The Impact of Ballroom Dancing on the Marriage Relationship

By

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To all my Spirits in the Sky:

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To the Big One: Miss you always, love you forever.

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Declaration

I, Ramona Hanke, student number 99189055, hereby declare that the thesis I submit for examination is my own work. Where secondary material is used, I have carefully acknowledged and referenced it as such in accordance with the university's requirements and policies regarding plagiarism.

Declaration

Key Words

Ballroom Dancing

Dance Movement Therapy

Communication

Intimacy

Conflict Management

Negotiation, Investment and Cooperation

Cognitive-Behavioural Therapy

Narrative Therapy

Psychodynamics and Object Relations

Systems Approach

Imago Relationship Therapy

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Summary

The purpose of this study was to discover the impact of ballroom dancing on the marital relationship. In order to do this the researcher first conducted a literature review on numerous aspects such as the marital relationship, movement therapy, the history of dancing, ballroom dancing and different theoretical approaches to marriage counseling.

From the literature and personal experience, the researcher developed four hypotheses. To possibly answer these hypotheses and discover what the impact is of ballroom dancing on the marital relationship, the researcher utilized a qualitative research methodology. A sample size of three couples were randomly chosen to participate in the research study. Ethics and issues of validity and reliability were addressed throughout the research process.

In-depth interviews were conducted with all three participating couples and from these interviews four different themes emerged. Four categories were then developed from the information obtained from the interviews as well as from the literature review.

The research results indicated that the participating couples felt that through ballroom dancing they acquired improved communication in that it occurred more frequently and was more in-depth. The participants were of the opinion that their intimacy levels had enhanced. They related having more physical contact with one another, feeling early courtship emotions again and reinstating the importance of the marital relationship for them and their extended families. The couples seemed to develop strategies for conflict management as they went through the process of learning to dance. In the early stages of their dancing the couples recounted incidences of arguing however they all seemed to progressively make conscious decisions to ulitise strategies for conflict management which they found effective. Negotiation, investment and cooperation appeared to be essential tools for the couples to

succeed in dancing. Added to this the couples seemed to be of the opinion that they became more competent in these behaviours as they progressed with their dancing.

OPSOMMING

Die doel van die ondersoek was om die invloed van baldanse op die huweliksverhouding te probeer vas stel. Ten einde dit te doen, het die navorser eerstens 'n literatuurondersoek gedoen oor onder andere die huweliksverhouding, bewegingsterapie, die geskiedenis van dans, baldanse en verskillende terapeutiese benaderings tot huwelikterapie.

Vanuit die literatuur en ook vanuit persoonlike ervarings van die navorser, is die hipoteses gestel. Om antwoorde op hierdie hipoteses te kry en sodoende uit te vind wat die impak van baldanse op die huweliksverhouding is, het die navorser van 'n kwalitatiewe navoringsmetode gebruik gemaak. Drie pare is ewekansig geselekteer om aan die ondersoek deel te neem.

In diepte onderhoude is met drie pare gevoer. Vanuit hierdie onderhoude, het vier temas na vore gekom. Hierdie temas is met die literatuurondersoek aangevul om sodoende vier navorsingsvrae te ontwikkel.

Die navorsingsresultate het getoon dat die pare dit eens was dat hulle deur middel van baldanse 'n verbetering in hulle kommunikasie tussen mekaar beleef het. Die kommunikasie tussen die pare het toegeneem. Daar was ook 'n groter diepte in hulle gesprekke met mekaar. Die pare was dit ook eens dat hulle intimiteitsvlakke verdiep het. Hulle het meer fisiese kontak met mekaar gehad. Hulle het weer die aanvanklike gevoel van toenadering, wat aan die begin van hulle verhouding teenwoordig was, ervaar. Die pare het ook strategieë vir konflikhantering ontwikkel. Aanvanklik het hulle heelwat gestry oor die danspassies, maar later geleer om konsensus besluite te neem. Die danse het die pare gedwing om met mekaar te onderhandel en saam te werk ten einde die danspassies te bemeester. Namate hulle die danse baas geraak het, het hulle optrede en gedrag teenoor mekaar ook positief verander.

Chapter One

Background, Orientation and Aim of the Research

1.1 Introduction

1.2 Awareness of the Problem

It is common knowledge that the divorce rate in South Africa is excessively high. According to Stats SA (2000), 34 145 divorces occurred in the year 2000. In this same year 143 391 marriages took place. Thus it can be estimated that plus minus 24 percent of marriages dissolved in divorce in the year 2000.

Goldberg and Goldberg (1998), state that the spousal unit is central to the life of the family. There is little doubt that the success of a family depends greatly on the husbands and wife's ability to have a successful relationship. How a husband and wife make decisions, manage conflict, satisfy each others sexual and dependency needs and more, will provide a model of male-female interaction that will influence their children's future relationships.

According to Venter (2000) divorce has extensive effects not only on the adults involved, but also on their children. Kitson (in Knoester & Booth, 2000) states that divorce regularly include psychological and emotional distress, a decrease in economic status and a decline in child well-being. In agreement with Venter (2000) and Knoester and Booth (2000), researchers and workers in the caring professions should continuously be looking for more creative and effective ways to address this social phenomenon, which appears to be somewhat resistant to present intervention strategies.

Barriers to divorce are psychological restraining forces to marital dissolution that originate from sources besides the quality of the relationship between husband and wife (Levinger in Knoester & Booth, 2000). Researchers suggest that these barriers have become lower and alternatives have arisen to these barriers hence the rise in divorce rates. That which used to be perceived as barriers is now unsuccessful and insignificant deterrents to divorce. An example of a lowering barrier is the disintegration of the stigma that was attached to divorce. Thus the researcher feels that if the barriers to divorce have changed, our divorce preventative strategies must be renewed and attractive alternatives presented.

Even though marriage counselling is widely available, many married couples don't make use of it. One can only speculate as to why this is so, but one possible consideration may be that one or both partners in a marriage are reluctant to commence with marriage therapy due to the stigma attached to this by society.

Other solutions are more readily sought such as finding a common interest or spending more time together in the hope that the marriage relationship will improve through this shared time and interest. These solutions can take the form of some activity and it has been the author's experience that one of these activities is ballroom dancing.

The authors dancing career started at the age of six. She was first introduced to ballet and in later years to modern dancing. All through her schooling years she oscillated between these two particular styles of dancing.

After school, before she went to university, she embarked on the career of a ballroom and Latin American dance instructor. In the studio where she worked, she was trained to become a dance instructor but, was also trained in interpersonal skills and proficiencies in dealing with people in the dancing context.

As the majority of the students in the studio were single ladies, and so were taught by the male instructors, most of the female instructors taught the married couples. The

author had a student body of approximately twenty-five students (a couple counting as one) of which the majority were couples.

Many of the couples that came for dancing lessons were either experiencing problems in their marriage and used dancing as a medium to spend time together or to have a common interest in which they both could share.   One could almost say that dancing lessons substituted marriage counseling.

The author saw each couple once or twice in a week for a half an hour and sometimes even two or three hours. During this time very personal relationships were developed, not only between dance instructor and student, but also between student and studio. Students came to know the studio as a place where they knew they were accepted and so a sense of belonging developed.   As student and instructor a lot of time was spent together. Not only did they see each other every week but weekends, boat trips and holidays were also shared as they were part of very popular promotions offered by the studio.

The more time spent together, the more intimate the relationships between instructor and students became. As instructor the author shared in student's birthdays, their wedding days, their pregnancies, their job promotions, their dreams and aspirations. However she also shared their arguments, their illnesses, their miscarriages, their "naughty children", their retrenchments, and their discovery of infertility and family deaths.

As couples became more comfortable with the author as their instructor and their relationship deepened, they would reveal more and more of the true nature of their marriage and of themselves. That which would be exposed about the couple's relationship initially would be very constricted, polite and appropriate. Slowly the strict inhibitions and politeness would fade and be replaced with a silent yet deafening anger when a partner had stepped on a toe for the tenth time leaving nothing but what felt like crushed bone that would "definitely" warrant a stop at the nearest hospital's x-ray division.

This rather dramatic stage of having to learn and refine the basic steps of all the dances and the frustrations that accompany it would pass with the aid of the atmosphere created by the studio and the instructors. It is in this period that the couples would start revealing more of their lives to the instructor; they now started to dance their personalities and their marriages.

It is also in and after this phase that the author could see the changes occurring in marriages although she didn't know how or why. She also heard statements such as "Our marriage has never been as good as it is now" and "Dancing has changed our marriage".

However through her training in psychology at university she began to realize the true value of dancing for married couples. Unidentified characteristics of the dance setting encourage change, improvement and have a strengthening effect on the marriage relationship and it is this that she will endeavor to discover and develop.

Literature on ballroom dancing as a technique for marriage counselling does not seem to exist. However literature on movement therapy as technique in many different interventions is abundant. Amongst others movement therapy has been used as technique in settings such as psychiatric patients (Van Tonder, 1979), educational psychology (Brand, 2001), rehabilitation (Kober, 1989 & Wakeford, 1996) and in psychoanalysis (Chodorow, 1990). However in all the literature the author perused, movement therapy was not indicated as a marriage counselling technique.

1.3 Analysis Of the Problem

1.3.1 The Marriage Relationship

As stated by Fowers (1998) marital contentment has become an essential source of fulfillment in society today. Love and marriage have been described as the primary supply of personal happiness and meaning in life.   In fact it has been found, in

studies conducted in the United States, that marital satisfaction is more important to individual happiness than factors such as religion, occupational success and finances.

According to Kersten and Kersten (1988) what makes a marriage different to other relationships, for example couples living together, is the public commitment they make to one another. This is an emotional commitment to search for meaningful happiness through the relationship by sharing lives, fulfilling needs and receiving emotional support amongst others.

According to Kersten and Kersten (1988) the conditions for a successful marriage have moved beyond just the achievement of specific traditional roles. They now include intricacies such as emotional support, sexual gratification and good communication.

One of the most important characteristics of a marriage is intimacy. What is meant with intimacy is an emotional closeness between two people resulting in mutual commitment and trust, which provides relationship security and rewards. Kersten and Kersten (1988) are of the opinion that intimacy does not come about without the assurance of some form of commitment. With the occurrence of a marriage, partners are pledging to behave towards one another in a certain way due to their caring feelings for their partner. It is this expression of caring that forms the basis of marital commitment.

Kelley (in Kersten & Kersten, 1988) describes commitment as a process that involves modification of behaviour to suit ones partner's desires and as a coordination of lives to ensure that both the partners lives interconnect. Contributing to this description is Markman, Stanley and Blumberg's (1994) explanation of *personal dedication* which refers to a persons desire to sustain or enhance the quality of the relationship for the mutual benefit of both partners. When reflecting on this process, it can be thought that aspects such as communication, conflict management and adaptation will play a vital role in determining the success of the commitment forming process which in turn, will influence the level of intimacy that is created within the relationship.

Luttig (1991) is of the opinion that communication plays a pivotal role in the extent to which partners understand and consider each other's feelings. Bellah, Madsen, Sullivan, Swindler and Tipton (in Fowers, 1998) support this notion by stating that respondents in their study identified communication as one of the key aspects to developing and sustaining a good marriage.

Communication has two functions namely the first one being that of maintaining feelings of love through expression, understanding and the accompanying emotional intimacy. The second function is that good communication is necessary to deal with the unavoidable difficulties of shared life.

When this vital information exchange process does not occur, faulty assumptions and misunderstandings can transpire leaving both partners feeling rejected. This occurrence could lead to conflict. According to Kersten and Kersten (1988) the difference between a successful or failed marriage, is not whether conflict exists but rather how well this conflict is resolved.

Markman, Stanley and Blumberg (1994) depict four patterns that are harmful to marriage which are all related to faulty communication. The first is that of escalation, which occurs when partners continuously respond negatively to one another making conditions worse and worse as they try to out do each other with negative responses. The second is the pattern of invalidation by which one partner reacts condescendingly the thought or feelings of the other partner. The third is that of withdrawal or avoidance in which one partner exhibits an unwillingness to partake in important discussions. In the instant of withdrawal, one partner may get up and leave the room where in the case of avoidance, a partner may try his or her utmost to avoid the occurrence of some conversations. The fourth and last harmful pattern is that of negative interpretations where one partner continually believes that the motives of the other are more negative than what they truly are. It is through communication that partners acquaint each other's motives, feelings and needs and are thus in the position to make positive contributions to their marriage.

For the author this process connects strongly with Kersten and Kersten's (1988) notion of intimacy. They postulate that various couples may attain different degrees of intimacy, but this is a process that requires effort on an ongoing basis. As couples communicate with each other, whether positive or negative, the opportunity for understanding is created. This feeling of understanding and support could bring about the sensation of needs being met, thus in turn increasing intimacy and the notion of interconnectedness, improving marital satisfaction.

According to Brown (1995) touch continually communicates. What makes the interpretation of communication through touch intricate is that so many diverse emotions can be transmitted through it such as aggression and affection. Despite the complexities surrounding the interpretation of touch, it is still undeniable that human touch and physical nurturance is a necessity for healthy human growth and development.

Brown (1995) postulates that within an intimate relationship "loving touch" augments intimacy by providing an intense level of acceptance and affirmation. Touch is an expression of caring and support, which has the capacity to connect an individual not just to another person, but also to his or her essential humanity.

As stated by Markman, Stanley and Blumberg (1994), fun plays a vital role in the health of relationships. When courting, fun plays a crucial role in the development of the relationship. Good relationships become great when the quantity and quality of this fun is conserved within the relationship. Time spent having fun creates a relaxed intimacy in which couples or partners strengthen the bonds between each other.

From the above mentioned the idea could be contemplated of creating a fun activity for couples to partake in, in which aspects such as intimacy, emotional support, communication, positive contribution and conflict management are encouraged. The researcher is of the opinion that the activity of social ballroom dancing is able to create an environment where the above-mentioned aspects are promoted. She feels so as these aspects are necessary to succeed when dancing as a couple. It could

be thought that as couples actively utilize these aspects, to achieve in their dancing and as they become more proficient in using them, they may naturally start employing them in other areas of their lives such as their marriage. However this still has to be researched which is the aim of the researcher.

1.3.2 Marriage Counselling

In the literature review copious amounts of research and information was found on the topic of marriage and different views and approaches to facets of marriage. Existing research on the strengthening or improvement of the marriage relationship is primarily focused on counseling techniques that can be applied in the conventional therapeutic scenario and on understanding the relationship between man and wife.

Schools of thought that have specific views and techniques to be applied in marriage counselling are amongst others systems approaches, constructionist approaches, psychodynamics, cognitive-behavioural approaches and Imago Relationship Therapy.   The researcher has chosen this select number of approaches to discuss as she feels the selection is indicative of the progression of marital therapy through the years as well as gives a diverse insight into different approaches to marriage.

In a nutshell, psychodynamics postulates that an infant splits its internal representation of its mother into a good and a bad part. Anxiety caused by the infant's ambivalent experiences of the mother is the causative factor leading to the splitting.   The child learns to apply this same method to good and bad experiences of the self.   The infant than projects these unacceptable bad parts and idealized good parts on to others. When the child reaches maturity and becomes involved in an intimate relationship, the partner becomes the target for these projections. The interaction of both partners' projections is the cause of most problems couples may experience, as they are not dealing with authentic issues but rather with projections of themselves from previous relationships (Young & Long, 1998).

In the 1940's a shift in thinking occurred, where the individual started to be viewed as being part of an ecological system (Goldberg & Goldberg, 1998). From this the systems approach developed. In broad terms, the systemic theory holds that problems in the couple relationship are due to overly rigid, limited interpersonal patterns, where certain characteristics of partners are excessively focused on while other more adaptive ones are overlooked or under employed. The patterns that develop between the couple or between the couple and other systems will define and determine the quality of the interaction and how each partner experiences this interaction (Halford & Markman, 1997).

Cognitive-behavioural approaches have become very popular in marriage therapy due to its perceived efficacy. A fundamental opinion held by theorists is that partner's behaviours influence each others actions in a reciprocal process. Thus in therapy one would start to concentrate on aspects such as how a couple could learn new ways of positively rewarding each other more and punishing each other less, in order to alter this reciprocal process (Young & Long, 1998). Three major focus points that receive intensive attention in cognitive-behavioural therapy that assist in changing the reciprocal process are firstly assisting couples in increasing the amount of positive reinforcement in their relationship. Secondly they are taught new skills such as effective communication and thirdly cognitive therapy is employed to address distorted thinking patterns.

Constructionism or more specifically, narrative therapy which belongs to the postmodernistic view point, is the most recent approach and is still being developed by its pioneers such as Micheal White and David Epston (Bubenzer & West, 1993). Narrative therapy contradicts the conventionally held position that a couple's system causes a problem. Alternatively it postulates that the problem encourages the formation of a couple's belief system. An assumption of this approach is that couples create problems by the language they use to describe the problem and the meaning they give to it. Couples are then aided in understanding and defining the problem differently. Through rethinking their problems a couple can be empowered to redirect their lives and live a preferred life (Goldenberg & Goldenberg, 1998).

Imago therapy is a therapy developed by Harville Hendrix and Helen Hunt. They developed this theory after their own marriages had failed and felt that available literature wasn't applicable to their own personal experiences (Berger & Hannah, 1999). Imago postulates that during childhood, disturbances in development occur that result in the loss of some part of the child's self and leave the child wounded. A marital partner is selected due to his or her corresponding characteristics to the partner's parents in childhood. This is done in an attempt to achieve wholeness, to correct the disruption that took place within the childhood years. The selected marital partner is chosen as he or she has undergone similar wounding but has developed complementary defenses. While this may generate feelings of love, it may also cause incompatibilities leading to conflict. Although Imago Relationship Therapy doesn't belong to a greater school of thought, it is widely used by therapists and counsellors.

1.3.3 Movement Therapy

Where dancing is concerned, movement therapy is the most researched and written about form of dance used to promote different areas of psychological well-being.

Objectives of dance movement therapy are firstly to increase the integration of emotional, cognitive and physical experience. Secondly expressive competence is aimed for and lastly increased self-awareness is encouraged. Levy (1992) states that the fundamental principle of dance movement therapy is that the mind and body are indivisible. That which is experienced by the mind is experienced by the body.

Dance movement therapy serves to integrate mind, body and emotions. It incorporates the body into the therapeutic process by utilizing relaxation, touching, breathing and body empathy. This serves to promote a positive formation or re-formation of the clients' relationship with his or her body. Emotional healing is promoted and novel physical and emotional coping strategies are developed (Melsom in Goodill, 2005).

Dance movement therapy is used in many different contexts. Brand (2001) used dance and movement therapy as group therapy in an educational psychology context. Wakeford, (1996) used dance, amongst other tools, in a psycho-training program as a medium for expression in the rehabilitation of juvenile delinquents. Kober (1989) used dance-movement therapy as an effective solution to working psychotherapeutically with people from a different culture to herself in a black rehabilitation ward. Van Tonder (1979) studied the effect of dance-movement therapy on the bodily experience of psychiatric patients.

No research or literature could be found were the strengthening effect of dancing, and in particular Ballroom dancing, has been investigated. In fact no literature or research could be located were dancing was in any way connected to the marriage relationship.

1.4 The Research Problem

The researcher would like to determine what the impact of Ballroom Dancing is on marriage, more specifically what aspects of ballroom dancing induce change in the relationship while dancing and how these changes affect the marriage outside of the dance context.

This leads the researcher to ask the following research questions:

Question 1
- Does dancing hold any significance to the couple in the marital relationship?

Question 2
- Does dancing facilitate functional verbal communication between the married couple in order to achieve success in a particular dance step?

Question 3

- Does the conflict resolution needed in order to do a dance step correctly, become generalised to married life outside of the dance setting?

Question 4

- Does the body contact induced by the dancing enhance the married couples feelings of intimacy?

Question 5

- Does the investment, cooperation and negotiation needed to dance filter through to other areas of the married couple's relationship?

1.5 Aims of the Research

The research will be conducted at the Arthur Murray Dance Studios in either Bellville, Cape Town, or in Pretoria, Gauteng.

The aim of this research is to ascertain, through qualitative research, the impact of dancing on the marital relationship, in particular its strengthening qualities on certain facets that comprise the marriage relationship.

1.6 Title and Concept Elucidation

Defining the key concepts of relevance is important in order to gain insight and understanding into the phenomena being studied in this dissertation.

The following concepts have specific meanings in this dissertation:

1.6.1 Ballroom Dancing

Ballroom dancing can be described as formal, social dancing to dances with conventional rhythms and steps (Ilson, 1984). For the purpose of this study the term ballroom dancing includes the following dances namely the swing, the waltz, the foxtrot, the tango, the rumba, the cha-cha, the samba and the mambo.

1.6.2 Marriage Relationship

This is the relationship that exists between a man and wife who have been formally united for the purpose of living together and have certain obligations to one another. This relationship is also accompanied with certain legal rights.

1.6.3 Marriage Counselling

Marriage counselling is a therapeutic intervention indicated for married couples who have repeatedly tried to solve certain problems with no success causing tensions and frustrations to reoccur (Kersten & Kersten, 1988). It is in situations like these that a third party, namely a marriage therapist, is approached to assist in the resolution of such problems through the use of therapeutic techniques.

1.6.4 Movement Therapy

Payne (1992) defines dance movement therapy as the use of expressive movement and dance as a medium for growth and integration. This is based on the principle that a relationship exists between movement and emotion. Through dance or movement individual worlds become tangible, personal symbolisms are shared and relationships become visible.

1.7 Program of Research

Chapter 1: Serves as an introductory orientation and motivation for understanding the study.

Chapter 2: The Marriage Relationship, Marriage Counselling and Movement Therapy.

Chapter 3: The Research Design

Chapter 4: The Empirical Research

Chapter 5: Findings of the Research, Conclusion and Recommendations.

Chapter Two

The Marriage Relationship, Marriage Counselling, Dance Movement Therapy and Ballroom Dancing

2.1 The Marriage Relationship

As stated by Fowers (1998) marital contentment has become an essential source of fulfillment in society today. Love and marriage have been described as the primary supply of personal happiness and meaning in life.   In fact it has been found, in studies conducted in the United States, that marital satisfaction is more important to individual happiness than factors such as religion, occupational success and finances.

Supporting this notion, Diener, Gohm, Suh and Oishi (2000) postulate that married individuals continually report greater subjective well-being than individuals who have never been married. Gove, Style, Hughes and Ren (in Kim & McKenry, 2002) state that according to the protective perspective the difference that occurs in mental health amongst various marital status groups is not only due to the marriage relationship providing a sense of well-being and emotional support, but also because the relationship creates mutual obligations and supports between two individuals. This assists in reducing susceptibility to psychological disorders.

According to Acock and Demo (in Kim & McKenry, 2002) research proposes that the status of being married itself is a strong predictor of psychological well-being as marital status is an important social structure which generates family resources, relationships and processes. However other studies postulate that the psychological well-being of the individuals in marital relationship is closely related to the quality of the relationship.   Adding to this, these studies indicate that unhappy marital

relationships are more detrimental to mental health and those individuals in such relationships fare far worse than divorced individuals.

One might wonder how the psychological well-being of individuals who cohabit would compare with married individuals in this regard. It has been found that cohabitants experience less psychological well-being than people who are married (Horwitz & White; Ren; Stack & Eshleman in Kim & McKenry, 2002). Kim and McKenry's (2002) study clearly indicates that marriage has more advantageous effects on psychological well-being than cohabitation does. Added to this their research results indicate that married people experience a greater degree of psychological well-being than any other marital status group. Above all their finding indicated that marital status is very much related to psychological well-being.

From the above it can be deduced that marriage inherently has aspects that can contribute to psychological well-being however, if these facets become negative, married individuals' well-being can be at great risk. As the disbandment of a marriage not only affects the married couple, but extended family as well, the researchers opinion that creative ways of addressing marital problems should be sought, is strengthened.

Critics can be of the opinion that most studies done on the effects of marital status on psychological well-being have mainly been done in Western societies and that the results of such a study in a more collectivist-orientated nation could yield very different results. The reasoning behind this thinking being, that the more rational and uncongenial an environment gets (as in Western societies), the more important the emotional closeness of marriage becomes (Diener *et al*., 2000).

The research results put forward by Diener *et al.* (2000) appear to support the findings of the previously mentioned studies conducted in the United States. The results propose that the experience of positive emotion and life satisfaction amongst married individuals, whether from an individualistic or collectivistic nation, tend to be higher than those individuals who are divorced or separated.

According to Kersten and Kersten (1988) what makes a marriage different to other relationships, for example couples living together, is the public commitment they make to one another. This is an emotional commitment to search for meaningful happiness through the relationship by sharing lives, fulfilling needs and receiving emotional support amongst others. It is through this emotional and social support mechanism that marriage increases subjective well-being (Diener *et al*., 2000). Pearlin, Lieberman, Menaghan and Mullan (in Kim & McKenry, 2002) are of the opinion that social support relationships aid in increasing self-esteem, which further contributes to mental health outcomes. On the flip side when an intimate partner rejects an individual, this occurrence could be experienced as damaging to the self-esteem.   This further supports the notion of finding innovative methods for strengthening marriage relationships.

According to Kersten and Kersten (1988) the conditions for a successful marriage have moved beyond just the achievement of specific traditional roles. Marriage has always existed in some form in human societies. Previously the focus of marriage was to produce children and give continuity to family name, property and tradition (Hunt, Hof & DeMaria, 1998). However the modern marriage is now seen as an emotional haven. Marriage now includes intricacies such as emotional support, sexual gratification and good communication.

According to Greeff (2000) characteristics of good functioning marriages are marital strengths such as communication, coping strategies, conflict resolution and marital satisfaction. This notion is supported by Mace and Mace (in Hunt, Hof & DeMaria, 1998) who state that essential skills required for marital success are commitment, effective communication and the creative use of conflict resolution. Other marital characteristics that contribute to good family functioning are leisure activities, intimacy balanced with autonomy, sexual relationships, family and friends.

One of the most important characteristics of a marriage is intimacy. What is meant with intimacy is an emotional closeness between two people resulting in mutual commitment and trust, which provides relationship security and rewards. It can be

thought that some of the rewards marriage provides are a positive sense of identity, self worth and mastery (Diener *et al.,* 2000).

Kersten and Kersten (1988) are of the opinion that intimacy does not come about without the assurance of some form of commitment. With the occurrence of a marriage, partners are pledging to behave towards one another in a certain way due to their caring feelings for their partner. It is this expression of caring that forms the basis of marital commitment. According to Williams (in Diener *et al*., 2000) it is also this emotional support and intimacy from a spouse that leads to the sense of well-being.

Kelley (in Kersten & Kersten, 1988) describes commitment as a process that involves modification of behaviour to suit ones partner's desires and as a coordination of lives to ensure that both the partners lives are interconnected. Contributing to this description is Markman, Stanley and Blumberg's (1994) explanation of *personal dedication* which refers to a persons desire to sustain or enhance the quality of the relationship for the mutual benefit of both partners. When reflecting on this process, it can be thought that aspects such as communication, conflict management and adaptation will play a vital role in determining the success of the commitment forming process which in turn, will influence the level of intimacy that is created within the relationship.

Luttig (1991) is of the opinion that communication plays a pivotal role in the extent to which partners understand and consider each other's feelings. Bellah, Madsen, Sullivan, Swindler and Tipton (in Fowers, 1998) support this notion by stating that respondents in their study identified communication as one of the key aspects to developing and sustaining a good marriage. Greeff (2000) found that the flow of information between the couple in which feelings and convictions are shared, is the most important aspect of good functioning.   A characteristic of couples in well-functioning families is that both man and wife are satisfied with the expression of emotion and feelings between them. There is a positive attitude toward sexuality and openness exists regarding sexual needs and attitudes (Greeff, 2000).

Communication has two functions namely that of maintaining feelings of love through expression, understanding and the accompanying emotional intimacy. The second function is that good communication is necessary to deal with the unavoidable difficulties of shared life. According to Gove, Style and Hughes (in Diener, Gohm, Suh & Oishi, 2000) confiding in a spouse decreases the stresses of life and enhances coping abilities. Added to this, the success experienced in fulfilling the role of spouse further increases coping abilities as it promotes self-esteem and the sensation of mastery.

When this vital information exchange process does not occur, faulty assumptions and misunderstandings can transpire leaving both partners feeling rejected. This occurrence could lead to conflict. According to Kersten and Kersten (1988) the difference between a successful or failed marriage, is not whether conflict exists, but rather how well this conflict is resolved. Greeff (2000) postulates that well functioning relationships are not conflict free. These couples acknowledge their conflicts however they have the skills and abilities to effectively solve these conflicts.

When stressful events occur within a family, the strength of the marital relationship is an aspect that will determine what the impact of the stressor will be on the family. The effectiveness of the coping strategies implemented will contribute to the well-being of not only the couple but the family as a whole (Greeff, 2000). It can be thought that these coping strategies will invariably include aspects such as conflict resolution, lending support and communication.

Markman *et.al* (1994) depicts four patterns that are harmful to marriage which are all related to faulty communication. The first is that of escalation, which occurs when partners continuously respond negatively to one another making conditions worse and worse as they try to out do each other with negative responses. This corresponds with Gottman's notion of volatility (in Hunt, Hof & DeMaria, 1998). The second is the pattern of invalidation by which one partner demeans the thoughts or feelings of the other partner. The third is that of withdrawal or avoidance in which one partner exhibits an unwillingness to partake in important discussions. In the instant of withdrawal one partner may get up and leave the room where in the case of

avoidance a partner may try his or her utmost to avoid the occurrence of some conversations. The fourth and last harmful pattern is that of negative interpretations where one partner continually believes that the motives of the other are more negative than what they truly are.

When negatives out weigh the positives in a marriage, interaction becomes characterized by complaining, contempt and stonewalling (Gottman in Hunt, Hof & DeMaria, 1998) It is through constructive communication that partners acquaint each other's motives, feelings and needs and are thus in the position to make positive contributions to their marriage

For the author this process connects strongly with Kersten and Kersten's (1988) notion of intimacy. They postulate that various couples may attain different degrees of intimacy, but this is a process that requires effort on an ongoing basis. As couples communicate with each other, whether positive or negative, the opportunity for understanding is created. This feeling of understanding and support could bring about the sensation of needs being met, thus in turn increasing intimacy and the notion of interconnectedness, improving marital satisfaction.

According to Brown (1995) touch continually communicates. What makes the interpretation of communication through touch intricate is that so many diverse emotions can be transmitted through it such as aggression and affection. Despite the complexities surrounding the interpretation of touch, it is still undeniable that human touch and physical nurturance is a necessity for healthy human growth and development. Brown (1995) postulates that within an intimate relationship "loving touch" augments intimacy by providing an intense level of acceptance and affirmation. Touch is an expression of caring and support, which has the capacity to connect an individual not just to another person, but also to his or her essential humanity.

As stated by Markman, Stanley and Blumberg (1994), fun plays a vital role in the health of relationships. When courting, fun plays a crucial role in the development of the relationship. Good relationships become great when the quantity and quality of

this fun is conserved within the relationship.   This notion is supported by Greeff (2000) who states that engaging in pleasure activities is a coping strategy couples can implement when stressful events occur. Time spent having fun creates a relaxed intimacy in which couples or partners strengthen the bonds between each other.

From the above mentioned the idea could be contemplated of creating a fun activity for couples to partake in, in which aspects such as intimacy, emotional support, communication, positive contribution and conflict management are encouraged. The researcher is of the opinion that the activity of social ballroom dancing is able to create an environment where the above-mentioned aspects are promoted. She feels so as these aspects are necessary to succeed when dancing as a couple. It could be thought that as couples actively utilize these aspects, to achieve in their dancing and as they become more proficient in using them, they may naturally start employing them in other areas of their lives such as their marriage. However this still has to be researched which is the aim of the researcher.

2.2   Approaches to Marriage Counselling

Copious amounts of research and information exists on the topic of marriage and different views and approaches to facets of marriage. Existing research on the strengthening or improvement of the marriage relationship is primarily focused on counseling techniques that can be applied in the conventional therapeutic scenario and on understanding the relationship between man and wife.

Schools of thought that have specific views and techniques to be applied in marriage counselling are amongst others systems approaches, constructionist approaches, psychodynamics and cognitive-behavioural approaches. For many years couples therapy was focused on the individual having the problem and his or her intrapsychic conflict. However in the 1940's a shift in thinking occurred, where the individual started to be viewed as being part of an ecological system. From this the systems approach developed.

Cognitive-behavioural approaches have become very popular in marriage therapy due to its perceived efficacy. Constructionism or more specifically, narrative therapy which belongs to the postmodernistic view point, is the most recent approach and is still being developed by its pioneers such as Micheal White and David Epston (Bubenzer & West, 1993). Imago therapy is a therapy developed by Harville Hendrix and Helen Hunt. They developed this theory after their own marriages had failed and felt that available literature wasn't applicable to their personal experiences. Although Imago Relationship Therapy doesn't belong to a greater school of thought, it is widely used by therapists and counsellors

The researcher is aware that the focus of this research paper is not the evaluation or elucidation of different approaches to marriage counselling. However she does feel it important to have an understanding of the fundamentals of certain approaches to marriage counseling when investigating what the impact of dancing is on the marriage relationship. She has chosen a select number of approaches to discuss briefly as she feels the selection is indicative of the progression of marital therapy through the years as well as gives a diverse insight into different approaches to marriage.

2.2.1 Systems Approach to Marriage Counselling

In systems approaches, theory, assessment and intervention are indivisible (Halford & Markman, 1997). The founder of this field, Murray Bowen, was of the opinion that it is more important to think systematically than to learn any particular technique of evaluation or intervention (Kerr and Bowen in Halford & Markman, 1997).

A system is seen as a group of elements that interact with each other over a period of time in a recurrent and patterned manner. Due to these patterns, the behaviour of the elements becomes organized resulting in the outcome that the system becomes greater than just the sum of parts.

When apply this to a married couple it can be thought that the patterns that develop between the couple and other systems will define and determine the quality of the interaction, how each partner experiences this interaction and their accessible range of behaviour. Halford and Markman (1997, pg 383) postulates that the expression "You bring out the best in me" exemplifies the positive aspects of the latter explained interaction. However the opposite is also true. In broad terms, the systemic theory holds that problems in the couple relationship are due to overly rigid, limited interpersonal patterns, where certain characteristics of partners are excessively focused on while other more adaptive ones are overlooked or under employed.

Most systems theorists maintain that the causal links between the elements in a pattern are not linear in nature but recursive. By this it is meant that an action by element A leads to a response in the other element B. However the interaction doesn't end, as feedback is given to element A which elicits a further response thus bringing about a circular interaction. Circular causality highlights that energy or forces don't move in one direction (Goldenberg & Goldenberg, 1998). One event is not simply caused by a previous event but rather they become part of a causal chain, influencing and being influenced by one another. As stated by Crowe and Ridley (1990) things happen in a relationship due to a complex cycle of interaction in which both partners contribute.

When keeping this in mind, it is not how a couples difficulties originated which is of importance in marriage counseling but rather how these patterns are maintained and the role which each partners plays in the pattern. According to Bateson (in Halford & Markman, 1997) there are two basic forms of patterns that form in couples.

The first being that of symmetrical patterns, where each partner contributes a similar type of behaviour to the interaction. This can be linked with what has previously been discussed as escalation (Markman *et al.,* 1994). In this pattern of interaction partners exchange negative remarks where each response stimulates more of the same from the other partner.

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The second circular pattern is a complementary pattern. In this pattern the partners behaviours are different but when joined, reinforce each other. The researcher realizes that this can be a confusing concept to understand. She has always found that the following example, given to her by a lecturer, brings clarity to the concept: "Every sadist needs a masochist". This illustrates to her that even though the behaviours may seem totally opposite, the one needs the other to make sense and to continue. In a marriage relationship this pattern could occur as one partner being overly nurturing and the other being overly needy or as one partner endeavoring to increase intimacy while the other retorts with withdrawal.

This notion that couples interact in repetitive ways around problems and reciprocally influence each other through their interactions is one of the central concepts of most systems approaches.

Another important aspect of the systems approach is the tension between stability and change. This can be explained as a couple's response to challenges or difficulties. Such challenges could arise from the natural development of the family life cycle where flexibility is needed to adapt to, for example, maturing children or the illness of a partner (Crowe & Ridley, 1990).

As the couple is an open system, meaning that it permits new information through its interaction with the broader environment, events occurs not only within the couple system, but within the context as well (Goldberg & Goldberg, 1998). Under model condition an open system is said to have negentropy. By this it is meant that the couple is adaptable, open to experience and able to change patterns when they are no longer suitable. Thus the couple has to strike a balance between being flexible enough to change or maintain homeostasis in order to keep the system functional. Both morphostasis (ability to remain stable) and morphogenesis (ability to change) are necessary in well functioning systems.

In order to determine whether change should take place or if homeostasis should be maintained, the couple makes use of feedback loops. To maintain hemeostasis negative feedback will be used. For example if one partner is angry the other may

apologise for inappropriate behaviour. Positive feedback will bring about change in the relationship (Goldberg & Goldberg, 1998).

However both change and the maintaining of stability can be harmful to the couple system. For example positive feedback can be exaggerated and have a runaway effect leaving the couple system in chaos when it forces the system beyond its limits. To assist a couple in ignoring a need for change, thus to maintain inappropriate homeostasis, they may make use of triangulation where a third party such as the needs of a child is used as a diversion.

Also central to the systems approach is the concept of boundaries. Boundaries are underlying rules that exist within the couple system. According to Bubenzer and West (1993) these are non-verbally agreed to behaviours that govern not only the couples system but the larger family system as well. Boundaries can be described in terms of exclusivity and rigidness or openness and fluidity.

An exclusive or rigid boundary can be viewed as an aspect in which a couple does not allow interference from other systems such as not allowing grandparent opinion on childrearing or outside spectatorship on disagreements. In contrast, boundaries can be open or diffuse where for example extended family members are involved in the making of intimate decisions. According to Bubenzer and West (1993) between the rigid and diffuse boundaries exists an area where the couple can interact without losing their own individual identity and interact with others outside their system without neglecting their own relationship.

According to Halford and Markman (1997) a large number of couple's difficulties can revolve around the management of these boundaries. Couples may disagree on how porous a boundary should be meaning one partner may want it to be more exclusive where the other more fluid. Another possible scenario is that the couple may agree on the permeability of the boundary but disagree on who to allow into the system.

Related to this is the couple's degree of involvement or proximity with one another. On one end of the continuum are couples who are enmeshed with one another and

on the other couples who are disengaged. Halford and Markman (1997) states that couples on either end may be happy, however events may arise which require that the couple become more flexible in order for the relationship to successfully overcome a challenge. Crowe and Ridley (1990) expand on the concept of enmeshment to extended family where there is excessive involvement in what should be the concern of the individual or couple.

Hierarchy is an essential part of any system as it organizes and aids in the optimal functioning of a system. Hierarchy doesn't only exist within the couple system but between the couple system and other systems as well. In the couple system this hierarchy gives clarity as to who is in charge of who and what. Without this hierarchy Haley (in Halford & Markman, 1997) is of the opinion that the system may disintegrate due to confusion concerning appropriate and expected roles and behaviours.

When viewing the couple as a system one should endeavour to understand the stages of relationship development, appreciate the impact of boundaries and rules and comprehend how homeostasis is maintained. Then one will be able to view a couple's relationship as more than two people with two separate personalities (Bubenzer & West, 1993).

2.2.2 Narrative Therapy

Postmodern theorists challenge the view that an objective reality exists and that it can be observed and systematically understood (Goldenberg & Goldenberg, 1998). They believe that no true reality exists, only a decided upon set of constructions that is termed reality. Knowledge is seen as events constructed within relationships and arbitrated through language (Penn & Frankfurt, 1994). It is seen as fragmented, multiple and dependent on local context (Weingarten, 1998).

Narrative therapy acknowledges that couples come from different cultures, backgrounds and experiences. Narrative therapists, who adhere to the postmodern

view point, are of the opinion that reality is a social construction that is sculpted by culture and context. Meaning systems, understandings and stories must be created in which cultural diversities are appreciated (Bubenzer & West, 1993).

It is within this localized, context-dependant knowledge that discourses are embedded. A discourse is a set of statements, beliefs and categories that are entrenched in relationships and institutions (Weingarten, 1998). Discourses influence what people see and don't see what people say and don't say. Discourses mold the stories individuals tell of their own lives and influence that which they hear from others. It is through culturally developed belief systems that people create meaning structures which they use to interpret their experiences (Neimeyer, 1998).

According to Neimeyer (in Raskin, 1999) four metaphors for narrative therapy exist. The first being that therapist and client are examiners who unpack and rework belief systems that are relevant to the client's everyday life. The second metaphor is that the self is seen as ever changing in different contexts and times. In the third metaphor clients are seen as writers who re-author their lives into more desired directions. The fourth metaphor sees therapist and client as conversational participants who generate knew perspectives on their experiences.

Narrative therapy contradicts the conventionally held position that a couple's system causes a problem. Alternatively it postulates that the problem encourages the formation of a couple's belief system. The narrative therapist approaches therapy from a position of "not knowing" (Carlson, Sperry & Lewis, 1997). This is an approach that holds no preconceived ideas of what should be changed within the couple relationship. This decision is left to the couple. Couples are then aided in understanding and defining their relationship differently. Through rethinking their problem a couple can be empowered, to take a stand against the problem and redirect their lives (Freedman & Combs, 2002).

An assumption of this approach is that couples create problems by the language they use to describe the problem and the meaning they give to it (Goldenberg & Goldenberg, 1998). For example couples language may move to the identification of pathology within their partners while ignoring competencies (Dallos, 2004). The

problem is contained in how a couple thinks. Thus if a couple were to consider a problem differently the problem may dissipate. Andersen (in Bubenzer & West, 1993) postulates that when a couple behaves differently and understands their relationship differently then their problems often dissolve.

This model of therapy examines how individuals can re-author their lives (Carlson, Sperry & Lewis, 1997). Questions are asked rather to generate experience than to collect information as relationships are not viewed as having quantifiable characteristics which are measurable (Freedman & Combs, 2002). Through these questions couples can assess their situations, name and evaluate their relationships with problems, and take in a position with regard to the problem. When questions generate experiences of preferred realities, questions become therapeutic.

This is done by identifying unique outcomes which are events where individuals or couples have defeated the problem or where they have been able to achieve what they perceive as success or their desired way of living (Freedman & Combs, 1996). Unique outcomes, or those incidences when the problem was overcome or when the couple had the power over the problem, are then highlighted and so a new different story of the couple's relationship comes into creation.

These events are then strung together to create what is called an alternative story. The alternative story is what the couple deems as a preferred way of being and thus stands in direct contrast to the story containing the problem or the dominant, problem saturated narrative. According to Raskin (1999) the strands of the alternative story should become tightly woven together in order for the couple to utilize behaviours that will make the alternative story into their new dominant story.

To assist in this process a reflecting team can be utilized which is a group of professionals that have observed the therapy sessions. These professionals then have a conversation amongst themselves about what they have observed in the couples midst. This gives the couple the opportunity to develop new perspectives on the same event (Carlson, Sperry & Lewis, 1997). As new, alternative stories about

the couple develop, they are encouraged to utilize behaviour consistent with the alternative stories.

This change in meaning systems is brought about through meaning making techniques (Bubenzer & West, 1993). To initialize this process, the couple must be listened to so that *their* meaning of the stories is understood. To ensure that this takes place ambiguities should be questioned and gaps filled (Freedman & Combs, 2002). The dominating stories and their effects should be revealed and evaluated. Through externalizing, the problem is separated from the couple or they come to view the problem as outside of them and not intrinsically part of them. When a couple sees themselves in relation to a problem and not as having a problem, the opening is created for a different relationship with the problem (Weingarten, 1998). Using deconstruction, the history of the problem is discovered. A shift in perception is achieved through reframing, where the couple is offered a different perspective outside of their current view, opening the pathway to the living of a referred reality (Penn & Frankfurt, 1994).

2.2.3 Psychodynamic and Object-Relations Approaches

The approaches in this school of thought are categorized together because of their employment of psychodynamic concepts to couples therapy (Young & Long, 1998). One branch of psychodynamics called object relations, has its roots in Freudian concepts and has been altered by theorists such as Klein, Winnicott, Fairburn and Kernberg.

According to Chasin, Grunebaum and Herzig (1990) the fundamental task of marriage is to resolve conflicts surrounding intimacy. The desire for intimacy is a key motivator for marriage as each partner hopes for a permanent attachment figure. An adult's capacity to give and receive love to his or her partner is inextricably influenced by the success of loving reciprocity with his or her parents.

As a young child emerges for the mother-infant dyad, it should experience itself as separate from the mother. This outcome is determined by the child's urge to separate, the mother's tolerance for this, as well as her availability when the child needs to return for reassurance that she is not lost (Chasin, Grunebaum & Herzig, 1990). This process of separation-individuation reoccurs throughout life. Individuals tend to seek marital partners who have undergone a comparable degree of individuation. Poorly individuated marital partners experience problems in dealing with intense emotions, communication as well as taking ownership of feelings and shortcomings. The inadequately individuated partner or partners introduce troubled early object relations in to the marriage.

Psychodynamics postulates that during infancy a child experiences powerful positive and negative feelings towards his or her mother. At times the mother is experienced as being caring and nurturing while at others, as rejecting. These may not mirror actual interactions however reflect the child's subjective experience of them. The child experiences extreme fluctuations between love and hate, causing anxiety which it has to defend against (Segraves, 1982). To reduce the anxiety the child splits his or her internal representation (object) of his or her mother in to a good and bad part.

As the outcome of this is the reduction of anxiety, the child learns to apply this same method to experiences of the self. Unacceptable bad parts as well as idealized good parts of the self are split and projected on to others. As stated by Siegal (1992) the defense of splitting greatly influences interpretation of interpersonal events, maintaining the subjective experience of the self and other objects as "all good" or "all bad".

According to Siegal (1992) intimacy often stimulates unresolved childhood conflicts and so introduces challenges into the relationship. When the child reaches maturity and becomes involved in an intimate relationship, the partner becomes the target for the above mentioned projections. The interaction of both partners' projections is the cause of most problems couples may experience, as they are not dealing with authentic issues but rather with projections of themselves from previous relationships.

Couple therapists who adhere to the object relations approach have common premises when approaching therapy (Young & Long, 1998). It is believed that couples need to be assisted in developing an enhanced capability for connectedness and commitment. Sexual problems not only mirror the relationships problems but personal anxieties and inhibitions as well. Relationships with parents influence an individual's capacity to function in an intimate relationship and cope with issues of attachment and autonomy. In this relationship a balance has to be maintained between a need for togetherness and a need for individuation. Through reviewing the past the couple can gain insight into their original conflicts and begin to treat each other as a present reality instead of as reflections of the past.

According to Strean (in Young & Long, 1998) several problematic couple patterns exist as couples attempt to negotiate a viable level of intimacy. The pattern of equal partners is closest to the ideal of two fully individuated people who are free to be emotionally interdependent. In the parental partner pattern, one partner could take on a superego function or parental role while the other, who needs constant approval from the "parent", takes on the id function and behaves more rowdily than the parental partner. Romantic partner relationships are characterized by a soul-mate quality where partners try to complete one another (Chasin, Grunebaum & Herzig, 1990). Partners may idealize one another, however intimacy and passion may fade causing conflict and disappointment.

In compassionate partnership, mostly found amongst the elderly, the emphasis is not on love but on kindness and respect. In the dominant-submissive dyad (Young & Long, 1998) one partner uses aggression as a defense against his or her own feelings of dependency. In response to this the partner takes on a submissive and dependent role. However the opposite can also occur where the demanding partner is overly dependant and the responding partner withdraws in fear of his or her own dependency needs. Lastly, parallel partnerships are non-intimate relationships based on emotional distance and independence (Chasin, Grunebaum & Herzig, 1990).

One of the most essential techniques in psychodynamic couple's therapy is the development of a safe, containing environment characterized by empathy and nurturance where problems can be dealt with safely (Young & Long, 1998). The past is explored where an understanding of the family of origin is sought. Mutual projections of objects are interpreted such that these defenses are no longer deemed necessary. The aim of this is to bring about normal dependency without the need for hostility and a comprehension of the notion that everyone wants to be taken care of in a relationship.

2.2.4 Imago Relationship Therapy

Imago Relationship Therapy shares the psychodynamic notion that disturbances within the marriage relationship come about due to disruptions in childhood (Lipthrott, 1994). Its main opinion is that the purpose of the unconscious marital choice is to complete childhood (Kollman, 1998)). A marital partner is selected due to his or her corresponding characteristics to the partner's parents in childhood. According to Lipthrott (1994) the selected partner carries both negative and positive characteristics of the parents. This is done in an attempt to achieve wholeness, to correct the disruption that took place within the childhood years. Kollman (1998), states that the aim of this is to re-experience the childhood environment with an alternative outcome, a healing outcome. Wounding occurred in a relationship, so healing must take place in a relationship.

Buchanan (2005), states that Imago Relationship Therapy has core assumptions. The first assumption is that a genetic plan exists for childhood development, which is disturbed when nurturing needs are neglected by parents. The unconscious purpose of marriage is to regain wholeness, which was not achieved due to the unmet needs, by reiterating developmental stages and completing stage specific tasks. Childhood adaptations to being wounded alter the adult personality. This impacts marital partner selection as a partner is selected that has either parallel or complementary adaptations. Using empathy, partners are assisted in healing each others developmental arrests, in therapy, in order to attain wholeness. Due to strong

transference, the intimate couple relationship becomes the most influential healing factor and not the therapist.

Imago describes evolutionary and psychosocial journeys of an infant which are biological as well a psychological in nature. When the infant experiences conditions as safe, it is in a state of "relaxed joyfulness" (Berger & Hannah, 1999). Given this environment an infant will progress through a development program from infancy through to adolescence characterized by firstly the need for parental support, then exploration of the environment, differentiation from parents, development of a self-identity, achievement of environmental competence, befriending peers and finally expression through an intimate relationship in adolescence.

Due to wounding and negative messages from parents and society, the child may deny or remove parts of itself from consciousness, resulting in conflict and yearning for lost pieces of the self (Berger & Hannah, 1999). This developmental wounding is another factor that plays a role in mate selection as a partner will be chosen that has undergone similar wounding but has developed complementary defenses. While this may generate romantic feelings of love, it may also cause incompatibilities leading to conflict.

Added to this, since partners share the limitations of parents, frustrations are re-experienced. As partners try to force each other into the perfect parents, conflicts arise and marriages come under strain and possibly fall apart. Imago's offer to such couples is assistance in creating a "conscious" marriage where childhood needs are purposely met. This is done through a three-stage structured intervention process called the "couples dialogue" or "intentional dialogue" (Berger & Hannah, 1999). This dialogue is a safe method for couples to reacquaint one another as they really are and not as they have tried to make each other (Kollman, 1998). This process restores contact between the couple resulting in emotional healing, fulfilling of development and ultimately personal wholeness.

The first step of the couple's dialogue is mirroring which can be described as an active listening process where the focus is on ensuring that both partners accurately

hear the content of conversations.   This enables couples to focus on content and not their own reactions, hear without distortion as well as experience being heard. According to Kollman (1998) this position reflects an experience needed in childhood where the mother holds the infant, giving the infant a sense of belonging and an experience of need fulfillment.

The second step is validation which acquaints partners with each others realities. This develops a method in which the couple doesn't have to agree with each other but acknowledge each others point of view (Berger & Hannah, 1999). This process can be fear invoking as it poses a threat of loss of self which has to be overcome with the realization that each partners own reality remains safe (Kollman, 1998).

In the last step two levels of empathy are taught, that of cognitive empathy and participatory empathy.   Using cognitive empathy, couples imagine each others affective worlds while with participatory empathy couples endeavor to experience each others feelings through actual empathetic acceptance of each other (Berger & Hannah, 1999).

As the therapeutic process proceeds, variations of the couple dialogue are applied. Through reimaging their partner, couples come to understand each others childhood vulnerabilities and empathy and compassion are enhanced.   Partners provide the experience that is needed for healing, enabling one another to reclaim their fullest self (Lipthrott, 1994).   Partners are assisted in verbalizing their needs without being criticized or intimidated.   The need is stated in an appeal for behaviour change which is provided without a requirement for reciprocity.   This process restructures frustrations caused by unmet needs.   Both partners heal and grow through this as one partner receives need fulfillment and the other grows through giving what was requested (Kollman, 1998).

As anger is common in all relationships, a variation of the dialogue called "the container" allows couples to deal with anger and then convert their energy into passion by allowing full expression of the anger emotion and then ending with laughter (Berger & Hannah, 1999). Couples are also encouraged to re-romanticize

by reciprocally exchanging pleasure in their relationship. This must be done on a weekly basis (Kollman, 1998). Lastly couples are motivated to visualize their dream relationship and then devise goals and methods on how to attain this relationship.

2.2.5 The Cognitive-Behavioural Approach

Behaviour therapy believes that people can learn and unlearn dysfunctional behaviour and that behaviours are maintained by positive or negative reinforcement. The theoretical models underlying behavioural marital therapy are the social learning theory and the social exchange theory (Baucom & Epstein, 1990). According to Carlson, Sperry and Lewis (1997) cognitive-behavioural therapy is linear, meaning it addresses thoughts and behaviours in logical ways.

When applying these ideas to couples therapy, a fundamental opinion held by theorists is that partner's behaviours influence each others actions in a reciprocal process.   Thus in therapy one would start to concentrate on aspects such as how a couple could learn new ways of positively rewarding each other more and punishing each other less, in order to alter this reciprocal process (Young & Long, 1998).

In order for couples to have well functioning relationships, they must have skills in discriminating what is positive or negative behaviours in their relationship, communication preferences, constructive problem solving skills and be able to change defeating behaviour patterns (Baucom & Epstein, 1990). However, even strong marital relationships can be complicated by aspects such as values, personal styles and goals in life (Baucom, 1994).

When approaching couple therapy from a cognitive-behavioural perspective, concepts of the theory to keep in mind are that people have histories of reinforcement patterns that can be shaped and moulded through modelling and learning processes.   Relationship expertise is learned and if necessary can be relearned.   Through modelling couples can learn to improve their interaction (Young & Long, 1998).

General therapeutic techniques in cognitive-behavioural therapy are to firstly increase positives within the relationship (Young & Long, 1998). Data collection about the problem is done to ascertain its severity, duration and frequency. Another essential element is to bring about the understanding that both partners need to change and to receive a commitment to the same effect. One of the therapist functions is to educate the couple on using their own resources to solve future problems (Carlson, Sperry & Lewis, 1997).

Therapy, when dealing with couples, has three major focus points that receive intensive attention. Couples are assisted in increasing the amount of positive reinforcement in their relationship. They are taught new skills such as effective communication and cognitive therapy is employed to address distorted thinking patterns.

To alter reinforcement patterns within the couple relationship, positive reinforcement should be increased and negative reinforcement decreased (Carlson, Sperry & Lewis, 1997). For this to come about both partners must agree to change and commit to attempting to engage in behaviours that their partners perceive as positive. As reinforcement works in a reciprocal cycle if one partner delivers positive reinforcement, the receiving partner will likely respond in kind, increasing the amount of positive reinforcement in the relationship (Baucom & Epstein, 1990). One technique used to get this process underway is the instatement of care days. On care day couples endeavour to exhibit specific behaviours or actions that their partners experience as caring or positive.

Partner's behaviours can have a variety of impacts on one another. They can impact each others behaviour by responding positively to some behaviours thereby increasing frequency thereof, or negatively thereby decreasing frequency (Baucom & Epstein, 1990). One partner's behaviour can also influence their own thoughts and feelings about the relationship for example if one partner were to start avoiding the other, he or she may feel isolated and start loosing interest in the relationship. A couple can also influence each others thoughts and emotions. Thus addressing

behaviours pattern partners exhibit to each other is pivotal as it influences cognitions and emotions.

To be able to share feelings and thoughts with a partner is a defining characteristic of an intimate relationship as communication can influence both partner's thoughts and behaviours as well as their ability to resolve problems and make decisions. Aspects such as disclosure, recognition and satisfaction with a discussion influence the quality of conversation (Vangelisti, Reis & Fitzpatrick, 2002). Two categories of difficulties can be experienced with communication. Firstly a couple could be experiencing problems in listening skills and expressive skills. Secondly they may be having difficulties solving their problems (Halford & Markman, 1997).

To address difficulties with sharing thoughts and feelings, Emotional Expressiveness Training (EET) is utilized. Aspects that could be the influence the sharing of affect are the degree of difficulty the couple has with recognizing or expressing their emotions, the overall positive or negative emotions in the relationship and the presence of hindering emotional responses (Baucom & Epstein, 1990). The goal of EET is to comprehend and to be understood which can enhance intimacy as well as emotional support (Halford & Markman, 1997). In EET couples are taught skills for communication which focus on behaviour, cognition and emotions.

Roles in communication, such as a speaker and a listener, are conveyed. Guidelines are given to each role player for example the speaker must state his or her feelings using sentences that start with "I". While doing this the speaker must make an effort to minimize negative feelings as well as state any positive feelings he or she may be having about the situation (Halford & Markman, 1997). In return the listener is taught to exhibit appropriate non-verbal communication such as eye contact and head nodding. The listener is also encouraged to summarize the speaker's words once he or she has finished. The conversation should be focused on the future and be solution orientated (Baucom & Epstein, 1990). By adhering to these guidelines the experience of being heard and understood is encouraged. Well learned patterns of communication are extremely beneficial as they can assist a couple in managing times of stress and vulnerability (Vangelisti, Reis & Fitzpatrick, 2002).

An underlying reason for why cognitive-behavioural therapy places an emphasis on problem-solving is to substitute possible punishments that the couple may bestow on each other with constructive and beneficial strategies to solve their problems. Problem-solving is taught to a couple by having them practice outlined steps to problem solving. These steps incorporate clearly stating the problem, discussing probable solutions, deciding on an acceptable solution for both partners, and the time frame in which it will be implemented (Halford & Markman, 1997).

Events or behaviours can occur in relationships that partners may experience very differently from each other. These discrepancies in experience can be due to a variety of factors such as intrinsic values and standards or even selective attending (Halford & Markman, 1997). Basic inferences are made in order to make sense of these behaviours or events. This may lead to assumptions based on inaccurate or limited information. When partners have distorted explanations for each others behaviour re-evaluations of these explanations should take place.

Depending on what explanations or attributions are based on, couples are lead through a process of clarifying, defining, analysing and evaluating the attributions. Through communication and problem solving not only can these attributions be altered but solutions found to improve behaviour (Halford & Markman, 1997).

How partners think about each other and their relationship can be altered when communication improves and problems within the relationship are solved. Due to behavioural changes, cognitive changes about the relationship can occur. Communication, problem solving and cognitive restructuring seem to be inextricably intertwined in cognitive-behavioural therapy. Each one needing the other for change to occur and each one influencing the other once change has occurred.

2.3 The History of Dance and Movement Therapy

2.3.1 The History of Dance

According to Boris (2001) dancing and moving predates the acquisition of language and verbal communication. Historically, dance has served as a medium for the expression of major emotional states (Espenak, 1981). The exercising of rhythm has been used and is still used to induce certain body states, to release emotions, to provoke emotions through the motor experience and to communicate emotions are part of the tribal history of man. In various cultures dance has been a natural part of everyday life for as far back as records have been kept (Bojner Horwitz, 2004).

From this it can be understood why couples see ballroom dancing as an appealing activity to engage in. Not only has dancing had an emotional function for humanity for centuries but it also creates and environment for expression and communication of these emotions between partners.

As stated by Kurt Sachs (1963) man creates rhythmical patterns of movement with his own body in the form of dance to give expression to inner experiences before he makes use of stone to do so. These experiences are dramatic versions of worlds seen and imagined. Relating to this it can be thought that a married couple may communicate their feelings and experiences of their married "world" initially more easily through dancing than through verbalisation.

In the ritualistic expressions of tribal experience, dance is used as a communal expression, which reinforces a sense of belonging and security thus giving a sense of communion and relatedness to a group (Espenak, 1981). The repetitive movement and the qualities of the music in individual expression result in a nonverbal involvement of a person in the feeling and in the activity.

It is the researcher's opinion that similar processes may be evoked in ballroom dancing today. As dancing is an activity including only man and wife, it may reinforce

their experience of being a couple or of belonging together. As they move together to the music and execute the rhythmic movements, they are for that time possibly engaged in the same feeling and experience. This occurrence is possible as many of the ballroom dances have distinct characteristics and maybe even "personalities" that couples begin to acquaint. As they progress, they assign certain meanings or feelings to a particular dance and thus when they commence the dance these feelings are possibly experienced.

2.3.2 Movement Therapy

Where dancing is concerned, dance movement therapy is the most researched and written about form of dance used to promote different areas of psychological well-being. Payne (1992) defines dance movement therapy as the use of expressive movement and dance as a medium for growth and integration. This is based on the principle that a relationship exists between movement and emotion. Through dance or movement individual worlds become tangible, personal symbolisms are shared and relationships become visible.

The American Dance Therapy Association (in Goodill, 2005) further defines dance movement therapy as the psychotherapeutic use of movement as a process which stimulates the emotional, social, physical and cognitive integration of an individual. Kinesthetic and motoric connections between cognitive processes, emotional responses and interactional patterns are addressed.

Objectives of dance movement therapy are firstly to increase the integration of emotional, cognitive and physical experience. Secondly expressive competence is aimed for and lastly increased self-awareness is encouraged. Levy (1992) states that the fundamental principle of dance movement therapy is that the mind and body are indivisible. That which is experienced by the mind is experienced by the body.

According to Ammon (2003) the key focus of movement therapy is to transform emotions into movements. This aspect, as well as the body, was initially not seen as

part of the psychotherapeutic process which lead to a phenomenon Petra Klein (in Ammon, 2003) called the "forgotten body".   In dance movement therapy the whole person, mind and body, including verbal and nonverbal expressions and experiences participate in the therapy.

The pioneers of dance movement therapy are amongst others Marian Chace, Trudi Schoop, Liljan Espenak and Mary Whitehouse. Marian Chace (in Ammon, 2003) described dance movement therapy as allowing for feelings to be expressed in shared rhythmic, symbolic action, stimulating feelings of solidarity and security. Trudi Schoop places great emphasis on healthy expression. Focal points in her approach are empathetic understanding, positive appreciation and authenticity. Both Marian Chace and Trudi Schoop were and are not affiliated to any specific school of thought.

Liljan Espenak was influenced by the work of Alfred Alder which encouraged her accentuate the client's development of a positive self-image and the feeling of power and vitality (Ammon, 2003). Mary Whitehouse adopts a Jungian understanding of psychological structure in which aspects such as symbolic events, images and dreams are important to the process. Through active imagination, unconscious images are brought to consciousness and dealt with in therapy.

As mentioned before, dance movement therapy serves to integrate mind, body and emotions. It incorporates the body into the therapeutic process by utilizing relaxation, touching, breathing and body empathy. This serves to promote a positive formation or re-formation of the clients' relationship with his or her body. Emotional healing is promoted and novel physical and emotional coping strategies are developed (Melsom in Goodill, 2005).

Various forms of theoretical approaches have applied their views to dance movement therapy. According to Freud (in Bojner Horwitz, 2004) free association can be applied to free improvisation in dance movement therapy as the body reveals inner processes as this takes place.   Using a systems theory perspective, a comprehension can be gained that movement behaviour takes on meaning at numerous levels concurrently. Assessment from this point of view must consider

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cultural, developmental, interactional, anatomical and psychological factors. The systems theory also informs the using of dance movement therapy in the medical context (Goodill, 2005)

Stanton-Jones (in Bojner Horwitz, 2004) summarizes five theoretical foundations of dance movement therapy. For the researcher these five foundations can be related with different schools of thoughts or approaches. The first principle is that body and mind are engaged in reciprocal interaction. Changes in movement affect total functioning. For the researcher this links strongly with the cognitive-behavioural notion that cognition, emotion and behaviours are intertwined to the degree that a change in one leads to a change in the rest. The second principle is that movement reflects developmental processes, expressions of subjectivity and patterns of relating to others. For the researcher this belief coincides with ideas from the Object Relations Theory as well as Imago Relationship Therapy.

The researcher feels that the third foundation can again be linked psychodynamics or a Freudian approach as it postulate the dreams, drawings and slips of the tongue can be seen as confirmation of the unconscious. The next principle states that new ways of moving can generate new experiences of being in the world. This could be related to narrative therapy which also believes that the attainment of new perspectives can lead to the experience of a preferred way of being. The last principle is possibly applicable to all approaches and that is that the relationship between client and therapist is essential for the therapeutic effectiveness (Stanton-Jones in Bojner Horwitz, 2004).

Dance movement therapy is used in many different contexts. Brand (2001) used dance and movement therapy as group therapy in an educational psychology context. Wakeford, (1996) used dance, amongst other tools, in a psycho-training program as a medium for expression in the rehabilitation of juvenile delinquents. Kober (1989) used dance-movement therapy as an effective solution to working psychotherapeutically with people from a different culture to herself in a black rehabilitation ward. Van Tonder (1979) studied the effect of dance-movement therapy on the bodily experience of psychiatric patients.

2.4 Ballroom Dancing

Many forms of dancing exist today.   The most prominent styles of dancing are amongst others ballet, modern dancing, tap dancing, spanish dancing, flamenco dancing, freestyle dancing, acrobatic dancing and ballroom dancing.

When thinking about ballroom dancing names such as Arthur Murray and Fred Astaire come to mind. Ballroom dancing is social dancing with conventional steps and rhythms (Ilson, 1984). In ballroom dancing partners dance together in that they hold each other in a certain manner. The man's right arm goes around the lady's back and his hand is placed under her shoulder blade in a firm grasp.   The elbow is kept up and slightly below shoulder height. The lady's left arm is placed over the man's right arm, taking hold of his arm with fore finger and thumb just under the shoulder muscle. Both partners remaining hands are then held, at nose level, with the lady's four fingers fitting in between the man's thumb and remaining four fingers, creating a ninety degree angel between hands and shoulders. As a result of this manner of holding, a frame is created which remains in position and doesn't move or go slack.

2.4.1 Different Ballroom Dances

The researcher will describe each of the ballroom dances as she came to know them, which is through the Arthur Murray system and syllabus. The Arthur Murray Syllabus fundamentally consists of eight dances however these dances form the basis of most other dancing syllabi found in either competitive dancing or other dancing schools. A history of the origin of these dances is included in Appendix A.

In this section the researcher will split her definition of ballroom dancing in to two categories, namely ballroom dances and Latin American dances, as the techniques of these two categories differ. The ballroom dances are the waltz, the foxtrot, the tango and in the Arthur Murray syllabus, the swing. The quick step which is also a ballroom dance is only taught once students are more advanced.   The Latin

American dances consist of the rumba, the mambo, the samba and the cha-cha. In the competitive world of dancing the jive and the pasodoble are done as part of the Latin American ensemble.

Technique when dancing the ballroom dances is important as it is through the technique that the correct posture and flowing motions is attained. Partners take on the holding position as explained above and stand up straight. Shoulders must be pulled back and the torso is elongated by the vertical extension of the ribcage. The lady positions herself slightly to the left of the man and body contact is made in the abdominal area. The body contact in this area is imperative as partners are thought to guide each other as to the length of steps by pushing each other from this area as they stride forward and backwards. As partners progress in their dancing and become more sensitive to the body contact, it takes on a stronger leading function which is used increasingly to indicate and feel different movements. Knees are slightly bent throughout all the ballroom dances as this softens the striding actions of the dances.

The waltz, which is also known as "The Pink Cloud Dance", is a graceful and beautiful dance which is light in nature (Arthur Murray Dance Studios Teachers Manual, date unknown). Students are encouraged to experience it as dancing on a cloud, hence the description. The waltz is a flowing dance characterized with gentle, rhythmic falls which could simulate the gentle ebb and flow of small waves. There is also a very strong romanticism attached to this dance hence it being associated with weddings and other intimate occasions.

The foxtrot, also known as "The International Must", is a smooth, gliding dance. It is a very versatile dance as it can be danced to many different beats, tempos and rhythms (Arthur Murray Dance Studios Teachers Manual, date unknown). Anywhere in the world the foxtrot is danced as most music is played in foxtrot time. Thus when in doubt of what dance should be danced, dance a foxtrot.   As the knees of the dancers are slightly bent the smooth, gliding and even movement that is so very characteristic of the foxtrot is created.

The tango is "The Dancers Dance". This dance gives a great capacity for self-expression (Arthur Murray Dance Studios Teachers Manual, date unknown). It can be a very serious dance consisting of flowing as well as staccato movements. In contrast to this, depending on interpretation, the tango can be intense, intimate and passionate. It is very dramatic in nature and when danced well requires partners to be well synchronized in order to execute the contrasting movements, namely staccato and striding, accurately. Although the tango can be dramatic, it is also sultry, sensuous and sexy.

"The American Fun Dance" or the swing is a quick footed dance used to keep up with fast tempos. This dance is associated with rock and roll and is very lively in nature. This dance is very relaxing and dancers are encouraged to throw caution to the wind, have as much fun as possible and bring in their own interpretations of the dance (Arthur Murray Dance Studios Teachers Manual, date unknown).

The technique in the Latin American dances is very different to the technique found in the ballroom dances. The manner in which the dancing partners hold each other differs as the lady places her left hand under and to the left of the mans shoulder bone. No body contact is made as partners extend their arms tautly creating a round, hollow space between them. Partners stand up straight however shoulders are brought slightly forward creating the appearance of leaning in to the other partner.

This action produces pressure against the man's shoulder from the lady's left hand which is now pushing against it. It is through this tension and guidance by the hand on her back that the lady feels the lead from the man. When she moves forward and has to guide him, she will do so by regulating the pressure on his right shoulder. It is with Latin American dances that Cuban motion is introduced which is a dancing technique that results in the gentle swaying and rocking of the hips by stepping forward and side ways using the inside edges of the feet.

The rumba is known as the "The Latin Favourite" or "The Lovers Dance". This is the oldest of the Latin dances but the most popular. This dance is sophisticated,

romantic and creates the opportunity for the lady to flaunt (Arthur Murray Dance Studios Teachers Manual, date unknown). The rumba is usually danced to slower tempos thus allowing the slow swinging of the hips to take place. Added to this the different rumba dance patterns allow for and encourages flirting and alluring to take place between partners.

The "Champagne Sparkle" or Samba is a vivacious Latin dance (Arthur Murray Dance Studios Teachers Manual, date unknown). This dance is lively, upbeat, bouncy and energetic. The nature of the dance creates the Rio de Janeiro carnival feeling. The Samba is a friendly dance that encourages the dancers to loose all inhibition and have some effervescent fun!

The Cha Cha or the "Key to self expression" is a fun and popular Latin dance (Arthur Murray Dance Studios Teachers Manual, date unknown). Due to this many Latin tunes are written to cha-cha timing. The Cha Cha is sharp and cheeky. When danced with zest, a dancer can experience feelings of confidence and assertiveness – confidence because the dance is flamboyant and assertiveness because the steps are precise and exact. The Cha Cha is also flirtatious and seductive for example some steps entail partners chasing each other, while in others partners provocatively swivel in front of each other.

The Mambo is also known as the "Latin sophisticate". According to the Arthur Murray Dance Studios Teachers Manual (date unknown), this dance has a primitive, exciting beat which lends itself to interpretation. The Mambo is the famous dance from the motion picture 'Dirty Dancing". Mambo movements are characterized by spouts of movements alternated with abrupt halts. To achieve this, a measure of control is needed. The Mambo elicits the feeling of wanting to immerse oneself into ones partner but refrain from doing so thus creating a feeling of desire for the partner with appreciation for their constraint.

Dances and individual steps are taught through physical illustration. How to lead or follow steps is greatly taught by letting partners feel the different leads. Leading a partner relies heavily on the man's arm on the lady's back as well as body contact.

The learning of dances, steps and leads does not always go smoothly as they become more intricate as the dancing couple progresses. Dance partners are encouraged to communicate with each other how this is being experienced as the teacher cannot feel what is happening between the two bodies.

When the researcher reflects on this process not only from a dance teacher's point of view but from a psychologically enlightened view, she sees many other processes taking place. Dancing elicits equal participation, verbal and nonverbal communication. As a teacher cannot feel or see all discomforts or ambiguities in the couples dancing, the couple is required to find effective means of solving some of the problems they encounter on the dance floor on their own. Dancing brings a couple in to close contact with each other as they are continually touching and feeling each others bodies. As the dances are open to interpretation couples can express their own understanding of the dances thus opening a window for an observer to gain more insight into their relationship.

In the following chapter the researcher will discuss the research design utilized in this study. To bring about clarity and understanding of the design, aspects such as the aim of the research, the research method, sampling and data analysis will be discussed. Issues of reliability, validity and ethics will also be reviewed as these are imperative points of concern in any research study.

Chapter Three

The Research Design

3.1   Introduction

Method describes the design of the study which includes the selection and description of the location, the role of the researcher, original entry for observation, duration of the study, size of sample and how they were selected and finally data collection and analysis strategies (McMillan & Schumacher,2001).

Qualitative research is a method of inquiry in which a researcher collects data through interactive face-to-face situations with particular people in their natural settings (McMillan & Schumacher, 2001). It analyses people's beliefs, thoughts, social action and perceptions. It is endeavoured to understand phenomena in terms of meaning people bring to them.

Five different research approaches exist in qualitative research however they all share the same research orientation which provides the rationale for design decisions (McMillan & Schumacher, 2001). The assumption that the researcher of this study holds is that married couples who take part in ballroom dancing ascribe a certain meaning to the process their marriage undergoes while participating in ballroom dancing.   They reorganise certain entities and viewpoints about their marriage which guides their actions, thoughts and feelings.

The goal of the researcher is to understand the impact of ballroom dancing on the marriage relationship from the participant's perspective (McMillan & Schumacher, 2001). The participant's feelings, beliefs and actions will be understood by analysing the context in which they find themselves as well as by narrating the meaning they have given to certain events and situations in their marriage that have possibly been brought about by ballroom dancing.   Ultimately the researcher hopes that this

research will not only be empowering to participants but lay the foundation for new techniques in marriage counselling.

3.2   The Aim of the Research

The purpose of this study is to describe and explore the impact of dancing on the marital relationship. Through qualitative research methods it is intended to discover themes in participants meaning and to ultimately develop a hypothesis for future research (McMillan & Schumacher, 2001).

The research will be conducted at the Arthur Murray Dance Studios in Bellville, Cape Town. At present the studio has a client base of approximately two hundred students. From this population three couples will be selected to participate in the research.

As qualitative research focuses on analytical topics involving the "how" and "why" of a phenomena the following research questions have been formulated to collect the descriptive details of the phenomena:

Question 1

- Does dancing hold any significance to the couple in the marital relationship?

Question 2

- Does dancing facilitate functional verbal communication between the married couple in order to achieve success in a particular dance step?

Question 3

- Does the conflict resolution needed in order to do a dance step correctly, become generalised to married life outside of the dance setting?

Question 4

- Does the body contact induced by the dancing enhance the married couples' feelings of intimacy?

Question 5

- Does the investment, cooperation and negotiation needed to dance filter through to other areas of the married couples' relationship?

3.3   The Research Method

Arthur Murray Dance Studios was selected as the dance organisation for participation in this study as the researcher previously worked there and had discussed her intention to conduct this research with all relevant role players for a length of time. Initially the researcher approached the studios in Pretoria and Benoni however didn't receive any response on her request for volunteer participants.   After approaching the Bellville studio, the researcher had a response of interested parties within twenty four hours.

A possible explanation for this occurrence is the significant role of a gatekeeper when doing research. A gatekeeper can be described as an indigenous person who is part of the target setting (De Vos, 1998). This person is utilised as an informant or guide to assist the researcher in gaining access, which may be difficult to attain, to the identified research setting.

According to De Vos (1998) successful fieldwork is usually determined by the accessibility of the setting. This can be very strongly influenced by the quality of the relationship built with the gatekeeper of the setting.   Once contact has been established, the next step is to gain the gatekeepers cooperation.   Another important aspect is to explain the issues such as research procedures and interests to both gatekeeper and subjects.

The researcher believes that her positive response from the Bellville studio was due to her knowing the gatekeeper well, as well as having more familiarity with the staff of the studio. From this it can be thought that Bellville studio's staff had a greater level of trust in the researcher which enhanced their belief of sincerity in the researcher's intentions. This belief may have been accepted by the students of the studio as they trust the gatekeeper's judgement and were well advised by a hand out letter of the research's purpose and procedure.

The data will be naturalistic in that it will not be coded, summed up, categorised or condensed at collection. Qualitative data collection strategies are intended to minimise data diminution (Willig, 2001). According to Tesch (1990) when conducting a naturalistic inquiry, the researcher is viewed as the chief data collection device. The objective of data collection is to generate an inclusive record of participant's words and actions thus ensuring that as little as possible is lost in translation. Data reduction will only be commenced in the analysis phase of the research and even in this process utmost caution will be taken concerning what will be omitted.

The design type that will be used in this research will be that of a case study design. This means that the data analysis focuses on one phenomenon which is selected to understand in depth.   A case study can be described as an intensive investigation of a single unit (Handel, 1991; Runyan, 1982; Yin, 1994 in Babbie & Mouton, 2001). Anderson (1998) describes a case study as being concerned with how things happen and why.

The researcher has chosen this design type as she wishes to conduct an in-depth investigation into a small group of people namely three married couples currently dancing at Arthur Murray Dance Studios (McMillan & Schumacher, 2001).   These three couples have been selected in order for the researcher to determine the extent of the phenomena namely the impact of ballroom dancing on the marriage relationship.

One couple's experience will be examined thoroughly and the other two couples experience will then be utilised in order to determine if they collaborate or contrast

with the first couple's experience (McMillan & Schumacher, 2001). How the unit interacts with its context is a significant part of the investigation. Therefore the three couples' marriage relationship will be the units that will be investigated in interaction with the ballroom dancing context.

As very little research exists on the impact of ballroom dancing on the marriage relationship, the researcher hopes that this study will make a contribution to theory and possibly ignite the development of new models of marriage enrichment or models for addressing difficulties in marriage. It is also desired that by using this research design that the participants may develop an understanding of processes they have undergone and experience this as empowering.

As the focus of this study is very much about how the specific environment in which the units find themselves influences them, the contextual detail will be very rich. To attain this information multiple sources of data, in the form of multiple interviews, will be used which will hopefully deliver a thickly described "dance" life history of the participants. Another advantage of using multiple sources of data is that the researcher will be able to be more confident that her findings are reliable and repeatable (Babbie & Mouton, 2001).

Due to qualitative research method's flexibility and open-endedness, room is created for issues of validity to be addressed. Participants will have the freedom to challenge and question the researches ideas and meanings given to certain notions and thoughts. Thus the extent to which the research describes, measures and explains what it aims to, will be tested (Willig, 2001).

As this research is qualitative in nature it is less concerned with reliability. This is so as the research is not intended to measure a certain characteristic in large numbers of people. It is more focused on discovering a unique experience in great detail (Willig, 2001).

When conducting quantitative research, the researcher has to ensure that his or her findings can be generalised to the rest of the population thus addressing the issue of

representativeness (Willig, 2001). As this research piece is only concerned with individual cases and the dynamics within these cases, representativeness is not a concern. Added to this, the research will also not be able to be generalised as too few case studies will be utilised to be able to generalise findings to the rest of the population.

3.4   Sampling

The participants for the study will be selected using the principles of purposeful sampling as the researcher aims to select cases that enclose opulent information for in-depth study (McMillan & Schumacher, 2001). The request for participants will be in the form of an informative hand out letter stating the purpose of the research, the voluntary and anonymous nature of participation, participant requirement and accessibility of information. This letter can be viewed in Appendix B. Three couples will be selected as part of the sample based on judgemental sampling/typical case sampling whereby participants are selected according to criteria relevant to the research question. Relevant criteria would be that the couple be married as well as partake in ballroom dancing.

The presence of marital problems in the relationship will not be a criterion as the researcher feels that the purpose of the study is not to investigate the impact of ballroom dancing on only marriage relationships specifically experiencing complications. She also feels that asking participants to partake in the study on the basis of having marital problems may not only be experienced as threatening but also as intrusiveness from an individual who they have no relationship or connection with.   Added to this the researcher feels that all well functioning marriages also experience obstacles and whether the couples are having marked difficulties or not, if ballroom dancing does have some impact on challenges that occur in marriage, the participating couples will possibly mention this with in the interviews.

As the sample size is relatively small the researcher will be able to increase the utility of the information obtained by employing purposeful sampling.   According to

McMillan and Schumacher (2001) the logic of purposeful sampling is that few cases studied in depth can deliver many insights.

To find a sample of information rich participants the researcher will have to select a site or location where such participants can be found. Information rich participants are individuals who possess either the knowledge or skills which the researcher is interested in gaining more understanding of. Participants who will be regarded as information rich will be married and currently involved in ballroom dancing. By using participants who have an inside knowledge, the validity of the conclusions drawn at the end of the study will be enhanced (Anderson, 1998). Such a location is Arthur Murray Dance Studios who specialise in the teaching of ballroom dancing. Added to this a substantial portion of their client base are married couples.

To an extent the researcher will also be making use of informants, such as studio owners or managers, to put her contact with participants who will possess the information that she seeks to obtain, meaning they will not only grant her permission to conduct her study in their studios but also hand her the sum total of positive responses to her hand out letters. From this group three couples will be randomly selected to participate in the research. Selected participants anonymity will still be protected as the staff of the studio will not be aware of who the three participating couples will be.

3.5   Reliability and Validity of Proposed Methods

According to De Vos (1998) synonyms for reliability are amongst others reproducibility and repeatability. To ensure that the researchers proposed methods are reliable, all steps will be taken to ensure that the procedure can be easily replicated.

Concerning validity, all participants will continuously be asked to verify if the researcher's interpretations are correct an in accordance with what they want to convey thus ensuring interpretive validity. As the research is very much focused on

the experience of the participants, the validity of the research will very much depend on their evaluation of it. The participant's evaluation of the research will be a continuous element through out.

3.6   Accessing the Data

Data will be collected using qualitative techniques and approaches. Information will be gathered using the collection measures of one semi-structured interview with each couple followed by an in-depth interview in the second session.

According to Willig (2001) the semi-structured interview is one of the most widely used methods of data collection in qualitative research as it lends itself to several methods of data analyses.   As the semi-structured interview is driven by the research question, the participants will be asked two questions in the initial interview. The first being to describe their marriage before the onset of ballroom dancing, and the second to describe their marriage after having danced for a period of time.

From the initial questions that are to be asked, these interviews can also be described as key-informant interviews (McMillan & Schumacher, 2001). This type of interview is conducted with participants who have a special knowledge, which the participants of this research will have to have in order for the research question to be addressed. The special knowledge or skills that the participants will need to possess is that of being married and secondly they must be currently partaking in ballroom dancing.

Following on what information or data is revealed by the participants from the first two questions, further questions will be asked. It is intended that all subsequent questions will either be descriptive questions, contrast questions (for example asking the participants to compare a certain characteristic of their marriage before and after they started dancing) and evaluative questions (Willig, 2001).

The second in-depth interview will be started by the introduction of the themes obtained from the previous or first in-depth interview. The participants will be allowed to speak for themselves and verbalise their own opinions and feelings about these themes without direction from the researcher (De Vos, 1998). The researcher will give the participants the opportunity to openly discuss feelings and lived experiences about the impact of ballroom dancing on their marriage and this will hopefully enable the researcher to gain an "insider view" of the phenomenon being researched. Throughout the interviews the researcher will continually reflect on what the participants have said in order for them to correct any misunderstanding or misinterpretation that may occur on the researcher's part.

All sessions will be conducted separately and confidentially with each respective couple. In order to conduct a full analysis of the data all interviews will be audio-recorded. The recording of the interviews will be discussed with all participants and only commenced once consent has been obtained.

3.7   Hypothesis

Hypothesis One

Dancing does hold significance to the couple in the marital relationship.

Hypothesis Two

Dancing does facilitate functional verbal communication between a married couple in order to achieve success in a particular dance step.

Hypothesis Three

The conflict resolution needed in order to do a dance step correctly does become generalised to the rest of married life outside of the dance studio.

Hypothesis Four

The body contact induced by the dancing does enhance the married couple's feeling of intimacy.

Hypothesis Five

> The investment, cooperation and negotiation needed to dance does filter through to other areas of the married couple's relationship.

3.8   Data Analysis

The researcher also aims to develop a structure for analysis that is consistent with the lived experience of the participants. The researcher's approach to data analysis will be that of the analytical strategy of data analysis in which the organisational system is constructed from literature (Anderson, 1998). However the qualitative research approach will also be utilised where data is organised according to descriptive themes that emerg during data collection. To clarify what is meant, the researcher endeavours to develop data categories that are not only based and founded in literature but also from the information obtained from the first in-depth interview. The researcher has decided to employ both these strategies as she desires to capture the participant's full experience of the phenomena. This may be restricted with the use of only one strategy.

As an underlying analytical technique, the researcher intends to use Tesch's approach to data analysis (Tesch in De Vos, 1998). The approach comprises out of eight steps, the first being that the researcher reads through all the transcripts in order to develop a complete view of the data. Tesch (1990) describes this first step as obtaining an understanding of the whole by reading through the first research document and then the rest in order to build up necessary background information. Secondly the researcher chooses one transcript and asks herself what the underlying meaning is of the information and notes these ideas in the margin. After repeating this procedure with all the transcripts the researcher makes a list of all the topics which she groups into the main topics, exclusive topics, which are topics that are important to the research purpose despite their rare occurrence, and miscellaneous topics (Tesch, 1990).

The researcher then makes codes out of these topics and finds descriptive wording for these topics that transforms them into categories. A category can be explained as a set of grouped themes. Categories can be established through two basic ways namely from previous research material, the research questions and it can be derived from the data (Tesch, 1990). In this research study both methods will be combined in that categories will be formed in accordance with the research questions and the researcher will look for alternative themes that emerge from the data.

A final choice is then made on a specific code for a specific category. An initial analysis is then performed on each category. Attention will now be paid to actual content. Aspects to identify specifically are commonalities in the content, contradictions, uniqueness in content and missing information with regards to the research question. Following this recoding is performed if deemed necessary (De Vos, 1998).

It is the researcher's opinion that this analytical technique will be the most beneficial to the study as it will enable her to identify if the different participant couples' experiences correspond with each other. It will also enable her to verify or falsify her research problems. Lastly this technique will also provide the opportunity for the identification of unthought-of aspects of the marital relationship that are impacted by ballroom dancing.

3.9   Ethical Implications

The researcher realises that any possible harm that will be inflicted on participants will be emotional in nature. To combat this, the researcher will treat all participants with dignity, respect and all dangers of psychological harm will be guarded against (Babbie & Mouton, 2001). The researcher will go so far as to change the nature of her research than expose any participant to harm (De Vos, 1998). At all times the researcher will be open and honest to the participants concerning all procedures of the research.

All willing volunteers will first be informed of the goals, advantages, disadvantages, research procedures and the demands of the research on them before signing the consent forms (Willig, 2001). The explanation and description of these aspects will be conducted in language that is suited to the participants own language as well as their age and culture. In this process the offer will be made to answer any questions concerning procedures. Absolutely no coercion of probable participants will take place to ensure participation (Anderson, 1998).

All consent forms will be studied with each participating couple to ensure that they understand it and to answer any questions that may arise. It will also be determined if the participants are legally competent to sign the consent forms. The consent forms can be viewed in Appendix C.

The researcher will respect the right of the participants to discontinue their involvement at any time (Anderson, 1998). Participants will also be notified that they are free to withdraw from the study at any time without any prejudice or discrimination (De Vos, 1998).

Participants will be assured of confidentiality and anonymity. Participants will be informed of how the data they provide will be used. It will be explained to participants that their information will only be shared with the researcher's supervisor and certain colleges to ensure that the research is conducted proficiently. No information will be given to any other party without their informed consent. As for anonymity, no names will be used in the study. The researcher will ensure that no reader of the research will be able to deduce any participant's identity (Anderson, 1998).

The participants will at no time be deceived through out the research process. They will at all times have access to the data, interpretations of the data and the final report. Participants will be made vividly aware of the goal and aim of the study, what experiences they will go through while participating in the study as well as the reasoning behind what is required of them (De Vos, 1998 & Willig, 2001). At no time will hidden recording devices be used. Permission will be asked before such a device is utilised.

3.10 Summary

This chapter served as planning for the empirical study. The research design was described, explaining the rationale for the methods used, procedures, analysis and interpretation of data obtained. The following chapter will focus on the execution of the empirical study and the findings from the study.

Chapter Four

The Empirical Research

4.1   Introduction

The strategy of inquiry most suited to the research question is the case study. The following four couples were used to obtain an insight into the impact of ballroom dancing on the marriage relationship.

4.2   The Case Studies

The researcher conducted interviews with three different married couples. All interviews were conducted in each couples maiden language or language of choice. All three couples have been married for some time and have children of varying ages. As one of the participating couples were reluctant to have any further personal information revealed, the researcher decided it was only fair to use this as the benchmark and so did not illicit any other personal information from the remaining couples.

It was planned to have two interviews with each couple, however couple one could not attend their second interview due to circumstances beyond their control. The researcher has decided to fully transcribe couple ones interview as she felt them to be the most at ease and willing to share information in their interview. Following this the researcher will sort all the interviews into the identified categories defined by her research questions.

4.2.1 Case Study A

Interview with Couple One

Researcher: "Meneer en Mevrou M, ek wil net weer eens baie dankie vir julle sê dat julle ingestem het om aan my navorsing deel te neem. Ek wil net bevestig dat julle presies weet wat die doel van die navorsing wat ek met julle doen is en hoe die inligting gebruik gaan word."

Mr M: "Ons verstaan duidelik."

Mrs M: "Dit is doodreg."

Researcer: "En dit is reg met julle dat ek alles op band neem."

Mrs M: "Ja."

Mr M: "Geen probleem."

Researcher: "Meneer en Mevrou M, hoe lank dans julle nou al?"

Mr & Mrs M: "So 'n jaar al"

Researcher: "Kan julle vir my beskryf hoe was julle huwelik voordat julle begin dans het?"

Mr M: "Ek dink basies gewoon, ons huwelik was, ek dink, soos meeste mense se huwelik. Jy weet 'n ou raak in 'n roetine. Jou kinders is belangrik. Ons het drie kinders, een wat nou klaar is met matriek, een wat nou matriek toe gaan en een in standard sewe. Ons is verskriklik oud. En dit is redelik bedrywig en 'n ou word opgeneem in hulle bedrywighede."

Mrs M: "Ja"

Mr M: "En ons het gevind, sonder dat ons dit regtig geweet het, dat ons minder tyd met mekaar spandeer. Ons tyd wat ons met mekaar gehad het, was redelik beperk en ons het regtig nie verskriklik ruimte of tyd vir mekaar gemaak nie. Ek dink toe ons besluit het ons gaan dans het ons nie begin dans vir daardie rede nie. Ons het begin dans, omdat ons oefeninge wou doen en ons hou van dans."

Mrs M: "Dit is ontspanend ook."

Mr M: "Ja"

Mrs M: "Ons het nou meer tyd by mekaar, ons ontspan en ons kry oefening. En baie keer na die tyd dan kan ons gaan koffie drink. Dan spandeer ons nog meer tyd eintlik bymekaar wat ons voorheen nie gedoen het nie of minder gedoen het. Ons het dit gedoen maar baie min. Want die kinders is so groot hulle kan na hulle self omsien. Ons sou nie sommer 'n tyd gemaak het om alleen te gaan koffie drink nie.   Nadat ons gedans het, is ons mos sommer uit die huis, dan gaan drink ons meer gereeld koffie"

Mr M: "Ek dink basies voor die tyd was ons redelik vasgevang in die familie opset en het nie baie tyd beskikbaar vir mekaar gehad nie. Weet jy as die kinders gaan slaap het, het ons 'n uur of twee bymekaar gehad en so aan, maar ons het nie werklik tyd op sy gesit vir mekaar nie. Ek dink dit is die grootste verskil van voor die dans tot na die dans."

Mrs M: "Ja, mmm."

Researcher: "Hoe het dit julle huwelik beïnvloed dat julle nie tyd vir mekaar gehad het nie?"

Mr M: "Ek dink onbewustelik het 'n ou..."

Mrs M: "Jy was vas gevang in die kinders se roetine."

Mr M: "Ek dink 'n ou raak bietjie afgestomp van mekaar af in terme van daardie verskriklike intimiteit en ek dink daardie erge gevoel van by mekaar wees soos toe jy begin uitgaan het , was eintlik daar, maar ons het nie gewerk daaraan om dit te doen nie. Jy verstaan? So ek sal nie sê ons was bewus daarvan voor die tyd nie, maar ons is bewus daarvan na die tyd. Want nou dat ons spesifiek in die week oefen, partykeer twee keer 'n week, dan vind ons ons gaan uit die huis uit. Ons is weg vir 'n uur se dans. Ons gaan dan nooit net huis toe nie. Ons gaan uit vir 'n koppie koffie of ons gaan sit êrens en gesels en dan vind ons maar ons het nou lekker tyd by bymekaar. En dan vind ons met dit het ons ons program so aangepas dat ons meer tyd vir mekaar het. En dan op 'n Vrydagaand het ons dit ook bietjie meer sosiaal gemaak."

Mrs M: "Ja"

Mr M: "In terme van, ons is nie meer so in ons gesin vasgevang nie. Ek weet nie hoekom nie. Verstaan jy wat ek bedoel? Soos gewoonlik, alles het gewentel om die gesin, die kinders heen en weer vervoer tussen hulle aktiwiteite. Ons het nooit ons eie aktiwiteite gehad nie."

Mrs M: "Ja, ons het altyd vriende gehad, maar nou is meeste van ons vriende ook hier. Ons sosialiseer nou baie meer, omdat baie van ons vriende ook hier is. Dit is baie lekker."

Mr M: "Die klompie vriende wat saam met ons dans, as ons nou byvoorbeeld op die Vrydagaand dans, baie Saterdae ten minste eenkeer 'n maand, kom ons klomp bymekaar. Ons gaan dans soms, stap en ons doen vier by vier. Hierdie groepie, hierdie dans groepie, is nou 'n vier by vier

groepie. En die ander mense wat saam kom vier by vier toe, begin nou saam kom dans toe."

Mrs M: "Ja"

Mr M: "So ons vriendekring wat ons werklik gehad het is meer as familie meer as vriende. Nou is dit so dat ons seker 'n groep van ses redelike intieme vriende het wat op 'n gereelde grondslag bymekaar kom. Ek meen toe ons nou hier gedans het vanaand, toe kom 'n sms gou deur. Ons is weer uitgenooi na 'n naweek saam met van die vriende. Nou voor die dans en 'n paar jaar gelede sou ons nooit gedroom het om vir 'n naweek weg te gaan nie, want wat van die kinders?".

Mrs M: "Nee."

Mr M: "Verstaan?"

Mrs M: "Ja, die kinders is nou groter ook. Ons kan die kinders nou ook los."

Mr M: "Maar ek weet nie of dit so seer is dat die kinders nou groot geword het nie. Ek dink ons het net begin besef ons het tyd vir ons self nodig en dat die kinders op hulle eie kan aangaan. En dit het net stadig so gebeur dat ons onself van die kinders op sekere tye los gemaak het en ons meer tyd vir ons self het. Ek dink dit is goed vir ons huwelik."

Mrs M: "Ek stem saam."

Mr M;   "Met van die danse is ons baie meer intiem met mekaar en dit stimuleer ons natuurlik om op 'n seksuele gebied meer aktief betrokke te raak. En ek dink dit kom van die dans, byvoorbeeld die Tango. Vir my is dit 'n baie seksuele dans en ek dink dit wakker goed aan wat ons nie voorheen, en ek sal nie sê ons het 'n slegte huwelik gehad nie, maar ek dink ek bedoel dit het dit versterk."

Mrs M: "Ja."

Mr M: "Verstaan? En ek dink dit is omdat 'n ou fokus op mekaar dat jy vind, ek vind, daar is 'n nouer band as wat daar was. En ek sê dat ons huwelik voor die tyd nie sleg was nie, dit was nie. Ek dink ons het 'n gesonde huwelik gehad, maar nou is die band nog stywer. En baie mense merk daarop. Ewe skielik vind ons ons hou mekaar se hande meer gereeld vas. Mense sê vir ons 'Heerlikheid maar julle is soos twee liewe duifies wat koer', en ons het dit nooit besef nie, maar ek dink dit is 'n uitvloeisel van die meer tyd wat ons saam spandeer. Want die dans het vir ons geleer om vir ons self tyd te maak en in die opsig het dit ons nader aanmekaar gebring. En ek dink saam met dit, gekoppel natuurlik is die feit dat in die danse is ons meer by mekaar en jy konsentreer op mekaar. Verstaan?"

Mrs M: "Dit was altyd 'n droom om te kan dans. Nog altyd wou ons gedans het. Dit was my droom, nog altyd, om mooi te kan dans. Ons het altyd gesakkie en ons het boeremusiek danse toe gegaan. Ons het groot geword daarmee, maar ons wou nog altwee nog altyd mooi dans. En ons geniet dit. As ons hierna toe kom, al is ons hoe moeg, ons bly dit geniet. As ons hier weg kom, al is ek 'n bietjie moeg, maar ons geniet dit. Ek wil dit nie mis nie. Ek kom nog liewer hierna toe want ons geniet dit. Dis ontspannend. Ander mense voel dis stresvol, of eksamen is stresvol of dit of dat, ons geniet dit te veel."

Mr M: "Ek dink een van die ander dinge van dans, is dat dit ons ook bietjie geleer om hoe om met mekaar te kommunikeer op 'n ander vlak."

Researcher: "Verduidelik bietjie vir my hierdie ander vlak."

Mr M: "Ek dink in terme van hoe minder jy dans en sy doen iets verkeerd en ek doen iets verkeerd, in die begin was ons ou manier van amper 'Hier is konflik, dit is jy wat aanjaag'. As ek vir haar sê 'Jy jaag aan' dan is dit

amper asof sy kwaad word of ek kwaad word as sy vir my sê 'Jy is verkeerd'. Maar met die tyd leer jy om, en dit is snaaks om dit te sê, kyk ek word nou vier en veertig vyf en veertig, dat ons meer volwasse geword het in die manier wat ons met mekaar se kritiek kan verdra. In terme van as ek vir haar sê 'Maar jou arm is nie reg nie' of 'Jy druk nie styf genoeg teen my nie'. Toe ons begin dans het, was dit amper van 'n tipe van 'n kwaadheid daar tussen. Maar nou is dit nie. Nou is dit 'n geval van 'Ok, kom ek maak reg sodat ons beter kan dans.'"

Mrs M: "Ja. Of baie keer soos met leiding. Hy doen iets en dan gaan hy aan en dan sê hy vir my 'Maar hoekom doen jy dit nie. Ek wys jy moet dit doen' en dan sê ek 'Maar as jy my dan gewys het en ek het verstaan jy het my gewys, dan het ek dit gedoen. Hoekom sal ek dit nie nou doen nie?'. Heel aan die begin toe ons begin dans, het hy vir my gesê 'Hoeveel keer nog moet ek vir jou wys jy moet nou draai?'. Dan sê ek ' Verstaan jy? Wys ek reg?'. Dan draai ek want ek wil graag draai. Maar in die begin sou ek bietjie hakkerig daaroor gewees, nie 'n major probleem, nie maar half krapperig daaroor gewees het. Maar op 'n stadium het ons met mekaar gepraat en gesê 'Weet jy moet nou nie dat so belaglikheid tussen ons staan nie. Kom ons praat daaroor en ons coach, Miss Mondin.' Dan sal ek vir haar sê 'Maar ek voel nie as ons in die Samba moet gaan nie'. Dan sê sy 'Voel jy dit (hand movement)?'. Dan sê ek 'Nee ek voel dit nie'. Maar nou kan ons ordentlik vir mekaar sê 'Nou voel ek dit'. En dan is dit uitgesorteer."

Researcher: "Hoe dink julle het dit verander van die krapperigheid tot julle konflik hantering nou? Hoe het dit verander? Wat het die verandering meegebring?"

Mr M: "Kyk die konflik wat voor dans plaasgevind het, was 'n geval van, met stres en alles wat ons gehad het, die feit dat ons nie tyd met mekaar gehad het nie, het dit amper 'n tipe van 'n druk situasie geskep waar ons so gereageer het. Maar met die tyd waar ons tyd vir mekaar gehad

het, en besef het ons wil hierdie ding saam reg kry en saam reg doen, het daar 'n verandering deur gekom in terme van... ek dink ons het meer volwasse kritiek begin hanteer. Tot so 'n mate nou dat dit nie meer kritiek is nie. Maar dit is nou...ons sien dit as 'n manier...as sy iets verkeerd doen is die 'n manier om haar te help om beter te dans en sy hanteer dit as sulks. Of as sy vir my sê 'As jy my arm hoër lig dan kan ek jou leiding beter voel...'"

Mrs M: "In die Tango waar ons bietjie gesukkel het, want ek het heel in hom in gedans want ek het nie sy lyf gevoel nie. Tot dat Miss Mondin agterkom maar hy kan net sy skouers terug trek dan kan ons mekaar voel want jy voel mekaar mos eintlik hier (hand indication). Dan gewoonlik sal ek, soos ek dan in die verlede vir hom sê wanneer ek my hand op hom sit 'Trek net jou skouer agter toe dan voel ek jou lyf', dan sal hy sê 'Ek is reg' jy weet. Nou as ek vir hom sê 'Druk bietjie agter toe' weet jy nou dans ons perfek want ons maak nie foute nie. Mens moet eerder begin lag en nie oor belaglikhede begin baklei nie."

Mr M: "Ek dink dat in die begin was dit 'n situasie waar ek seer gevoel gemaak was dat sy vir my sê ek maak 'n fout. Nou is dit nie so nie. Nou sien ek dit dat sy my help om beter te dans."

Reseacher: "As ek nou luister na julle kom die gedagte van 'n gemeenskaplike doel altyd terug in my kop."

Mr M: "Dit is so, dit is so. Maar tot ons besef het ons het 'n gemeenskaplike doel. Jy verstaan? In die begin het ons nie besef dit is waaroor dit gaan nie. Toe het ons begin praat daaroor en sê 'Luister ons wil altwee verbeter en as ons iets kan doen waar ons mekaar kan help...ek bedoel nie as ek iets sê om jou af te kraak nie. Ek probeer jou help om beter te word. En in dieselfde asem gee ek jou toestemming, sê vir my wat verkeerd is of ek moet reg maak of ek jou kan help.' Jy Verstaan?"

Researcher: "Ek wonder, as ons nou dink oor dans. Dit was maar 'n goeie insetsel van altwee se kant af om 'n stappie reg te kry. Die een kan nie net terug val en die ander een nie. Dit werk net nie so in dans nie. Sal julle sê dat daardie proses van altwee moet in sit, het julle miskien gehelp om by hierdie punt te kom?"

Mr M: "Absoluut."

Mrs M: "O verseker."

Mr M: "Ek dink dit is weer 'n ding. Ek dink dit is juis. Jy kan nie alleen reg kom met dans nie. Kyk jy moet saam met iemand anders dans. En ek dink daardie ding. En weet jy wat dit ook maklik maak, is daar is party danse wat sy snap en net so kan aangaan. Jy Verstaan? Daar is ander danse wat ek weer geweldig vinnig snap. Nou in daardie dans waar sy dit nie so vinnig snap nie, kan ek haar aftrap en laat aanhou sukkel of ek kan haar help om vinniger daardie stap te leer en sy dieselfde met my. En ek dink na omtrent die eerste drie of vier maande het ons begin besef die slag by hierdie ding is om mekaar te probeer help dat ons vinniger reg kom. En ek dink die keerpunt was die eerste eksamen want ons het toe besef ons gaan eksamen doen. Ek gaan nie honderd persent kry en sy twintig persent of sy 'n honderd en ek twintig. Ons gaan 'n gesamentlike punt kry. So as ons nie saam in sit en saam die wa deur die sloot trek nie dan gaan ons altwee nie goed doen nie en ons wil altwee presteer. Ons is altwee baie kompeterend so ons wil graag goed doen. Jy verstaan? So, ek dink 'n gedeelte daarvan is dat as ons altwee het besef as ons altwee wil reg kom en altwee beitel daaraan, en dit wat ons doel was, dan sal ons altwee baie nut daarin vind. En ek dink daardie eenwording en ons doelstelling op die einde van die dag, was dieselfde ding. Omdat ons altwee dieselfde mikpunt gehad het, het dit ons half getrek om nader te trek. Ek dink onbewustelik, sonder dat ons regtig agterkom, het dit ons 'n lewensles geleer dat kritiek is nie noodwendig 'n slegte ding nie. 'Moet dit nie

negatief ervaar want die kritiek wat ek jou gee is nie noodwendig om jou te laat sleg of seer te voel nie. Maar die kritiek is om jou te help.' En vandat ons dit nou begin besef het...dit was nie vir ons 'n krisis voorheen nie, ek dink ons het net geleer om daarmee saam te leef. So as jy nou vir my gesê het my linker boud is skeef sou ek gesê het 'Tough luck, los dit'. Nou besef ek sy sê iets en ek doen iets daaromtrent en dan kry ek dit reg. Ek weet dit is 'n belaglike voorbeeld."

Researcher: "Dit klink of julle konflik hantering heeltemal verander het"

Mr M: "Totaal en al."

Mrs M: "Mmm."

Researcher: "Van miskien uit trap en terug trek en nie kyk nie tot saam inspring en dit reg maak."

Mrs M: "Ja."

Mr M: "So, van my kant. Ek dink, Mev M se geaardheid vandat ek haar ken, is 'n baie direkte reguit persoon. Sy sal nooit vir jou nie iets sê nie. As sy voel iets is so sal sy vir jou sê. Ek aan die ander kant sal sê 'As ek vir jou sê gaan jy seer gemaak voel'. So ek sal probeer om baie meer takt miskien te gebruik en op 'n sagter manier vir jou te sê 'Kom ons maak dit liewers toe en los dit so dat daardie een nie seer kry nie'".

Mrs M: "En dit frustreer my. Want ek is baie reguit en ek wil nou praat oor 'n ding en ek wil dit uitpraat en dit nou uitsorteer. So moenie sê 'Kom ons los dit nie'. Soos heeltemal in die begin van die dans as ons nie ooreengestem het nie het ek dan vir hom gesê 'Ons geniet dit. Kom ons probeer dit uitwerk' dan sê hy 'Maar as dit 'n bakleiery is, dan los ons dit liewer'. Dit is nie vir my 'n oplossing nie. Maar nou het ons

albei ryp geraak, en ons het daaroor begin praat en besluit "Weet jy as jy jou skouer agter toe trek dan dans ek nie meer onder jou in nie en dan breek my rug ook nie meer af nie. Kom ons sorteer dit uit'. Veral met die Tango, hy sukkel weer met dit, ek sukkel met iets anders. Ons het elkeen iets waarin ons sukkel maar dit is my geaardheid om nou oor iets te praat en baie keer los hy dit liewer net om konflik in die verlede te vermy en nou nie meer nie."

Mr M: "Ek dink die verskil nou is dat ek vir haar geleer het om 'Sê jou sê en ek gaan my sê sê, maar kom ons besluit saam dat dit wat ons ooreenkom is vir altwee beter'. Jy verstaan? En ek dink as ons nou daaroor dink, het die dans baie daarmee te gedoen, in terme van as ons voorentoe wou gegaan het in die dans moes ons 'n kompremie êrens bereik het om hierdie ding uit te sorteer. Voorheen in die huwelik het ek maar gesê 'Die vrede is meer belangrik as hierdie rusie so kom ek bewaar maar die vrede en laat sy haar gang gaan'. Nou is dit 'n geval van, 'Wow, luister ook na my kant. Ek gaan ook iets sê wat direk is' en dan praat die twee van ons oor die saak en dan kom ons by mekaar en dan gaan ons voorentoe. Verstaan? Ek dink dit het 'n redelike gesins ding vir ons, 'n verandering in die gesin te weeg bring."

Research: "Dit klink asof julle so veel vaardighede geleer het deur die dans."

Mr M: "Dit is absoluut so. Die kinders sê ook al die dinge wat ons nou vir hulle doen, in terme van, ons kom nou meer dans dan gee ons vir hulle ook meer ruimte."

Mrs M: "Ja."

Mr M: "So onbewustelik, voor die dans, het ons gedink ons doen geweldig goed wat ons gesin betrek. Ons het vir almal gesê 'Man ons lewe vir ons gesin, ons kinders. My vrou my kinders is my alles.' Ja dit is, maar ek dink ons is nou meer belangrik as al die ander mense. Want ons is

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die mense wat in die huwelik betrokke is en ons sê nou wel 'Laat ons ons self ook belangrik ag in hierdie huwelik en nie net die kinders nie'. En van dat ons dit doen, voel die kinders meer belangrik want ons vertrou hulle meer want ons gee hulle ruimte."

Mrs M: "Ons gee hulle ruimte want ons...mens besef nie jou kinders raak groot nie, jy besef dit nie. Skielik as jy jou oë uitvee dan is hulle groot en uit die huis uit. Een is in matriek en een in standard agt. En hulle wil ook daardie vryheid hê. Hulle wil ook die ruimte hê, binne perke en met die wat ons maar altyd by die huis was, was hulle ook maar altyd by die huis. Maar nou het hulle ruimte en ons vertrou hulle en almal geniet hulle lewe binne perke."

Mr M: "Kom ons gee vir jou 'n voorbeeld. As ons byvoorbeeld kom dans op 'n Vrydagaand dan sal hulle nou vir ons sê 'Luister Pa, kan ons 'n paar vriende uitnooi en bietjie kom swem in die jacuzzi of 'n braai hou' en so aan. Nou in die verlede sou ons sê 'Ja nooi vriende uit' maar nou is ons ook daar. Jy verstaan? Nou is hulle in 'n sekere mate, nou is hulle nie hulle natuurlike self en hulle lewe dit nie uit nie. Nou het hulle geleentheid om terwyl ons uit is om hulself ook gate uit te geniet."

Mrs M: "En hulself te wees."

Mr M: "Nou kom hulle terug en sê 'Weet Pappa dit was nou lekker. Het julle dit self geniet?' dan sê ek 'Ja ons het dit gate uit geniet' dan sê hulle 'Ons het dit ook gedoen. So gaan Pa hulle weer volgende naweek dans?'. Jy verstaan? Dit het vir ons nader aanmekaar getrek en die kinders nader aan mekaar en nader aan ons getrek. So dit is 'n bietjie van 'n snaakse ding as jy nou daarna terug kyk. 'n Ou sien dit nie. As jy hieroor praat dan begin jy besef."

Mrs M: "Of nie in dié situasie is nie. Ek voel gou skuldig want my kinders is my alles want ek is al twintig jaar by die huis. So ek voel gou gou ek skeep

hulle af of ek gooi hulle weg of ek sit en geniet my nou hier en al die kinders sit by die huis. Mean time het ek hulle 'n guns gedoen. Ek moes dit al lankal gedoen het."

Researcher: "Dit het by julle begin en al die positiewe goed wat julle ervaar het uit dans trek nou in julle familie in."

Mrs M: "Absoluut."

Mr M: "Ja. Ek dink hoe langer ons dans hoe meer leer ons. Want ek dink daar is nog 'n sy daarvan soos byvoorbeeld in die begin het ek nooit die selfvertroue gehad om met iemand anders te dans nie. Ek het vir haar gesê 'As ons kom dans dan doen ek dit op een voorwaarde. Ek dans net met jou en niemand anders', want ek kon nie dans nie. Sy kon uitstekend dans, ek kon nie dans nie. Ek sê vir haar 'Not the hell gaan 'n ander vrou my vat om te dans en ek weet nie hoe om te dans nie. Ek gaan nie 'n gek van myself maak nie. So as ek gaan, gaan ek op een voorwaarde dat jy vir my belowe ek moet nie met iemand anders dans nie'. Man dit was seker nie drie maande nie, toe dans ek met ander mense. Maar ek dink dat vandat jy die dans passies begin leer, begin jy vertroue kry dat dit ok is dat jy met iemand anders dans. Maar ek weet nie of dit vir jou sin maak nie, maar dit het vir ons. In 'n mate gee dit vir jou bietjie meer selfvertroue in jou vermoë om te kan dans."

Researcher: "Hoe het hierdie nuwe selfvertroue wat julle gekry het julle huwelik beïnvloed?"

Mr M: "In 'n mate maak dit, ek moet versigtig wees hoe ek dit stel, want ek wil nie hê dit klink dat dit regtig vermakerig is nie. Maar dit voel vir my amper asof, dis lekker om bietjie te spog, om te kan sê 'Ons kan so dans'. So as ons na 'n dans toe gaan voel ek maar ek is beter as wat ek was voor ons gegaan het. Voor ek gegaan het, wou ek so onopsigtelik as moontlik dans dat nie baie mense kan sien wat ek doen

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nie. Nou is ek nie gepla nie. Nou gee ek nie om nie as ons drie of vier op die baan is...gee ek nie om daaroor nie."

Mrs M: "Ja, hy was nie so in die verlede nie."

Mr M: "Voorheen het ek gesê 'Ek dans nie'. Daar moet ten minste twee honderd mense op die vloer kom dan kan ek daar in die middel wegkruip. Nou is ek nie gepla nie. Nou as daar vier of vyf mense op die vloer is, is ek bereid om op te staan en te gaan dans. En snaaks genoeg terwyl ek dans, dink ek nie aan ander nie want ek dink aan ons self."

Mrs M: "Dit is absoluut 'n gefokusde tyd op mekaar."

Mr M: "Ek stem. Dit is hoekom dit ons huwelik so versterk het. En as jy byvoorbeeld met ander studente praat, vriende van ons wat hier is, sal hulle sê 'Maar hierdie mense het 'n mooi huwelik gehad en hulle het nou nog 'n beter huwelik'. So daar was nie fout daarmee nie. Maar ek dink dit is nou beter as wat dit was."

Mrs M: "Ons sê altyd ons het 'n model huwelik. Ons het 'n model huwelik gehad en ek dink net ons het beter as 'n model huwelik. Want ons het nog altyd dinge uitgesorteer. Elke huis het sy kruis. Ons het nooit major goed gehad nie."

Mr M: "Maar ek dink die verskil is nog, ons het begin meer op mekaar fokus. En ek dink met die tyd soos ons aangegaan het, het jy geleer om op die gesin te fokus en jouself in die agtergrond te skuif. Met die dansery het ons ons self op die voorgrond gestel. Dit is nie 'n suinige ding om aandag aanmekaar te gee nie, om julle eie tyd te vat nie. Dit is 'n goeie ding. So hou daarmee aan. Nou soos ek net nou vir jou wou vertel het van die dansery, as ons byvoorbeeld 'n Swing doen is daar sekere passies in die Swing waar ons basies met mekaar flirt. Jy verstaan?

En dit is 'n bietjie van 'n getergery. En as ons byvoorbeeld die Cha Cha doen en ons jaag mekaar in een van die treë, dan begin dit 'n speletjie raak."

Researcher: "Hierdie element van pret..."

Mr M: "Ja?"

Researcher: "Wat nou teruggekom het in julle huwelik, watter impak het dit gehad?"

Mr M: "Ek dink daardie pret, ek weet nie miskien raak ek baie intiem, maar ek is nie skaam om daaroor dit te praat nie, is dat die pret slaapkamer toe gevat is. Want nou begin speletjies bykom waar dit gewoonlik was dit 'n gevoel van ons is lief vir mekaar en ons doen wat gewone verliefdes doen."

Mrs M: "Ons voel weer pasgetroud, verlief, verlief. Weet jy die gevoel, jy het butterflies en jy giggel en jy gaan aan. Ek dink dit het amper so begin voel."

Mr M: "Weet jy as ons na 'n oefensessie toe gaan, of na 'n social toe op 'n Vrydagaand, dan begin jy al klaar met mekaar te kommunikeer. Jy verstaan? Dit is jou tyd en jy begin. Voorheen as ons slaapkamer toe wou gaan, het ons met die kinders gesels en so aan en dan gesê 'Hey dit raak laat, ons gaan bed toe'. En dan het ons net gedoen wat ons wou doen. Klaar gekry daarmee."

Mrs M: "Jy gaan dan met 'n ander gemoed bed toe want hier het jy al lankal geflirt met mekaar so eintlik is jy gereed as jy daar kom".

Researcher: "Dit klink amper of jy sê die foreplay..."

Mr M: "Is uitgerek."

Researcher: "Is uitgerek en dit is pret en dis lekker."

Mrs M: "Yes."

Mr M: "Ja. Vir my bring dit bietjie excitement terug. Wat is die regte woord?"

Mrs M: "Opgewondendheid."

Mr M: "Opgewondenheid. Dis nie 'n lewendige woord nie. Dis 'n ander gevoel. Ander mense het al na ons gekom en gesê 'Jy is nou in die naughty forties'. Ek sê 'Dit is nie naughty forties nie. Dit is dirty dancing'. Dit is die verskil. Hulle verstaan nie. Hulle dink dit is oorgangsjare. Ek sien dit nie so nie. Ek sien dit dat die dans ons stimuleer om hierdie noue kontak met mekaar te maak. En ek dink veral van 'n vrou se kant af, die aandag wat sy nou kry, dit is vier vyf ure se aandag 'n aand, waar ek glo in die afgelope paar jaar het sy nooit sulke aandag in 'n aand, never mind 'n aand, in 'n week gekry. Want dit is onverdeelde aandag wat sy kry, net aan haar."

Researcher: "Sou jy saam met dit stem?"

Mrs M: "O verseker! Indien meer. Ek weet nie of ander mans hulle vrouens massage, en hy gee baie intieme aandag aan my. Ek meen ek het nog net een man gehad maar as ek luister na ander mense en my ander vriendinne het hulle 'n saai huwelik regtig, compared to ours. Ek kry regtig individuele, kwaliteit tyd aandag."

Mr M: "Maar ek dink dit het verbeter nadat ons begin dans het. Ons het nie doelbewus dit so beplan nie. Ek dink dit was 'n natuurlik voortvloeisel of uitvloeisel of wat jy dit ook al sal noem."

Researcher: "Wat dink julle... wat dink julle is dit die dans wat hierdie goed aan die gang sit? Wat dink julle is dit?"

Mr M: "Wel ek dink, vir my is dit duidelik. Vir my is dit ek is gefokus op haar. Daar is beslis fisiese kontak."

Researcher: "Want jy moet. Jy kan nie weghol nie".

Mr M: "Jy verstaan?"

Mrs M: "En weet jy wanneer...soos met 'n Tango, jy weet hy is soos in right here (indication with hand infront of the face). Al kyk ek daar of daar hy kyk nogsteeds vir my. So jy moet met hom praat, ons moet kommunikeer en as ons die steps verkeerd doen dan moet ons. Daardie oogkontak, there is just no way out."

Researcher: "En as jy baklei kan jy nie weghardloop nie want dan dans julle nie meer nie."

Mrs M: "Jy hardloop nie want ons moet dit een of ander tyd regkry."

Mr M: "Maar ek dink ook een van die ander dinge is hierdie vermoë om intense oogkontak te hou. Want in 'n dans...ek het 'n baie swak geheue, sy het 'n fantatiese geheue en ek het baie staat op haar gemaak veral in die begin as ons 'n danspas doen, dan moet ek nou...ek weet nie watter kant toe dan het sy met haar oë gewys watter kant toe. Onbewustelik het dit ons meer geforseer om na mekaar te kyk. So ons het deur die naby kontak met die oë, het ons geleer of vir my geleer, om meer op haar te begin fokus."

Researcher: "Dit klink of julle... of daar baie kommunikasie is in hierdie oog kontak."

Mrs M: "Baie, baie"

Researcher: "Vertel my bietjie meer van julle kommunikasie voor dans en hoe dit nou is, hoe julle dit nou ervaar."

Mr M: "Ons het altyd gesonde kommunikasie gehad byvoorbeeld ons het gereeld gesinsaande gehad so sou ons byvoorbeeld bymekaar gekom het en as daar 'n probleem in die huis was, dan sou ons gesit het en ek sou gesê het luister kêrels, dinge is nou biejtie taai en almal moet hulle gordel bietjie intrek en so aan, en so aan en so aan, en so het ons gekommunikeer. Maar ek dink ons kommunikasie is vir my nou meer oor ons twee, as wat ons kommunikasie soos in die verlede in 'n gewone huwelik was. Daar is meer deernis as ons met mekaar praat, want ons verhouding met mekaar het verdiep ons kontak met mekaar het nou nie net meer gegaan oor 'Hoe gaan dit met jou' dadadada.

Researcher: "En finansies, skool en werk."

Mrs M: "Ek dink met jare, ons is twintig jaar getroud nou. Met jare ken jy mekaar goed, ek meen as hy net vir my kyk dan weet ek al. En selfs met die danse het dit so gegaan dat wanneer hy vir my kyk, net sy manier wat hy sy skouer optrek dan weet ek nou hoe gaan hy dit doen. Jy weet? Dan het hy nog nie eers vir my die teken gegee nie dan doen ek dit al. Want ons ken mekaar so goed. Ek weet al wat hy gaan doen. Of ek weet hy hou altyd daarvan, om die Bellville Special te doen voor die een of daai een want hy doen dit altyd so. So ons ken mekaar so goed. Maar as 'n mens konflik by die huis sou gehad het kon jy in die sitkamer opstaan en loop. Maar hier kan jy nie opstaan en loop nie ons hou mekaar die heeltyd vas en kyk in mekaar se oë in en dans 'n uur. Teen die tyd dat daardie uur verby is het ons dit al uitgesorteer."

Researcher: "So as die konflik kom, kan niemand weghol nie, dit moet nou uitgesorteer word. Wat sou julle sê is eienskappe van julle, van hoe julle nou konflik hanteer? Watter eienskappe is daar? Julle het nou nou baie gepraat van, saam, altwee sit saam dieselfde in om dit uit te sorteer wat ookal verkeerd is. Wat is daar nog?"

Mr M: "Ek dink van die begin punt, wat ons nou doen is as daar 'n konfliksituasie kom, dan het ons nou geleer om te sê wat wil altwee van ons uit hierdie ding uit hê"

Researcher: "Soos 'n onderhandeling...?"

Mrs M: "Ja".

Mr M: "Ja, ja. In die begin soos ek vir jou gesê het, sou ek gesê het, 'Hoe belangrik is hierdie issue vir my?'"

Researcher: "Ok."

Mr M: "Hierdie issue vir my is nie baie belangrik nie, so ek sal sê, 'Let this one pass', punt. En dan is daar vrede. Jy verstaan? Of as hierdie ding ernstig vir my was, sou ek gehammer het en sy sou gehammer het. Nou draai ons die ding om en sê 'Hierdie situasie wat nou geskep is, wat wil ons altwee uit hierdie situasie uit hê? 'Ek wil dit graag hê, of jy wil dit graag hê, wat gaan ons nou doen?' En dan voor die tyd sê ons dalk, 'Ek is bereid om te gaan tot op daardie punt, jy is bereid om te gaan to op daai punt', so ons het 'n mikpunt hier gestel as 'n grondreël voordat ons begin met hierdie onderhandeling, verstaan? So ons weet ons wil altwee soontoe beweeg. Nou is dit net 'n vraag van hoeveel gaan jy toegee en hoeveel gaan ek gee, hoe naby gaan ons aan hierdie ding kom. Voor dit, soos ek vir jou gesê het, sal ons net gesê het, 'Is dit belangrik genoeg om te baklei? Ja, ons baklei'. As dit nie belangrik vir ons was nie, kry jou sit en kry klaar en gaan sit. Ek dink dit is die verskil. Ek dink ons het geleer om meer te gee en te neem in dieselfde asem".

Researcher: "Oh, ok".

Mr M: "So, vir my is dit nie net van gee nie maar, die geheim is ook om te kan neem. Jy verstaan? En ek dink dis 'n kuns om te kan leer om party keer te neem ook en nie net te gee nie. Baie keer, ek meen ek is geleer van kleins af, 'n vrou is altyd op haar plek, sy word reg bedien, maak die deur vir haar oop, laat sy eerste instap, daai tipe van ding. Nou baie keer, is dit 'n geval van jy as die man behandel hulle sagkuns, mooi, en gee hulle gesin, hou hulle gelukkig dan gaan hulle vir jou lekker kos maak en alles sal reg wees. Dis nie altyd die geval nie. Die geval is, jy't ook 'n mening wat jy kan lug, tot op 'n sekere punt, en sê dan 'Wel, jy weet, dis tot hier waar ek bereid is om te gaan en nou sal jy my halfpad moet ontmoet'. So ek dink, vir my, is dit miskien 'n ander insig wat gekom het, dat ons bereid is om te gee en te neem. Hoe sien jy dit?"

Mrs M: "Nee, ek sien dit dieselfde. Ek stem met hom saam. Dit is so."

Researcher: "Mevrou as ek jou kan vra, wat dink jy het die meeste in julle huwelik verander sedert julle met die dansklasse begin het?"

Mrs M: "Ek dink sy geduld op die dansbaan. Hy het in die verlede, heel in die begin as ons gedans het, en ek het 'n fout gemaak, dan sal ek..., hy sou baie keer vir my gesê het, 'Mrs M, kan jy nie voel dis die kant toe nie?' Hy kan gou gou stres daaroor. Ons kan nou daaroor praat sonder om daaroor te baklei."

Researcher: "En hoe beïnvloed daardie verandering van die gestress raak oor dit tot die onderhandeling daaroor? Hoe beïnvloed dit jou as vrou in julle verhouding?"

Mrs M: "Wel ek is baie meer rustiger, want ek kan gou gestress raak. Ek het baie geduld, maar die oomblik wat hy ongeduldig is, dan 'snap' ek dadelik. So um, dit het ons huwelik rustiger gemaak want hy's nou minder..."

Researcher: "Gestress."

Mrs M: "Minder gestress, en hy kan minder 'opgetense' raak oor 'n ding. Soos op die dansbaan as hy in die verlede dalk vir my gesê het, 'maar kan jy nie sien ons moet draai nie?', dan kan ek in sy gesig sien dat hy eintlik gefrustreerd met my voel. Nou sal hy sê, 'Bokkie jy moes eintlik gedraai het', dan sê ek 'Ok, maar ek het jou nie gevoel nie', dan se hy, 'Ok, ek gaan jou weer laat voel. Het jy nou gevoel?', dan sê ek, 'Yes', ek het dit nou gevoel'. So, dis wat vir my..."

Researcher: "Vir my is dit 'team effort', ek hoor net hierdie 'team effort', en 'working for a win-win situation'".

Mr M: "Dit is absoluut. Maar ek dink daar is 'n andersins belangrike ding ook. Ek meen, ek is 'n besige persoon in terme van my besigheidslewe. Daardeur is daar nie tyd vir speel nie. Dis werk werk werk, kry dit reg, kry dit reg gedoen en ek beheer tien besighede. So ek wil die goed laat reg loop en vlot loop. So ek het nie geduld, en ek het nie die tyd om geduldig te wees nie. As 'n ding verkeerd is, maak jy dit reg, want dit is wat 'n kliënt wil hê. Maak hom happy ons maak later die ding reg. Jy verstaan? Met daai stres kom ek huis toe en onbewustelik plaas ek dit oor op hulle. So, as hulle byvoorbeeld, um, hulle iets wil gaan doen en ek is nie lus nie, dan sê ek, 'maar verstaan julle, ek is nie lus nie', en toe ons begin dans het, was my onmiddellike reaksie, 'Jy's die een wat wil dans. Ek kan nie dans nie, ek kry dit reg, wat is fout? Het jy nou nie gevoel nie?', of, 'Wil jy nou aangaan, of wil jy stop met die ding, of wat?' Jy verstaan? Mettertyd, oor 'n jaar, jaar en 'n half het ek geleer om te sê, 'Wo, wag 'n bietjie. Hoekom kom jy nie reg nie, wat doen ek verkeerd? Kan jy voel dat ek vir jou wys ons moet hierdie kant toe draai?'"

Researcher: "So, in 'n probleem situasie het julle altwee geleer om na die self toe te gaan en te kyk wat kan ek doen wat miskien dit moeilik maak, en wat

kan ek doen om dit beter te maak? En sou julle sê dit het deur gefiltreer na die res van die huwelik toe?"

Mr M: "Ek dink so. Ek dink beslis so. Ek dink ons is baie meer geduldig met die kinders. Ek dink nie ek was ooit 'n barbaar in terme van dat ek hulle verniel het of iets nie."

Mrs M: "Nee hy het nie."

Mr M: "Dit was meer 'n geval van, 'Pa is gestres, los hom'. Verstaan? Nou is dit 'n gaval van, 'Ons kan nou met Pa praat, ons kan nou met hom praat'. Hulle sal na Ma toe gaan en sê vir Ma, 'Luister ek soek geld'. 'Gaan praat met Pa'."

Researcher: "Nee, nee. Ek kyk net of hy nog opneem."

Mr M: "Kom ons sê nou net ek sê 'maar, Robbie wil eintlik vir jou kom geld vra'. Dan sê ek, 'maar hoekom vra die kind nie vir my nie?'. Verstaan? Dan raak ek kwaad. Dan sê ek vir hom, 'maar my kind as jy wil leen kom vra my'. Dan sê hy vir my, 'maar, Pa is ongelukkig of Pa is kwaad'. Nou is dit op 'n stadium wat die kinders nou na my toe kom dan sê hulle vir my, 'maar Pa, ons wil graag ekstra geld leen. Is dit ok? Kan ons dit doen?' Of waar hulle altyd na haar gegaan het en gesê het, 'Ma kan ons vanaand uitgaan? Vra vir Pa of ons kan uitgaan.' Dit het verander."

Mrs M: "En nou is dit, 'Pa ek wil geld hê', in die stemtoon wat hy gepraat het."

Researcher: "Ja".

Mrs M: "Dan baie keer as jy vir hom vra, 'Wat is nou fout?', dan sal hy sê, 'Niks', maar dan weet ek daar's iets fout. Dan is daar op die ou end iets fout, maar omdat hy gestres is, sonder dat hy dit agter kom...'"

Researcher: "Dan hoor hy nie hoe klink hy nie".

Mrs M: "...sê ek vir hom, 'maar dis in jou stemtoon wat ons dit hoor'. Dan sê hy vir my, 'Jy's belaglik.' Verstaan jy? Maar nou kom hy agter wat ek sê. Vandat ons begin dans het, kan hy nou agter kom. In die verlede sou hy vir my op die dansbaan gesê het, 'Gaan jy nou draai?' Jy weet? En nou kan hy vir my sê, 'Now that's really honesty hey?' En nou kan hy vir my sê, 'Hoekom draai jy nie bokkie?'. Dan sal ek sê, 'Maar ek het dit nie gevoel nie,' dan sê hy, 'Ok, kom ons 'try' weer'. 'Het jy nou gevoel?' 'Yes!'. 'Ok, dan doen ek dit volgende keer weer so'. Sien jy die verskil. Dieselfde ding het nou terug gevloei huistoe. 'Pa kan ek geld kry?' 'Is jy laf! Hoeveel wil jy nou hê?' 'Nee Pa, dis ok.' 'Hoeveel wil jy hê?' Op die ou end wil hy dit nie hê nie want met watse stemtoon sê hy dit. Hy bedoel dit nie so nie, maar omdat hy gestress is. Hy het naderhand geleer om self na sy stemtoon te luister wanneer hulle met hom praat. Al is hy gefrustreerd, is dit nie nodig wanneer jy gefrustreerd is om die kinders af te jak nie. So mens hou dit in toom ook".

Researcher: "Julle het vroeër in ons gesprek gepraat oor vriende en dat julle vriendekring soveel groter geword het en dat julle nou ses paartjies is wat regtig na aan mekaar is. Hoe het hierdie vriendekring julle huwelik beïnvloed?"

Mr M: "Wel ek dink, vir my, en ek kan praat namens haar want ek kan sien hoe dit haar verander. Um, van die vriende wat ons het, is sy baie na aan. Um, of kan ek sê, van die vriende, die vrouens, is sy baie na aan. Jy verstaan? En nou het dit so geword dat hulle op mekaar steun. Hulle sal byvoorbeeld sê, die mans werk, hulle gaan nou 'n koppie tee drink. Dan sal sy my bel en sê 'Waar's jy nou?'. Dan sal ek sê, 'By die Baron met Pieter. Waar's jy nou?'. 'Nee, ek en my vriendin gaan nou 'n koppietjie tee drink'. Nou in die verlede sou sy nie 'n koppie tee

gehad het nie. As niemand haar by die huis kom besoek het nie, dan sou sy gewerk het".

Researcher: "Is dit 'n verandering wat jy in haar gesien het vandat julle begin dans het?"

Mr M: "Ja, ja. Wanneer sy met iemand gepraat het dan sal sy huis toe kom en byvoorbeeld sê, 'Waarom is Tom ongelukkig,' of 'Ek hoor die een se man doen dit'. Jy verstaan? Die ou is dan ook 'n vriend van my. Nou sê sy vir my 'Sy vrou voel nou ongelukkig dat hy so werk'. Dan as ons volgende keer by hulle 'n vleisie op die kole geniet, dan help ons mekaar, dan sê ek vir hom, 'maar luister, hoe hanteer jy so 'n situasie?' Dan sê hy vir my, 'Wel ek maak so'. Dan sê ek vir hom, 'Dink jy nie dit maak jou vrou seer nie?' So help die kringetjie nou mekaar".

Researcher: "Dit klink vir my of julle 'n ondersteuningstruktuur gekry het vir julle huwelik, soos 'n klankbord."

Mr M: "Dit raak nou so dat as ek nou by die huis kom, dan sê sy vir my, 'My skat, vriendin so en so het probleme met haar kinders. Sy weet nie hoe om die situasie te hanteer nie. Wat dink jy?' Dan sê ek, 'Help hulle soos wat ons dit verstaan'. Dan sal sy weer sê, 'Miskien is dit die manier om dit te doen'. En ek dink so help ons nie net mekaar nie, ons help nou ander om hulle self te help. Dan sal jy hoor as ons almal bymekaar is, dan sal die een sê, 'Lyk my die ander kleintjie sukkel met sy oë'. Sy het 'n fantastiese vermoë om met kinders en ou mense te werk. Dan sê sy vir haar, 'Bring die kleintjie na my toe dat ek help. Nou vind ons, ons sou dit nie vir ander mense gedoen het nie. Die dansgroep het gemaak dat ons ook meer sosiaal by ander mense betrokke raak en hoe meer ons vir ander doen, hoe meer verryk ons onself. As ons iets vir iemand anderste doen, voel ons daardeur dat ons eintlik iets daaruit ontvang het. Ek weet nie, maak dit sin?"

Researcher: "Hmm".

Mr M: "It is like you're enriched by helping someone else. Jy verstaan? En ek dink, ons kan leer om met mekaar te praat deur ander mense se situasies. Nou, hierdie mense waardeer dit. En ons waardeer dit, en so groei ons vriendskap".

Mrs M: "Um, uit 'n groep van ses is ons die oudste. Maar die groep se kinders is almal baie jonger, pre-primêr, en twee jaar, en die oudste een is nou in standerd agt, van die hele groep en van hulle het nie kinders nie. So, ons s'n is die grootste en hulle is almal 'early thirties' en ons is 'over forty'. So dis… en dit het hom ook goed gedoen want hy is nie iemand wat vriende het nie. Ek het hom nooit geken as iemand wat vriende, het nie. En tog elke een het iemand nodig met wie hy kan praat, of wil praat. Ek het 'n vriendin wat my ouderdom is wat ook kinders het. Ook haar kinders is my kinders se ouderdom. So ek kan met haar praat. Sy kan 'relate' met wat ek sê want ons is in dieselfde situasie. En nou help ek meer ons vriendekring, want hulle kinders is soveel kleiner. En dan sê iemand, 'Weet jy ek verstaan nie', dan sê ek, 'Weet jy hulle maak so. Moenie worry nie, dit sal reg kom, die son kom weer op'. Sulke goed. Maar tog het ek ook partykeer net 'n afblaas plekkie nodig om te sê 'Weet jy vandag is ek nou nie lekker nie'. En dis 'n klomp goed want hy gesels nou baie meer met die vier by vier trips wat ons doen".

Mr M: "Ja, maar ek dink, wat gebeur het, is voor ons troue was ek 'n geweldig sosiale mens. Ek was baie betrokke ou by verskillende sportsoorte. Ek het my eie sokkerspan gehad. Ek het provinsiale rugby en krieket gespeel, daai tipe ding. En toe ons trou, toe sê ek 'Ek gaan alles prys gee en jy is my alles'. Dit is wat my Pa my geleer het, as jy trou, is jou vrou die belangrikste persoon. Dit is mos wat ek gedoen het. Vir negentien jaar van my lewe was sy en my kinders my alles, want dit is tog wat my Pa my geleer het. Jy verstaan? Ons het geleer dat ons

eintlik vir ons self tyd moet gun en sosiaal moet verkeer om regtig te blom as mens. En ek dink oor die afgelope jaar en 'n half, soos hierdie groepie van ons ontwikkel het, het ons begin om ons ou self weer te raak soos wat ons was voor die huwelik, sodat ons nou bietjie breër kyk en ons besef daar is ruimte, jy weet. So as ek byvoorbeeld nou vir haar sê, 'Luister, ek wil graag saam met Gerhard of 'n ander vriend van my gholf speel of 'n naweek weggaan'. Nou voor die tyd was dit taboe, ek meen ons is getroud, waarom wil jy weggaan?"

Mrs M: "En dan moet ek na die kinders kyk, ahaha!"

Mr M: "En nou is die standpunt heeltemal anderste, gaan en geniet dit."

Researcher: "Dit klink of julle mekaar baie meer vryheid gegee het".

Mr M: "Ja, baie meer vryheid".

Mrs M: "Ek meen vandat ons getroud is sê hy vir my, 'Ek speel Saterdag gholf'. Ok, nou dat ons kinders groot is, maar ek hoef nie fisies na hulle te kyk nie, maar selfs toe hulle bietjie kleiner was, dan het hy gesê hy gaan die Saterdag gholf speel, maar wat gaan jy volgende Saterdag doen? Dan sê ek, 'Weet jy, ek en Sannie wil gaan fliek'. Dan sê hy, 'Ok dis reg, ek gaan die Saterdag gholf speel dan kyk jy na die kinders. Volgende Saterdag gaan fliek jy met Sannie dan gaan eet julle uit by die Spur. Wat sê jy?' Dan sê ek, 'Nee dis 'n 'deal''. So ek gee hom Saterdag af, so volgende Saterdag kan ek af kry, maar die Saterdag daarna is ek en hy se tyd saam. Net dat ons ruimte vir mekaar gee."

Mr M: "Ek dink ons kom terug na die eintlike ding waaroor ons gepraat het, soos in 'n gesamentlike doel wat daar gestel is. 'Ek wil iets gaan doen, wat wil jy doen? Jy doen dit, ek doen dit, right so it ends there so ons wen altwee'. So hierdeur het ons geleer om 'n wen-wen situasie te skep in elke situasie wat ons het. En ek dink dis die belangrikste vir my

wat daaruit gekom het. En dit was nie 'n doelbewuste ding nie. Dit was 'n natuurlike uitvloeisel oor wat gebeur het. Ons het nie hiernatoe gekom om ons huwelik te verryk nie. Volgens ons was ons huwelik reg. Vandat ons hier kom dans het, het hierdie goed natuurlik gebeur. So ek wil eintlik sê, en ek het dit al vir haar gesê, 'Gaan dans 'n bietjie en kyk of dit nie 'n verandering aan jou huwelik maak nie'. So nou sê ons vir mense, 'Gaan dans, nie om te dans nie, maar sien of dit julle miskien help om reg te kom'. My swaertjie en sy vrou het byvoorbeeld 'n manier gevind om nader aan mekaar te kom. So vir my is dit 'n geval van, jy gaan dans. Ons het hulle nie gestuur om te gaan dans nie, ons het hulle gestuur om te sien of dit hulle nie sal help, soos dit ons gehelp het nie. Nie dat ons gesê het ons moet dit doen nie, dit het net met ons so gebeur".

Mrs M: "En ek wil ook sê wat ons net nou oor gepraat het, dat jy moet jouself wees, dis die ander ding. Ek het altyd vir hom gesê, ek was altyd die een wat vir hom gesê het 'Ek wil ek bly. Moet my nie verander nie'. As ek nou vir hom sê 'Ek wil vir vanaand wat ookal doen of ek wil 'n ding op so 'n manier sê', wil ek dit op daai manier sê want dit is ek. Ek wil nie as hier mense kom kuier of sy ma-hulle kuier of sy vriende kuier of wat ookal, nou moet ek op my plek wees. Ek wil nogsteeds myself wees. En dit is ook wat ons hieruit geleer het met die dansery en alles. Ons moet nie probeer om aan mekaar te verander nie. Ek wil nogsteeds ek bly".

Researcher: "Hoe het julle dit geleer?"

Mr M: "Weet jy, basies, dit het nie net gekom van sy wil haarself wees nie want sy was nog altyd haarself. Ek dink, wat gebeur het, dit het my toegelaat om meer myself te word want ek het op 'n punt gekom waar ek gesê het, 'Ek gaan nou nie net vir jou gee nie, ek gaan nou begin neem'. So jy begin nou standpunt inneem. Verder as dit, was Mrs M nog altyd 'n baie direkte persoon. So sy sal maklik vir jou sê, 'Man ek

hou nie van jou nie'. Jy moet weet voor die tyd. Ek het altyd vir haar gesê, 'Maar jy hoef nie so direk te wees nie'. Jy weet, op 'n mooi manier'. Nou al doen sy dit of doen sy dit nie, sy moet net sagter of ligter raak in die manier wat sy dit doen. So sy sal nou nie meer so direk wees nie. Sy sal liewers vir jou sê, 'Weet jy man, as jy net nie so skerp is met jou tong nie sal jy 'n verskriklike aangename mens wees'. Maar op 'n mooi manier dat daardie persoon dit aanvaar. Party mense het al vir my gesê, 'Jou vrou is baie reguit en baie skerp'. Nou is dit nie meer so nie. Nou is dit miskien op 'n vlak waar hulle vir haar sê, sy is 'n persoon met baie insig, en sy sal jou help. So, onbewustelik het sy ander mense se 'their perception of her is different, their perception is, a straight person yet very fair and very loving'".

Researcher: "Wat sê jy Mevrou, van hoe dit jou gehelp het om meer jouself te wees?"

Mrs M: "Ek weet nie. Ek weet nie. Wat dink jy?"

Mr M: "Ek sê…."

Researcher: "Ek weet nie of ek reg is nie, maar ek hoor 'acceptance'".

Mr M: "Ja. Ek dink dit is so. Ek dink ook, veral van Maartmaand af. Ons het deur 'n baie moeilike tyd met my Skoonma gegaan. Sy is nie 'n maklike mens nie. En Mrs M is nie 'n maklike mens nie. So die twee teen mekaar was soos vet en vuur. Jy verstaan? Maar Mrs M het begin sê, 'Is dit so belangrik dat ek werklik hierdie standpunt moet inneem, om hierdie punt daar te kry? Of moet ek 'n kompromie op 'n sekere manier aangaan'. En haar benadering oor die tyd het begin verander na, redelik sag, maar tog nog ferm. In so mate dat Skoonma nou ook meer vir haar omgee. Hulle stuur nou vir mekaar liefdes SMS'e en sulke goedjies. Ek weet nie of dit ooit reg sou kom as ons nie geleer het om 'n bietjie te gee en niks terug te verwag. Jy

verstaan? Ek verloor nie om te gee nie, maar ek wen miskien, want ek wen nou iemand anders by".

Researcher: "Hierdie goed wat julle geleer het en die vaardighede wat julle in die proses aangeleer het, strek amper deur julle hele lewens, julle hele struktuur".

Mr M: "Absoluut so. Ja, ek weet nie of dit enigsins vir jou help nie, maar vir ons is dit redelik…"

Mrs M: "Definitief gehelp."

Researcher: "Dit is finominaal. Baie baie dankie, ek waardeer dit verskriklik dat julle hierdie gesprek met my gehad het."

Mrs M: "Dis 'n groot plesier."

Mr M: "Ek hoop dit help."

Researcher: "Sal julle asseblief bietjie dink voor ons volgende gesprek. Miskien onthou julle dinge dan kan ons bietjie meer daaroor gesels volgende keer. Baie, baie dankie."

4.2.2 Interview One with All Three Couples

After the first interview and based on the findings of this interview as well as the literature, the researcher compiled four categories. The four catergories are namely communication, intimacy, conflict management and negotiation, investment and cooperation. All five interviews have been analysed using these four categories. In the category of communication all the participants' statements concerning how they experienced their communication, how they felt it had altered and all other opinions on communication are listed. In the category of intimacy are the participants' expressions of how they felt their levels of intimacy had been influenced, how this came about as well as what they experienced as increased intimacy. In the conflict management category the researcher incorporated any information revealing how the participants dealt with conflict as well as strategies or methods they utlised to assist them in doing so. Any statements, remarks or opinions regarding how the couples experienced or exhibited either negotiation, investment of cooperation are grouped together in the fourth category.

Communication	Intimacy	Conflict Management	Negotiation, Investment and Cooperation
Couple 1: "Ek dink een van die dinge wat ons deur die dans geleer het is hoe om met mekaar op 'n ander vlak te	Couple 1: "Ek dink 'n ou raak bietjie afgestomp van mekaar in terme van daardie verskriklike intimiteit en ek	Couple 1: "Ek dink in terme van hoe minder jy dans en sy doen iets verkeerd en ek doen iets verkeerd, in die begin was	Couple 1: "En baie keer na die tyd dan kan ons gaan koffie drink. Ook so spandeer ons nog meer tyd eintlik

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kommunikeer".

Couple 1: "Al kyk ek daar of daar, hy kyk nogsteeds vir my. So jy moet met hom praat, ons moet kommunikeer en as ons die 'steps' verkeerd doen, dan moet ons praat. Daardie oogkontak, there is just no way out."

Couple 1: "…daar is meer deernis as ons met mekaar praat, want ons verhouding met mekaar het verdiep, ons kontak met mekaar het nou nie net gegaan oor 'Hoe gaan dit met jou?'."

Couple 1: "En selfs met die danse het dit al so gegaan dat

dink daardie erge gevoel van bymekaar wees soos toe jy begin uitgaan het, was eintlik daar maar ons het nie gewerk daaraan om dit te doen nie. So ek sal nie sê ons was bewus daarvan voor die tyd nie, maar ons is bewus daarvan na die tyd".

Couple 1: "Ek dink die dans opsig self ook, kyk met van die danse is ons baie meer intiem met mekaar en dit stimuleer ons natuurlik om op 'n seksuele gebied meer aktief betrokke te raak. En ek dink dit kom van die dans. Neem 'n Tango byvoorbeeld. Vir my is dit 'n baie seksuele dans en ek dink dit wakker

ons ou manier van amper 'Hier is konflik, dit is jy wat aanjaag'…Maar met die tyd leer jy om en dit is snaaks om dit te sê, kyk ek word nou vier en veertig, dat ons meer volwasse geword het in die manier wat ons met mekaar se kritiek kan verdra".

Couple 1: "Toe ons begin dans het, was dit amper van 'n tipe kwaadheid daar tussen ons. Maar nou is dit nie. Nou is dit 'n geval van 'Ok, kom ek maak reg sodat ons beter kan dans".

Couple 1: "Maar in die begin sou ek bietjie hakkerig, nie 'n major probleem nie maar half

bymekaar wat ons voorheen nie gedoen het nie of minder gedoen het".

Couple 1: "Nou voor die dans en 'n paar jaar terug sou ons nooit gedroom het om vir 'n naweek weg te gaan nie want wat van die kinders?"

Couple 1: "Toe ons begin dans het, was dit amper van 'n tipe kwaadheid daar tussen ons. Maar nou is dit nie. Nou is dit 'n geval van 'Ok, kom ek maak reg sodat ons beter kan dans".

Couple 1: "Maar met die tyd het ons tyd vir mekaar gemaak, en besef ons wil

wanneer hy vir my kyk, net sy manier wat hy sy skouer optrek dan weet ek nou hoe gaan hy dit doen. Jy weet?"

Couple 1: "Ons kan nou daaroor praat sonder om te baklei".

Couple 1: "En ek dink, ons kan leer om met mekaar te kan praat deur ander mense se situasies."

Couple 2: "…julle is net in mekaar se geselskap".

Couple 2: "Met ballroom dancing is ons verplig om daai uur in mekaar se geselskap te wees en gesels oor allerhande

goed in ons aan wat nie voorheen, en ek sê nie ons het 'n slegte huwelik gehad nie, maar ek dink ek bedoel dit het dit versterk."

Couple 1: "En ek dink dit is omdat 'n ou fokus op mekaar dat jy vind, ek vind, daar is 'n nader band as wat daar was".

Couple 1: "Weet ons ewe skielik vind ons ons hou mekaar se hand meer gereeld. Mense sê vir ons 'Heerlikheid maar julle is soos twee liewe duifies wat koer', en ons het dit nooit besef nie maar ek dink dit is 'n uitvloeisel van die tyd. Want die dans het vir ons geleer

krapperig daaroor gewees het. Maar op 'n stadium het ons met mekaar gepraat en gesê 'Weet jy moet nou nie dat so belaglikheid tussen ons staan nie. Kom ons praat daaroor en ons 'coach', Miss Mondin'.

Couple 1: "Maar nou kan ons ordentlik vir mekaar sê 'Nou voel ek dit'. En dan is dit uitgesorteer".

Couple 1: "Maar met dit tyd waar ons tyd vir mekaar gehad het, en besef het ons wil hierdie ding saam regkry en saam reg doen, het daar 'n verandering gekom in terme van, ek dink ons het meer

hierdie ding saam reg kry en saam reg doen…".

Couple 1: "Maar tot ons besef het ons het 'n gemeenskaplike doel. Jy verstaan? In die begin het ons nie besef dit is waaroor dit gaan nie. Toe het ons begin praat daaroor en sê 'Luister ons wil altwee verbeter en as ons iets kan doen waar ons mekaar kan help. Ek bedoel nie as ek iets sê om jou af te kraak nie. Ek probeer jou help om beter te word".

Couple 1: "Die een kan nie net terug val en die ander een nie. Dit werk net nie so in dans nie".

dinge en te lag wat ons nooit by die huis doen nie".

Couple 2: "my aandag is net op hom en ek hoef nie te konsentreeer op wat my kinders die heeltyd sê of wat hulle benodig of wat hulle behoeftes is nie. So daardie aandag is net vir hom"

Couple 2: "En kommunikasie, ons kommunikeer baie".

Couple 2: "Ons albei is stillerige mense en my man eintlik nog meer so. Op die dansvloer kommunikeer ons en as ons dans, terwyl ons dans gesels ons"

om vir onsself tyd te ein en in die opsig self het dit ons nader aanmekaar gebring. En ek dink saam met dit gekoppel natuurlik is die feit dat in die danse is ons meer by mekaar en jy konsentreer op mekaar"

Couple 1: "Ja dit is, maar ek dink ons is nou meer belangrik as al die anderste. Want ons is die mense in die huwelik betrokke is en ons sê nou wel 'Laat ons ons self ook belangrik ag in hierdie huwelik en nie net die kinders nie'."

Couple 1: "Dit het ons nader aan mekaar getrek…".

volwasse kritiek begin hanteer. Tot so 'n mate dat dit nie meer kritiek is nie. Maar dit is nou…ons sien dit as 'n manier, as sy iets verkeerd doen, is dit 'n manier om haar te help om beter te dans en sy hanteer dit as sulks".

Couple 1: "Mens moet eerder begin lag en nie oor belaglikhede begin baklei nie".

Couple 1: "Ek dink dat in die begin was dit 'n situasie waar ek seer gevoel gemaak was dat sy vir my sê ek maak 'n fout. Nou is dit nie so nie. Nou sien ek dit dat sy my help om beter te dans."

Couple 1: "Nou in daardie danse waar sy dit nie so vinnig snap nie, ek kan haar los en haar laat aanhou sukkel of ek kan haar help om vinniger daardie stap te leer en sy dieselfde met my. En ek dink na omtrent die eerste drie of vier maande, het ons begin besef die slag by hierdie ding is om mekaar te probeer help dat ons vinniger reg kom."

Couple 1: "Ons gaan 'n gesamentlike punt kry. So as ons nie saam in sit en saam die wa deur die sloot trek nie, gaan ons altwee nie goed doen nie en ons wil presteer."

Couple 2: "…ons het nie tyd by die huis nie. Ons het nie sommer tyd gemaak om 'n uur te gaan sit en gesels nie. En nou op die dansvloer as ons dans gesels ons. Dis lekker".	Couple 1: "En snaaks genoeg terwyl ek dans dink ek nie aan ander nie want ek dink aan ons self."	Couple 1: "Nou besef ek sy sê iets, en ek doen iets daar omtrent en dan kry ek dit reg".	Couple 1: "En ek dink daardie eenwording en ons doelstelling op die einde van die dag, was dieselfde ding. Omdat ons altwee dieselfde mikpunt gehad het, het dit ons half getrek om nader aan mekaar te beweeg".
Couple 2: "Ons praat meer indiepte op die dansvloer".	Couple 1: " Dit is absoluut 'n gefokusde tyd op mekaar."	Couple 1: "Soos heeltemal in die begin van die dans sessies as ons nie ooreengestem het nie, het ek dan vir hom gesê 'Ons geniet dit. Kom ons probeer dit uitwerk' dan sê hy 'Maar as dit 'n bakleiery is, dan los ons dit liewer'. Dit is nie vir my 'n oplossing nie. Maar nou het ons albei meer volwasse geraak, en ons het daaroor begin praat en besluit 'Kon ons sorteer dit uit'".	
Couple 2: "...daar is kommunikasie rondom dit [dans]".	Couple 1: "Dit is hoekom dit ons huwelik so versterk het."		Couple 1: "Want in dans, het ek 'n baie swak geheue, sy het 'n fantastiese geheue en ek het baie staat op haar gemaak, veral in die begin as ons 'n treë doen dan moet ek nou, ek weet nie watter kant toe nie, dan het sy met haar oë gewys watter kant toe."
Couple 2: "As daar regtig 'n area is waar dit kommunikasie beïnvloed is dit Vrydagaande se stories. Twee redes, een is ons is weg en ons is alleen. So jy is weg uit jou milieu en jou omgewing en jy is weg van	Couple 1: "Ons het 'n model huwelik gehad en ek dink net ons het nou beter as 'n model huwelik."		
	Couple 1: "Met die dansery het ons ons self op eerste gestel."	Couple 1: "Ek dink die verskil nou is dat ek vir haar geleer	Couple 1: "Nou is dit net 'n vraag van hoeveel gaan jy
	Couple 1: "Nou soos ek net		

jou kinders af, en dan tweedens dit is ontspanne…"

Couple 3: "Because you have got to think and feel one another the whole time".

Couple 3: "We are communicating the whole time without saying a damn word, body language."

Couple 3: "…you might not go in the direction that I want you to but she will. We know how to read one another… its like our own language."

Couple 3: "When there is a break we get a time to talk".

nou vir jou wou vertel het van die dansery, as ons byvoorbeeld 'n Swing doen, is daar sekere passies in die Swing waar ons basies met mekaar flirt."

Couple 1: "Ek dink daardie pret, ek weet nie miskien raak ek baie intiem, maar ek is nie skaam om daaroor dit te praat nie, is dat die pret slaapkamer toe geneem word."

Couple 1: "Ons voel weer pasgetroud, verlief, verlief."

Couple 1: "Jy gaan dan met 'n ander gemoed bed toe want hier het jy al lankal geflirt met mekaar so eintlik is

het om 'Jou sê te sê en ek gaan my sê sê, maar kom ons besluit saam dat dit wat ons ooreenkom is vir altwee beter".

Couple 1: "…in terme van as ons wou vorder het in die dans moes ons 'n kompromie êrens bereik het om hierdie uit te sorteer".

Couple 1: "Jy hardloop nie want jy moet dit een of ander tyd reg kry."

Couple 1: "Maar as 'n mens konflik by die huis sou gehad het, kon jy in die sitkamer opstaan en loop. Maar hier kan jy nie opstaan en loop nie.

opgee en hoeveel gaan ek gee, hoe naby gaan ons aan hierdie ding kom."

Couple 1: "So, vir my is dit nie net van gee nie maar, die geheim is ook om te kan neem."

Couple 1: "So ek gee hom Saterdag af, so volgende Saterdag kan ek af kry, maar die Saterdag daarna is ek en hy se tyd saam. Net dat ons ruimte vir mekaar gee."

Couple1: "Ek dink ons kom terug na die eintlike ding waaroor ons gepraat het, soos in 'n gemeenskaplike doel wat daar gestel is. 'Ek wil iets

Couple 3: "It gives you a deeper understanding of one another".	jy gereed as jy daar kom." Couple 1: "Vir my bring dit bietjie excitement terug." Couple 1: "Ander mense het al na ons gekom en gesê 'Jy is nou in die naughty forties'. Ek sê 'Dit is nie naughty forties nie. Dit is dirty dancing'." Couple 1: "Ek sien dit dat die dans ons stimuleer om hierdie noue kontak met mekaar te kry." Couple 1: "Ek weet nie of ander mans hulle vrouens massage nie en hy gee baie intieme aandag aan my."	Ons hou mekaar die heeltyd vas en kyk mekaar in die oë en dans 'n uur lank. Teen die tyd dat daardie uur verby is, het ons dit al uitgesorteer." Couple 1: "Ek dink wat ons nou doen is as daar 'n konflik situasie kom, dan het ons nou geleer om te sê wat wil altwee van ons uit hierdie ding uit hê." Couple 1: "Ons kan nou daaroor praat sonder om te baklei." Couple 1: "Maar die moment wat hy ongeduldig is, dan 'snap' ek dadelik. So um, dit het ons huwelik rustiger	gaan doen, wat wil jy doen? Jy doen dit, ek doen dit, 'right so it ends there', so ons altwee wen'. So hierdeur het ons geleer om 'n wen-wen situasie te skep in elke situasie wat ons het." Couple 1: "Dat ek weet nie of dit reg sou gekom het as ons nie geleer het om 'n bietjie te gee en niks gekry om te gee nie." Couple 2: "Ons het meer dinge begin saam doen". Couple 2: "Dit gee vir ons 'n gemeenskaplike doel" Couple 2: "Dit is 'n

Couple 1: "Vir my is dit ek fokus op haar. Daar is beslis fisiese kontak."

Couple 1: "Ons het geleer dat ons eintlik vir onself tyd moet gun en sosiaal moet verkeer om regtig te blom as mens."

Couple 2: "Hy is nie so 'n vreeslike kontak persoon soos ek nie en dit is vir my te lekker want nou moet hy die heeltyd aan my vat".

Couple 2: "Dis vir my lekker want op die dansvloer moet hy kontak hê met my".

Couple 2: "Dit het meer

gemaak want hy is nou minder gestress."

Couple 1: "Mettertyd, oor 'n jaar en 'n half het ek geleer om te sê 'Wo, wag 'n bietjie. Hoekom kom jy nie reg nie, wat doen ek verkeerd?'."

Couple 1: "…ons het nou 'n ander manier om dinge uit te sorteer."

Couple 1: "'Ek wil nogsteeds myself wees'. En dit is ook wat ons hieruit geleer het met die dansery en alles. Ons moet nie probeer om aan mekaar te verander nie. Ek wil nog steeds ek bly."

gemeenskaplike doelwit buite die gesinsverband wat weer die pret faktor terug sit en nie net gaan oor verantwoordelikheid nie. Dit is soos om te gaan gholf speel. Jy skakel af van jou verpligting en jy kyk meer na die pret".

Couple 2: "In sekere fases kom ek baie stappies vinniger deur as sy en dan moet die ander een maar vasbyt en dan is sy weer vinniger en ek nie. Dan moet sy weer vasbyt…"

Couple 2: "Elke Vrydagaand omtrent vra hy my 'watter hemp moet ek aantrek?' Of ek sal vir hom sê 'Ek trek groen aan vanaand trek jy ook

	geleenthede geskep waar ons kontak maak. Dit skep 'n omgewing waar ons meer intimiteit het met mekaar".	Couple 2: "Ja ek dink dit is definitief so want daar is baie gevalle byvoorbeeld sy hou ritme makliker as ek, maar ek dink dit is soort van standaard. Maar daar is baie kere wat sy sal begin lei wat baie konflik kan veroorsaak. Dit maak nie saak of ek verkeerd is nie, die punt is ek moet lei.	nou groen aan'. Dit is nou vir my weer lekker".
	Couple 2: "Dit het meer geleenthede geskep en ek dink as gevolg daarvan is daar waarskynlik verhoogde intimiteit".		Couple 2: "Definitief op die dansvloer as ek dink hoe ons gesukkel het in die begin om daai goue middelweg daar te kry. Definitief in die dansverband self dink ek dit gaan baie makiliker nou as wat dit gegaan het in die begin. Met ander woorde ons verstaan makliker hoe om mekaar te akommodeer".
	Couple 2: "… dit is vir my lekker om elke Vrydagaand op te tof en dan natuurlik die komplimente… hy kom darem agter dat my hare elke vrydagaand anders is".	Couple 2: "In sekere fases raak ek baie stappies vinniger baas as sy en dan moet die ander een maar vasbyt en dan is sy weer vinniger en ek nie. Dan moet sy weer vasby. Ons baklei nie daaroor nie maar dit is konflik".	
	Couple 3: "You might find it very strange as well – I don't do the bus stop. I don't		Couple 3: "What we set out to do we've actually achieved. It's a great achievement ".

Couple 3: "Because we battled, because it is quite |

dance with any other women. Neither do I. We came here to learn how to dance as a couple".

Couple 3: "I am not here to share my husband. I am here to do this as a couple".

Couple 3: "We found dancing is something we can enjoy and do together".

Couple 3: "I think it has brought us a hell of a lot closer because some of the dances are possibly a sensual thing, its togetherness. I mean there is always body contact, you can hug. There is a certain

Couple 2: "Partykeer praat ons met mekaar mooi hard. Dit is gewoonlik speels maar daai oomblik van konflik is daar".

Couple 3: "I think by understanding each other, I mean we all make mistakes neither of us is perfect. I make mistakes with some steps and he makes mistakes with others."

Couple 3: "We did become more forgiving".

hard work. I suppose with the dancing in the beginning you are doing one lesson a week. In the beginning we were practicing at home. We were going through the homework steps that we had. So went through that process and I think it became special because we actually got as far as we have".

Couple 3: "It's a case of finding a common interest and a common goal to work towards and enjoy together".

Couple 3: "We put a lot of effort into our dancing".

Couple 3: "We did battle but

	amount of closeness".		we spent a lot of time and a lot of money…but obviously the money we have put in we have got some benefit out of it. And I think it has been worth it and I haven't regretted one cent".
	Couple 3: "Intimacy levels, it makes a difference that is what I was trying to get to".		
	Couple 3: "Dancing is intimate because its all with body contact".		Couple 3: "I compensate for him, he compensates for me".
	Couple 3: "It gives you a deeper understanding of one another".		Couple 3: "On the dance floor we certainly think as one, move as one".
	Couple 3: "When we drive in the car I will hold his leg or I will hold his hand. We are always touching one another. When we go out shopping we are touching one another, when we go anywhere.		Couple 3: "Ja, ja. No you have to, that's important. Very important. Especially facing exams and tests. That's why I can't understand why couples dance separately. Ja, cause

	Couple 3: "Holding, security, connection, not lonely. In other words togetherness and I suppose you don't feel alone cause you have a hand to hold." Couple 3: "The last couple of years intimacy has been easier."		there is no benefit." Couple 3: "Its created us both having the idea that if one has an interest the other will go along with it, not back down." Couple 3: "Because you have got to think and feel one another the whole time".

4.2.3 Interview Two with All Three Couples

Communication	Intimacy	Conflict Management	Negotiation, Investment and Cooperation
Couple 2: "Ons het geleer om	Couple 2: "Die feit dat jy	Couple 2: "…jy is meer aktief	Couple 2: "…op die

te kommunikeer…"

Couple 2: "Dit gee jou die vertroue dat jy kan sê wat pla en die ander sal dit kan hanteer instede van om stil te bly."

Couple 3: "We understand body language much better."

Couple 3: "Better understanding…"

Couple 3: "It's a good tool for understanding…"

Couple 3: "Cause you can put your emotions into the dancing. Its definitely a form of expression. You can feel

onantwentbaar in 'n posisie geplaas word waar jy noue kontak het."

Couple 2: "Dit laat 'n mens belangrik voel. Dit voel tog jy is daar of jy is nie net daar nie. Dit laat jou belangrik voel. Dit is vir jou lekker. En dit is net 'n lekker gevoel".

Couple 2: "'n Gevoel van nabyheid en sekuriteit."

Couple 2: "…my man is ook liefdevol en als, maar hy is nie een wat heel dag druk en soen en kontak hê met jou nie. So dis hoekom ek sê hier op die dansvloer moet hy half kontak het met my en dis

betrokke in 'n konflik situasie. Jy word gedwing om daarmee te deel. Kyk in die huis kan jy maklik dinge los. As iets jou pla dan los jy dit maar net. Op die dansbaan as iets jou pla dan moet jy dit uitsorteer anders is dit nie die laaste keer wat jy daarvan hoor nie."

Couple 2: "Jy kan ook nie vorder as jy nie sê wat fout is nie, want anders kan ons dit nie reg maak nie en dan kan ons nie die 'step' reg kry nie. Ons het geleer om te kommunikeer en situasies uit te sorteer. Ons het nog altyd 'n situasie op 'n manier uit gesorteer maar ja, hier moet ons dit uit sorteer. Ons kan

langtermyn het ons altwee 'n gesamentelike doelwit…maar hierdie is 'n baie meer spesifieke gesamentlike 'effort' buite gesinsverband.

Couple 2: "…die verskil hier is dat dit iets is wat ons vir ons self doen".

Couple 2: "Dit is 'n lekker gevoel want ons het saam hard aan dit gewerk. Ons motiveer mekaar en sê 'Jy kan dit doen, jy gaan dit regkry. Doen net dit, doen net dit'. So as ons daar afgestap het en ons weet ons het dit gedoen. Dit het lekker gegaan. Dit het goed gegaan. Dan is dit lekker om te weet

emotions in the dancing. You can feel if he has had a bad day."

Couple 3: "…if you have had a bad day, you can feel it straight away. There is no move, there is no rhythm, there is no tenderness, there's no – you can feel the rigidness in the body straight away."

Couple 3: "…then I would ask what is the matter…"

Couple 3: "If you were watching a movie you wouldn't know, I mean you would sense that there is something wrong. You get a feeling that maybe he has had a bad day or you

vir my lekker. Dit laat my naby hom voel en dit laat my belangrik voel en dit laat my spesiaal voel. Ek wil amper sê dat dit nogal bietjie verbeter het…"

Couple 2: "Jy is meer aktief betroke in 'n kontak situasie…"

Couple 2: "…dis net ek en hy alleen…"

Couple 3: "It's brought us closer together."

Couple 3: "Ja definitely, cause we have fun here on the dance floor. We hug and cuddle and kiss. It is cause

nie aangaan as ons dit nie doen nie. Ons doen dit miskien gouer as voorheen. "

Couple 3: "I am not going to drill her case if she is battling with one thing and I know I am not going to get drilled with another thing."

Couple 3: "In an exam, if I feel he is doing something wrong, I will compensate to hide it and vice versa. I could be a total bitch and say 'Well look after yourself I carry on doing what I am supposed to do cause I know what I am doing'. But that is not 'samewerking'

ons het altwee hard daaraan gewerk".

Couple 2: "…en die persentasie wat ons gekry het is nie net aan my toegeskryf nie maar aan Meneer en Mevrou H."

Couple 2: "…dit bring ander ambisies na vore."

Couple 2: "…dis so lekker elke keer as ons iets kan reg doen, 'n 'step' reg doen of 'n draai kan reg doen."

Couple 3: "…we've managed to do something together and make a success of it…"

have had a bad day or whatever the case is. If you get on the dance floor you can pick it up like that. In dancing you ask"	your having fun it goes hand in hand." Couple 3: "Dancing as a couple has a different meaning. Its romantic. I mean we love to get up and do a nice Waltz because we enjoy it cause we actually feel each other and feel the rhythm. So you have got this whole romantic number. The Waltz is nice." Couple 3: "…she looks gorgeous…and I look like 007…"		Couple 3: "A sense of achievement. It's actually been an incredibly enjoyable journey." Couple 3: "But certainly understanding and give and take. Dancing definitely teaches to give and take a lot more. It might take me longer to learn something than what she has picked it up and other way around." Couple 3: "It's compensating all the time." Couple 3: "In dancing you have either got to move as one or you don't…"

			Couple 3: "In an exam, if I feel he is doing something wrong, I will compensate to hide it and vice versa. I could be a total bitch and say well look after yourself I carry on doing what I am supposed to do cause I know what I am doing. But that is not giving 'samewerking' an opportunity". Couple 3: "If she had to slip and were to fall on the floor in the middle of an exam, I would fall on the floor too and pretend its part of the dance."

Chapter Five

Findings, Conclusions and Recommendations

5.1 Introduction

The purpose of this research study was to discover the meaning that married couples ascribe to the possible impact that ballroom dancing has on their marriage relationship. To illicit this information the researcher developed a principal research question that guided her study. This research question was:

- What is the impact of ballroom dancing on the marital relationship?

To assist the researcher in the answering of the primary research question, five additional research questions were developed namely:

- Does dancing hold any significance to the couple in the marital relationship?
- Does dancing facilitate functional verbal communication between the married couple in order to achieve success in a particular dance step?
- Does the conflict resolution needed in order to do a dance step correctly, become generalised to married life outside of the dance setting?
- Does the body contact induced by the dancing enhance the married couples feelings of intimacy?
- Does the investment, cooperation and negotiation needed to dance filter through to other areas of the married couple's relationship?

In the literature review the researcher provided and overview of what research postulates are qualities of well functioning marriages or relationships as well as what are common difficulties experienced in these relationships. In addition to this the researcher also essentially described five different approaches to marriage counselling. She choose these five approaches as she felt that they delineated the progressive time line of marriage therapy and hoped that it would also create an

understanding of the many diverse approaches to marriage counselling. It is also within the literature that the researcher endeavoured to interpret and understand the findings of her study.

The research study was qualitative in nature as the researcher wanted to describe the participant's full experience of the phenomena. These experiences were then organised into descriptive themes that emerged through data collection. Added to this an analytic strategy of data collection was utilised in which the organisational system was composed from literature as well.

Arthur Murray Dance Studios was approached in order to generate participants. Contact was made with three studios in which letters were distributed explaining and describing the content and intent of the research as well as requesting voluntary participation. The only selection criterion was that the participants had to married couples who are currently engaging in ballroom dancing. However a response of willing participants was only received from the studio in Bellville, Cape Town, where three couples were selected for participation.

Data was collected by using qualitative techniques. With the use of multiple semi-structured interviews, which were driven by the research question, information was gathered.   Further questions were asked in response to the participants retorts. All the interviews were recorded with the permission of the participants. This also aided in the assurance that little information was lost during the data collection process.

Tesch's approach to data analysis was utilised as the underlying analytical technique. Through the use of this eight step approach, data was grouped into main categories. Topics were also identified which the researcher had not thought of or anticipated.

Throughout the research process the researcher strove to ensure that procedures were repeatable to enhance reliability. The researcher continuously verified with participants that her interpretations were correct to ensure interpretive validity. At all times the researcher was mindful of all ethical implications pertaining to the study.

5.2 Findings Made From the Literature Study and Empirical Research

The researcher decided to discuss the findings according to their categories as she felt that the research study was driven by these categories and the hypotheses underlying them. Added to this most of the information from the three couples corresponded heavily. The information they revealed in the interviews seemed to support and strengthen each others experiences, feelings and opinions. It's the researcher's opinion, that this correlation would be most clearly demonstrated, by discussing the results in the identified categories.

As recent and relevant literature on the impact of dancing on the marital relationship was not available, the researcher decided to combine her research findings and the literature she utilised in the discussion in order for these two aspects to support each other and possibly bring about clarity and understanding. The researcher will describe the main topics as well as exclusive topics.

5.2.1 Communication

From the research results the participants noted that they felt a change had occurred in how they communicate with one another since they had commenced with ballroom dancing. This can be deduced from statements such as "Ek dink een van die ander dinge ook is van die dans het ons ook bietjie geleer om hoe om met mekaar te kommunikeer op 'n ander vlak". To be able to share feelings and thoughts with a partner is a defining characteristic of an intimate relationship as communication can influence partners' thoughts and behaviours as well as their ability to resolve problems and make decisions (Vangelisti, Reis & Fitzpatrick, 2002).

They described the change as 'on another level' or more expanded. It seems that with this increase of communication the depth of conversations was also enhanced. Communication was described as being more thorough and in detail as one couple explained "Met ballroom dancing is ons verplig om daai uur in mekaar se geselskap

te sit en gesels oor allerhande dinge en te lag wat ons nooit by die huis doen nie". This correlates with one of Levy's (1992) objectives of dance movement therapy which is to stimulate expressive competence. It is through constructive communication that partners acquaint each other's motives, feelings and needs and are thus in the position to make positive contributions to their marriage (Gottman in Hunt, Hof & DeMaria, 1998).

The participants also described the communication when dancing as more attentive as aspects such as children and other distracting influences are not present. While dancing they felt that attention was focused on the other partner and that they were engaged in conversation in which they were the only speakers. For the researcher this coincides with the goal of EET (Emotional Expressiveness Training) which is to comprehend and to be understood which can enhance intimacy as well as emotional support (Halford & Markman, 1997). It can be thought that in the ballroom dancing setting space is created in which couples can communicate which could influence their behaviour, cognition and emotions.

It appeared that the dancing environment created an opportunity for couples to converse in a relaxed, undisturbed setting. A sense was created that communication exists around dancing. Evidence of this was found in statements such as "…ons het nie tyd by die huis nie. Ons het nie sommer tyd gemaak om 'n uur te gaan sit en gesels nie. En nou op die dansvloer as ons dans, gesels ons. Dis lekker".

From the research findings it can be thought that while dancing, the married couples experience a constant flow of communication between them. Not just verbal communication but non verbal communication as well. Greeff (2000) supports this by stating that the stream of information between the couple in which feelings and convictions are shared, is the most important aspect of good functioning. A characteristic of couples in well-functioning families is that both man and wife are satisfied with the expression of emotion and feelings between them. This seems to be stimulated by dancing as one couple said "Ons albei is stillerige mense en my man eintlik nog meer so. Op die dansvloer kommunikeer ons en as ons dans, terwyl ons dans gesels ons"

Couples were of the opinion that around dancing there is continual communication as one couple proclaimed "We are communicating the whole time without saying a damn word, body language." Brown (1995) is of the opinion that human touch and physical nurturance is a necessity for healthy human growth and development.

It can be thought that dancing not only promotes communication but also aids and maybe even ignites a learning process of how to communicate and understand communication more effectively. One couple stated that "It gives you a deeper understanding of one another". As couples communicate with each other, whether positive or negative, the opportunity for understanding is created (Kersten & Kersten, 1988).

Participants felt that "It's a good tool for understanding…" and that they learnt, through dancing, to communicate. Added to this participants seemed to become more confident and skilled in communicating as the process progressed. This notion can be seen in statements such as "Ons kan nou daaroor praat sonder om te baklei", "We know how to read one another… its like our own language" and "Dit gee jou die vertroue dat jy kan sê wat pla en die ander sal dit kan hanteer instede van om stil te bly." From this it can be thought that through dancing the participating couples have overcome two problems in communicating highlighted by Halford and Markman (1997). It seems that the couples have managed to improve their listening and expressive skills as well as their problem solving abilities.

5.2.2 Intimacy

All the participating couples felt that dancing in itself was an intimate act. This is highlighted by the opinion: "…some of the dances are possibly a sensual thing" and "Intimacy levels, it makes a difference that is what I was trying to get to". It is believed that couples need to be assisted in developing an enhanced capability for connectedness and commitment (Young & Long, 1998). From the above statements it appears that dancing assists in this process.

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Different dances seemed to have different intimate meanings for each individual couple. Results show that couples felt they were more intimate when dancing as some dances were experienced as sexual in nature while others flirtatious or very romantic.

The intimacy and meanings that the couples ascribed to the dances seemed to bring about sexual stimulation between partners. It also seemed to promote increased eagerness for sexual involvement or engagement. Coupled with this the fun of the dances seemed to seep through into sexual behaviour as well. According to Markman, Stanley and Blumberg (1994), good relationships become great when the quantity and quality of this fun is conserved within the relationship. Couples asserted that "…is dat die pret slaapkamer toe gevat het." and "Jy gaan dan met 'n ander gemoed bed toe want hier het jy al lankal geflirt met mekaar so eintlik is jy gereed as jy daar kom." This change is ascribed, by the participants, to dancing as one couple stated "Ek sê 'Dit is nie naughty forties nie. Dit is dirty dancing'".

Since dancing the married participants described the reoccurrence of early courtship behaviour such as flirting, caressing, hand holding and the feeling of being in love. One couple described that over time their very intense intimate feelings for one another had become somewhat blunted. However these feelings were rekindled by the intimacy they experienced when dancing. According to Chasin, Grunebaum and Herzig (1990) the fundamental task of marriage is to resolve conflicts surrounding intimacy. Expressions of this increased intimacy were "Mense sê vir ons 'Heerlikheid maar julle is soos twee liewe duifies wat koer'.", "Ons voel weer pasgetroud, verlief, verlief." and "When we drive in the car I will hold his leg or I will hold his hand. We are always touching one another. When we go out shopping we are touching one another, when we go anywhere" and "We hug and cuddle and kiss."

From the research findings it appears that through dancing the participants have undergone a strengthening of the bond between them. Participants described this notion as being brought closer together and as their bond being strengthened. These feelings were highlighted in statements such as "…ons het beter as 'n model huwelik." and "I think it has brought us a hell of a lot closer…". These experiences

can be substantiated with Payne's (1992) definition of dance movement therapy in which she explains that dance is a medium for emotional growth.

This could be brought about by what the researcher felt was a re-focusing on the partner as well as the marital relationship. Couples seemed to attribute dancing as something exclusive to the marital relationship outside of the family. Added to this they seemed to pay each other complements that were uplifting and attentive when it came to aspects surrounding dancing events. Statements to support this idea were "… dit is vir my lekker om elke Vrydagaand op te tof en dan natuurlik die komplimente wat ek kry … hy kom darem agter dat my hare elke vrydagaand anders is" and "…she looks gorgeous…and I look like 007…"

In this process the couples seemed to reinstate the importance of their marriage not only for themselves but for their families as well. The marriage relationship seemed to get an important 'time slot' where just the couple and partner are the focus and most important aspect. Amongst others an utterance that exemplifies this is: "Laat ons ons self ook belangrik ag in hierdie huwelik en nie net die kinders nie."

Through the discussion of intimacy a reoccurring thought in the researchers mind was the similarity between the intimate meaning ascribed to dancing by the couples and the cognitive-behavioural approaches notion of care days and re-romaticising. Dancing could be seen as a feature of a care day where couples endeavour to exhibit specific behaviours or actions that their partners experience as caring or positive. Through dancing, couples could possibly be re-romanticising by reciprocally exchanging pleasure in their relationship as their intimacy is enhanced by the dancing (Kollman, 1998).

According to Baucom and Epstein (1990) partners can impact each others behaviours by responding positively to them, thereby increasing the frequency of these behaviours. Due to the positive experience of enhanced intimacy and the couple's reciprocal behaviour surrounding it, this behaviour has seemed to increase through the dancing process. In turn this could lead to a sense of individual well-

being as both partners are experiencing emotional support and intimacy (Williams in Diener *et al*., 2000)

Intimacy is an emotional closeness between two people resulting in mutual commitment and trust, which provides relationship security and rewards (Diener *et al*., 2000). The intimacy which is stimulated from the dancing seems to encourage feelings of commitment to the partner and the relationship to the extent that unique time is created for the relationship which is cherished and special to each couple. As a result of this an experience is brought about aptly described by the following: "Holding, security, connection, not lonely. In other words togetherness and I suppose you don't feel alone cause you have a hand to hold." Marion Chace (in Ammon, 2003) supports this notion with her description of dance movement therapy as allowing for feelings to be expressed stimulating feelings of solidarity and security.

5.2.3 Conflict Management

Chasin, Grunebaum and Herzig (1990) state that marital partners can experience problems in dealing with intense emotions, communication and taking ownership of shortcomings. From the research results it appears that the participating couples seemed to learn to deal with criticism or correction more effectively. This can be inferred from statements such as "…dat ons meer volwasse geword het in die manier wat ons mekaar se kritiek kan dra" and "Tot so 'n mate nou dat dit nie meer kritiek is nie". It appears that they learnt to verbalise their dancing problems to each other without feeling criticised or intimidated. This occurrence corresponds greatly with techniques utilised in Imago Relationship Therapy (Lipthrott, 1994).

The couples mentioned that in the beginning of their dancing remarks were met with anger or frustration however as time passed, it appears they moulded their view to experiencing it rather as assistance to each other. They also seemed to become more understanding and accepting of one another's mistakes and difficulties. It can be thought that the couples developed a level of empathy for each other. Imago

Relationship Therapy is of the opinion that through the use of empathy couples can heal and attain wholeness (Buchanan, 2005).

The couples appear to have developed certain strategies to manage the conflict they experience on the dance floor. Escalation as explained by Markman *et.al* (1994) seemed to decrease as the dancing progressed as one couple said "Maar nou kan ons ordentlik vir mekaar sê 'Nou voel ek dit'. En dan is dit uitgesorteer". The couples noted an initial occurrence of reciprocal negative responses towards one another concerning who was actually in the wrong thus displaying what the systems theory terms a symmetrical pattern of behaviour (Bateson in Halford & Markman, 1997). Possible invalidation of one another's opinions could have also taken place which is a common relationship problem (Markman *et.al,* 1994). However this seemed to be transformed into an understanding of each other's difficulties with certain dances and making an attempt to assist or ease those difficulties. This change can be noted in a expression like "I am not going to drill her case if she is battling with one thing and I know I am not going to get drilled with another thing."

Another pattern noted by Markman *et.al* (1994), namely withdrawal, seems to be eradicated by the dancing environment. As mentioned by participants, while dancing both partners are required to participate. It can not occur if one partner is not present. In contrast to other situations, for example in the home environment, where one partner can leave the room, in dancing there is no other room to go to thus making withdrawal more difficult. This is demonstrated by the following statements: "Maar hier kan jy nie opstaan en loop nie. Ons hou mekaar die heeltyd vas en kyk in mekaar se oë en dans 'n uur. Teen die tyd dat daardie uur verby is, het ons dit al uitgesorteer."

 Added to this withdrawal isn't a viable solution to difficulties within dancing as the difficulty will not disappear or decide to not reveal itself again. The obstacle a dance movement may present, will remain and so encourage the dancing couple to find a solution for overcoming the obstacle in order to progress. It can be thought that dancing compels a couple to engage in conflict management strategies that will yield effective solutions.

Following this, the participants seemed to try and alter possible conflicts situations in to solution finding situations.   These solutions incorporated themes of either compromising or striving for win-win situations. Mace and Mace (in Hunt, Hof & DeMaria, 1998) postulate that communication and the creative use of conflict resolution, are essential skills required for marital success. Underpinning these themes was acceptance and consideration for the complications each individual partner experienced.   This notion is supported by remarks such as "I mean we all make mistakes neither of us is perfect. I make mistakes with some steps and he makes mistakes with others."

This resonates with some cognitive-behavioural and Imago Relationship Therapy's techniques.   It can be thought that through the dancing the couples learnt to listen to and acknowledge each others feelings and opinions about difficulties being experienced which brought about clarity of the problem and feelings of validation. As each partner has been subjected to a similar situation, participatory empathy occurred between the couple (Berger & Hannah, 1999).   Conversations were then held where probable and acceptable solutions were sought (Halford & Markman, 1997).

The participating couples seemed to arrive at this point through a conscious decision to do so. The couples were very expressively aware of their decision to stop arguing, find solutions, become more forgiving of each other's shortcomings as well as find methods to compromise for these imperfections. This is indicative of what Greef (2000) states is a well functioning relationship in which couples acknowledge their conflicts, however they have the skills and abilities to effectively solve these conflicts. This can be effectively linked with Melsom's (in Goodill, 2005) notion that through dance emotional healing occurs creating the opportunity for emotional coping strategies to develop.

A notion of the systems theory is that couples interact in repetitive ways around problems and reciprocally influence each other through their interactions.   The dancing seems to have placed the couples in to a state of negentropy and morphogenesis (Goldberg & Goldberg, 1998). By this it is meant that the couples

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became adaptable and were able to change patterns that were no longer suitable. From a narrative perspective it can be thought that the couples assessed their situation, evaluated their relationship with the problem and took in a position with regard to the problem which redirected their behaviour (Freedman & Combs, 1996).

Added to this, they seemed to redefine what they previously saw as reasons for conflict or to engage in an argument. What initially was met with retaliation or rebuttal progressively was met with especially mutual humour and laughter. This can be seen in statements like: "Mens moet eerder begin lag en nie oor belaglikhede begin baklei nie".

A narrative assumption is that couples create problems by the language they use to describe the problem and the meaning they give to it (Goldenberg & Goldenberg, 1998). The problem is contained in how a couple thinks. Thus if a couple were to consider a problem differently the problem may dissipate (Andersen in Bubenzer & West). It would seem that this occurred progressively through the dancing process. Initially the couples meaning for some incidences was conflict however these incidences are now being met with different language and meaning namely that of amusement and glee. As new, alternative meanings or stories about the couple develop, they are encouraged to utilize behaviour consistent with the alternative stories. As stated by the cognitive-behavioural approach this change or increase of positives in the partner's behaviour can influence their thoughts and feelings about their relationship (Young & Long, 1998).

The participating couples also seemed to experience the dancing environment as one which is relaxing, enjoyable and fun. It can be thought that the dancing places the person into a therapeutic process by utilising relaxation, touching, breathing and body empathy (Melsom in Goodill, 2005). All these factors aid in decreasing possible conflict.

5.2.4 Negotiation, Investment and Cooperation

The participants verbalised that the time spent together while dancing was of great value to them and felt that it was time invested in the interest of their marriage. This time seemed particularly significant as it was time dedicated solely to the couple that previously did not exist. Added to this the time spent dancing created opportunities and encouraged the couples to engage in behaviour that further increased the time they spent together such as drinking coffee after there lesson, attending dances or going away for weekends together. This occurrence can be noted in statements such as "En baie keer na die tyd dan kan ons gaan koffie drink ook so dan spandeer ons nog meer tyd eintlik bymekaar wat ons voorheen nie gedoen het nie of minder gedoen het" and "Ons het meer dinge begin saam doen".

It could be thought that through participating in the dancing environment the couples may have redefined some of their relationship boundaries as explained by the systems theory. The researcher is of the opinion that some boundaries may have become more rigid and others more diffuse. For example the couples seemed to create a time and space just for them which excluded their children making the boundary between the couple system and the children system more rigid. A remark indicating this occurrence is "Dit is 'n gemeenskaplike doelwit buite die gesinsverband wat weer die pret faktor terug sit en nie net gaan oor verantwoordelikheid nie".

In contrast to this they seemed to engage more in social activities with peers of their own age, possibly making this boundary more diffuse. It could be thought that the couples may have improved their ability to exist in an area   where the couple could interact without losing their own individual identity and interact with others outside their system without neglecting their own relationship (Bubenzer & West, 1993). This process in itself could have possibly induced negotiation and accommodation as according to Halford and Markman (1997) a large number of couple's difficulties can revolve around the management of these boundaries. Couples may disagree on how porous a boundary should be meaning one partner may want it to be more exclusive where the other more fluid.

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From the research results it appeared that the couples invested a lot of effort and energy in to their dancing and each other. All the couples wanted to achieve and be skilled in their dancing thus creating a common goal to which both husband and wife could strive to. This common goal encouraged the couples to not only take an interest in each other's dancing abilities, but also assist and lend support to each other where possible in order for them to achieve as a couple. This was apparent in remarks such as "En ek dink na omtrent die eerste drie of vier maande het ons begin besef die slag by hierdie ding is om mekaar te probeer help dat ons vinniger reg kom." Pearlin, Lieberman, Menaghan and Mullan (in Kim & McKenry, 2002) are of the opinion that supportive relationships, which appear to have been created through the couples need to achieve in dancing, aid in increasing self-esteem, which further contributes to mental health outcomes.

Dancing seemed to require equal investment of dedication, contribution and effort from both partners. It was clear that the couples felt that dual participation was essential in order to dance and achieve their goals.   Thus the couples exhibited Markman, Stanley and Blumberg's (1994) explanation of *personal dedication* which refers to a persons desire to sustain or enhance the quality of the relationship for the mutual benefit of both partners.

The achievement of this goal seemed to spur the couples on to endure dancing "teething problems" together and put in the effort needed to overcome their obstacles. This is evident in the expression "Because we battled, because it is quite hard work. I suppose with the dancing in the beginning you are doing one lesson a week. In the beginning we were practicing at home. We were going through the homework steps that we had. So we went through that process and I think it became special because we actually got as far as we have". It can be considered that through their triumph over dancing difficulties the couples may have experienced unique outcomes which are events where individuals or couples have defeated a problem or where they have been able to achieve what they perceive as success (Freedman & Combs, 1996).

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This common goal and the desire to achieve seemed to set the stage for the occurrence of negotiation, cooperation and accommodation. The participants were of the opinion that dancing induced mediation on aspects such as executing dance steps and the amount of effort that would be placed in to dancing. This mediation seemed to continue till an acceptable compromise was reached. The couples mentioned that dancing required them to compensate for and accommodate one another. This can be assumed from statements like "Met ander woorde ons verstaan makliker hoe om mekaar te akommodeer" and "I compensate for him, he compensates for me".

Accommodation took place when partners experienced difficulties with steps as they would halt progression till both partners had accomplished the steps. This can be viewed as the deliverance of positive reinforcement as partners showed consideration and support for one another. As reinforcement functions in a reciprocal cycle, meaning that partners respond to each other in kind, the likelihood of an increase of positive reinforcement in the relationship is increased (Baucom & Epstein, 1990).

It appears that the couples came to the realisation that for them to succeed in dancing that both partners would need to change certain actions or behaviours and had to be committed to this. This understanding or perspective is the foundation of any marital therapy.

The achievement that the couples experienced seemed to be very fulfilling and rewarding. As Diener *et al.* (2000) states, some of the rewards marriage provides are a positive sense of identity, self worth and mastery. Further more is seems that accommodation and negotiation they utilised in the dancing environment has extended to other situations in their marriages, as one couple stated "Its created us both having the idea that if one has an interest the other will go along with it, not back down."

The researcher would like to conclude this section with a statement she feels is indicative of the process the couples under went while dancing: "We did battle but

we spent a lot of time and a lot of money…but obviously the money we have put in we have got some benefit out of it. And I think it has been worth it and I haven't regretted one cent".

5.2.5 Exclusive Topics

During the research interviews the participants discussed and highlighted experiences they had undergone while dancing that the researcher had not thought of or anticipated.   These experiences are of importance as they had significant value to the participants and were conversed about on numerous occasions.

During the dancing process the participants seemed to develop a **social support** system with other couples they met at the studio. The addition of these friendship groups seemed to be a new experience for the couples as they described themselves as either not having many friends or not being very social. These new friendship groups became quite intimate and other activities outside of dancing, such and off road driving and holidays, where shared too. Added to this the couples in these friendship groups would lend aid to one another by assisting with child care needs as well as relationship advice and help thus became a very nurturing and supportive group of friends.

The participants described dancing as not only having an **impact** on the couple relationship but also on the **extended family** namely their children as well. The impact however seemed to differ from family to family and the age of the children seemed to play a role in this as well. The couple with the older children described the impact of dancing as them giving their children more unsupervised time and trusting them more while they were away. They were of the opinion this enabled their children to be themselves and experience more freedom. However after the evening was over, parents and children would get together and discuss the fun they had had the evening which were conversations and pleasant exchanges which previously did not take place. They also verbalised that their relationship with their

children had changed in a manner that communication had increased and the children felt freer to approach them with requests.

The couple with the young children described the impact of dancing on the family as an **increase of involvement** as the parents would get home and practice their dancing and the children would join in creating the opportunity for joint family time and fun. This time also gave these parents the opportunity teach there children skills by teaching them to dance as well.

The fun aspect of dancing seemed to be significant to the participants. This aspect has been touched upon in previous discussion pertaining to intimacy. However the couples felt that the dancing created an environment where they had no responsibilities or didn't have to be concerned about the responsibilities they did have. They felt that when they danced they could just relax and enjoy themselves.

Through dancing the couples appeared to experience an **increase in their self confidence**. They not only seemed to become more confident in their dancing abilities, but in what they could achieve in general as well. Their success as a couple on the dance floor and the fact that they could do something that is admired by others seemed to increase their confidence as well. Their seemed to become more assured of themselves when relating to others as they felt that they could now for example not only dance with ease in front of others but also ask other people to dance. One participant even said that dancing made her feel more confident in the business boardroom setting as she felt that there was something that she was skilled at that her colleges weren't.

5.3 Testing of the Hypotheses

- Does dancing hold any significance to the couple in the marital relationship?

From the research results it is quite evident that the participants felt that dancing was significant to them as it was exclusive time that they spent with one another away from distractions and other responsibilities. While dancing the focus of attention was

solely on the marital partners and space was created for behaviours and actions to take place that previously, or in other areas of their lives, occurred infrequently.

From the participant's responses it could be deduced that not only did dancing aid the couple's in developing relationship skills but also set the platform for gaining new respect and admiration for one another and increased individual self confidence. Thus it could be thought that dancing not only promoted relationship development but individual development as well.

Added to this dancing seemed to positively impact their social relationships with others as well as with their extended families such as children and parents. From the above it would seem that dancing had a ripple effect in that it brought about developments in the individuals which in turn effected the couple as a unit, which in turn effected their extended family lives and social relationships.

- Does dancing facilitate functional verbal communication between the married couple in order to achieve success in a particular dance step?

The participants explained that dancing created an opportunity for them to communicate with one another in an environment where usual distractions were not present. Communication between the couples seemed to deepen and become more prolonged. A constant flow of verbal and non verbal communication was described throughout the dancing process. Feelings and emotions could be felt by partners while dancing even though no words had been spoken thus serving as a medium for expression.

Communication was promoted through dancing in a manner that it seemed to place the participating couples in a learning process of understanding each other more completely and assisted them in being more confident in communicating honestly and effectively with one another. It would appear that dancing not only facilitated functional communication but created the opportunity for the couples to share their mundane day to day experiences which previously they didn't have time for. In light of this the researcher accepts this hypothesis.

- Does the body contact induced by the dancing enhance the married couple's feelings of intimacy?

Dancing was described as an intimate act in itself. Different dances were experienced as sensual, sexy or flirtatious. The act of dancing and the meaning and fun the participating couples experienced stimulated and encouraged engagement in increased sexual behaviour. Couples felt that they become closer to one another. They felt that the bond between them and their connectedness to one another was strengthened.

Added to this, the participants seemed to reinstate the importance of the marital relationship not only to them, but to the extended family as well. More significance seemed to be placed on the marital couple and what was important for them. Dancing seemed to become a special time that was exclusive to the couple where they were the total focus of attention and intimacy.

The hypothesis asks the question if the body contact induced by dancing enhances intimacy. Although participants did mention body contact as a contributing factor to increased intimacy levels, the researcher is of the opinion that it is not the greatest causal factor in enhanced intimacy levels. She feels that the focused attention and the exclusive time together, in conjunction with the meaning the couples attributed to dancing played a greater role thus the researcher refutes this hypothesis. Although intimacy levels were enhanced through the dancing process, body contact did not seem to be the most prominent causal factor.

- Does the conflict resolution needed in order to do a dance step correctly, become generalised to married life outside of the dance setting?

The couples described a process that they had undergone since the commencement of dancing. Initially when they started dancing, arguments would occur concerning mistakes that were made and criticism was not dealt with in a constructive manner. However as they progressed the couples seemed to implement strategies to deal with possible conflict.

Couples seemed to become not only more tolerant of criticism but redefined this as a way of helping each other improve. They employed techniques such as engaging in conversation to discuss a problem and being solution orientated in order to assist them in conflict resolution. Consideration, acceptance and compromise seemed to become strong themes in the participating couples' conflict management styles. The participants also seemed to engage in this behaviour far easier and quicker than they had previously done.

The participant's spoke of their enhanced conflict resolution abilities in a generalised manner depicting occurrences of it in areas of their lives outside of the dancing environment thus the researcher accepts this hypothesis.

- Does the investment, cooperation and negotiation needed to dance filter through to other areas of the married couple's relationship?

The participants were of the opinion that dancing entailed great investment and cooperation in order to succeed and achieve. Negotiation was needed on many different aspects not only pertaining to dancing steps but also their attitudes towards dancing, their relationship with their children and other couples.

As the couples engaged in the behaviours of investment, cooperation and negotiation they seemed to reap many rewards such as skilled dancing, extended friendship circles and the occurrence of more activities they could share as a couple. It seemed that the success they experienced due to the use of these three behaviours not only encouraged the couples to utilise them more readily in other areas of their lives, but also prompted them to engage in further activities where investment, cooperation and negotiation will be needed. In light of this the research accepts the hypothesis.

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5.4 Limitations of the Study

Possible limitations of the study are as follows:

- The study is not generalisable as too few case studies were utilised to do so.
- This study took place in one studio and in one province. The researcher is of the opinion that multi studio and inter-provincial study would be more information rich.
- Couple One was only interviewed once due to uncontrollable circumstance resulting in a possible loss of valuable information.
- The researcher also feels that research results would be more explicit if interviews could be done with couples before the commencement of dancing and then follow up interviews over time periods for example every six months. The researcher feels that this would give a more vivid picture of the participants experience as well as how and when certain possible changes occur.
- As there was very little research available on the impact of ballroom dancing on the marital relationship, the research study was rather challenging.
- Culturally the sample group were from a westernised white culture. Research should be done on other cultural and population groups in order to establish correlations or contradictions.

5.5 Recommendations

The following is recommended for further research in this field.

- The researcher is of the opinion that in further research a greater differentiation and deeper investigation can take place in to the identified categories as well as the identified additional categories for example the impact of dancing on the greater family structure.
- It is the researcher's opinion that the research findings encourage the consideration of developing ballroom dancing into a technique for marriage

counselling. It would appear that the developments of marital skills are naturally stimulated by ballroom dancing. Coupled with counselling techniques, the researcher feels that ballroom dancing could become a very useful tool for the marriage therapist. Not only will a couple benefit from the counselling, but they will acquire a new skill as well.

- Following the above, ballroom dancing could also be developed as a tool for premarital therapy in which couples can learn essential skills to enhance the success of their future marriage.

- The findings of this research could also be of value to dance studios. It could assist in creating awareness about the clients that dance in their studios as well as create opportunities for the studios to extend their services to their clients by employing a professional to add psychological value to their services.

- Married couples could also benefit from this research. They could possibly gain understanding of their own relationship and problems they may be experiencing. Added to this, they could decide to either start dancing or jointly engage in some other activity that will hopefully deliver similar beneficial experiences that the participating couples of this research study did with ballroom dancing.

5.6 Conclusion

The findings showed that ballroom dancing can have a positive and beneficial impact on the marital relationship. Communication and conflict management are promoted and developed. Intimacy levels are increased and skills such as negotiation, accommodation and compensation are practiced and endorsed.

When reflecting on the somewhat dismal state of many marriages in our society today, the researcher feels that great endeavours should be made to make marriage counselling and the improvement of marriage more attractive to people. In order to do this, mental health professionals will have to be creative in their strategies and the researcher is of the opinion that ballroom dancing may be just such a creative way of

assisting married couples to develop their relationships into well functioning and successful partnerships that not only they benefit from, but their off spring as well.

Supporting this will have to be well grounded and extensive research which incorporates findings on all possibly identifiable categories and note worthy aspects. If research, accurate literature and creativity are combined, the researcher believes that the difference that all mental health professionals seek to make will occur.

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