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CHANGES IN ATTITUDES OF HIGH SCHOOL GIRLS
TOWARDS DANCE SUBSEQUENT TO PUBLIC
PERFORMANCE OPPORTUNITIES

A Thesis

Presented to
the Graduate Faculty of the
University of the Pacific

In Partial Fulfillment
of the Requirements for the Degree
Master of Arts

by
Carolyn Brent Culliver

May 1974

This thesis, written and submitted by

Carolyn Brent Culliver

is approved for recommendation to the Committee
on Graduate Studies, University of the Pacific.

Department Chairman or Dean:

Cecilia W. Dempsey

Thesis Committee:

J. Carruth Chairman

Juanita J. Curtis

J. Cornor Sutton

Glen D. Albaugh

Dated 5-30-74

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Chapter I

THE PROBLEM AND DEFINITIONS OF TERMS USED

I. Introduction

The evolution of dance during this century has increased academic interest in dance curriculums both nationally and internationally. With this interest dance is considered a universal phenomenon.

Many people all over the world can share a common interest in the art of dance. Countries such as Russia, Japan, France, Italy and Germany, have developed immense interest in the traditional ballet techniques since the first world war. During that time the United States was going through a cultural awakening which made New York the new focal point of ballet activities.

Taken as a departure from their traditional folk dances, the modern creative dances are accepted world wide as a cultural and educational enlightenment to the schools curriculums. Therefore, a new awareness of dance has been accepted by these world capitals as a classical and traditional art form.

The vast increase in American dance participation was due to the rebirth of ballet, modern and jazz dancing from the nineteenth century. Those areas of dance became so popular among Americans that new professional and semi-professional dance companies and

schools were provided with grants of money from the federal government to expand and create new works in the area of dance.

Academic interest in dance indicates that popular cultural and popular rock, and folk music, have permeated America so pervasively that educational institutions have begun to respond to the demand, and to see in their educational task relevancy as well as tradition.

The recent trend in mass participation in dance both nationally and internationally has encouraged many physical educators to go back to school and specialize in dance. Walter Terry recently stated:

Indeed, dance is solidly built into much of our educational system. The rhythmic gymnastics and folk dancing of the last century and the early part of this are now but a part of dance education in many public schools, in colleges and universities, in academies and conservatories. It is possible to major in dance studies in quite a few universities and to get one's doctor's degree in dance.¹

The educational integration of movement forms into colleges and high school curricula has caused a vast increase in student dance participation in the schools. As a part of this integration of

¹Walter Terry, "Dance," Careers For the 70's (New York: Crowell-Collier Press, 1971), p. 19.

movement forms, many high school dance instructors in the San Joaquin area are witnessing an increase in the popularity of dance. However, many express the regret that they do not possess enough variety of dance techniques in their dance backgrounds to provide a complete class in dance that will accommodate students' interest.

From the response the writer received from six teachers who are currently teaching dance, the number of male and female participants in various areas of dance has greatly increased within the past ten years. The Folk and Square dance teachers interviewed asserted that Square dance has grown in popularity because of the availability of more professional callers, because of the evolution of the music to a more contemporary idiom, and because of the existence of more highly skilled groups and organizations.

Moreover, they stated that the styles of folk dance have changed. These changes occurred because the younger dancers prefer the challenge of the intricate floor patterns involved in most of the line dances from the Balkan region rather than the traditional couple dances. The teachers interviewed in other areas of dance made comments regarding the degrees of increase in interest in ballet, modern, and jazz dance. The following percentages of increase for each area of dance were drawn from the interviews: Ballet, 15% for men and 50% for women; Modern dance, 25% for men and 40% for

women; Jazz, rapidly becoming the most popular of all areas of dance in high schools, 25% for men and 50% for women.²

Walter Terry also stated that:

In today's America, almost everyone does some kind of dancing--the waltz or the frug, square, or country dances--or sees some kind of dancing--tap or ballet or jazz. For us, [the dancer] dancing has become a major profession with many job opportunities while also remaining the most delightful of recreational inventories.³

The interest in dance at the Amos Alonzo Stagg High School in Stockton, California, has climbed incredibly within the last five years. For instance, one hundred eighty students are enrolled in dance survey classes which emphasize folk, modern, jazz, and Afro-American dancing for the 1973-1974 school year. There are four dance survey classes at Stagg High School with an enrollment of thirty-six female students in each. In comparison to the present increase; in 1970 there existed only thirty-five students in the one special dance class, of which ten were males.

Along with this rapid interest in dance the students enrolled in dance survey have shown a tremendous desire to participate in other dance activities outside of the classroom.

²Personal Interviews with dance instructors in the San Joaquin area (Conducted March, 1973). See Appendix for pilot questionnaire.

³Terry, op. cit., p. 1.

II. Statement of the Problem

The aesthetic awareness of dance can be experienced by most people. Dancing is both interesting and stimulating to those who can share its common interest. Dance provides them with a chance to tone muscles and acquire better body control while keeping physically fit. It allows those individuals to release tensions, frustrations, and anxieties and yet to experience creativity and enjoyment. Elizabeth Hayes and Margery Turner, among others, have discussed dance as a self-expressional art form. Miss Hayes stated that

Regardless of the kind of dance under consideration its primary appeal as physical activity is in the satisfaction or enjoyment its particular rhythm and pattern of movement evoke within the performer. This satisfaction may be physical or emotional, or aesthetic; but basically it is pleasure in the kinesthetic sensation of movement that impels the dancer to move as he does. The dancer's immediate concern is with movement per se--movement that has been consciously given form and rhythmic structure to provide physical, emotional, or aesthetic satisfaction.⁴

Margery Turner supports Miss Hayes when she suggests that

Dance is an art form that uses movement as a medium of expression. It is the result of

⁴Elizabeth R. Hayes, An Introduction to the Teaching of Dance (New York: Ronald Press, 1964), p. 3.

intentional ordering of movement by a choreographer. The movement is created in response to the re-experiencing of emotional values, which are thus given a new existence. The expressive movement is highly selected, spatially designed and organized through rhythmic structure; the result is the communication of an idea, mood, feeling state, or situation.⁵

Although these authors stated here that self-expressive creativity is basically the main motivation in dancing, Hayes stated later in her book that "Dance is a performing art, it lives at its highest only during performances. To study and create dances and never perform them is to have an incomplete dance experience."⁶ This quotation implies that the more people that participate in dance, the greater their desires to perform before an audience. Therefore, the question arises, whether attitudes in dance classes are affected by such factors as public performances, dance background, and the types of dances taught in class. This study was designed to investigate how much the previous factors, public performances and dances taught in class contribute to dance attitudes. With this study the reader is provided with a statistical analysis of each question used in the testing instrument and the relationship the results had on

⁵Margery J. Turner, Modern Dance for High School and College (Englewood Cliffs, N. J.: Prentice-Hall 1959), p. 1.

⁶Hayes, op. cit., pp. 6-8.

students' attitudes in Dance Survey, a regularly offered course at the Amos Alonzo Stagg Senior High School in Stockton, California.

III. Importance of Study

How students' attitudes are affected by the opportunity to perform is related in part to the manner in which teachers are able to motivate students during daily class activities. It is suggested that factors such as co-ordination, kinesthetic awareness, aesthetic response, teacher-student relationships and dance performance are elements which cause different students to react in different ways in the classroom.⁷ "However, no matter what elements of dance are included in a class, a student will respond to a teacher whose material is stimulating and imaginative."⁸

In the personal interviews cited in the Introduction (above), the following questions were posed relative to gaining the best results from teaching dance:

1. What are students' attitudes toward dance?
2. What areas of dance will the students enjoy most in class?

⁷Ruth Whitney Jones and Margaret DeHaan, Modern Dance in Education (New York: Bureau of Publications, Teachers College; Columbia University, 1947), p. 1.

⁸Ibid.

3. Are students interested in performing publicly?
4. Does a student's classroom performance increase when given a chance to perform before an audience outside of class?
5. Does a student's dance background have any bearing on her classroom performance?

New ideas and techniques of teaching dance movements sometimes stem from the innovative teacher who is seeking proper ways to teach dance. Moreover, this study will be helpful as well as useful to those teachers who are seeking answers to these questions.

The student should come to know dance through actual participation. Classes in dance should provide experiences which become an essential and vital part of the student's life. As Ruth Jones and Margaret DeHaan in their book Modern Dance in Education stated:

With the first class in dance, students move in a form very different from that of their everyday life. This new way of moving makes possible a creative experience which becomes more meaningful with practice.⁹

This experience may be most effectively achieved through intelligent stimulations of creative activity, one among them the incentive of public performance, and continued guidance during the development process.

⁹Ibid.

Since dance programs are established to attempt to satisfy needs of dance students, schools should make provisions for those students who are enrolled in dance for the satisfaction of being able to perform publicly.

It is the responsibility of the dance instructors to provide students with knowledge of how to achieve success in actual public performance. It is also important to provide students with the necessary materials that are needed in the understanding and production of a dance concert. In her book Dance Composition and Production, Miss Hayes discusses the role of the dance instructor in the following quotation:

In a consideration of dance as an expressive art in education, the problem of defining the teacher's exact role arises. He can assist the student by acquainting him with his art instrument his body, and with his art medium--he can show the student how to control the movement of his body so that it will respond efficiently to his essential and expressional needs.¹⁰

Once taught the principles of art form and their relationship to dance, the dance student becomes eager to compose her own compositions for performance. An adequate dance program in her school would therefore expose her to public performance, thus

¹⁰Elizabeth R. Hayes, Dance Compositions and Production (New York: The Ronald Press Company, 1955), p. 2.

providing her with an opportunity to perform not only basic instructional dances but her own compositions.

IV. Basic Assumptions

1. Public performance is an essential part of a dance class. Since the majority of students get a relatively short exposure to dance through classes, it is important to have standards of performance in the student performing group. This group should function as an educational vehicle for other students as well as the student performers.
2. Public performance is a factor which controls attitudes in dance class. Participation in public performance, if properly controlled, stimulates students' interest in dance and helps them to perfect their movements. The performing experience offers the student enjoyment and recognition by friends and associates whose opinions are valued.
3. The type of dance taught in class shapes attitudes toward public performances. The dance taught will help the student in understanding various techniques involved in performing that particular type of dance. The dance taught will also provide her with a

personal enjoyment that will stimulate her into wanting to perform before an audience. Therefore, variety in dance is necessary. Through a variety of experience a student can find an area in dance which she can best identify with as an individual.

V. Delimitations

Fifty-two girls in the eleventh and twelfth grade Dance Survey classes at the Amos Alonzo Stagg High School, Stockton, California, were used in this investigation. These girls constituted the entire enrollment of the early morning and late afternoon dance classes. Dance survey classes represented special classes for junior and senior girls in the physical education program. The classes consist of four areas of dance. A different area of dance was taught each quarter and a final performance prepared in the last quarter. The girls who signed up for the classes possessed a special interest in dance and must have been in good standing in their previous physical education classes. A warning was given to these students prior to enrolling in the dance classes, that the classes lasted two semesters

and took the place of a regular physical education class. There were four dance survey classes taught, two in the early morning and two in the afternoon. During registration the students selected the period they prefer taking class. The classes consisted entirely of female students and were taught in a separate area from the regular gym classes. The investigator selected an early morning and late afternoon class because of the relationship in the number of students in the classes, and the time of day the classes were taught. The investigator was concerned with the attitudes of the students and not concerned with the degree of improvement in dance skills for the purposes of this investigation.

VI. Hypothesis

This study was designed to compare the attitudes toward dance of girls who performed publicly in conjunction with dance survey classes with the attitudes of girls who did not perform publicly. The following hypotheses were advanced:

1. Attitudes toward dance will be enhanced by performance of dance compositions before selected audiences.

2. A student's dance background will contribute to her attitude in dance.

VII. Definitions of Terms Used

Aesthetic Experience: Is the annexation of forms by means of an inner pattern or scheme, which may or may not take the shape of objects, but which in any case, figures and objects are no more than the expression resulting into a dance experience. ¹¹

Afro-American Dance: Is a blending of African shoulder and hip movements as well as the shuffle with the European Quadrille.

Thus, showing the greatest African influence, both in quality and quantity. ¹²

Attitude: Is a mental and neural state of readiness, organized through experience, exerting a directive influence upon the individual's response to all objects and situations with which it is related. ¹³

¹¹Doris Humphrey, The Art of Making Dances (New York; Holt, Rinehart and Winton, 1959), p. 32.

¹²Jazz Dance, Jazz Dance, Mambo Dance (New York; 1959) p. 63.

¹³Harry C. Triandis, Attitudes and Attitude Change (New York; John Wiley and Sons, Inc.), p. 14.

Dance: Is movement or stillness in a body existing in space. Dance may have a metric or non-metric base and can be motivated by a conscious or instinctive urge.

Folk Dance: Is dance created by a people without the influence of any one choreographer but built up to express the characteristic feelings of a people, according to the peculiarities of racial temperament. ¹⁴

Imagination: Is the ability of a dancer to form a mental image of something not present to the senses or never before wholly perceived, the ability to apprehend as if present in an object for perception something only suggested but not literally present. ¹⁵

Jazz Dance: Is American dancing that is performed to and with the rhythms of jazz--that is, dancing that swings. Its source is similarly a blend of European and African traditions in an American environment. In general, European influences contributed the elegance, African influences the rhythmic propulsion. ¹⁶

¹⁴Anatole Chujoy, The Dance Encyclopedia (New York; A. S. Barnes and Company, 1949), p. 191.

¹⁵D. W. Gotshalk, Art and the Social Order (Illinois; The University of Chicago Press, 1947), p. 19.

¹⁶Myron and Constance Nadel, The Dance Experience (New York; Praeger Publishers, 1970), p. 51.

Kinesthetic Awareness: Is movement experiences that are perceived by the mover as dynamic, sensory patterns created by the kinesthetic sensations elicited by the stimulation of sensory receptors that occurs during the act of moving. ¹⁷

Modern Dance: Is a form of dance based on dynamism, on the collision of two opposites, such as contraction and release, fall and recovery, etc., which were formulated from natural rhythms, originally used literally. Technically, movement is regarded as the substance of the modern dance and the body is the instrument. All movement comes from a central source, the torso, which is the controlling force and contains emotional overtones of meaning. ¹⁸

Technique: Is the perfection of physical execution of movements that train a dancer's body. ¹⁹

¹⁷Marshall and Jean Stearns, "Jazz Dance, " The Story of American Vernacular Dance (New York; The MacMillan Company, 1969), p. xiv.

¹⁸Chujoy, The Dance Encyclopedia, p. 309.

¹⁹Margaret Newell H'Doubler, The Dance and Its Place in Education (New York: Harcourt, Brace and Company, 1925), p. 15.

Chapter II

REVIEW OF RELATED LITERATURE

Introduction

In an attempt to review the literature relating to attitudes toward public performances in dance, the writer discovered that there existed no projects or available materials on the immediate problem per-se. Nevertheless, materials which relate to this original project are discussed in the following sub-topics:

Dance in Early Times

Attitudes toward dance had their beginnings with Primitive men. Dancing to them was the most important activity in their lives. They used dancing as a form of expression; as communion with God and communication with others. "Dance," Meerloo suggests, "is the common joy of expression. Those who cannot dance are imprisoned in their ego and cannot live with other people and the world."²⁰ Through their dancing as communication, the primitive people were able to generate the first forms of dancing before an audience.

²⁰Susanne Langer, Feeling and Form (New York: Charles Scribner's Sons, 1953), pp. 189-190.

The early development of dance was explained as a complete and even sophisticated art form. "Dance is not only the most universal of the arts, but the mother of all art."²¹ The performing of dancing bodies has inspired the sculptor, the musician, and the painter throughout the ages. According to Gulick,

The people of the world have always danced. The feelings of a tribe, a people, are expressed in the war dances of the Indians, in the wonderful funeral dance pageants of ancient Greece. Seasons and weather; birth, marriage, and death; trades and professions--all the vivid parts of life have been represented by each people in a particular dance form.²²

For centuries people have developed attitudes toward performing dances. Between the centuries 1600 to 1900 the styles of dancing changed so rapidly that the dance was divided into two types: dance for social enjoyment; and dance as a show, with performers dancing for an audience. As these changes evolved, many institutions throughout the United States have included in their curriculum intensive training in ballet, modern dance, jazz, and ethnic dance forms. Terry stated:

²¹Luther H. Gulick, M. D., The Healthful Art of Dancing (Garden City, New York: Doubleday, 1911), p. 4.

²²ibid.

Dance, which was once a stepchild (and a not very healthy one), has grown into a major force in art, entertainment, and education in today's world. It offers, furthermore, increased opportunities to those men and women who would like to make dance, in one of its many aspects, a life profession.²³

Thus, for many years dancing was thought of as something evil, because it allowed the mixing of sexes, and over it ballet masters lost their jobs, or were prosecuted, mistreated and forced out of town. Now it has been accepted as the number one art entertainment. This allowed for the special emphasis placed on dance as a performing art.

Attitudes and Values

Every student is different from every other in likes, dislikes, skills, and potentials. No one pattern of movement will affect each girl in the same way, or the same girl in the same way. Variety in dance is necessary. Through a variety of experiences a student can find an area in dance in which to best develop performance skills. This variety is the contributing factor in molding and shaping her attitudes and values in dance as a performing art.²⁴

²³Terry, loc. cit., p. 18.

²⁴Hayes, loc. cit., p. 3.

Dance is an activity all students may experience, within the limits of their individual capacities. Each student should be encouraged to realize her full potential, for as well as being an end in itself, dance is a means whereby certain other skills and values might be experienced.

Dance allows an individual to become her own artist. By this she is able to create movements which develop into patterns of design in space. She is able to permeate her aesthetic values through her creations while developing her body for her finished piece of work.

Margery Turner in her book Modern Dance for High School and College suggested most of the educational value in dance is achieved through problem solving. She suggested that the teachers' responsibility is to provide stimulating and interesting situations that call for problem solving activity. Through problem solving the student learns how to confront difficulties; how to meet barriers and conquer them; how to think logically, so that her idea will be communicated simply and clearly; how to work with other people and share ideas; and how to evaluate creative projects that will aid the student in understanding herself and others. ²⁵

²⁵Turner, loc. cit., p. 2.

Providing students with problem solving assignments

stimulates a positive attitude in working toward public performances.

Turner also stated that:

The creative teacher inspires a drive for problem solving in her students which results in a particular kind of working attitude. This attitude is displayed in attacking a problem with concentrated effort at the time it is presented. Students often function on a basis of procrastination and lethargy. Students who display this attitude are generally uninterested and consider their activities unimportant.²⁶

Implementing positive attitudes in dance allows for cultural awareness, environmental exposure, and brings about more sensitivity to oneself and others as well as one's surroundings.

Following, Genevie Dexter discusses factors in modern dance which contribute to attitudes and values of dance students:

A single arm gesture, several movements or a whole dance may evolve from an idea, an attitude, a feeling, a melody, an event, a poem, a rhythm, a sound, or as a combination of these and other elements in modern dance. There is no one way to move or to feel; no one way to think or to organize; no one way to develop skill in self-expression by selecting appropriate movements. Along with an awareness of new abilities comes a new recognition of things and events. Students must determine within themselves what they know and believe, how they feel and finally how to move to express these

²⁶Turner, loc. cit., p. 5.

things. These decisions and the resulting expression help students to improve their sense of values.²⁷

The previous related literature stated that to provide a student with an opportunity to perform would be an essential and vital part of her dance experience. The thought of performing publicly keeps a student alert and eager to learn basic techniques. Like most artists a dancer wants to share with others the results of her dance experience. Performance gives her a reassurance that she has mastered the dance technique taught in class.

Performance an Element of Dance

Performing compositions before an audience should be an ultimate goal of a dance class. Public performances provide students with an educational stimulation through communicating and expressing themselves while dancing. According to Dexter, "Participation in public performance, if properly controlled, stimulates students' interest in dance and helps them to perfect their movements."²⁸

²⁷Genevie Dexter, Teachers Guide to Physical Education for Girls in High School (California State Printing Office, 1957), p. 87.

²⁸ibid.

Students are usually hesitant about performing before an audience when beginning classes in dance. If asked to perform before their peers they are somewhat reluctant. The class in dance should create an atmosphere where students have a sense of freedom, and consideration of others. If the class has a constructive atmosphere, the dancer will gradually build confidence in herself and establish security in performing. In an article written by Jeannette Hypes, the development of students' confidence in performances is discussed:

As the students become more advanced and confident, the class performances no longer satisfy him. It becomes evident to some students that a dance is not truly complete as a composition until it is performed before an audience. Those students who desire to perform should be given this opportunity. The performance experience should be available to all who are interested, dedicated, and willing to work hard enough and put forth their best effort. Whether this presentation is comparable to a professional company is not important. What the student learns and experiences from performing on a stage, before an audience, is the most important factor. Many students could never get this unique experience in any other fashion.²⁹

Elizabeth Hayes also discusses the student as a public performer in the next quotation:

²⁹Jeannette Hypes, Journal of Health Physical Education Recreation, Vol. 43 (November, 1972), pp. 48-50.

To make a good job of performance, the student must learn to do her best within the limits of her ability, she must identify herself with a larger group, know her place in the group, and maintain it gracefully, she must learn to be responsible for herself and the part she plays in running a smooth and effective performance.³⁰

Exposure to public performance helps create self discipline on the part of the student performer. Since she is in the light of the public it is important that she knows how to carry herself. Turner discussed standards in performance in the next quotation:

Since the majority of students get a relatively short exposure to dance through classes, it is very important to have high standards of performance both in the professional groups that may be brought to the school and in the student performing group. The student performing group should function as an educational vehicle.³¹

Therefore, since dance is a performing art, it is crucial that those who desire to perform should have an opportunity to perform publicly. The performance opportunity can help the student grow into a mentally, physically, aesthetically and socially well being. Without this growth her attitude toward dance and public performance could be distorted.

³⁰Hayes, op. cit., p. 162.

³¹Turner, loc. cit., p. 4.

Chapter III

RESEARCH METHODOLOGY

1. Sample

The sample was confined to fifty-two female students enrolled in special dance survey classes at the Amos Alonzo Stagg High School. There were five twelfth grade students in period seven with only one having taken dance survey the previous year; there were twenty-two eleventh grade students in that period, making a total of twenty-seven students in the experiment from that time period. Three twelfth grade students, two of whom had taken dance survey the previous year, and twenty-two eleventh grade students constituted a total of twenty-five students in period five. The subjects' ages were basically the same, ranging from sixteen to eighteen years of age. The subjects' previous dance backgrounds were evaluated via a questionnaire given with the pretest. See appendix (A) for the checklist.

2. Methods and Procedures

The subjects in the experimental classes, periods five and seven, were given a pretest questionnaire at the beginning of the semester. Following the pretest the subjects in the period seven

class were told they would be performing at various schools in the district. They were informed that their class was selected for the public performances because the majority of the students in the class finished school one period earlier than the rest of the students enrolled in other dance survey classes. All the subjects were evaluated for attitudes toward dance at the beginning of the programme via a questionnaire designed for this study. They were tested toward the end of the semester with a post experimental questionnaire, after having various opportunities to perform publicly. The post test was administered to discover if performing in public was a factor in student attitude toward dance. The subjects in the period five control group were also given the same attitude pretest at the beginning of the semester and the same post test at the end of the experimental period; however, they did not have opportunities to perform before an audience prior to taking the post test. When questions arose from the control group regarding when they would have a chance to perform, they were told that their opportunity would occur in the later part of the last quarter when it would be convenient to take them from their last class.

Daily instructions and techniques were administered in the same manner during the time of the experiment to both the experimental and control group.

Conclusions were drawn and compared for the results from the pretest questionnaire and post test questionnaire.

3. The Instrument to be Used

The investigator elected to use a questionnaire that was designed for the study by a team of experts in the area of dance.

The part I questionnaire was constructed with the single purpose of determining the attitudes toward dance of girls in dance survey classes at Stagg High School.

The system used in scoring the part I questionnaire was based on the Likert method of scoring which used the following five categories: strongly agree, agree, undecided, disagree, and strongly disagree.³² The subjects were asked to circle one of the preceding categories in answering each question.

Part II of the questionnaire in the form of a checklist was utilized to determine the dance backgrounds of the subjects used in

³²Renis Likert, "A Technique for the Measurement of Attitudes," Archives of Psychologis, Volume 22 no. 140 (1932).

the experiment. This was done to determine whether previous dance experience had any effects upon the subject's attitudes. The check-list was divided into two categories: formal instructions and informal instructions.

Precise and clear instructions were given for marking both instruments. These instruments appear in appendix A.

To determine the validity of the questionnaire a group of thirteen subjects with overt positive attitudes and a group of twelve subjects with overt negative attitudes toward dance were selected. By having the two strongly polarized groups the investigator was able to determine what questions discriminated between the groups. The answers on the questionnaires were analyzed and a t-ratio was computed on each of the thirty-four variables.

Reliability was determined by a test retest method.³³ The investigator selected two dance survey classes (not used in the experiment) to take the questionnaire as a pretest and five weeks later as a post test. The pretest, post test scores were correlated using the Pearson product moment correlation procedure, to determine the extent of the reliability of the instrument.

³³M. Gladys Scott, Research Methods in Health, Physical Education, Recreation, (Washington, D. C.: American Association for Health, Physical Education, and Recreation, 1959), p. 234.

Eighteen of the questionnaire items were significant at .05 level.

4. Statistical Analysis

(1) An analysis of covariance of the post test data using the pretest as the covariate was performed.

(2) The experimental and control group was compared on dance experience in Afro-American, Ballet, Folk, Jazz, Modern, Rhythmic Gymnastic, and Square dance by way of a t-test for independent groups.

Chapter IV

ANALYSIS OF THE DATA

The primary objective of this study was to determine whether attitudes of the experimental and control dance classes were affected by such factors as public performances and dance background.

Analysis of covariance was used to analyze each variable in order to determine the change in the initial attitudes of the girls in the dance survey classes.

The experimental group registered a significant change toward the positive end of the scale (at the .05 level of significance) in attitude on three of the eighteen items in the test instrument.

Table I presents the analysis of covariance scores of attitude for question no. 7 in the instrument. A test of a single regression line was used to determine the adjusted mean scores.

The F score on this table indicates that there existed a significant difference in the way the experimental and control groups responded to question no. 7. The experimental group showed a more favorable response toward self expression in dance than the control group.

Table I
Analysis of Covariance of
Attitude Toward Question No. 7

<u>Source</u>	<u>DF</u>	<u>F</u>	<u>Probability</u>
Between group	1	5.3084	< .05
Within group	49		

Adjusted means: experimental, 1.818; control, 2.276

Table II presents analysis of covariance scores of attitude for question no. 12 in the instrument. A test of a single regression line was used to determine the adjusted mean scores. The F score on this table shows that there existed a significant difference in the way the experimental and control groups responded to question no. 12. The experimental group showed a more favorable attitude toward the possibility of skills improving when pressure is placed on them to practice.

Table II
Analysis of Covariance of
Attitude Toward Question No. 12

<u>Source</u>	<u>DF</u>	<u>F</u>	<u>Probability</u>
Between group	1	5.9655	< .05
Within group	49		

Adjusted means: experimental, 2.125; control, 2.745

Table III presents analysis of covariance scores for question no. 18 in the instrument. A test of a single regression line was also used to determine the adjusted mean scores. The F score on this table shows that there existed a significant difference in the attitudes of the experimental group and control group responses to question no. 18. The experimental group showed a more favorable attitude toward enjoying performing before large audiences.

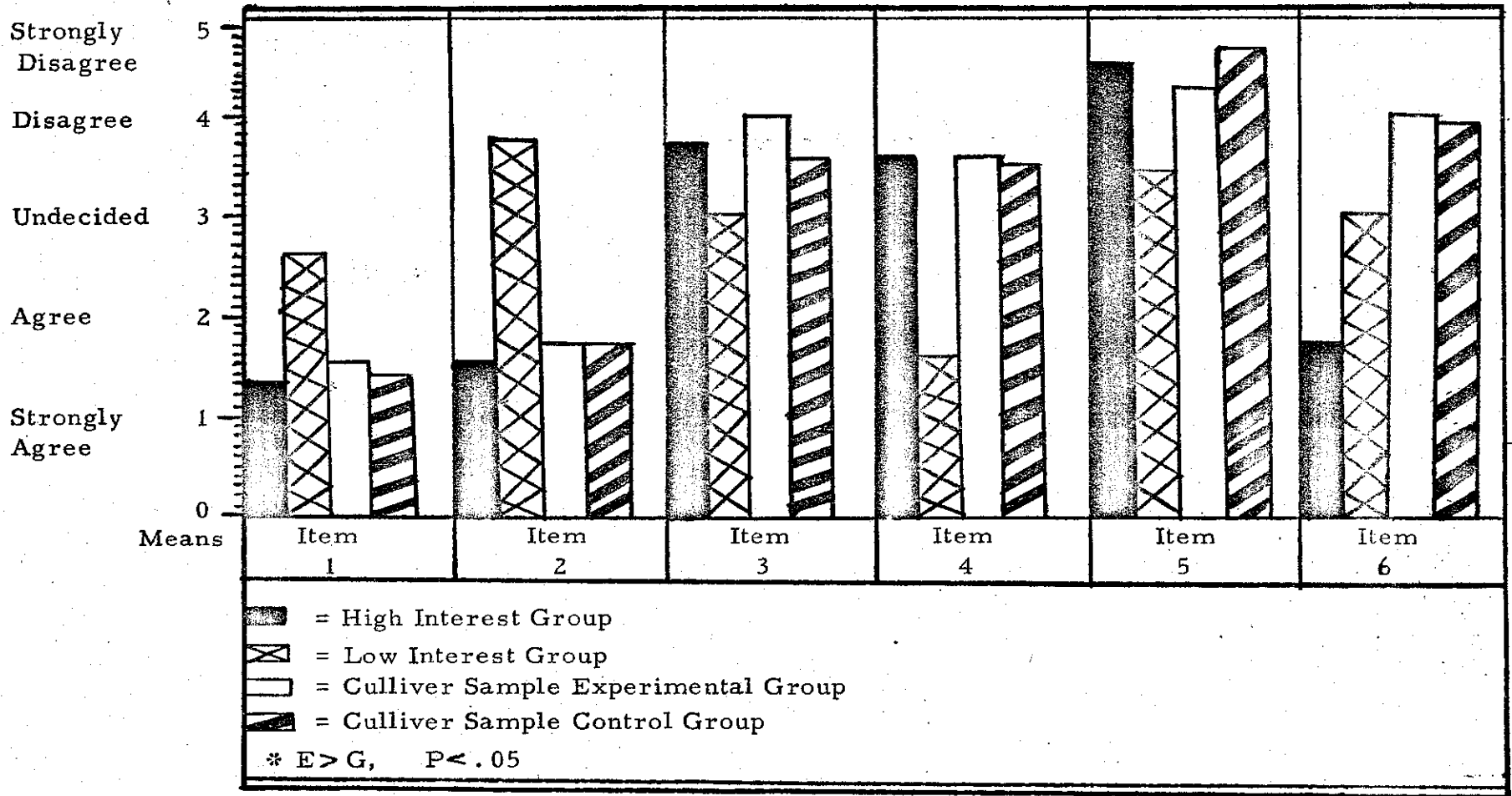
Table III
Analysis of Covariance of
Attitude Toward Question No. 18

<u>Source</u>	<u>DF</u>	<u>F</u>	<u>Probability</u>
Between group	1	15.0436	.05
Within group	49		
Adjusted means: experimental, 2.127; control, 3.183			

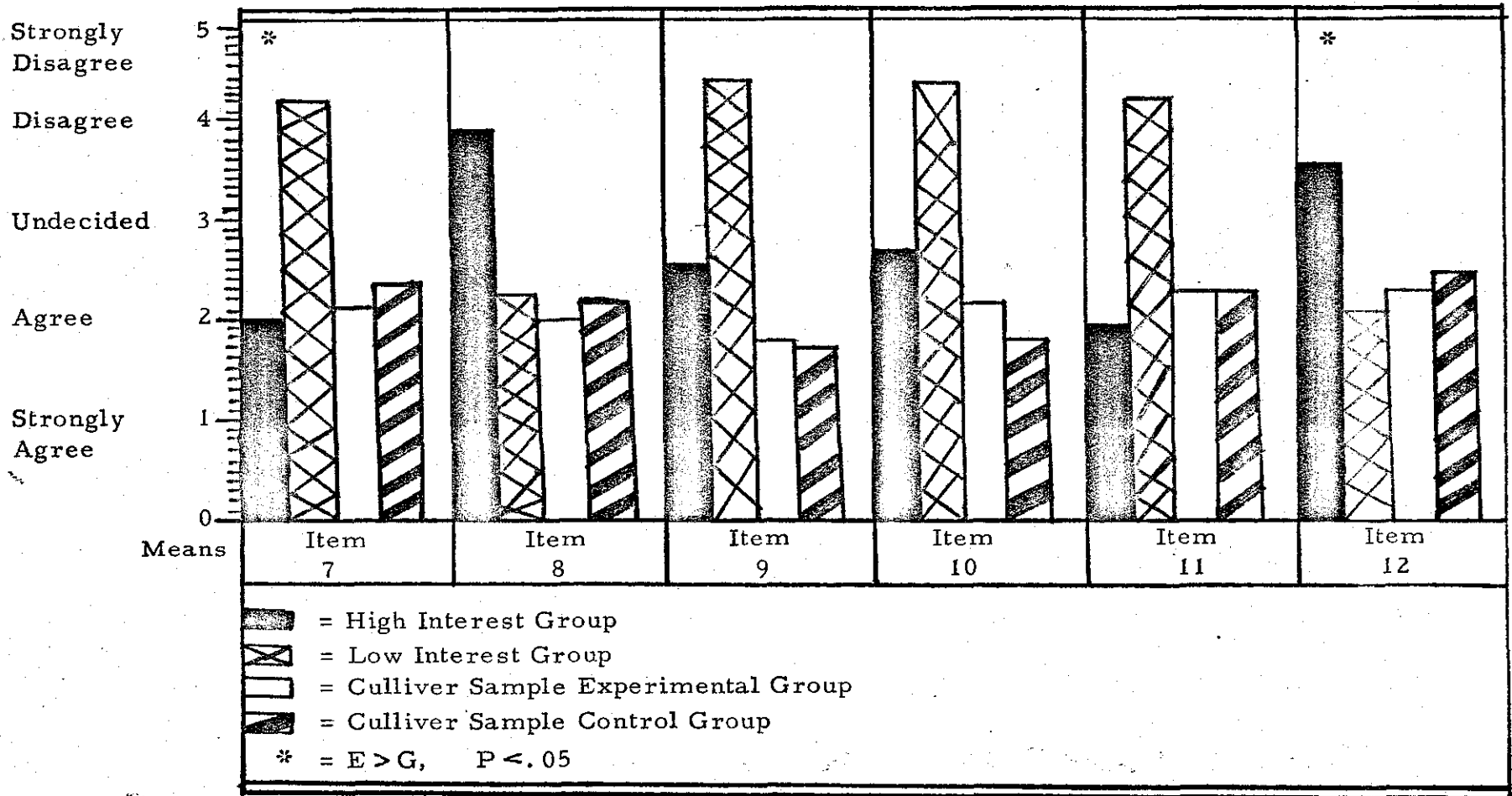
Graph no. I is set up to show the means on the pretest instrument for each of the eighteen items; for the high interest group, low interest group, the sample experimental group, and the sample control group. Close comparisons of the mean values of the control and experimental groups on the histograms are readily seen for each of the eighteen items. The asterisk represents a significant difference between the experimental group and the control group at the .05 probability level.

Graph I

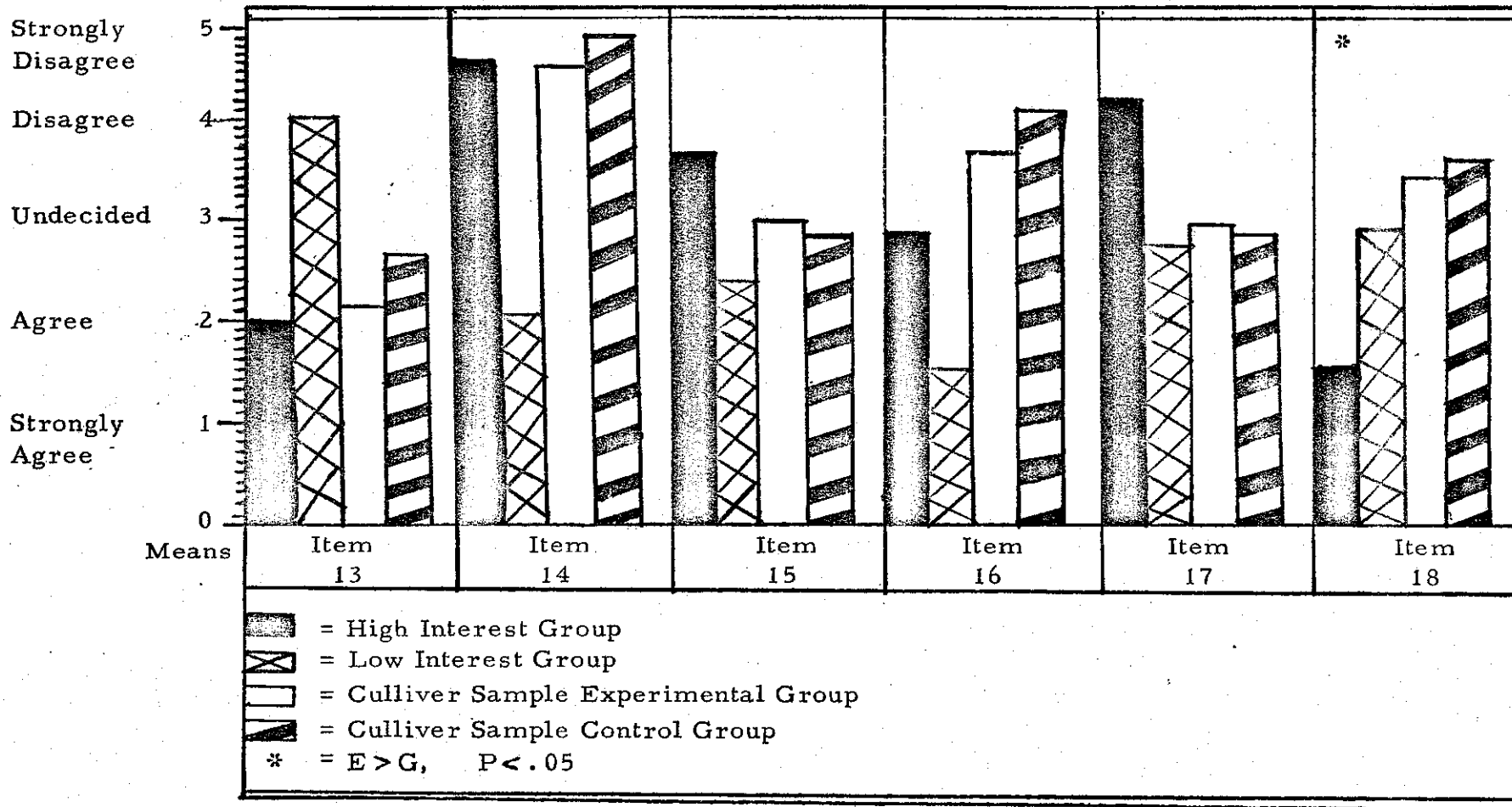
Attitude Pretest For All Groups



Graph I (continued)



Graph I (continued)



I. Analysis of Each Questionnaire Item

Analysis of covariance was computed for each test item to determine whether or not a significant difference existed between the experimental dance group which had various opportunities to perform publicly and the control group which had no performance opportunities.

I. An inspection of the data in graph I for item I revealed the following:

1. The high interest group possessed a mean of 1.3 in comparison to a mean of 2.7 for the low interest group.
2. The means for both groups indicate the two groups were in agreement with the statement that dance helps in reaching an increased level of effective body movement.
3. The experimental group had a mean of 1.4 and the control group a mean of 1.3 which shows only a slight difference between these groups relative to this item.

II. Revealed in the data for item II on the histogram were the following:

1. There existed a large difference in the way the low interest group responded to this item in comparison to the high interest group, the mean score being 3.8 and 1.3 respectively.

2. The low interest group showed more of an undecided attitude towards the contribution of warming up to skills in dance.
3. The experimental and control groups responded similarly for item II.

III. Data on item III includes the following:

1. The high interest and the control group showed an undecided attitude towards this item.
2. The experimental group had a mean of 4.0 which showed disagreement with this item.

IV. From data on item IV the following appeared:

1. The high interest group, experimental group, and control group showed considerable disagreement with the item.
2. The low interest group had a mean of 1.4 on this item, indicating agreement.

V. An inspection of the data on item no. V reveals the following:

1. The high interest group and the control group showed more of a disagreement with the item than did the low interest group.
2. The experimental group showed a high disagreement but not as much as the other two groups. The difference was not statistically significant.

VI. Noted from the data on item VI were the following:

1. There existed a large difference in the mean scores for the high interest group and the low interest group.
2. The experimental and control groups showed a very close agreement with this item.

VII. Drawn from the data in the graph on page 33, the following were revealed for item no. VII:

1. The high interest group showed a disagreement with the statement that instructors' criticisms aid in improving dance skills.
2. The low interest group and the control group showed a close agreement with this item.
3. Table I on the analysis of covariance indicates a significant difference between the experimental and control groups for this item.

VIII. Revealed in the graph for item VIII were the following:

1. The high interest group showed more of a disagreement with the statement.
2. The low interest group and the control group showed a close agreement with this item.

IX. An inspection of the data on item IX revealed the following:

1. A mean of 4.6 for the low interest group showed a large disagreement with this item in comparison to the other three groups whose scores were 2.6, 1.8 and 1.7 respectively.
2. The experimental and control group were more in agreement in that they would work just as hard in dance if there were no grades involved.

X. Noted for the data on item X were the following:

1. The high interest group and the experimental group were in close agreement with the statement that observing dance performances increase their desire to perform.
2. The low interest group had a mean score of 4.6 which indicates they disagreed with the item.
3. The control group had a mean of 1.6 which indicates agreement with this item.

XI. Revealed in the data on item XI were the following:

1. The experimental, control and high interest groups all agreed that Jazz is their favorite type of dance.
2. The low interest group showed a high disagreement with this item.

XII. Drawn from the data in item XII were the following:

1. The high interest group showed a substantial difference from the other three groups in reference to the question of whether their skills improved when pressured to practice.
3. Table II on the analysis of covariance indicates a significant difference between the experimental and control groups in response to this question.

XIII. An inspection of the data on item XIII revealed the following:

1. For this item, the low interest group showed a high level of disagreement.
2. The high interest group and the experimental groups closely agree with this statement.
3. The control group displayed a slight agreement to this statement. The difference was not statistically significant.

XIV. Revealed in the data for item XIV on the histogram were the following:

1. The high interest group, control group, and the experimental group showed a high disagreement with this item.
2. The low interest group showed a high agreement with this statement.

XV. Data on item XV includes the following:

1. The high interest group indicated a close disagreement with the statement, "It would not matter to me if I were never given a chance to perform before an audience."
2. The low interest group, and the experimental and control groups were undecided about this statement.

XVI. From the data on item XVI the following appeared:

1. The high interest group and experimental group were undecided about this statement.
2. The low interest group answered in agreement with this item.
3. The control group had a definite disagreement attitude for this item. The difference between responses of control and experimental groups was not statistically significant.

XVII. An inspection of the data on item XVII reveals the following:

1. The high interest group had a mean of 4.2 which showed a high disagreement with this item.
2. The low interest group, experimental and control groups showed score falling between agreement with the statement and undecided.

XVIII. Drawn from the data for item XVIII were the following:

1. The test results showed a significant difference between the control and experimental attitudes towards performing before a large audience.
2. There is a large difference between the high interest group and the low interest group responses to this item.
3. The experimental and control groups revealed an undecided attitude for this item in the pretest.

Table IV on page 42 shows correlation of experience in dance with attitude for each of the questionnaire items. The areas of dance used were: Afro-American; Ballet; Folk; Jazz; Modern; Rhythmic Gymnastics; and Square. This chart shows very little relationship between dance background and the way in which the subjects responded to the eighteen items. The table is divided into two categories, showing correlations for the dance area and pretest items at the top of the chart, and correlations for the dance area and posttest items at the bottom. In order for the groups to be in agreement, the r would have to reach a value of .273 which is the .05 probability level on both the pre and posttest.

The preceding sections of this chapter deal with the analysis of the data concerned with attitudes toward dance with emphasis upon the possible effects of public performances.

Table IV

Correlation of Experience in Dance
With Attitude Toward Questionnaire Item

Pretest Item	Afro- Amer.	Ballet	Folk	Jazz	Modern	Rhythm. Gymnast.	Square
1	-0.076	-0.131	-0.171	-0.020	-0.089	-0.071	-0.214
2	-0.124	-0.283	-0.268	-0.129	-0.080	-0.316	-0.242
3	-0.030	-0.238	0.090	-0.060	-0.016	0.128	-0.013
4	-0.004	-0.193	-0.023	0.033	-0.118	0.114	0.017
5	0.324	0.115	0.185	0.117	0.252	0.069	-0.016
6	0.177	-0.135	0.027	-0.247	-0.052	0.035	-0.051
7	-0.039	0.012	-0.006	0.036	0.059	-0.099	-0.049
8	-0.013	0.198	-0.059	0.161	-0.143	0.044	-0.125
9	0.127	0.053	-0.029	-0.043	0.039	-0.064	-0.005
10	0.176	0.141	0.103	-0.114	0.083	0.043	-0.080
11	-0.064	0.005	0.281	0.095	0.204	0.005	0.165
12	0.038	0.040	-0.004	0.084	-0.167	-0.170	-0.148
13	0.130	-0.223	0.035	0.097	-0.013	-0.106	0.184
14	-0.036	-0.183	-0.077	-0.228	0.129	-0.151	-0.086
15	0.027	0.184	0.200	0.005	0.070	0.110	0.076
16	0.216	-0.071	0.103	-0.207	0.176	0.124	-0.149
17	-0.156	0.110	0.219	0.216	0.019	0.249	0.061
18	0.031	-0.161	-0.227	-0.262	-0.062	0.072	-0.209
Post test Item							
1	0.129	-0.170	0.321	0.269	0.101	0.091	0.256
2	-0.063	-0.229	0.086	0.122	0.102	0.008	-0.036
3	-0.026	-0.229	0.085	-0.165	-0.174	-0.065	-0.061
4	-0.112	0.168	-0.039	-0.114	-0.152	-0.043	0.059
5	0.018	0.108	-0.063	-0.068	0.019	-0.254	0.156
6	-0.024	-0.041	-0.248	0.053	-0.178	-0.335	-0.428
7	0.175	0.043	0.126	0.147	0.143	0.080	-0.025
8	0.075	-0.029	0.315	0.110	0.071	0.018	0.246
9	0.102	0.086	-0.016	0.025	0.127	0.161	-0.198
10	-0.207	0.073	0.312	0.067	0.230	0.179	0.390
11	0.125	0.046	0.154	0.220	0.193	0.190	0.032
12	0.213	0.183	0.217	0.094	0.148	0.216	0.128
13	0.238	-0.161	0.001	0.124	0.074	0.261	0.193
14	-0.058	-0.042	-0.300	-0.423	-0.062	-0.171	-0.129
15	-0.004	0.169	0.144	0.141	-0.073	-0.039	0.059
16	0.086	-0.036	-0.747	0.057	-0.115	-0.310	0.049
17	-0.142	0.376	-0.001	0.183	-0.007	-0.237	0.002
18	-0.090	-0.261	0.105	-0.142	0.074	0.303	0.220

II. Previous Dance Experience

This section will examine the data dealing with the relationship of previous dance experience and the attitudes of girls in dance survey classes.

It will be recalled that one of the questions for which the investigator was seeking an answer was, "Does dance background contribute to a student's attitude in dance?"

In attempting to provide an answer to this question, experience in dance was correlated with attitude toward each questionnaire item. This test would also reveal whether the experimental group possessed more previous dance experience than the control group.

If the r was equal to or greater than the score necessary for the .05 level of significance, the score was accepted as showing a significant difference between the experimental and control group. Only the correlation for square dance revealed a significant difference between the control group and the experimental group on this variable. The control group was shown to have had approximately three more weeks square dance experience than the experimental group.

Table IV shows a correlation score for each item on the pretest with each of the seven areas of dance to test previous dance background. A correlation score for each item on the posttest with each of the seven dance areas were also indicated on this table. There existed no significant difference between pretest and posttest correlations on this table. This indicates that previous dance background had no bearing on the way the girls in the dance classes responded to the questionnaire items.

The data provided a correlation value between the experimental group and the control group for dance background. The correlations indicate the groups had the same amount of previous dance training in six of the dance areas. A slight difference was indicated between the control and experimental groups in prior square dance experience, as seen in the following table:

Table V

Correlations For Previous Dance Experience
For The Experimental and Control Groups

Afro-Amer.	Ballet	Folk	Jazz	Modern	Rhythm. Gymnast.	Square
0.116	0.053	0.142	0.057	0.078	0.018	0.331

Summary

This chapter presented a statistical analysis of the data obtained by the questionnaires designed for this study.

The analysis indicated that there was a significant change in the attitudes of the experimental group on three of the items on the instrument. These three items dealt with self-expression, improvement of dance skills under pressure, and performing before a large audience.

The analysis provided a comparison of the mean scores on the pretest and posttest for the experimental and control group for attitudes and previous dance experience. This analysis revealed that there existed no correlation between dance background and responses to each of the eighteen questionnaire items.

Chapter V

DISCUSSION

The literature in chapter II indicated that dance was a performing art. A student who studies and creates dances and never performs them will have an incomplete dance experience. The literature further shows that public performance stimulates students' interest in dance and contributes to the perfection of dance movements.

In an attempt to investigate the effects of public performances upon students, the writer investigated the attitudes of girls in two high school dance survey classes. The writer also explored whether or not previous dance experience contributed to attitudes in dance.

As a result of the study, the writer was able to isolate three variables that showed a significant difference between the experimental performing group and the control non-performing group. In the next few paragraphs, these differences are discussed.

The experimental group was seen to be in agreement with the statement that "I am interested in dance because it allows me to express myself." This could have been because the opportunity of performing helped them to gain insight into their dance abilities. This opportunity for self expression enhances their idealism toward

public performing.³⁴ The control group lacked the opportunity to perform publicly, and they showed more disagreement with this statement.

Turner stated that a creative teacher inspires a drive for problem solving in her students which usually results in a particular kind of working attitude. This attitude is displayed in attacking a problem with concentrated effort at the time it is presented. This provokes students to often function on a basis of procrastination and lethargy.³⁵ The responses to the following statement also showed a significant difference between the two groups: "I find my skills improving when my instructor puts pressure on me to practice." The experience of performing within a group or stage situation appeared to produce physical and mental pressures for the experimental group which were not existent for the control group. Thus, reaction to this statement would seem to indicate that the student performers are more apt to realize that they work harder under pressure. However, the instructor's concern for a representative group could possibly put more pressure on the experimental group's reaction to this statement.

³⁴Hayes, loc. cit.

³⁵Turner, loc. cit.

Hypes stated that as the student becomes more advanced and confident, the class performances no longer satisfy him; and that to a student, a dance is not truly complete until it is performed before an audience.³⁶ In reaction to the following statement: "I like performing before a large audience," the experimental group showed considerable agreement. This may well have been because their exposure to performances beyond the classroom stimulated their interest in performing in public.

The experimenter observed that from the moment these girls found that they would be performing away from school; they began to improve their class attendance and tardiness, ask more questions about basic movements, and appeared to display a more overall concern for the class. Their public performance before a senior high school (in the district) showed more effort in their performances late in the semester than when they started off performing before an elementary catholic school. By the time they had reached the stage of performing for their parents and friends at open house at their own school, their attitudes appeared to be changing relative to the control group, who had no performance opportunities.

³⁶Hypes, loc. cit.

Chapter VI

SUMMARY AND CONCLUSIONS

I. Summary

In this original study, the investigator studied whether or not attitudes in dance classes were affected by such factors as public performances and dance background.

In the attempt to answer these questions, the investigator used fifty-two students from two dance survey classes at Stagg High School in Stockton, as subjects. The period seven class was selected as the experimental group and the period five class the control group. Both groups were given a pretest before the experiment. The experimental group was given the opportunity to perform publicly a number of times during the experiment. The control group had no public performance opportunities. At the end of the experimental period, both groups were given a posttest which was the same as the pretest.

The investigator conducted statistical analyses of the pre and posttest scores to test the study hypotheses. Analysis of covariance was used to determine possible difference in attitudes. A correlational technique was run to determine whether there existed a significant difference between previous dance background and each

of the eighteen variables. As a result, the findings of this study gave the following information:

1. The experimental group showed an attitude change on three of the items listed in the instrument significant at the .05 level.

These changes involved the following:

- a. Self-expression
 - b. Skills improving under pressure
 - c. Performing before a large audience.
2. The low interest group used to test the validity of the instrument had a mean score considerably different from the other three groups on the eighteen items, indicating that the control and experimental groups entered the dance survey class with a relatively high attitudinal level.
 3. There existed no difference in previous dance background between the experimental and control groups in Afro-American; Ballet; Folk; Jazz; Modern; and Rhythmic Gymnastics. A three week difference in Square dance was revealed for the control group as compared to the experimental group.
 4. Previous dance background has little or no bearing on students' interest in dance as measured by this instrument.

II. Conclusions

The findings of this study support the literature which stated that students were not only satisfied with class performances but felt that they must have an opportunity to perform publicly.

Findings for three of the eighteen items showed a significant difference in the attitudes of the experimental group compared to the attitudes of the control group. The failure to detect significant differences between the experimental and control groups on more of the items could possibly have been attributed to the test instrument's sensitivity where the magnitude of change was small. However, the results indicate that the opportunity for public performance affects students' attitudes in selected areas. In the future a more sensitive instrument might detect other attitudinal differences following a similar experimental procedure.

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APPENDIX A

DANCE-QUESTIONNAIRE

Directions: Answer the following questions by circling the number which best expresses your feeling to the questions. The following symbols represents the answers to be used in answering the questions: (1) Strongly Agree, (2) Agree, (3) Undecided, (4) Disagree, (5) Strongly Disagree.

- 1 2 3 4 5
SA A U D SD 1. I feel that taking dance will help in reaching an increased level of effective body movement.
- 1 2 3 4 5
SA A U D SD 2. Warming up prepares me for performances and helps improve my dance skills.
- 1 2 3 4 5
SA A U D SD 3. My previous dance background makes it difficult to work in a dance class at school.
- 1 2 3 4 5
SA A U D SD 4. My favorite type of dancing is Ballet.
- 1 2 3 4 5
SA A U D SD 5. I am taking dance so that I can be with my friends rather than taking dance because I am interested in it.
- 1 2 3 4 5
SA A U D SD 6. Class dance projects do not help in improving dance skills.
- 1 2 3 4 5
SA A U D SD 7. I am interested in dance because it allows me to express myself.
- 1 2 3 4 5
SA A U D SD 8. It does not bother me if my instructors criticize my work because it helps me improve my dance skills.
- 1 2 3 4 5
SA A U D SD 9. I would work just as hard in dance if there were no grades involved.
- 1 2 3 4 5
SA A U D SD 10. Observing a dance performance increases my desire to perform.
- 1 2 3 4 5
SA A U D SD 11. My favorite type of dancing is Jazz.
- 1 2 3 4 5
SA A U D SD 12. I find my skills improving when my instructor puts pressure on me to practice.
- 1 2 3 4 5
SA A U D SD 13. Dancing provides me with an opportunity to release tensions, frustrations, anxieties.
- 1 2 3 4 5
SA A U D SD 14. Practicing dancing bores me.
- 1 2 3 4 5
SA A U D SD 15. It would not matter to me if I were never given a chance to perform before an audience.
- 1 2 3 4 5
SA A U D SD 16. I do not appreciate all areas of dance.
- 1 2 3 4 5
SA A U D SD 17. I do not feel I have an adequate dance background in the traditional dance techniques.
- 1 2 3 4 5
SA A U D SD 18. I like performing for a large audience.

PREVIOUS DANCE EXPERIENCE

To the best of your ability indicate in the space below the length of time, the age you were when the lesson was learned, and the location where the instruction was presented, in each area of dance

	Formal-Instruction			Location			
	WEEKS	YEARS	AGE	STUDIO	COURSE (specify times per week)	SOCIAL OCCASION (Length of session)	HOME
Afro-American							
Ballet							
Ballroom							
Ethnic (specify)							
Folk							
Jazz							
Modern							
Rhythmic Gymnastics (balls, ropes, floor ex.)							
Social (popular)							
Square							
Tap							

PILOT QUESTIONNAIRE

Note: the following questions were used in personal interviews with Dance instructors in the San Joaquin area.

1. How many dance classes are offered in your school? 1, 2, 3, 4, or 5?
2. What areas of dance are taught in your curriculum? Folk, Modern, Ballet, Square, Ballroom, Jazz, Afro-American?
3. How many weeks are spent on a dance unit?
4. As a physical educator, how do you find teaching rhythms and dance in physical education classes?
5. What would you estimate the percentage of increase in student interest in dance at your school?
6. What are some of the problems that you are facing as a physical educator teaching dance?
7. Are your dance classes coeducational?
8. What would you estimate to be the increase within the last five years in the following areas of dance? Ballet Square
Jazz Folk Modern
9. Do you feel that public performances are important?
10. How many students in your classes would you estimate have had at least five years of dancing?
0-10%; 25%; 50%; 75%; 100%

APPENDIX B

ATTITUDE TEST INSTRUMENT RELIABILITY

Questions No.	Test-retest reliability coefficient	t-score between the negative and positive group
1	.574	4.4
2	.582	6.1
3	.702	3.3
4	.670	5.7
5	.516	3.7
6	.667	3.6
7	.676	5.3
8	.611	3.1
9	.682	4.6
10	.588	4.9
11	.523	5.1
12	.558	3.5
13	.818	4.5
14	.693	6.5
15	.688	3.3
16	.508	2.1
17	.508	4.0
18	.757	2.8

RAW-SCORES FOR
ATTITUDE TEST INSTRUMENT

Positive Group

Number of subjects = 12

Label	Mean	STD. Dev.
1	1.308	0.630
2	1.462	0.660
3	3.846	1.144
4	3.692	1.251
5	4.615	0.660
6	1.538	0.862
7	1.923	1.013
8	3.769	1.506
9	2.462	1.330
10	2.538	1.441
11	2.077	1.198
12	3.538	1.225
13	2.000	1.127
14	4.462	1.387
15	3.583	0.660
16	2.917	0.660
17	4.154	1.068
18	1.615	0.650

Negative Group

Number of subjects = 13

Label	Mean	STD. Dev.
1	2.583	0.793
2	3.667	1.073
3	3.083	1.240
4	1.417	0.669
5	3.417	0.900
6	3.167	1.403
7	4.167	1.193
8	2.167	1.467
9	4.583	0.669
10	4.583	0.669
11	4.333	0.651
12	2.000	0.953
13	4.000	0.953
14	2.000	1.127
15	2.385	1.387
16	1.538	0.660
17	2.833	1.068
18	3.000	1.279