involved in the daily activities of a group while systematically observing their practices, interactions, and contexts. It's so helpful in that it lies in gaining insider access to tacit knowledge, embodied routines, and social dynamics such as rehearsal etiquette and how movement and liturgy unfold in real time, yielding rich, contextualized insights that other methods might miss.

With active engagement in the Weekly rehearsals for the Christmas Cantata Production, I will observe and analyse the Nature of Space and the Environment the Choreographers prefer to dance in.

3.1.3 Sampling:

I will Use Purposive Sampling ; This Kind of samplingis where researchers deliberately select participants who hold specific roles, experiences, or knowledge directly tied to the study's questions. It ensures that the data is rich, relevant, and deeply informative, as choosing choreographers, dancers, worship leaders, pastors, and liturgists who have actively contributed to church dance programs will provide more Information. This targeted selection enables in-depth exploration of how choreography intersects with theology, liturgy, and community dynamics, and allows you to compare perspectives across roles and contexts. Furthermore, it maximises research efficiency by focusing on information-rich cases rather than broad representativeness.

With A Selected Group Of dancers, mainly the ones who have participated in more than five cantata shows, I will carry out a study on them and find out how they feel whenever they get into the time of Choreographing at the rehearsal space.

3. 2 DATA COLLECTION TOOLS

I will use quite a number of data collection materials in the different areas of my study, which will

Include the following below.

a, Recording Camera;

Basically, a camera is a device that is used for capturing a video. This tool will be very effective in terms of capturing moments that will need critical study, which might not be favoured at a short sight. For that Reason I will use it to capture Videos during the time of Rehearsals, from where I will visit to see how the movements and transitions occur during the choreographing time.

b, Voice Recorder

A voice recorder is a portable device that captures audio of conversations, interviews, or field notes for later transcription and analysis. This tool is so important when it comes to mobility and accessibility. I will use a recorder to capture conversations while carrying out the narrative Interviews which will help me revisit them while transcribing data.

c. Books and Pens

These are Materials in the form of compiled pieces of paper and an ink-filled writing tool, respectively, that are used to keep written information. These are among the most commonly used tools, characterised by their availability and accessibility. With the help of a Book and a pen, I will write down the materials needed by the Choreographers while dancing.

3.3 STUDY POPULATION

The Research will be based on three categories of people, i.e., the Choreographers, Worship leaders, and then the Dancers.

3.3.1 Choreographers

My study wills Involve Josh Jasper, a Choreographer both at Watoto Church downtown and also the founder of the Levites Dance Worship Academy. This is due to his being an Experienced Choreographer who has had a lot of Experience in the industry, making him a great fit for my research. He is also a humble personality who loves interacting with developing dancers, hence creating a room for my research through the narrative interview I will carry out.

Being an Experienced Choreographer, Josh Jasper's familiarity with governance structures, consent protocols, safety considerations, and inclusivity concerns will help me navigate ethical vulnerabilities and access challenges, while his mentoring perspective will reveal how leadership evolves, how critiques are delivered, and how authority and trust are negotiated in rehearsal rooms.

3.3.2 Dancers

Andrew will be one of my dancing Interviewees. He is one of the best dancers in Clay Dance Company at watoto church. I Will Choose Andrew for the reason that I have been able to interact with Him as one of my dance instructors in an opera. He is also a Christian who loves to interact with growing dancers, and for that reason, we have shared some classes with him where I have noticed his greatness. He will offer a nuanced understanding of movement vocabulary, symbolism, and how choreography interacts with music, sermon, and congregational participation to shape the worship experience.

3.3.3 Worship Leader

Tina Faith will be my Main Focus when it comes to worship leaders. She is a Talented Young lady who has a sweet voice and Loves Singing. I have known her for Her Desire and passion for serving among the teenagers, and she has been part of the Christmas cantata shows, which she has actively engaged in. She will be of help in enhancing data interpretation, supporting credible member checks, and enabling broader sampling. Practically.

3.4 DATA ANALYSIS

Data analysis refers to the systematic process of making sense of collected qualitative data, such as texts, audio, and video, by organising, coding, and interpreting them to identify patterns, build explanations, and draw credible conclusions. In qualitative research, analysis is iterative and interpretive, often moving from concrete details to broader themes and theories, while remaining reflexive about the researcher's influence on meaning.

3.4.1 Data Analysis Plan

Am planning to analyse my data, starting with organising and transcribing all data, i.e., interviews, observations, documents, videos, and creating a codebook. I will proceed with coding to label meaning units, then group codes into broader themes, e.g., liturgical alignment, movement symbolism, rehearsal dynamics, and use axial coding to link subthemes to core concepts. I will triangulate findings across data sources, conduct member checks to validate interpretations, and maintain reflexive notes to address bias.

I will develop a narrative that integrates quotes with thick descriptions, supported by an analytic matrix showing how themes relate to research questions. I Will Document decisions with an audit trail for transparency and consider using qualitative software or manual methods to manage the data. And then I will finally translate findings into practical implications for practice and future research while noting limitations and avenues for further study.

3.4.2 Data Analysis Methods to Employ

Systematic Method; this kind of method combines qualitative data with quantitative measures in a single study to deepen understanding and bolster credibility. This will involve pairing rich narrative insights with numerical indicators to illustrate how themes like liturgical alignment relate to observed frequencies or perceived worship impact. It will align data collection and integrate findings coherently, linking qualitative themes to quantitative indicators, ensuring methodological justification, and using triangulation to enhance both depth and breadth for practical implications**.**

3.5 ETHICAL CONSIDERATIONS DURING THE RESEARCH

Ethical Considerations refer to the principled and structured approach to protecting participants, communities, and sacred spaces. This includes obtaining informed consent, ensuring confidentiality, and minimising disruption in the Field.

3.5.1 Consent of research participants

First and foremost, I will secure approval from church leadership, then obtain written consent from all adult participants plus any necessary consent for media use, like taking photos and future data use.

I Will Provide clear information about my purpose, procedures to take, risks/benefits that might arise, and rights to withdraw in case of any need.

I will Then Ensure voluntariness by separating recruitment from church authority, offer ongoing consent with scope revisions, and safeguard privacy through anonymization or identifiable disclosures only with explicit permission.

3.5.2 Confidentiality of research participants

I will ensure this through data minimisation, de-identification, and secure handling, accompanied by collecting only what is necessary and removing or masking identifiers like names and faces whenever possible.

I Will Store recordings, transcripts, notes, and media on encrypted devices or secure servers with access limited to authorized researchers and use pseudonyms or aggregated data in reports, disclosing identifiable information only with explicit, informed consent.

Finally, I will distinguish between data used for research and identifiable media or quotes and apply separate permissions for each. Establishing clear retention and destruction timelines and have a breach response plan outlining notification and remedial steps**.**

3.5.3 Safety of the researcher

I will enforce proactive planning, boundaries, and institutional support. Anticipate physical risks by pre-visit assessments, on-site contacts, and safe travel plans. I will continue to establish professional boundaries and a code of conduct to prevent harassment or conflict and use de-escalation strategies for sensitive discussions.

Finally, I Will Ensure privacy and data security during fieldwork with encrypted storage and minimal exposure of sensitive information.

3.5.4 Safety of the research participants

At A Highest Peak, I will treat participants with respect, ensuring voluntary involvement and informed consent, then clearly define who is eligible, avoid coercion, and provide ample opportunity to decline or withdraw at any time without penalty.

I will collect only necessary data, obtain permissions for any media use, and ensure confidentiality through de-identification and secure data handling.

Lastly, I will communicate the purpose, procedures, risks, benefits, and data use in plain language, and offer options for feedback or withdrawal of data after publication or archiving.

3.6 LIMITATIONS OF THE STUDY

a) Information hoarding. There is a Possibility of some interviewees failing to give me information that might be necessary. This could be as a result of insecurity, hence leaving my information in suspense; in other words, incomplete.

1. Harsh weather conditions, such as heavy rains, might interrupt sampling due to uncomfortable environments. This could be in the form of Heavy rains, which could also interfere with jotting down data or even soaking the notebooks. This fails to write down information, hence having nothing left for Reference.

1. Language barrier; Watoto Church Downtown is located in the heart of Kampala, a place that unites a number of cultures. Some of the Informants might be of other ethnic groups, such as the Basoga, a factor which might affect the dialogue because of not knowing lusoga language. This will make The Interview not effective, especially in interpreting the data.

1. Financial mishandling. This is due to the abrupt Expenses which might be incurred in the field. We can take an assumption of trying to change the means of transport in order to be on time to get to the interview, ultimately contributes to unplanned expenditures.

3.7 TIME FRAME

Activity	**Period**
Planning for Research	2 weeks of August 2024
Literature review	2 Weeks of October 2024
Gathering research tools	1 week late October 2024
Data collection	6Months (early March- Middle July)2025
Data Analysis	2 Months September 2025
Writing and submitting	9Months (February-November) 2026

3 8 BUDGET

Item	**quantity**	**Unit cost(Shs)**	**Total cost(Shs)**
Notebook	5	5000	25000
Pen/pencils	20	1000	20000
Sunglasses	2	10000	20000
Umbrella	1	20000	20000
Camera	1	1000000	1000000
Transportation		1000000	1000000
Jacket	2	50000	100000
Mini Microphone	1	250000	250000
Batteries	**40pairs**	2000	80000
Carriage bag	2	50000	10000
Pair of Van shoes	**2pairs**	50000	10000
Voice recorder	2	250000	500000
Uncertainties'		500000	500000
Total Amount			**4000,000**

CHAPTER FOUR: DATA ANALYSIS, PRESENTATION, INTERPRETATION, AND DISCUSSION OF FINDINGS

4.1 Introduction

In this chapter, I am to talk about the relevance of dance choreography in watoto church, focusing on the Christmas cantata Shows held during the Christmas season, with two major themes, which are “Movement, formation construction” and “Why Choreography Matters ", respectively. Based on the various interviews I conducted with choreographers in the field, I will present and digest them as shown below.

4.2 MOVEMENT & FORMATION CONSTRUCTION

4.2.1 Music, Message and Mood.

A strong point to start with is that, in Africa, dance moves hand in hand with Music. In other words, where dance is, music ought to be. Across interviews, choreographers (Josh Jasper and Shan) consistently described choreography as a process that begins with listening to music. From this starting point, the mind organises creativity and plans movement. The central idea is that movement should come last in the creation process.

For instance, one interviewee, Josh Jasper, emphasised that interpretation of worship meaning precedes movement:

“You’re first given a song where you think about the scene and understand it clearly. Let’s assume the celebration of Jesus' birth. You begin to think about movement that depicts celebration; if it’s suffering, you can use contemporary ballet, soldiers dancing, maybe hip-hop or crump or something like that. So it usually goes back to what mood you’re communicating.” Said Josh Jasper, one of my interviewees.

Josh Jasper explains that choreography in the Watoto Christmas cantata starts with the song; the dancer/choreographer needs to first analyse the scene and conceptualise what the music is communicating. From that understanding, movement choices are made to mirror the song’s mood and message; joyful scenes call for celebratory styles and energetic gestures, while

moments of suffering require movement forms such as contemporary ballet that express pain respectfully.

He also emphasises that the dance style should suit the characters and actions in the narrative; i.e. if soldiers appear, the movement can reflect their presence through hip-hop or crump.

I understand the translation of his statement as a way of dance in the cantata functioning as a visual language where the song's story and emotional tone are translated into body movement so the worship intention is communicated clearly to the audience.

In the Other interview with Shan, she said that.

"The first thing I do is listen to the music, understand the words and beats, the tempo, and how it flows."

Shan explains that before creating any choreography, she begins by listening carefully to the music. She first understands the lyrics (the words), so the dance uniformises the worship message. Then she analyses the beat, tempo, and how the music flows, because these musical elements determine the movement quality, such as whether the dance should be fast or slow, smooth or sharp, and how dancers should time their steps. In meaning, choreography becomes a translation of the song's structure into body movement, ensuring that every motion fits the rhythm and communicates the song's intended meaning.

From that, I can understand that choreography is a translation process in which the music's rhythm and message are converted into coordinated body movements that fit the song and communicate its intended meaning to the audience.

Based on These Findings, I prove that the basis of amusement and uniqueness people find in Christmas cantata productions at Watoto Church is due to skills that involve listening, understanding the messages and interpreting them through dance. Dance becomes a visual language that communicates the story and worship intention through appropriate rhythm and body.

Scholars Rudolf Laban's theories explain that choreography in Watoto Christmas cantatas is a structured translation of music into visible meaning. In The Mastery of Movement (1971), Laban argues that movement expression depends on "effort" qualities such as time, weight, space, and flow, which matches your findings that choreographers first listen to beats, tempo, and how the music flows before creating the right movement feel for different moods (celebration vs. suffering). In Choreutics (1966), he adds that movement must also be composed through deliberate spatial organisation (formations and stage patterns), which supports Josh Jasper's idea that formations (like circles in Hebrew dance) are chosen to fit the scene and communicate clearly to the audience.

4.2.2 Formation and transitions

Formations and transitions are key traits of dance in early and modern dance. Based on the visuals and ideas, formations are realised as the Backbone of how a dance looks on stage; they appear in different forms, i.e., horizontal, vertical, diagonal, among other forms.

One of the reasons for this research is that I received many responses as to how formations and transitions are realised as far as dance is concerned.

Mr Buga, in his interview, said

"Formations come about when we have to deal with the dancer and the artist all performing at the same time. When you dance with the artist involved, you have to count the artist in the formation, and sometimes the artist may go off, so you have to distance yourself.

Consider how big the stage is or how little; consider where we place certain permanent things. Then you have to determine where to get the choreographer from, plus where to use while coming on stage and where to step.

Mr Buga says that in Watoto Church, choreography is not just visual arrangements, but is created with the real stage situation in mind. According to him, formations develop based on how dancers will interact with the singers during the performance. This requires dancers to count and position themselves within the formation, because singers may change movement or shift from their expected spot. Therefore, dancers must know how to distance themselves when an artist

moves off. He also emphasises planning for stage size and obstacles such as props or items placed on stage that should not be moved, so dancers are aware of where they can step.

I can understand that this means that formation building involves coordination, safety awareness, and spatial discipline, ensuring that choreography remains organised, controlled, and does not interfere with artists or stage equipment.

Transitions are the ways you move from one formation to another. These can also have different views in the way of travelling moves; pass through, among others, as the choreographer might wish.

Formations and Transitions move hand in hand. I would say “chew and swallow “if we are talking about eating food. Shan, in her interview, said

“Because you now have the picture in mind and you need to get the people to actually move to the tune, there you’re able to sync in with the formations with people whether to come from the right or from the left”

Shan brings awareness that once the choreographer has understood and formed the "picture" of how the dance should look in terms of formation and transitions; the next key step is getting the dancers to move exactly reflecting the music. The movement to the rhythm allows the dancers to synchronise properly with the planned formations. As a result, dancers enter or travel into their positions from different sides, such as from the right or from the left, so that the formation remains clear and organised. In summary, it highlights that choreography is not only about planning formations, but also about ensuring dancers execute those formations in perfect time with the music.

Miss Shan hinted at safety measures while on the stage, and her thoughts were very concerning to the dancers, whereby she said that it's one of the things they consider before and even while on stage. Items like the props and designs are also taken note of, as far as the safety of dancers, she is concerned.

This helps to appreciate Formations in a way in which dancers and other stage users, like the singers, smartly manage the stage space at the same time. More of the formations reflect safety

planning, ensuring that the dance is performed with control in a church-stage environment with obstacles and performance logistics.

I get a sense of understanding that formations increase professionalism, bring confidence and support worship communication by making the dance "readable" and safe for performers. This is because these formations come about based on the best ways the transitions can occur.

In a writing by Foster, Susan Leigh. (1998). Choreographing History. Indiana University Press. She explains that choreographed dance is "read" by an audience through visual organisation, not only through individual steps. In her discussion of choreography as a meaningful arrangement (dance as something spectators interpret), she shows that meaning is produced when bodies are structured in space and time into patterns that can be recognised and followed. This directly supports your findings where formations are described as the "backbone" of how dance looks on stage: formations such as horizontal, vertical, and diagonal patterns (and circling group shapes) function as clear visual structures that help viewers understand the dance picture and the intended worship storyline. Foster's view also clarifies why transitions matter: transitions are the designed movement pathways that connect one formation to another, maintaining continuity so the audience can still "follow" the choreography even as dancers move from right/left, pass through travel routes, or reposition safely. Therefore, when you interpret your interviewees' emphasis on counting, synchronisation, and awareness of stage space and stage objects, you can argue that formations and transitions are not only technical choices but also communication choices they make dance readable, organised, and aesthetically coherent, while protecting safety and ensuring that the performance remains controlled and meaningful in a church stage environment.

4.2.3 Unity and Adaptation

Simply, unity means togetherness, and adaptation refers to getting into coordination.

In an interview with Mr Josh Jasper, he said,

"As a choreographer, you're presented to people with different dance backgrounds and different levels of knowledge, so you must be able to help people learn the choreography. You have to have a balance between the two. You work on a piece and have it ready in less than a

month. Sometimes they tell you to do a piece in one week, and this made us work even at night rehearsals."

In Mr Josh Jasper's statement, he explains that choreography in Watoto Church involves more than creating dance steps and goes into teaching and managing dancers with different abilities. When a choreographer is given a group, the dancers may have varying dance backgrounds and different skill levels, so the choreographer must be able to help everyone learn the routine and still maintain the quality of the performance. This means the choreographer must balance the needs of beginners with those of experienced dancers while working within limited time. He also shows that deadlines are often short; sometimes the piece must be ready in less than a month, and in some cases the schedule may require preparation in only one week. Because of this urgency, rehearsals may even be done at night. Overall, the meaning is that unity, training, and adaptability are essential for producing a well-prepared cantata dance, even under pressure.

In another interview with Mr Buga, he projects the dance creation process in Watoto Church as being centred on unity and collaboration. *"It's more of a unity dance format, whereby I come with what I have; you show me what you have, and then we see how we can make it better." Mr Buga Said.*

It implies that instead of the choreographer only bringing a final routine and enforcing it, he comes with what he has prepared, listens to what the dancers can do, and then works together to improve the choreography. In other words, the choreography is shaped through cooperation; each person contributes their ability, so the final dance becomes stronger, more coordinated, and better fitted to the group as a team.

In these Conversations I had with the two choreographers, did they never talk about being familiar with everyone they dance with? Uncertainties are everywhere in their experiences, starting from the time frames that do change abruptly and unusual rehearsal times that they use.

Despite the fact that everyone has different encounters, they share similarities of being united and adaptive to the people they meet through sharing and learning from fellow dancers and choreographers and also adapting to the abrupt changes.

Out of this sharing, I notice that Unity and adaptation are two of the traits a choreographer shouldn't miss out should he/her have an ambition of becoming a choreographer professionally. This is because challenges come over and over, and these are the traits they need to survive.

Etienne Wenger's theory of learning through social participation in a Community of Practice (Wenger, 1998, Communities of Practice: Learning, Meaning, and Identity, Cambridge University Press). Through interviews, Mr Josh Jasper shows that choreography involves more than creating dance steps: it requires helping dancers with different backgrounds and varying skill levels to learn the routine together while maintaining performance quality. He also highlights that deadlines are often tight; sometimes the dance must be ready in less than a month, or even in one week, so rehearsals may happen at night. This demonstrates unity as shared participation toward one common performance goal, and adaptation as the choreographer's ability to adjust methods quickly to match changing time limits and dancer readiness. In addition, Mr Buga describes a choreography process centred on collaboration: the choreographer brings what he has prepared, dancers show what they can do, and the group improves the choreography together. This reflects Wenger's idea that learning and meaning are negotiated through mutual engagement, where everyone contributes to building a stronger, more coordinated dance. Overall, your conclusion that unity and adaptation are traits a professional choreographer must not miss is supported by Wenger's framework, for these traits enable the dance team to stay coordinated, learn effectively, and survive coming uncertainties such as abrupt schedule changes and shifting rehearsal conditions.

4.2.4 Reality and lighting

Reality is derived from what is real. Something real refers to something in existence. Anything real is not just assumed but confirmed and witnessed. In the creative world, choreographers lean toward reality through visuals that depict what they really want to portray to the audience in real time.

Josh Jasper has a mindset that choreographers first decide the kind of movement to use by matching the dance to the emotional mood and story of the song. When the scene is joyful or celebratory, the choreographer chooses movements that express celebration and energy. When

the scene involves suffering, the choreographer may choose more expressive and reflective movement styles such as contemporary ballet to communicate pain respectfully.

"You begin to think about movement that depicts celebration; if it's suffering, maybe you can use contemporary ballet. If the soldiers are dancing doing hip-hop or crump or something, it usually goes back to the mood you're communicating. If it's about the children of Israel, then I think about contemporary; I think about African dance." Josh Jasper said.

He also explains that if characters like "soldiers" appear in the narrative, their movement style should reflect who they are, so hip-hop or crump can be used to portray their presence and actions.

His additional idea, *"If it's about the children of Israel, then I think about contemporary; I think about African dance",* shows that choreography also uses culturally and contextually appropriate movement styles. In meaning, choreography becomes a deliberate matching of music, narrative, character, cultural identity, and mood so that the audience can clearly understand what the dance is portraying and the worship message is communicated effectively.

On the other hand, Lighting is treated as an important performance tool that enhances how choreography appears to the audience. In an interview with Buga, he says that when lighting is used well, the dance looks smoother and more professional, and it also increases excitement. He adds that lighting is not random; it is planned according to the music, so when the music reaches a higher tone or energy level, the lighting also becomes more active to bring the energy to match the rhythm.

"Lighting makes the choreography look smooth through the excitement. Lighting is based on the music, so when the music is at a high tone, you see the lighting bringing the energy." Mr Buga said.

Similarly, Mr Jasper explains that lighting adds an extra layer to choreography and improves formations. He notes that lighting can help the audience clearly see dancers when the group is split into different sides, especially by using moving heads and spotlights to highlight specific performers. In meaning, lighting supports both visibility and performance impact: it guides

audience attention, strengthens the clarity of stage formations, and synchronises the visual atmosphere with the music and the dancers' movements.

"Lighting adds a layer that helps to make our formations better. People may be split on different sides, so we use the moving heads to spot our people," says Mr Jasper.

The above finding helps me note that lighting is a crucial element in Watoto Church cantata performances, because it enhances the visual smoothness and excitement of the choreography. Lighting is also planned according to the music's tone to bring the energy, and it helps improve formations by spotlighting dancers and guiding audience attention, especially when performers are arranged on different sides of the stage.

Writers Chang and Ahn, in their 2016 study on LED lighting in dance performances, examine how lighting contributes to the visibility and presentation of dancers on stage. They explain that lighting can reveal the overall movements of dancers and support transitions between different scenes, demonstrating that lighting is not simply a decorative element but a necessary part of how movement is visually communicated to an audience. This relates directly to the findings from Mr Jasper, who explained that moving heads and spotlights are used to identify and highlight dancers when performers are positioned on different sides of the stage. In this regard, lighting enables the audience to follow the dancers' movements, formations and changes in position without losing important visual information. Therefore, Chang and Ahn (2016) demonstrate that effective lighting works together with choreography to improve visibility, direct audience attention and strengthen the communication of meaning. In the context of Watoto Church cantata performances, this shows that lighting contributes not only to the beauty and excitement of the performance but also to the clarity through which choreography communicates the worship message to the audience.

4.3 WHY CHOREOGRAPHY MATTERS

4.3.1 Communicates the gospel message

Widely, communication is understood as t**he** process of sharing or exchanging information, ideas, thoughts, feelings, or messages between individuals or groups through verbal, non-verbal, written, or visual means.

When we go to the Artistic world of dance choreography, communication is more about the **use** of body movements and artistic expression to convey ideas, emotions, and messages to an audience without relying on spoken language. For the time I was part of Watoto church During the Christmas Cantatas of 2025, I vividly watched and noticed that choreography communicates the gospel by visually portraying biblical stories, expressing emotions such as joy, hope, worship, and sorrow, and reinforcing the message contained in the gospel songs. My interviewees, Miss Shan, Josh Jasper and Buga, also greatly supported it.

"*The key thing in choreographing is the message of the song that you are trying to express because dance is a form of expression without words. If I'm trying to express love, what is the best dance move that can express love? For me, dance is a prayer, and dance is a form of talking to God."* With a very bold Attack, Shan said, one of my interviewees.

Miss Shan interprets choreography as a medium that carries the message of the gospel song to the audience even without spoken words. She suggests that the key issue is to understand what the song is saying and what it is trying to express, because dance functions as a form of expression without words. So instead of choosing movements randomly, she creates dance moves that match the theme, such as expressing love or unity through movements that the audience can clearly understand. For her, this is also why dance becomes spiritual; it helps believers talk to God through prayer, like worship, using the body, sound, and rhythm.

From this, I can see that dance is a communication system within worship. Choreography is not just performance aesthetics but rather a way of making the gospel understandable through visual representation. Finally, choreography is a connector in a spiritual atmosphere, because the dancer's movement is used to communicate devotion to God, not only to convey information to people.

On the other hand, Josh Jasper

"When they give you a song, this is the theme. You begin to think about movement that depicts celebration. Make sure people are able to understand the celebration of the birth of Jesus. If the theme changes, the choreography should reflect it. If it's about the torturing of the Israelites and Herod, or Pharaoh, then it's going to be a suffering scene." Said.

Josh Jasper translates choreography in the Christmas cantata based on the song's theme and mood so that the audience understands what is being communicated. He also explains that if the story changes to something else, like suffering (e.g., Herod/Pharaoh), then the dance should change in style and mood to match that scene so as not to lose the meaning of the theme, something he talks about on the other side as a challenge that some of the choreographers lack flexibility with.

Analysing Jasper's Feedback, I note that Choreography produces gospel meaning through intentional alignment with the cantata song's theme and narrative mood. He explains that dance choices are not random but rather designed to help the audience understand the spiritual storyline, such as the birth of Jesus. His point that a shift to a "suffering scene" requires a different movement mood indicates that choreography functions as a visual interpretation of the lyrics, where movement style is selected to communicate the right emotional and theological message in each segment. Overall, his comments support the idea that dances in Watoto Christmas cantatas communicate gospel content by translating song narratives into clearly read movement, as Miss Shan also agreed.

Susan Leigh Foster, in her book *Reading Dancing: Bodies and Subjects in Contemporary American Dance* (1986), explains that choreography creates and communicates meaning through the body, movement, dance vocabulary and the organisation of movement in performance. Foster's perspective shows that dance should not be viewed simply as physical activity or entertainment, because movements can represent ideas, emotions, experiences and narratives that audiences can interpret. This supports Miss Shan's view that dance is "a form of expression without words," where the choreographer selects movements that correspond with the message of the song. It also supports Josh Jasper's explanation that movements should change according to the theme and emotional mood of the Christmas Cantata, such as using energetic and celebratory movements to represent the birth of Jesus and more expressive movements to portray suffering. In the context of Watoto Church, Foster's ideas therefore demonstrate that choreography can function as a visual language through which biblical stories, emotions, worship and gospel messages are communicated to the audience. The dancers' bodies become a medium through which the spiritual message of the song is interpreted and made visible,

enabling the audience to engage with the gospel not only through hearing the lyrics but also through seeing the message expressed through movement.

4.3.2 Develops performers (excellence, discipline, teamwork, leadership)

At Watoto Church, Choreography develops performers by equipping them with the knowledge, skills, and values needed for effective performance and ministry. Through the process of rehearsing and performing, dancers cultivate discipline, strive for excellence, learn teamwork, and develop leadership abilities while enhancing their artistic competence and personal character. This enables them to contribute meaningfully to both the quality of performance and the communication of the gospel message.

Excellence is one of the Fundamental Core Values at Watoto Church, a consistent pursuit and demonstration of the highest standards of quality, skill, discipline, and integrity in performing a task or fulfilling a responsibility.

In an interaction with Josh Jasper, he said

'Sometimes it comes with working under pressure, and you have to work on a piece and have it ready in less than a month, which has trained me to be a good thinker, fast, and able to work under pressure. Choreography doesn't end with the choreographer; instead, it goes back to the dancers, and notes that dancers must stay in sync with singers and instrumentalists, for music has to be in sync with dance.

Josh Jasper interprets that choreography shapes performers by forcing them to grow their working discipline. When it comes to pressure, dancers sometimes must have a piece ready in less than a month or in one week. He says that choreography trains dancers to manage time, learn quickly, and keep performing effectively even when deadlines change. He also means that choreography doesn't develop skill only for the choreographer, but it also develops the whole team because dancers must learn the steps, follow instructions, and work together, especially staying "in sync" with music, singers, and other performers in the Production.

After this study, I have found out that Josh Jasper’s perspective shows choreography as more than movement design; it is a structured process that builds performers’ discipline and teamwork.

His emphasis on working under pressure and preparing pieces within short deadlines indicates that cantata choreography develops practical work ethics, quick learning, consistency, and the ability to adapt when songs or instructions change.

At the same time, his point that choreography must go back to the dancers and be kept in sync with singers and instrumentalists suggests that performers grow through collaboration and synchronisation, not only through individual effort. Therefore, the meaning I derive is that choreography functions as a training system that improves dancers' professionalism, responsiveness, and collective coordination in gospel music performance at Watoto church during the Christmas Cantata.

Mr Bwagi Shakib, a dancer and also a choreographer, spoke confidently that choreography develops performers by strengthening discipline and professionalism, as well as improving their spirit of teamwork and cooperation. He explains that choreography is carried out in a way that helps make everything professional and eases the work because assigning one person to think and work on the song makes the process more effective than when many people try to do the same task. This was in a way of saving time and also being very applicable in a short period of time.

He also points out that this leads to excellence in the production, stating that dancers bring hard work and that there is a level of excellence with the dancers of the cantata, which he links to the professional standards of Watoto. He further connects choreography to teamwork and value building in the ministry by emphasising that choreography doesn't stop with the choreographer but must be executed correctly by the dancers so that the overall vision is achieved in sync with the music and other worship arts.

Mr Bwaji Shakib, in his statement, creates awareness that choreography develops performers by making them practice and work in an organised and professional way. By giving one person the task of planning/thinking about the piece, he says that it reduces confusion and improves preparation so dancers are trained more effectively. He also supports that it leads to excellence because dancers learn to put in hard work and meet high production standards. Finally, he says responsibility continues in that dancers must also execute the choreography correctly, stay in

sync with the music and worship team, and help the whole production reach the vision. This comes about when he says, "choreography doesn't stop with the choreographer".

From this Information, I understand that choreography is not only a creative process but a formation process for performers. It builds discipline through rehearsals, deadlines, and commitment, and it promotes excellence because dancers are trained to meet high production standards in Watoto Christmas cantatas. Furthermore, it makes sense in a way that choreography develops teamwork, as execution is in coordination with singers, instrumentalists and performers who need to maintain synchronisation with the music and the overall vision of the production.

To add on, choreography contributes to leadership development because dancers are equipped, trusted with roles, mentored, and sometimes trained to teach others or take responsibility during productions. Finally, choreography shapes performers holistically physically, socially, spiritually, and professionally so they become more competent for gospel music ministry.

In Desiring the Kingdom: Worship, Worldview, and Cultural Formation (2009), James K. A. Smith argues that people are formed not only by what they believe or learn intellectually, but by what they continually practice, especially through worship. He explains that worship functions as "cultural liturgy," meaning repeated embodied activities train a person's desires, habits, and identity over time. As dancers repeatedly rehearse and participate in the cantata, choreography becomes more than learning steps; it becomes a formation practice that shapes attitudes such as discipline, attentiveness to instructions, commitment to excellence, and responsibility within a shared worship community. Because this worship practice is carried out with the body and in rhythm with others, dancers internalise worship values, learn unity through coordinated participation, and gradually grow into more dependable servants who can lead and serve beyond the performance moment.

4.3.3 Enhancing worship aesthetics and stage impact

To start with, Worship aesthetics is the intentional use of artistic, visual, musical, and Performative elements in worship to create a meaningful environment that enhances the worship experience, communicates spiritual truths, and glorifies God through beauty, creativity, and excellence.

"It's like a curtain where at the front you're seeing the shadow, and at the back the person is actually dancing and moving." It was A Statement made by Mrs Mary-Shan, one of my Interviewees.

In A Dialogue with her, she says that dance choreography enhances worship aesthetics through the visual impact created when the dance is presented with stage lighting and storytelling effects. She says lighting makes the dance beautiful because it creates that wow factor that makes both the audience and the dancers appreciate the performance more deeply. For her, the aesthetic improvement is not only about doing complicated steps, but even a normal move becomes impressive when lights are used well. She further describes how lighting can add layers to the performance, comparing it to a curtain where the audience first sees a shadow image "at the front" and later sees the dancer clearly at the back.

Mrs Mary-Shan explains that choreography becomes more aesthetically powerful when dance is aligned with lighting to produce a story or a beautiful piece, making the cantata worship experience visually engaging and memorable. She continuously says that even if the dancer is doing a move that would look simple, the lights can add extra beauty, excitement, and clarity, creating a wow reaction.

After studying this, I can establish that aesthetics in Watoto Christmas cantatas are produced through the interaction of choreography with stage lighting. Analysing Shan's speech, where she says that lighting can transform even normal movements into something memorable by adding a wow factor, excitement, and visual clarity, shows that lighting helps create visual depth and storytelling, so the audience perceives the dance more clearly and emotionally.

On the other hand, when we talk of stage Impact, we get to realise the ability of a performance or stage presentation to effectively capture the audience's attention, communicate its intended message, evoke emotional and spiritual engagement, and leave a lasting impression through the coordinated use of movement, expression, presence, and other performance elements.

Josh Jasper, an interviewee, says that Choreography matters because it enhances stage impact by organising movement in a way that makes the audience clearly understand the performance and ensures dancers stay synchronised with the music and the performance energy. He adds that

movement organisation is based on the theme and mood so that people can see the message on stage.

"Make sure people can understand the celebration of the birth of Jesus; Hebrew dance usually is in circles." Josh Jasper had these statements in the dialogue as we talked about the stage.

He explained that the dance movements and style should visually communicate the intended message of that part of the cantata. He also said that the circles used in Hebrew/Jewish-style dance help the audience recognise and follow the scene being presented. In other words, what dancers do on stage movement style and patterns helps the audience grasp what is happening in the story without getting confused about what takes place.

In my analysis, I realised that stage impact is created through interpretive choices and not only through dancing well. When Josh suggested that formations like circles are not random aesthetics but part of the language of the choreography that supports meaning and storytelling, I also agreed; for the cantata is based on biblical events and changing emotions, the choreography must visually match the narrative. Therefore, with an absolute yes, I accept that stage impact depends on choreographers producing an audience-readable performance

Erika Fischer-Lichte (2008) in The Transformative Power of Performance: A New Aesthetics (2008). Fischer-Lichte argues that performance is not only about presenting content, but about creating an experience in which spectators become emotionally and spiritually engaged through the coordinated interaction of multiple elements such as performers' presence, movement, rhythm, and staging. This fits your findings because choreography enhances worship aesthetics when it is projected with stage lighting and visual effects that produce a "wow" response and make the performance memorable. In the same way, stage impact strengthens when dancers organise movement in ways that the audience can clearly perceive and understand, because spectators "read" meaning through visual clarity, symmetry/formations, and thematic consistency. Therefore, Fischer-Lichte's perspective supports your conclusion that stage impact depends on interpretive artistic choices (choreography, spacing, formations, and lighting) that shape shared attention and create a transformative worship atmosphere.

CHAPTER FIVE: SUMMARY, CONCLUSION AND RECOMMENDATIONS

5.1 Chapter one: Introduction

This chapter introduces and lays the foundation for the study by providing the background of Watoto Church, explaining how it was established, its mission, key contributors to its development, and the role of its major annual Christmas Cantata. It then identifies the research problem and also outlines the study's objectives and research questions, which specifically explore the value of dance choreography alongside gospel music during the Christmas Cantata, the measures used in choreographing the dance, and how dance movement sequences are developed in relation to the music. It also defines the scope of the study in terms of content (various dance styles and the relationship between choreography and gospel music) and geography (Watoto Church downtown in Kampala), explains the significance of the research to the church and the community, and sets a clear framework for the rest of the study to follow.

5.1.2 Chapter two: literature review

This chapter presents the study's research methodology and how the research will be carried out from planning to analysis and reporting. It explains that a qualitative approach will be used because the study requires close engagement with real church practices and people to understand how dance choreography communicates liturgical meaning in Watoto Church.

The chapter outlines purposive sampling to select information-rich participants, including choreographers, worship leaders, and experienced dancers who have participated in multiple cantata shows. It also lists the key data collection tools (video camera, voice recorder, and notebooks/pens), describes the study population, and presents a detailed data analysis plan using transcription, coding, thematic analysis, triangulation, member checks, and reflexive documentation to support credibility. The chapter further covers ethical considerations related to consent, confidentiality, and safety for both participants and the researcher, and notes key limitations (such as possible withholding of information, weather disruptions, language barriers, and financial risks.

5.1.3 Chapter three methodology

This chapter explains the study's research methodology and implementation plan. It mainly uses a qualitative research approach because the study requires close interaction with people and real-life practice, especially to understand how movement expresses liturgical meaning in Watoto Church. It outlines the data collection tools to be used, including a camera for video recording, a voice recorder for interviews, and books/pens for field notes. It further describes the study population, giving examples of key participants, and provides a clear data analysis plan using transcription, coding, thematic analysis, triangulation, and member checks to ensure credibility. In addition, the chapter covers ethical considerations related to consent, confidentiality, participant and researcher safety, and outlines limitations such as incomplete information from some interviewees, weather disruptions, language barriers, and possible financial challenges. Finally, it provides the time frame for planning, data collection, analysis, and writing, and presents a budget listing major materials and anticipated costs required to carry out the research.

5.1.4 Chapter Four: Presentation and Discussion of Data

This chapter presents and discusses the study's findings on the relevance of dance choreography in Watoto Church, specifically during the Christmas Cantata shows. It is organised around two main themes: (1) Movement and formation construction and (2) Why choreography matters. Additionally, the chapter explains that choreography is enhanced by reality and lighting, where stage lighting is planned according to music energy to improve visibility, smoothness, excitement, and overall stage impact. Under "Why choreography matters," the chapter argues that choreography communicates the gospel message clearly without words by matching biblical themes and emotions (such as love, suffering, celebration, and worship) to movement choices. It also shows that choreography develops performers through discipline, excellence, teamwork, and leadership, while strengthening worship aesthetics and the audience's ability to "read" meaning through clear visual organisation (formations, circles, spacing, and coordinated staging)

RECOMMENDATIONS

For the period I have carried out the research with findings from the various interviewees, I have encountered and noticed quite some Ideas I would suggest for the following question, as far as my research allowed.

1 **How Does Dance choreography Bring Out Value in Watoto Church during Christmas Cantata productions today?**

Based on the findings (music-first creation, readable formations/transitions, unity and adaptation during rehearsal, and the combined role of movement with lighting), the following recommendations are proposed for strengthening the value that dance choreography contributes to Watoto Church Christmas Cantatas.

a. Firstly, choreographers should learn the right approach, starting with the ability to listen to music carefully in a way of them to understand the lyrics, beats, tempo, and flow before choosing movements.

b. Movement should translate the song's message and mood visually to help the audience understand the story without words.

c. Formations for readability should be planned as a "visual language that makes the dance picture clear to the audience.

d. Transitions should be Safely organized and rehearsed with counting and clear entry/exit routes to ensure safety.

e. Unity and adaptation under pressure should be enforced in a way of Choreographers teaching dancers with mixed skill levels together, and this is through coordinated practice and fast adaptation drills.

2 How do the sequences of steps and movements Come About in Christmas Cantata productions in Watoto Church?

Begin by translating the message and mood into movement quality in terms of energy, emotion, and posture.

a) Plan transitions with counting, like the directions i.e. right/left entries, passing through, re-spacing and other angles.
b) Choose movement styles by character/narrative; different scenes require different expressions, so this is paramount.
c) Build step sequences with formations, so dance is readable on stage.

3 How are the Measures taken to select music brought in and used during the Christmas cantata at watoto church?

a) Create a clear music-selection process by deciding how songs are chosen, based on worship needs and production goals that are set.
b) Use the full song structure for in this choreography should follow a complete music process of the verses and bridges rather than being limited to the chorus only.
c) Select music that fits rehearsal time, and these are the songs that are learnable within the available deadlines and team level.
d) Check lyrics' meaning and mood to ensure that the words and emotions align with what the dance must communicate.

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APPENDICES

Dear Sir, Madam. I Wacibra Barak, with the research "THE RELATIONSHIP BETWEEN DANCE CHOEOGRAPHY AND GOSPEL MUSIC PERFOMANCE IN WATOTO CHURCH" for Makerere university undergraduate program, I humbly seek your response to the following questions.

Interview Questions.

1. Kindly tell me how you describe yourself. (Age, profession, background).
2. How long have you been a professional choreographer/dancer?
3. How did you join watoto church and how long have been part of the Christmas cantatas?
4. On the time you have been part of Christmas cantatas, share your experiences as a choreographer.
5. How are the Dance movements organized?
6. How do the dance formations come about?
7. How do dancers come to be part of the team?
8. How do you prepare the stage space for choreography?
9. How are the choices of choosing costumes determined?
10. What are some of the main instruments and tools needed during choreographing?
11. How is lighting of a benefit to a choreographer during dance?
12. Are there certain key aspects that can't miss out during the choreographing process?
13. How do you enjoy choreographing?
14. What values do you see choreographers bring in watoto church?
15. How can Choreographers get engaged in raising the Youths in watoto church?
16. How do you ensure a stable health status during the process of choreographing?
17. What challenges do you encounter while choreographing?
18. How would you solve the challenges that you face as a choreographer as mentioned above?
19. What innovative support would you wish to see as a choreographer at watoto church?
20. How can Choreographers collaborate with the other departments in watoto Church?
21. Briefly share your overview in what the public talks about choreographers and what you see.