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MEANS OF INCREASING POSITIVE SELF-CONCEPT,
PERSONAL, AND SOCIAL ADJUSTMENT OF
SELECTED SEVENTH GRADE STUDENTS

DISSERTATION

Presented in Partial Fulfillment of the Requirements for
the Degree Doctor of Philosophy in the Graduate
School of The Ohio State University

By
Margaret Gwen Oshuns, B.S., M.A.

* * * * *

The Ohio State University
1977

Reading Committee:
Professor Donald R. Bateman, Chairman
Professor John Behling
Professor John Belland
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Approved By
Professor Donald R. Bateman
Adviser
Department of Humanities Education
DEDICATION

To my parents whose love and support was constant encouragement to me while I labored through the joys and pains of the creative process.
ACKNOWLEDGEMENTS

Although the list of people who have helped in both large and small ways with this study is inexhaustible, it is important to thank some of the people without whose co-operation and support this study would never have been possible.

Sister Dorothy Kluesener, a good friend and principal of St. Stephen, the Martyr School, Mr. Dan Sipek, principal of St. Cecilia School, and Ms. Kathy Mulholand, another good friend and seventh grade teacher at St. Stephen, are three of these people whose trust in me as an educator, and whose belief in my work made this study a reality. Their flexibility with space and time schedules and their consistent co-operation was invaluable throughout the three weeks of the study.

I would also like to thank the 1977 class of St. Cecilia who were kind enough to act as a control group for the study. But I would especially like to thank the children who comprise the 1977 class of St. Stephen and who served as the experimental group in the study. It was truly an educational experience working with these children in a setting that enabled us to get to know each other, learn from each other.
and grow together by sharing vulnerabilities and frustrations, as well as laughter and strengths as we explored the area of creative movement and its offshoot, creative dramatics.

These acknowledgements would not be complete, however without the additional naming of three very important people in my life, Dr. Jo Ann E. King whose support and aid was invaluable; Ms. Judith Kay who first helped me uncork my own creativity, who taught me not to be afraid of a paintbrush or "unnatural movements," and who introduced me to the work of Barbara Mettler; and Roger S. Dow who taught me to trust in myself and reach for more rather than less in the area of self-actualization.

And finally, I'd like to thank my committee, whose suggestions and criticisms helped me to be honest, exacting, and thorough in my research into creative movement.
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FILMS AND MEDIA PRODUCTIONS

"A Mad Tea Party", 1974, a ten minute color 16mm sync-sound film adapted from Lewis Carroll's Book, Alice in Wonderland.

"Reading the World Around You", 1974, a slide-tape show produced from the Critical Reading Institute.

FIELDS OF STUDY

Major Field: English Education

Minor Fields: Cinematography
Guidance and Counseling
Dance and Humanities
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CHAPTER I

INTRODUCTION

The field of human movement has become of late an increasingly popular area of study. Body language and non-verbal communication are two of the most recently coined phrases for this phenomenon. Unfortunately, as is true with any "new" area of study, it has been invaded by charlatans and business people trying to cash in on its popularity. Books involving slick but unscientific data for the lay person have been sold by the millions telling how to recognize feminine/masculine, open/defensive, or calm/nervous behavior from the way a person sits, stands, or gestures. Games, such as Body Talk from Psychology Today have become the rage at cocktail parties as well as in the classroom where they have replaced such activities as charades and pantomime. Psychologists, guidance counselors, and teachers have also leaped into this area to explain communication processes, to make classes more interesting, to learn to recognize problem children, and to improve their own counseling or teaching techniques.
Although most of these professionals are sincere and honest people, they have been much too simplistic in their study and presentation of the field of human movement. It is possible that there may in fact be some truth in the popular games and publications being used, however, they have not even begun to scratch the surface of the complex area of study.

To fully appreciate human movement study one must look to the fields of anthropology, human physiology, sociology, psychology, and most importantly dance. One of the most important pioneers in the field of human movement is Professor Ray L. Birdwhistell, and anthropologist who developed kinesics or the study of human body motion to such a degree that it has been incorporated in all major anthropological investigations. Birdwhistell believed that human communication was a "process to which all participants in an interaction constantly contribute by messages of various overlapping lengths along one or more channels (such as language, movement, and smell), whose elements are culturally patterned."

Birdwhistell, in his book *Kinesics and Context*, explains in a series of essays his philosophy that "body motion is a learned form of communication, which is patterned within a culture and which can be broken down into an ordered system of isolable elements." The methodology he used in his research was based on structural and descriptive linguistic research techniques because he felt his goal was "to develop a methodology which would exhaustively analyze the communicative behavior of the body, and the linguist's insistence upon testing his data alternately as unit and as structural component seemed a necessary and minimal rule of research procedure." He also felt that linguistic methodologists "had demonstrated better than any other behavioral scientists a technique which permitted description and structural analysis, while avoiding premature psychological and sociological explanations (a priori or a posteriori) of events whose manipulable reality was linguistic structure."

To achieve his aims, Birdwhistell employed the use of tape recorders, movie cameras, and motion analyst projectors to view frame by frame accounts of interactions between

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2 Ibid.
3 Ibid.
4 Ibid.
American English-speaking people. His various findings and coding vocabulary revolutionized the area of human body movement and influenced many researchers to further investigate this area and adjacent areas.

One of these researchers was Dr. Edward T. Hall (also and anthropologist) who introduced the science of proxemics which is "the interrelated observations and theories of man's use of space as a specialized elaboration of culture."\(^5\)

In both of his books, *The Silent Language* and *The Hidden Dimension*, Hall shows how man's use of space and time can affect personal, business, and diplomatic relations between cultures. He further shows how peoples' culturally based use of space determines their choices of architecture, city planning, and urban planning in *The Hidden Dimension*.

In Hall's most recent book, *Beyond Culture*, he has a chapter dealing with the importance of rhythm or timing between people. He begins the chapter by referring to Birdwhistell's work with kinesics and moves on to discuss an off-shoot of kinesics called synchrony or moving together. It is interesting that the shortened version of synchrony is called "syncing" or being "in sync" which is borrowed from the twentieth century's most recent art form, cinematography. In film-making terms, to be "in sync" means

that the visual and oral parts of a film are linked together in such a way that when a character's lips move to speak the appropriate words are heard at the appropriate movement in time.

In body movement terms being "in sync" refers to the idea that "People in interactions either move together (in whole or in part) or they don't and in failing to do so are disruptive to others around them."\(^6\)

In reviewing the data in kinesics and especially William Condon's data in synchrony which he gained from viewing filmed versions of human communication interactions at various slow speeds, Hall was able to report that syncing was both panhuman and was established as early as the second day of life.

Condon's other experiments showed that young infants will sync with the human voice no matter what the language, but later as they grow older, they become habituated to the rhythms of their own language and culture and will only respond to them. He also found that synchrony between two people was in evidence whether the people were speaking words or nonsense syllables and that the only time sync was broken was when a third person interrupted, and then a new set of synchrony was set up with the interrupter.

Another very important finding of Condon's was that brain patterns between two people of the same culture were recorded as the same while the people were in sync, but that these brain patterns differed when the people were interrupted by a third party and they also differed among cultural and ethnic groups showing that different cultural and minority groups had what looked like their own language patterns. This coupled with data on cultural differences in basic locomotion, sitting, standing, reclining, and gesturing as seen in other films may in fact be one of the sources for minority group feelings or racism and prejudice against them by the majority group culture.

One of the most important pieces of information that has come out of research on synchrony is in relation to groups and rhythm. All groups of people have basic rhythmic patterns that occur on a deeper subconscious level and usually differ between groups. This discovery was made when a researcher filmed a group of elementary school children playing on their school playground during their lunch hour. When he first analyzed the film it appeared that each child was moving and playing in his/her own way. However, upon closer examination of the film, he found that the children were in fact moving in synchronous patterns to a particular rhythm and that the most active child who moved all over the entire playground was in fact the one
who was setting the beat. The children were not always moving at the same time, but when they were moving, it was in time to the beat that they had generated. And interestingly, when the researcher put the film to music having that particular beat, it looked as if the children were dancing to the music.

The importance of this discovery was that the researcher realized that the sources of music and dance originated in the internal rhythms of human beings. It was therefore easy to see from "Viewing movies in very slow motion, looking for synchrony, (one realizes) that what we know as dance is really a slowed-down, stylized version of what human beings do whenever they interact."\(^7\)

Further research showed that humans are in sync with both the external rhythms of their world such as night/day cycles, lunar cycles, and seasonal cycles; and the internal rhythms of their personal worlds such as breathing, heart-rate, brain waves, hunger, and sex. Therefore, it is probably true that man "syncs everything he does and when he is out of phase this is a sign that something is very, very wrong."\(^8\) These discoveries have great importance in the understanding of the arts. "Music and dance, by extension transference, are looked upon as activities that

\(^7\)Ibid., p. 62.

\(^8\)Ibid., p. 68.
are produced by artists and are independent of the audience. The data on synchrony strongly suggest that this is not so. The audience and the artist are part of the same process."⁹ And in a further sense, "the new light on synchrony in man reveals that man's relationship to all the art forms is much more intimate than is commonly supposed; man is art and vice versa. There is no way the two can be separated. The whole notion that the two are separate is another example of extension transference (and probably an aberration of Western culture)."¹⁰

If this is in fact the case, it is a wonder that very few researchers have looked to the field of dance to better understand the basic elements of human movement. Dance educators such as Rudolf Laban, Valerie Preston, Joan Russell, Margaret H'Doubler, Marion North, and Barbara Mettler are prominent in the field of dance and its subsidiary, creative movement. They have contributed a great deal to the field of human movement through their research and writings. They have a great deal of understanding of the area of kinesiology which is "the study of the principles of mechanics and anatomy in relation to human

⁹Ibid., p. 69.

¹⁰Ibid.
movement," and have developed many theories about what happens to the human organism when it moves, and how education in this area can be very beneficial to people of all ages.

It is important to note that a dance is the expression of human movements through space using particular time patterns and force patterns. These ironically are some of the same elements Birdwhistell, Condon, and Hall were researching. And yet, except for the occasional use of labanotation (Laban's codified vocabulary for diagramming dances) in the field work with emerging peoples, anthropologists and sociologists have rarely looked to the dance experts to learn what they have discovered from their studies of kinesiology, their first-hand experiences in moving, and their knowledge of the effects that the creative process and product have on people.

It is therefore important to examine the discoveries of these dance educators and see if in fact their theories that movement education can bring about substantial positive changes in the physical, emotional, psychological, educational, and vocational well-being of people are in fact true.

---

Statement of the Problem

It is impossible to examine in an exploratory study all of the areas movement education is supposed to affect in the human organism. Therefore, the purpose of this study is to examine the effects a three-week experience in creative movement exercises would have on seventh grade children in a parochial school setting in regards to improving their self-concept. The study sought to answer the following questions:

1. Will a three week treatment in creative movement increase the student's self-concept as operationally defined and measured by the Piers-Harris Children's Self-Concept Scale?

2. Will a three week treatment in creative movement improve the students' personal adjustment and social adjustment as operationally defined and measured by the California Test of Personality?

3. Did the students participate in the experience?
   a. How often did they participate?
   b. Was their participation in accordance with the instructions given?

4. Will the children become more aware of how their bodies operate and move?

5. Will they be able to identify and report their emotional states while engaged in creative movement?

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6. Will they be able to identify the critical elements of creative movement?

7. Will they be able to develop a greater awareness of their peers as individuals as well as members of a group?

8. Will they be able to form images while moving?

9. Will there be any apparent changes in their behavior in their other classes or in their relationships with their peers or adults in the school?

10. Were the Piers-Harris Childrens' Self-Concept Scale and the California Test of Personality effective measures of self-concept change in relation to movement experiences?
Rationale for the Study

"I used to think that only special people had talent and only special people had the need to express their creative feelings. I didn't know that anyone could dance, that people of great differences could communicate through movement, sharing joys and pleasures, their angers and frustrations. Nor did I know that a large group of people could dance together and feel as one, or that you could dance alone and still be a part of a group."12

There are no correct or incorrect ways to move creatively. Every human being moves and gestures thousands of times in a single day. Yet each person's movements are unique, determined by their biological make-up and cultural learning. Creative movement, a form of dance is employed by dance educators to teach people first about the basic body mechanics of human movement and later about the aesthetic experiences gained from participation in movement activities.

The founder of this type of dance experience was Rudolf Laban, a Czech by birth and a Parisien by residency. He began his research and practice of a new kind of movement.

called "la dance libre" or "free dance" in Paris in the late 1930's and early 1940's and as a result his students carried his work and philosophy that movement belongs to everyone throughout both Europe and England. Using Laban's methods of "free dance" found in his "Sixteen Movement Themes" and his ideas for group activities as their curriculum, people like Valerie Preston, and Joan Russell were able to convince the British Primary Schools of the need for creative movement in their curriculum. The British schools used the inquiry method of education and they believed in the importance of exploration, discovery by doing, and creative problem-solving for their children. It was easy to see how Laban's method of creative dance involving problem-solving and improvisational techniques fit so well into the British schools.

In the United States, Gertrude Colby and Margaret H'Doubler were responsible for introducing movement exploration into elementary curriculum after seeing how successful it was in England. However, their influence was not able to make movement education as wide-spread as it had been in England, probably due to the British Open School System being less departmentalized than the American Public School System.
When movement education does appear in United States schools, it is usually found in the lower grades in physical education classes. Unfortunately, it rarely appears in the middle school or junior high grades let alone the senior high school. For in the upper grades if there is any kind of movement experiences other than sports, it usually takes the form of square dancing, ballroom dancing, or folk dancing which are taught to students and learned by imitation and practice, not by exploration or trial and error. Although there are no obvious reasons for this to be the case, it is probably due to the American public's emphasis on athletic training in sports in schools.

In the United States, the cultural belief about adolescence is that it is a transition period from childhood into adulthood. It is a period during which young men and women are supposed to be developing social skills and philosophies in order to cope with the expectations of the society in which they live. It is also a period of hormonal changes and bodily growth and maturation. Adolescence is a time of great flux and stress for the developing person who may often be gangly or awkward. Stress may also be experienced by adolescents who have developed primary and secondary sexual characteristics earlier than their peers.
By the time of adolescence, according to Piaget, young people have the ability to understand and use abstract thinking. They like to be challenged; they like to do exciting and different things; and they especially like to be engaged in activity-oriented learning experiences. However, they often differ in their potential abilities, rate of learning, and way of learning which makes traditional teaching very difficult for their teachers.

Adolescents are also experiencing the painful process of trying to find out who they are, what their values are, and what type of lifestyle best suits their personalities. This is often difficult for them because they are old enough to understand the dichotomy between what their adult models say and what they do. In their search for their identity, they go out of their way to be noticed and to be different, and then they turn around and go out of their way to be the same as seen by the similarity of their dress, hair styles, and language.13

It would seem that the adolescent age would be the perfect time to incorporate movement experiences in the school curriculum because children of this age group tend to have a great deal of energy which usually manifests

itself in creative, yet mischievous or disruptive ways. This is due to the unfortunate fact that most of the school day is spent in the passive activities of sitting, listening, reading, or writing. Creative movement would be a possible way for them to channel these energies.

Middle school/junior high school children are still relatively honest, and open about their ideas and feelings. They are naturally curious and should be involved in activities that would help them explore and discover things about their environments and themselves. Because of this, and the fact that they are still in a state of physical development with their muscles and bones growing and changing, movement experiences would be helpful in building co-ordination, awareness, and self-confidence.

Most dance educators such as Norma Canner, Jack Wiener, V. Bruce, Peter Lofthouse, Rudolf Laban, Johanna Exiner, Phyllis LLoyd, Valerie Preston, Joan Russell, Lydia Gerhardt, Margaret H'Doubler, and Barbara Mettler have stated in countless ways that dance education helps people of all age groups (especially children and adolescents) (1) develop an awareness of their whole self (not solely the physical or mental or emotional self), (2) increase their social awareness, (3) resolve conflicts or hostilities, (4) develop better communication and working skills, (5) develop
creativity, (6) learn to become more assertive, and (7) learn to become more perceptive, imaginative, and sensitive.

At present, there is very little scientifically controlled research available to substantiate the above claims. This is partially due to the fact that it is often very difficult for people involved in movement experiences to realize and articulate their thoughts and feelings while they are participating in the movement experience. It is also partially due to the fact that most dancers are not scientists or researchers. However, it is easy to see that if the dance educators' hypotheses are indeed true, movement education would be very beneficial for the adolescent. It is also easy to see that if middle schools were true to their philosophies of learning through exploration, utilizing an activities-centered curriculum and teaching in an integrated versus a fragmented or deparmentalized manner, creative movement would have a legitimate place in the middle school curriculum of study.

Along these lines, movement experiences for children of this age group can be important educative experiences if presented properly. Children can learn to lose inhibitions, to love their bodies, to work together and apart, to touch without feeling guilty, and to use their minds to solve movement problems creatively. They can also learn to be leaders and followers, to develop taste and humane abilities,
to show their feelings openly and aggressively, and to express joy in physical movement and emotional release.\(^{14}\)

If movement education were to be added to the middle school curriculum, the question would be, where in the curriculum would it best serve its purposes. Many educators would say it belonged in physical education because of its physicality. This would probably be true in the elementary grades, but because dance education involves a personal means of communicating one's intellect as well as one's emotions and intuitions, physical education in the secondary schools with its emphasis on skill development, structured games, competition, and winning doesn't quite seem to be the place for it.

The language arts class however, does seem to be an appropriate choice because language arts or English has moved beyond the realm of reading, writing, and grammar skills. Daniel Fader's studies have taken the burden of blame for poor skills away from the English teachers. His studies have made it painfully clear that children can only take the need for language arts skills seriously, and improve in them by being made to practice them in every class (not just English class) daily.\(^ {15}\)

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\(^{14}\) Canner, ... And a Time to Dance.

The English curriculum consequently has been able to expand. Language arts now included the study of all forms of human communication from oral (public-speaking, drama, radio plays), to media (photography, film study, film-making), to written (books, magazines, newspapers, pamphlets), to art work (advertisements, collages, illustrations), to most recently "non-verbal communication" through pantomime, gesture, and the study of the five senses. Thus, it follows logically, that the study of the sixth sense, human movement, belongs in the English curriculum.

Because there is so little research on the effects of dance movement on people in general, and adolescent children in particular, it seems that an exploratory study investigating the effects of creative movement on adolescents in regard to their self-concepts is both appropriate and necessary.
Limitations of the Study

1. The subjects of the study were a select group of children from two parochial schools on the westside of Columbus, Ohio rather than a randomly selected group of adolescents from the public schools.

2. The measures being used were limited to two instruments to measure self-concept and a rather primitive questionnaire.

3. The treatment was administered for a three week period rather than a long range period.

Basic Assumptions

The study was based on the assumption that people's self-concept was partially determined by their feelings about their body and about how they move. It was also assumed that if they were made to feel good about their body and the way it moves, their self-concept would also improve. And finally, it was assumed that the Piers-Harris Childrens' Self-Concept Scale and the California Test of Personality were adequate means to measure self-concept.
Definition of Terms

Although creative movement is different from dance in that creative movement is the lay person's dance, while the term dance is usually applied to one of the fine arts performed by professionals; for the purpose of this study they will be used interchangeably.

Movement -- an expression of force in time and through space.

Creative Movement -- the study of pure human movement emphasizing individual creativity and exploration of basic movement themes through a problem-solving, improvisational format.

Movement Sense -- the faculty that coordinates the various parts of the body and enables human beings to function as organized units. It tells the person what is taking place within his/her body and is composed of the kinesthetic and labyrinthine sense of movement.

Kinesthetic Sense of Movement -- the movement sensations that originate in the muscles, tendons, ligaments, joints, bones, cartilage, and other tissues.

Labyrinthine Sense of Movement -- movement sensations originating in the inner ear in the bony chamber called the labyrinth.

Improvisation -- the act of making up a dance while dancing; following one's own movement feelings in the creation of one's own movement patterns; an important aspect of creative movement.

Group -- in dance, a minimum of two people interacting together.
For the purpose of this study the following definitions of the qualities of movement are based upon a compilation of terms (by the researcher) used by many dance educators and having their roots in the experiments and research of Rudolf Laban.

**Personal Space** -- one's body and the surrounding space as far as the body can extend itself.

**Environmental Space** -- all space beyond one's personal space.

**Directions** -- forward, backward, sideward (right and left), and diagonal movements or paths through space.

**Levels** -- high (higher than standing level), medium (standing level), low (lower than standing level).

**Shape** -- wide, narrow, big, small, straight, round, twisted, angular, positions or movements in space.

**Position** -- where one is stationed in relation to another person or thing and how one moves in relation to that person or thing.

**Force** -- movements that are strong or weak, sudden or gradual, jerky or smooth, direct or flexible.

**Flow** -- movements that are bound or controlled and movements that are free or fluent.

**Weight** -- movements that are slow or fast, regular or irregular.

**Rhythm** -- "the inevitable alternation between tension and relaxation which gives us the beat of the heart, the ebb and flow of the breath, our walking steps, and all the countless pulsations of energy in nerves and muscles through the body which account for our various movements." 16

**Locomotion** -- the way one moves from one point in space to another point in space such as: walking, running, hopping, skipping, jumping, leaping, sliding, galloping, turning, etc.

Organizations and Procedures Used in the Study

The study will be organized into five chapters including this introductory chapter. The second chapter will contain the review of the literature where the researcher will discuss the physiological basis for movement, the history of dance, the area of creative movement, the adolescent child, and the nature of self-concept as it applies to this study. In chapter three, the methodology used in the study will be discussed: setting, treatment, the instruments used, and the type of analysis used in the study. In the fourth chapter, the researcher's findings will be disclosed, and in the final chapter, the conclusions, recommendations, etc. will be addressed. There will also be appendixes included to explain the daily activities the children participated in during the treatment, to show the format of the questionnaires used to measure the children's subjective awareness of creative movement.
CHAPTER II

Review of Literature

Movement is the fundamental aspect of all life. As humans, "We live in a world of movement. Like a fluid within and around us, receiving and transmitting our impulses, uniting us with each other and with the whole physical world, movement is the medium through which we experience and express life."\(^{17}\)

Movement can especially be seen in the physical and biological world. In the physical world, the earth is known to be revolving in perpetual motion on its axis while spinning around the sun. Scientists using powerful telescopes have been able to ascertain that there are also millions of other universes moving at tremendous velocities through space. On the other end of the spectrum, scientists using powerful microscopes have seen movement in the tiniest elements of matter, the electrons, which when in constant motion paradoxically keep matter solid.

Like the physical world, Earth's biological world is also in a state of flux. Droughts, volcanoes, earthquakes, hurricanes, etc. change both the surface and environment of the world. On a less catastrophic level, the seasons, the weather, and the air contribute to the growth and death of vegetation which greatly influences the animal and human population of the world.

Humans must stay in constant touch with their world and its movement for survival. Even the tiniest infant must learn how to move to cope with his/her internal (bodily) and external (environmental) needs. Human life begins with the movement of a sperm or male sex cell, (a gamete with half the necessary number of chromosomes found in a human cell) to an egg (a female gamete also containing half the number of chromosomes in a human cell). The union of these two gametes produces a zygote or cell with the exact number of chromosomes to form a human being. The zygote does not remain stable for very long. It starts moving in a process known as mitosis where it divides from a unicellular entity into two, four, eight, sixteen, thirty-two, ... etc. cells. As time goes on these cells differentiate to become the various organs, tissues, bones, muscles, nerves, etc. that comprise a human organism. And after a nine month gestation period, the human offspring is ready to move out of its dependent protective environment
in its mother's womb into a world based on independencies and interdependencies.

In order to survive in this new world, the infants must learn to move. They must breathe, eat, and excrete. And, they must be able to maintain an equilibrium between their internal and external worlds.

At first most of their impressions and responses to their new world are indistinguishable from each other. But as they continue to grow inwardly, these impressions take on patterns and the infants realize that certain movements will achieve certain results. For example, infants soon learn that moving their heads and their mouths are essential for finding food.

The more they mature inwardly the more they will extend outwardly to find the limits of their world. They learn to tense and relax their muscles, to roll over, to reach for objects beyond their hands and feet. These experiments in outward movement come from an inner readiness. They affect the child's inward orientation because they cause the child to organize the impressions gained by these extensions. This growing inner network of learning patterns result in the child's ability to predict and repeat appropriate actions. It also results in the eventual use and control of the child's senses and locomotion skills which will enable the child to manipulate and control its external world.
Movement has also played a part in the progress and future of the human race. "The very fact that man is endowed with effective stepping movements and can go places has been and always will be influential in the cultural advancement of the human mind as well as the assurances of man's survival."\(^{18}\) Man has used this form of movement to find food, clothing, and shelter as well as to discover, conquer, and destroy.

Body movement was instrumental in teaching men to think. According to Gyorgy Kepes, "Probably the first major impetus to thoughts was given when early men began to improve sticks and stones they picked up to use as tools and weapons. Chipping a blunt stone to the useful sharpness of other stones which had proved superior for cutting and scraping, coordinated eye and hand and brought a sense of achievement. Chipping flakes away generated thought models of connection, disconnection, whole and part."\(^{19}\)

\(^{18}\)Margaret N. H'Doubler, Dance A creative Art Experience (Madison: The University of Wisconsin Press, 1957) p. xvii.

Human beings respond to their environment through their abilities to taste, touch, smell, hear, see, and move. As people move through space they receive various stimuli from their environment on all levels of their senses. As the stimuli change, all of the senses change in accordance forming a unique interdependency. For example, in daylight the primary sense working is sight, but when it becomes dark, the secondary senses of hearing, and smell become the dominant senses because it is too difficult to see.

A more technical way of explaining this is in terms of the afferent and efferent parts of the human nervous system. "Afferent systems carry impulses from sensory receptors to the brain which recodes them, sending new signals through an efferent system that forms the responses . . . Sights, sounds, smells, tastes, and movements stimulate sensory mechanisms. The body itself responds to its responses, creating an interaction of modalities and systems. A dynamic process begins to emerge -- action, reaction, and interaction." 20

Besides the five senses which inform the body of the events in the external world, the movement or kinesthetic sense is responsible for informing the body of the events

20Gerhardt, Moving and Knowing, p. 4.
in its internal world. The "Awareness of movement is based on sensations arising in special sensory nerve endings located throughout the motor apparatus (muscles, tendons, joints, bones, cartilage) and in the organs of equilibrium in the inner ear." 21 These kinesthetic and labyrinthine sensations are the basis of the movement sense. The kinesthetic sense helps the body judge timing, force, and the extent of a movement, while the labyrinthine sense is responsible for maintaining balance and posture.

The brain is the most important organ involved in the movement system. Without the brain there would be no physical movements, no imaging, and no thought patterns which are the direct results of body movement experiences. The way this system works is through the highly specialized nervous system. An impulse comes into the body from sensory receptors in the skin. It moves via the afferent nervous system to the thalmus. The activity in the thalmus is of a reflex nature and therefore does not achieve consciousness. Yet, it does contribute a feeling tone to the awareness aroused in the cerebral cortex. The thalmus is considered the "old brain" because it is often the sole brain found in the lower animals and is assumed to have been man's first brain. It is believed to be the storehouse

21 Mettler, "The Art of Body Movement", p. 3.
for the human race's memories which have helped man survive and are rich with emotional tone. These sensations, however, are without clear localization and discrimination and therefore it is the cortex that stores the residue of past impressions. The cortex further uses these residues to organize and determine new behavior patterns in thought and action.

Another important part of the brain concerned with movement is the cerebellum. It is believed that this area affects the tonicity of muscles even though it does not initiate movement. It is also believed that it is the mechanism devoted to reflex and instinctive activities such as those found in involuntary muscles like the heart.

The final part of the brain involved with movement is the cerebrum and it is involved with consciousness and intelligence. It not only receives all impulses but also originates outgoing impulses. It refers to the cortex, impulses that involve association, selection, and discrimination. The cortex then returns these impulses through a conducting tissue to the efferent nervous system which takes the impulses to responding movement organs and a movement is made.  

22H'Doubler, Dance, pp. 72-75.
All the experiences man had interacting with his/her outer world and his/her inner world are recorded in the cortex of the brain as images which help man understand the present and predict the future. Since man's "initial responses to the world are motor responses, then initial images must necessarily derive from motor responses, experiences . . . as repetition of movement generates repetition of sensation, patterns of sensation are recorded in images." Because individuals see the world through their own perceptions these sensations are unique to and come from one's own personal interactions with the environment. But, because humans also have shared experiences, many of these images are also shared building a commonality between all peoples. These images act as a bridge between sensed experiences and words.

The ability to make images leads naturally to the ability to think. For thinking constitutes the ability to interpret perceptions and stimuli in the present while manipulating them in accordance with stored images. The ability to think then leads to the desire to communicate. Primitive man originally tried to communicate by using non-verbal means such as posture, facial expressions, and gestures. Gradually sounds were used to emphasize and

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23 Gerhardt, Moving and Knowing, p. 6.
help explain. "Movement was probably man's first form of communication, accompanied initially by drums and chants. As sounds became associated with particular movements they grew to symbolize movement. Thus words were born."²⁴

The result of the birth of words was the beginning of language which added a further layer of complexity to creation and re-creation of images. Words, like images, are representations or symbols of things not present and are used as tools for refining thinking. Language and thought are therefore in a dynamic relationship "characterized by continuous movement from thought to word and word to thought. Thought establishes associations as it solves a problem, fulfills a function, grows and develops. Thought is not merely expressed in words but comes into existence through them."²⁵

Although movement was the original catalyzing force for language, which is considered the capstone to thought, it is ironically true that it is often movement expression which explains feelings and thoughts when words are inadequate. "Shades of meaning are much more clearly expressed through facial expression and posture than through the most carefully chosen words. A movement can sometimes

²⁴Ibid., p. 11.
²⁵Ibid., p. 11, 12.
bely the meaning of a speech, showing insincerity or hypocrisy on the part of the speaker."  

Movement also reveals personality in ways that words cannot. The way a person walks, talks, writes, or stands is indicative of their personality. Everyone has a unique way of moving which is the result of their body structure and temperament in relation to environment influences. "Every movement made in the natural exchange between a human being and his environment becomes part of the personality. Body movements are accompanied by feelings which may be either the cause or effect of the movements . . . Because of this reciprocal interaction between body movement and personality it would seem important to give attention to the conscious shaping of our movement experience," 27 both in the physical perspective and in learning about the historical perspective.

27 Ibid., p. 4.
The History of Dance

Primitive people used dance as a means of expressing their emotions. Their dancing was very individualistic and notable for its passion for rhythm. As the need and desire for socialization became apparent, people began to group together and form tribes.

Dancing became an integral part of these small communities because it was used for the expression of the religious and social life of the community and because religion was an integral part of the tribe's daily life. These dances expressed important events in the life cycle of the individual and the group. They were primarily pantomimic in nature and were used to heighten the individual's and group's feeling states often to the point of mystical rapture. Some of the dances dealt with religion and drama in regards to presentations of love and war. Others were imitative dances that mimicked animals, forces of nature, and the gods. Primitive people were not concerned with art or form. They were only concerned with survival. Therefore, dance was physical and unrestrained and concerned with man's crude and utilitarian needs.
As people became more sophisticated and their intellectual capacities increased, dance changed to meet these needs. Man developed language and consequently music and poetry became the new means of expressing emotions. Man also relied more on intellectual than physical strength causing dance to lose its passionate rigorous form and become more formal and more elitist in nature. The great Middle Eastern civilizations which flourished during this period favored the arts. Thus, like dance, they became more and more important until they reached their peak during the Greek Empire.

Dance became more ritualized and formalized and less aggressive and free. Dance as an art form still continued to tell stories of love, war, and religion, but it was no longer connected to the daily lives of the people. Instead, it became an area of study and refinement.

During the Golden Age of the Greek civilization, dance was a required area of study for the upper classes. It was assumed it would increase grace and agility as well as increase a person's sensibilities in relation to all the arts. The Greeks loved beauty, the human body, and believed in living life to its fullest in the cultivation of one's mind and one's body. Thus dance became the perfect means for expressing this philosophy.
When the Romans conquered Greece, dance became an expression of sensuality. The Romans were impressed by the beauty of the Greek culture, and therefore tried to copy it. Unfortunately, the Romans did not understand the Greek philosophy that the human body was a revelation of the spiritual domain. They saw the body as a body to be used for sensual pleasures. This coupled with the fact that they had borrowed an art form, rather than evolving their own, led to the destruction of the Greek dance form.

The destruction of the Roman Empire by warring barbaric tribes set the stage for a new philosophy and a new way of life -- Christianity. Christianity changed the emphasis on valuing life on earth (the Greek philosophy) to one of valuing life of the hereafter. Christians believed that the spiritual rather than the material world was important. However the severity of the new teachings led the way to the Middle Ages.

The Middle Ages brought a completely new way of life. Geographically, political power and wealth switched from the mediterranean countries to the European countries. The society became a feudal society built on a hierarchical system of allegiances to feudal lords, Christian priests, and royalty. Dance came to be looked upon with disfavor as being frivolous and sinful by the Church. It was only permitted in very rigid forms in church liturgy.
However, there were many subcultures of dance that continued without the sanctions of the Church. There were the bizarre dance revelries among many of the monk orders; there were the folk Dances of Death built upon the tremendous fear of death which the church had instilled in the masses; there were dances in the palaces of the upper classes; and there were wild and fun-filled dances among the peasant classes.

The Middle Ages was a dark period in history. There were wars, the Crusades, filth, and the plague. The Black Death, or the plague resulted in a very weird type of dance called St. John's or St. Vitus' dance. This dance was believed to be the result of mental disorders brought about by years of war, famine, and the plague. The wild delirious dancing mania consisting of grotesque movements was believed to be a kind of imitative mass hysteria which lasted for a few years.

With the end of the Dark Ages and advent of the Guilds and the middle class, traveling miracle and morality plays became an approved way of spreading the gospel. Dances were used in these plays and therefore became a bit more acceptable in the eyes of the Church. Besides these theatrical dances, two other forms of dance had already begun to evolve and would continue to grow and develop through the ages in all of the European countries. These
were the formalized dances seen at the balls of the upper class and the freer, healthier, and more expressive dances of the peasant class.

Martin Luther and Protestantism brought a tremendous change in the Church. It could no longer control the lives and thoughts of all the people. The peasant class became freer, new philosophies of government began to appear, science began to grow, the printing press was invented, gunpowder was invented, and the offices once held only by the upper class were being held by the middle and lower classes partially because so many upper class people had died in the Crusades or were killed by the plague. The way was cleared for a rebirth in culture and the arts. This new period was known as the Renaissance.

The Renaissance was marked by its return to individualism and secularism. It was also marked by gains in scientific knowledge which had a direct effect on the arts. For, many new musical instruments were invented which led to new types of music with new rhythmic patterns, which in turn led to new types of dances such as the gavotte, bourre, rigaudon, minuet, pavan, galliard, and polonaise.
Interestingly, these dances were court dances which had had their origins in the folk forms of the lower classes. As in the past, the court and folk dances existed side by side and continued to influence each other. The folk forms gave new material to the upper classes and the upper classes emphasis on form and technique filtered down to the folk forms causing them to become more exact and polished. The upper classes extreme interest in technique and form led to the need for dance masters to teach them new dances and steps. The lower classes were interested in expression and instinct and consequently learned their inherited danced by observation and participation.

In the latter part of the seventeenth century, the French ballet, originally a dance of the upper classes, ceased to be a dance for amateurs and became a professional type of entertainment belonging in the theater. This type of dance told stories of legends, nature, love, and war as did the original primitive dances. However the ballet had no mystical or religious significance for the court. It had strict rules about form and technique and consequently served only as entertainment and spectacle for the upper classes.
Renaissance folk dances on the other hand, although more advanced than primitive folk dances in that they had more specific forms had not lost any of their vitality or exuberance because the folk culture was group-oriented as opposed to the individual-oriented upper classes. The peasant class danced specific learned dances of their village or clan involving movements that were highly rhythmic and were based on spontaneous, instinctive, and expressive movements particular to their culture. Because the people never lost touch with their roots, the dances never lost their vigor in being handed down from generation to generation.

With the advent of the Industrial Revolution, urbanization and political democratization, dance took a slightly different turn. The days of kings and courts were for the most part over, yet European dance still remained divided into two major categories besides theatrical dancing. There were still the ethnic folk dances of the country people, but the dances of the upper classes had become the popular dances of the urban people. These dances were called ballroom dances and had a tendency to change in accordance with the latest fashion, leaving therefore no lasting impressions.
America, like Europe suffered for a long time under church rule. In America, it was the Puritan rule which would not allow any form of dance and punished severely those who were caught dancing. Later, in the more liberal settlements of the South, square dances, the waltz, and popular English folk dances re-entered the social scene. And as more and more immigrants came to America bringing with them their own cultural heritage, Americans learned many new dance forms.

Yet, America really does not have any cultural dance forms, other than the primitive Indian dances, that are long-lasting, or have aesthetic or social value and are uniquely American. The social or popular dances of today are dictated by fashion or novelty and change from season to season. These forms, although their impulses and motives are of primary and fundamental movement origins reflect the speed and flux of the American society and are too artificial to last.

Dance as an aesthetic experience has also suffered in America because it is not understood. Physical educators have done the most to aid in the spreading of the knowledge and experience of dance. Yet, because of the emphasis on materialism, technology, and intellectual development in America, dance like the other arts have suffered from the public's lack of concern or support.
After World War II, however, America began to get interested in finding its own identity. Coincidentally, American dancers also began to become more interested in a new form of dance known as "modern dance" and based on the principles of Rudolf Laban's "dance libre," as well as the ideas and choreography of people like Isadora Duncan, Merce Cunningham, and Martha Graham. This new dance seeks to combine the original and fundamental impulses of primitive man found in folk dance with a new form that speaks the language of modern, technological man while reflecting the history and culture of America.

The problem still remains that these new dance experiments are hard to understand mostly because Americans have not experienced enough dance as participants to understand the movement experience. Consequently, the symbols and language of dance are foreign to them and they cannot understand or appreciate the dances. Another problem resides with the dancers who because this type of dance is so new, are often not fully developed enough to be able to communicate their dance messages to an audience.  

Dance in America is in a transition period, lacking its own identity, lacking universal symbols, and lacking a universal set of criteria with which to criticize or

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28H'Doubler, Dance, Chapt. 1, pp. 3-46.
judge new works. Yet, more and more interest in dance is developing in the schools. And more and more interest in the area of human growth and development is evolving in the society as seen by the emergence of various types of therapy groups, Est, T.M., etc. It is this desire to learn to express one's feelings, hope, and dreams, and to communicate with one's fellow man that is bringing about in America today, a new interest in and excitement about dance as a creative and aesthetic experience.
Creative Movement

The understanding of the physiological nature of kinesthetic movement coupled with the understanding of how important dance has been to humanity through the ages has resulted in many dancers breaking away from professional dance and becoming involved with dance education or creative movement.

There are countless books written on creative movement with countless programs and activities for teaching creative movement to children, however, these books fall into three main categories. Those that have a physical education focus, those that have a music focus, and those that have a dance focus.

The differences lie in emphasis. Physical education movement although similar to dance movement in that it explores the elements of time, space, flow, force, and body awareness does so from a more gymnastic approach. Although creativity and individuality are encouraged the emphasis is really more on agility and grace than is found in creative movement. The methodology is also different. Balls, rope, levels, ladders, blocks, benches, hoops, and boards are used to help the children explore movement.
Dr. Bonnie Cherp Gilliom of The Ohio State University is one of the leaders in movement education for young children in the area of physical education. Her book, *Basic Movement Education for Children: Rationale and Teaching Units*, is based on her comprehensive dissertation (1971, The Ohio State University) and helps teachers understand the importance of movement education as well as gives them prototypic units to use in the classroom.

Along with Dr. Gilliom's descriptive study, Drs. Kathleen Rohaly (1971, O.S.U.) and Patricia Tanner's (1969, O.S.U.) dissertation studies have also contributed knowledge to the area of movement education in physical education. Dr. Tanner's study deals with the relationship between body image, movement concept, and movement satisfaction in regards to two different types of physical education programs for elementary school children. One of Dr. Tanner's important findings is that the children in the school that had a physical education program based on movement education as opposed to activities and games enjoyed their own movement more. And in using a movement satisfaction scale as a partial definition for self-concept, she realized that the children's self-concept appeared to increase. She also found in an exercise where the children had to judge their own heights, that the children in the movement group tended to over-estimate rather than under-estimate their height which Tanner
interpreted as evidence of the children's feeling in control of and less threatened by their environment. This she interpreted as a further support of her theory that the movement group children had more positive feelings about themselves. Consequently, she felt that these results seemed to indicate that the movement group's self-concept increased.

Dr. Rohaly's study (1971) dealt with college freshman women. She used a questionnaire to try and correlate whether movement participation and satisfaction had any relationship to areas such as self-actualization and anxiety. She used the self-actualization scale of the Personal Orientation Inventory to determine the relationship between movement participation and satisfaction and self-actualization. The results however failed to show any significant correlations.

These studies show that research has been done in the area of movement, and that researchers have found conflicting results according to the instruments used, age groups involved, and type of study. It is important to point out that these studies pertain to physical education which is closely related to, but not the same as, dance education. It is also important to realize that very few if any studies have been conducted in the area of dance education.
Music education is another area sometimes related to dance education. But unlike dance education, movement is employed when the techniques and instruments of Carl Orff or Emile Jacques Dalcroze are used to educate young children. Although these techniques have been important in arts education, their emphasis is primarily on music and rhythm education. Dance education only fits in as another way to work with music and/or rhythm in the classroom.

Dance education, although closely related to physical education is different in that it seeks to teach not only movement concepts including body awareness, but also seeks to show that creative expression through dance is an aesthetic experience.

In deciding which dancer's method to use, the researcher strove to find a methodology that was compatible with the American way of life, yet was based on the philosophy of Rudolf Laban and his students, Valerie Preston and Joan Russell. Barbara Mettler, an American dancer and dance educator, used the techniques of Laban in a way that lay people be they children, adolescents, or adults can both understand and use. She takes Laban's isolation of critical movement elements based on human efforts and puts them in categories that are readable and easily understood. Her activities, like Laban's teachings, involve the exploration of pure movement both for its own sake and
its relation to other areas of the arts. Yet, in her teaching, dance never becomes secondary to the other arts.

Mettler's techniques are based on individual and group exploration. They require the guidance of a movement teacher and a commitment to working with free movement in the form of improvisation. Her book, *Materials of Dance as a Creative Art Activity*, is a complete storehouse of ideas and exercises for lay people, educators, and dancers to use in the teaching of children, older adults, and their peers movement expression. The material in the book is presented in the form of creative problems in graded progressions for individuals and groups to solve. The chapters are organized in a categorical rather than linear or building block approach. Thus any chapter or any activity within the chapter may be used on the basis of the student's needs. This is because Mettler believes that learning takes place in a spiral rather than a linear formation. The book is broken into three main areas which are indicative of Mettler's method. The first section deals with basic dance experiences such as learning how the body works in movement, re-learning how to move, and exploring basic positions and locomotion patterns of movement. The second section deals with the rhythmic elements of dance and explores force qualities,
time qualities, and space qualities. The last part of the book relates dance to other arts by using sound in the form of body percussion (stamping, slapping, clapping, clicking, etc.), and instrumentation (rhythm instruments, like drums, triangles, tambourines, sticks, shakers, etc.); by using art in the form of visual design; and by using creative dramatics.

One of the important concepts found throughout the book is that movement education seeks to find relationships. These relationships very often exist as opposites. For example, physical movement is explored within the realm of no-movement; complete relaxation and complete tension are the two opposing poles between which all movement takes place; and physical movement exploration takes place within the realm of sound or silence.

Mettler, Laban, and H'Doubler strongly believe in the need for movement education for people. They believe that public education should be more than intellectual training or the learning of skills. It should be a preparation for life not so much in the economic sense, but more in the sense of success at living. They felt that too much of education is in the form of lecturing or preaching and that there is not enough give and take between the internal and external worlds of the students. There is not enough importance placed on teaching self-activity or the growth
and the development of the self which they believe can result in psychic fragmentation and possible damage to the personality.

Mettler wrote in an article that the reasons the movement sense was so neglected in civilized countries, especially America, were due to the emphasis placed on men's superiority to their animal neighbors, resulting in a cultivation of these differences which took the form of emphasis on verbal and written communication. Other reasons were the latent strands of puritanical religious beliefs which forbade dance or enjoyment; commercialism in the form of exploitation of national inertia through the medium of films, television, and radio, which are passive forms of entertainment not requiring active participation; and commercialism in the form of exploitation of sport events which not only encourage passivity but also encourage competition and winning, rather than participation in the joy of physical movement and love of play. "These influences lead to a separation of bodily and mental activities, with an over-specialization in one direction or another. As a result, the personality may suffer a lack of balance and develop neurotic tendencies."29

29Mettler, "The Art of Body Movement", p. 5.
Margaret H'Doubler further observed that the ability to perceive and understand knowledge although important to man, was not nearly as important as the ability to express what is learned because it is the expression of what a person knows that develops character and values. "It is through perception, intuition, feeling, and conception that our personalities assimilate experience and work it up into our own substance and the world of thought, emotion, and will."\(^{30}\)

Both Mettler and H'Doubler as well as Laban realized that dance education could play an important part in the integration of the human psyche. They agreed that human personality is the "expressive total of all our physical, emotional, intellectual, and spiritual energies. These energies are in a constant state of reacting to and being acted upon by the social order in which we live."\(^{31}\) They also realized that the human body was the outer agent of the personality because it was through it that impressions of the environment and expressions of meaning were passed. Therefore, dance or the knowledge and discipline of the body was particularly suited to the task of education because it "helps to develop the body; it helps to cultivate

\(^{30}\)H'Doubler, Dance, p. 62.

\(^{31}\)Ibid., p. 64.
an appreciation for beauty; and it deepens and refines the emotional nature."³²

Creative movement or dance education, unlike the other arts, needs no props. The instrument being used in movement is the human body, the material is free body movement which is dictated by the temperament of the dancer or mover, and the dancer's body limitations and strengths; and not special rules or techniques of work, sports, or professional dance. Creative movement is based on scientific principles such as "the healthful use of motor organs in accordance with natural laws, physical laws of motion, anatomical and physiological laws of the structure and functioning of the human body, (and) psychological laws of behavior . . ."³³

But not only is movement governed by scientific principles, it is also governed by aesthetic considerations and therefore is both a science and an art. "Aesthetic movement experience is the enjoyment of the expressive quality of a movement for its own sake."³⁴ Often, the experience is totally individualistic, for what is aesthetically satisfying to one person may not be to another. The love of movement is innate in all human

³²Ibid., p. 64.
³⁴Ibid., p. 7.
beings and probably all living things. It is important in daily living because it can teach people to find pleasure in all of their daily movements whether they be something as simple as walking or running. This understanding and appreciation of the aesthetic rather than the utilitarian nature of movement can greatly enhance a person's quality of life.

Consciousness of the dance element in movements of daily life furthers efficiency and enjoyment of work and play. To dance means to be carried and swung along by the feeling of the movement with a minimum of effort and a maximum of pleasure. It is the dance element which unites action with thought and feeling, making every task less arduous. With our present-day knowledge of the interaction of physical and psychological factors in personality, we should not be content to leave this aspect of daily life undeveloped.

35 It is also apparent that artists, musicians, and writers, as well as lay people would do well to explore their own personal movement sense since movement impulses are the underlying source of their art. The results of these explorations might have very profound effects on the nature of their art and on the sensibilities of their audience.

The problem of course remains as to how to encourage people to move creatively. This society is one based on intellectualism, materialism, and the repression of feelings

which is extremely damaging to mental health. (Interestingly, it is the dance therapists, like Stephanie Katz, who have been able to break into the fantasy worlds of "hopeless" psychotics by using creative movement techniques and have in many instances started these people on the road to recovery.) These attitudes serve to encourage self-consciousness which leads to great inhibitions when it comes to movement and life.

It takes skilled movement teachers to work with people in these two difficult problem areas -- fear of emotional expression and the imprisonment of personality in an unresponsive body.\(^{36}\) But once the teachers can get them started moving freely, their personalities usually take on a more open and relaxed character. Dance also teaches a person to use his/her personality to form movements, and these movements in turn give new impetus back to the personality.

Using creative movement approaches like Barbara Mettler's approach to dance "assumes that, because all men are able to move, all may enjoy the aesthetic experience of movement: that everyone can dance ... (creative movement's) technique is based on movement principles applicable to all human beings regardless of race, sex, age, or social background. Its form is an organic outgrowth of

\(^{36}\text{H'Doubler, Dance, p. 163.}\)
its content. Its content is determined by contemporary life experience."^{37}

Therefore, if one is able to learn from the various elements of creative movement, one's life may be able to take on new meaning. For each person must use his/her own personality, intellect, and spirit to create a dance experience. The increased use of one's own creative abilities results in the pleasure and pride of completing a unique creative act. It also leads to feelings of self-value. These feelings of self-value are necessary to become a fully integrated person. The more integrated and content one is with oneself, the better one understands and accepts one's fellow man.

Dance in education does not exist just for the pleasure of dancing, but through creative effort in giving aesthetic form to significant experience it is hoped students will develop their creative power and in turn improve themselves as persons. Creative ability has many applications to life and can contribute much to improve the quality of living. It is a means of becoming sensitive to quality values in one's environment, not only as found in the arts, but also as they can be observed in nature and human relations. Because of the nature of creative effort, participation in it can contribute to a heightened and critical awareness of life, not only in evaluating experiences, but also in creating the forms of their expression.^{38}


^{38}H'Doubler, Dance, p. xxvi.
The Adolescent

There are very few, if any studies in existence involving movement education and adolescents. The reason being that this age group of children is often very threatening for educators, researchers, and parents. Adolescents have a terrible reputation for being rebellious, inconsistent, highly emotional and uncontrollable.

Adolescents' behavior is often attributed to the physical and biological changes taking place in the child's body. Yet, psychologists and anthropologists have found that this period of "storm and stress" for adolescents in many western cultures is for many of the emerging peoples a period of great happiness. Therefore, it is apparent that there must be cultural as well as biological reasons for this phenomenon.39

Adolescence has of late been characterized as being a period from the ages of eleven to thirty due to prolonged schooling and consequent reliance on parental support. However, for this study, adolescence will focus on the period from ages eleven to fifteen.

On the average when viewing changes that occur in adolescence, girls are about two years ahead in development than boys. These outward changes are physiological and sexual in nature. Physiologically during the adolescent period there are tremendous growth spurts, especially in height and the consequent adjustment between the ratio of the head to the body. Muscle development increases, ossification of bones begin, glandular changes resulting in sexual changes begin, tissues increase in size, fat decreases, and the heart beats faster.

At the same time that there are maturational changes taking place in the bones, there are changes taking place in the primary sexual characteristics or reproductive organs and in the secondary sexual characteristics such as the growth of pubic, axillary, facial, and bodily hair, and voice changes in men; and the development of breasts, pubic and axillary hair, and increased width and depth of the pelvis in women. All of these changes have a direct effect on the child's personality.

In the few correlational studies researched, it was found that skeletal ossification and fusion correlated directly with the beginning of sexual maturity in adolescents. It therefore appears that there is a general coming together of various maturational factors in the adolescents life which also affect the child's personality.
The child's self-concept is the "assessment partly unconscious of his position on a variety of dimensions that the social environment regards as important. Some of the basic dimensions upon which the individual in our culture assesses himself include good versus bad; intelligent versus incompetent; adequate body image versus inadequate body image."  

Thus the adolescent's physical appearance or image of his/her body can play havoc with their self-concept. Children who mature later often suffer feelings of inadequacies which they act out in attention-getting behavior. Children who mature quickly or early often manifest awkward characteristics due to their discomfort with their new shape. It has also been found, that adult and peer teasing contribute more than the actual muscle and bone development to the adolescent's feelings of awkwardness.

Adolescence also is a period of marked increase in intelligence quotient as well as in formal thinking. According to Piaget, adolescence is the period where the child develops the ability to think in the abstract and in logical ways. The child is able to reason about hypotheses and come to conclusions about them without the

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aid of concrete objects. It is easy to see how in western culture, where intelligence is at a high premium, adolescents will compare their own intellectual ability with those of their peers and their ego-ideals in order to determine their own worth.

And finally in reference to goodness or badness, by the time of and during adolescence, the child is developing internal standards of morality based usually on such ideals as "Honesty, absence of resentful thoughts, inhibition of aggression, inhibition of sexual promiscuous behavior, obedience to parents, and sincerity." How well children live up to these standards determines how they view themselves as a good or bad people.

One of the major problems of adolescence is in regards to the finding of a resolution for the child's urge for sexual gratification and fears and anxieties about it. Children's sexual desires increase with the maturation of their reproductive organs, yet the society has certain taboos that make finding a balance between wants and shoulds difficult. Some of the desire for sexual experience among boys is in order to gain peer-group acceptance and to prove that one is what society considers a "man". Girls on the other hand, struggle with guilt and self-deprecatory

\[41\text{Ibid.,}\]
feelings because their societal role is supposed to be that of innocence and purity. These feelings cause a great deal of pain for adolescents and often interfere with their school and home life.

Another large problem the adolescent faces is the transition from childhood to adulthood. In America, there are no clearly defined rites de passage. Instead there are a mixed conglomeration of laws varying from state to state that determine when people are legally responsible for their actions, when they can vote, get married, drink, work, or serve their country. It is no wonder this period is so difficult for adolescents.

Their parents and teachers also start expecting and demanding them to suddenly give up childhood dependencies and become independent and yet, the same adults are ambivalent as to how much freedom or how much control they should have over the adolescent. Naturally, if adults are confused in their treatment of these young people, it is no wonder that the adolescent is confused about who or what she/he is or should be. These incongruities lead to the famous parent-child conflicts. The conflicts usually pertain to issues about greater adolescent freedom and responsibility and issues involving dependent and childish behavior on the part of the adolescent.

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Adolescents suffer severe anxieties with their newfound almost adult position. They are being pushed into making decisions about vocational choices. They realize that any status they will receive will be directly related to their ability to find a job and keep it. During a period when they are struggling with so many other problems, this added problem seems unnecessarily cruel. To complicate matters even more, many adolescents are not given choices of vocations. Many upper-middle class children are told they will be going to college whether they want to or not. This puts pressure on them to achieve high grades.

Many girls also suffer from the problem of being told to take business skills courses so that they might be able to find a job to tide them over until they become married, rather than being given adequate vocational choices. And those girls who sincerely want a career in being a wife and mother should be taught the very basics of household management, such as budgeting, keeping a checkbook, or designing and preparing nutritional meals, which they are not getting this training in public schools.

It is ironic that adolescents are expected to begin deciding what they want to be in the future, when often they have no idea of what they want to be in the present; consequently, they are not ready to accept the responsibilities of growing up..
The most important and most difficult area for adolescents to sort out is the area of morality and values. It is during this period that some of the fundamental attitudes from childhood about "independence, dependence, aggression, sexuality, religious practices, honesty, sympathy, sincerity, and excessive competition ..."\(^43\) may undergo change. The reasons for these changes usually are the results of "(1) conformity to others (e.g. peers) in order to gain acceptance or to avoid rejection, (2) adoption of an attitude or model in order to strengthen one's identification with the model, or (3) adoption of a new attitude in order to maintain congruence and consistency with the rest of the individual's values."\(^44\)

Even though peer groups have a profound effect on children and often cause parent-child conflicts, it seems that the greatest reason for change in attitudes and values is determined by the life experiences a child has had. If for example the child is brought up to be trusting and giving, but is consistently taken advantage of or hurt she/he is very apt to change that moral standard and become more selfish and less trusting because the experiences

\(^43\)Ibid., p. 570.

\(^44\)Ibid.
do not coincide with the moral code.

Adolescents are also faced with conflicts between ethical principles taught to them as children and the reversal of these principles in such competitive vocations as business or politics. Sexual expectations of the peer group versus the restrictions of the parent group causes anxieties, as do severe religious beliefs. For during adolescence, expediency becomes more important than strict moral conduct.

It was found during this period that lying increased, confusion over issues of loyalty increased, desires to be accepted by either authority figures or peer groups increased, and thus led to the acceptance of middle class stereotypes of values, rather than independent thinking.

Adolescents also refused to take sides whenever moral issues were in question or conflict. To complicate matters even further, the adolescents were in conflict over the modes of acceptable behavior taught to them by their parents and the new roles being presented in the media. Boys were taught to base their self-esteem on how dependent, submissive, and concerned they were with beauty or social skills. Needless to say, this type of cultural conditioning accounts for many crises in self-concept or self-worth.
Although there is a great deal of variation between individuals and social classes of American youth, these tendencies are generally accepted as being part of the adolescent stage. Educators and psychologists who have worked with this age group for any length of time would find these characteristics to be basically true. The years during adolescence and early adulthood tend to bring the testing and trying out of values and ideas to a head and by adulthood, the person has for the most part worked out a satisfactory life-style and moral code.

The most troubling area concerns self-concept or as Erik Erickson calls it, "ego-identity." This is a very difficult concept for adolescents. It involves the search for "who I am," "what I am," "what are my skills, my values, my weaknesses, my goals in life?" Adolescence is the period that these question should start to be answered. The adolescent who is unable to develop a firm sense of her/himself faces chronic anxiety and uneasiness which can lead to disturbances in interpersonal relations, psychological problems, and delinquency.

Adolescence is a preview for adult personalities. Most behaviors that fall within the "normal" range of adolescent behavior but are not sanctioned by society,

change by adulthood to ensure success in the adult community. Those personality factors such as extroversion, introversion, quickness to anger, goal-centeredness, frequency of sexual behavior, independence, and dependence tend to remain the same in adulthood.

Thus it can be seen that adolescence is perhaps the last chance educators, parents, and concerned adults have to influence youths to use their potential to the fullest, and even more importantly, to help them know themselves so that they will achieve emotional maturity and be able to exist in a society as inconsistent as the American society by being flexible and unafraid of their limitations as well as their strengths. 46

It is apparent that creative movement could be helpful in achieving these ends, because, in creative movement, adolescents would come to know themselves through their bodies. They would learn to be leaders and followers, they would use their imaginations and their intellect to solve movement problems in constructive ways, and they would learn to interact with the opposite sex in ways that are positive and enlightening to each other.

46 Ibid., pp. 603-607.
Self-Concept

In judging the effect of creative movement on the criteria of self-concept, it is important to understand what that term means in regards to this study. Self-concept, according to Arthur W. Combs and Donald Snygg is "the individual's perception or view of himself." It involves an evaluation conscious or unconscious of all the person's characteristics, assets, liabilities, and role behaviors. It is learned through the person's interaction with the social environment and the people who make up that environment -- one's family, friends, and other role-identification models.

In regards to research and evaluation, the area of self-concept or self-esteem, as Rick Crandell calls it is filled with ambiguities because there is no standard theoretical or operational definition for it. Therefore it has been related to almost every variable in existence without too much success in understanding it. According

47 Henry Clay Lindgren, Educational Psychology in the Classroom (New York: John Wiley & Sons, Inc., 1967) p. 44.
to Crandell, self-esteem is defined as "liking and respect for oneself . . ." \(^{48}\) (For further discussion about self-concept and self-concept in relation to body image, see Tanner (O.S.U. 1969, pp. 1-5) and Rohaly (O.S.U. 1971, pp. 3-9, 25-35.)

The type of measurement used in researching self-concept also influences the type of findings that result. Not only is the measurement important, but also the specific items on the test are important. For example, self-esteem should be able to be tapped by asking people how much they like themselves. However, it was found that more dimensions of self-esteem were revealed by people's responses to questions about their physical, mental, moral, school relationships, interpersonal relationships, work-related relationships, etc. then by asking them how much they liked themselves.

Therefore, there are two important problems that must be addressed before a consistent measure can be developed. One problem is that it is almost impossible to develop specific tests that can touch on all of the areas that are important to each individual's self-concept. Only by letting people define their own dimensions can this be

achieved. However, when working with children or adolescents, it is known that often these children may not be able or willing to tell a researcher those areas that are important to their sense of self-concept for a multitude of reasons. The other problem involves the weighting of sub-scores of self-concept in particular scales. If the areas could be weighted in accordance with the individual's own sense of importance, rather than adding them into a total scale, a more accurate picture might be obtainable.

Thus far, no one has been able to design an instrument that would measure the above. Another idea discussed involved, correlating such items as anxiety or self-ideal discrepancies with self-concept and although these ideas have potential, it seems that a multi-dimensional measure along with direct behavioral criteria would be the most effective means of measurement in self-concept.

A further problem in the search for a reliable instrument, is the constant generation of more and more measurement instruments. Unfortunately, most of these new scales are not validated by impressive amounts of data. Which serves to only confound the search for an effective measure of a rather controversial area. Thus, more research is necessary on the existing scales to challenge their validity. However, this would require a "multi-man-year
project... (where) Hundreds of items need to be tested in various formats against multi-determined criteria on large cross replicated samples."^49 Peer, teacher, or other ratings of behavior are sources of adequate criteria and should also be used. Additional criteria that might be useful are "behaviors such as optimism, risk-taking, assertiveness, conformity, acceptance of other, rejection of false information about oneself (Gruen, 1960), anxiety, expression of aggression, and reactions to failure."^50

These validation procedures would require the work of many men working together or separately to check out esteem items with a battery of criteria like the above. Cross validation and replication would be necessary and would probably take several years; nevertheless, it could be done. However, until such a study is completed, researchers will have to use the various measure available to them in the hopes of obtaining some degree of truth in their work.^51

As a corollary to self-concept, the area of life adjustment must also be considered, for it was an integral part of this study. A person's life adjustment is determined by his/her personal and social adjustment which serves as

\[\text{\textsuperscript{49} Ibid., pp. 53, 54.}\]
\[\text{\textsuperscript{50} Ibid., p. 54.}\]
\[\text{\textsuperscript{51} Ibid., p. 54.}\]
a measure of the relationship between their internal and external world. This has a direct influence on one's self-concept and vice versa. In order to understand these areas better, it is important to look at the twelve definitions of the components of personal and social adjustment as operationally defined in the California Test of Personality.

**Personal Adjustment**

**SELF-RELIANCE**--An individual may be said to be self-reliant when his overt actions indicate that he can do things independently of others, depend upon himself in various situations, and direct his own activities. The self-reliant person is also characteristically stable emotionally, and responsible in his behavior.

**SENSE OF PERSONAL WORTH**--An individual possesses a sense of being worthy when he feels he is well regarded by others, when he feels that others have faith in his future success, and when he believes that he has average or better than average ability. To feel worthy means to feel capable and reasonable attractive.

**SENSE OF PERSONAL FREEDOM**--An individual enjoys a sense of freedom when he is permitted to have a reasonable share in the determination of his conduct and in setting the general policies that shall govern his life. Desirable freedom includes permission to choose one's own friends and to have at least a little spending money.
FEELING OF BELONGING--An individual feels that he belongs when he enjoys the love of his family, the well-wishes of good friends, and a cordial relationship with people in general. Such a person will as a rule get along well with his teachers or employers and usually feels proud of his school or place of business.

WITHDRAWING TENDENCIES--The individual who is said to withdraw is the one who substitutes the joys of a fantasy world for actual successes in real life. Such a person is characteristically sensitive, lonely, and given to self-concern. Normal adjustment is characterized by reasonable freedom from these tendencies.

NERVOUS SYMPTOMS--The individual who is classified as having nervous symptoms is the one who suffers from one or more of a variety of physical symptoms such as loss of appetite, frequent eye strain, inability to sleep, or a tendency to be chronically tired. People of this kind may be exhibiting physical expressions of emotional conflicts.

Social Adjustment

SOCIAL STANDARDS--The individual who recognizes desirable social standards is the one who has come to understand the rights of others and who appreciates the necessity of subordinating certain desires to the needs of the group. Such an individual understands what is regarded as being right or wrong.

SOCIAL SKILLS--An individual may be said to be socially skillful or effective when he shows a liking for people, when he inconveniences himself to be of assistance to them, and when he is diplomatic in his dealings with both friends and strangers. The socially skillful person subordinates his or her egoistic tendencies in favor of interest in the problems and activities of his associates.
ANTI-SOCIAL TENDENCIES--An individual would normally be regarded as anti-social when he is given to bullying, frequent quarreling, disobedience, and destructiveness to property. The anti-social person is the one who endeavors to get his satisfaction in ways that are damaging and unfair to others. Normal adjustment is characterized by reasonable freedom from these tendencies.

FAMILY RELATIONS--The individual who exhibits desirable family relationships is the one who feels that he is loved and well-treated at home, and who has a sense of security and self-respect in connection with the various members of his family. Superior family relations also include parental control that is neither too strict or lenient.

SCHOOL RELATIONS--The student who is satisfactorily adjusted to his school is the one who feels that his teachers like him, who enjoys being with other students, and who finds the school work adapted to his level of interest and maturity. Good school relations involve the feeling on the part of the student that he count for something in the life of the institution.

COMMUNITY RELATIONS--The individual who may said to be making good adjustments in his community is the one who mingles happily with his neighbors, who takes pride in community improvements, and who is tolerant in dealing with both strangers and foreigners. Satisfactory community relations include as well the disposition to be respectful of laws and of regulations pertaining to general welfare.52

It is obvious that the areas of self-concept and life adjustment are difficult to measure accurately because they pertain to questions about the contributory effects the environment, biology, and heredity have in the development of a person's self-concept. Behavioral and humanistic psychologists have debated this question for years. Yet, at the present time, they do not seem any closer empirically to the answer than they did twenty years ago.
CHAPTER III

Methodology

Setting

The study took place in two Catholic kindergarten through eighth grade schools located on the westside of Columbus, Ohio. The schools involved were St. Stephen the Martyr and St. Cecilia. The schools were in the same socioeconomic area in adjoining parishes. The communities were primarily middle or lower-middle class economically. The choice of these two schools as opposed to public schools was one of easy accessibility. The parochial schools were found to be more flexible in their scheduling and would not be as easily disrupted by the treatment. Also the principals and staff were very accommodating in aiding the researcher find the proper space, time, and children necessary for the completion of the study.

The sample was chosen from the school population of both schools. Because the researcher was interested in adolescent children, the choices involved were the seventh and eighth grade classes at both schools. The researcher, however, was very familiar with the eighth grade students
at St. Stephen and consequently ruled them out. Although the researcher had observed the seventh grade at St. Stephen, she had had very little interaction with them, and therefore decided to use the seventh grade classes at both schools for the study. It is important to note that both schools have a very small school population and consequently there was only one class per grade to pick from.

The seventh grade classes in the two schools were highly comparable. They had the same number of students and almost the same boy/girl ratio. The children's scores on achievement tests and intelligence tests were comparable as were their grades. Thus it was decided to use these children in the study.

Because of the small number of students in each class (twenty-one), the physical distance between the two schools, and the difficulty in transporting the students, the subjects were not randomly assigned to control and treatment groups. Instead, the students at St. Stephen became the treatment group and the students at St. Cecilia became the control group. The rationale behind this decision was due to the researcher's greater familiarity with the principal, teachers, and physical plant at St. Stephen then at St. Cecilia.
At the onset of the study there were forty seventh grade students participating in the study. Their participation was conditional, based on written permission from their parents or legal guardians in accordance with the guidelines of the Human Subjects Research Review Committee of The Ohio State University. The parents or guardians were informed of the study by the letters from the researcher and the principals of both schools (see Appendix A). The children were only allowed to participate in the study after they returned the signed permission slips to their respective schools.

**Treatment**

The treatment was three school weeks or fifteen school days in length. The first and last day consisted of test-taking. In the morning of the first day, the Piers-Harris and the California Test of Personality were administered by the researcher to the treatment group at St. Stephen. And in the afternoon of the same day the same tests were likewise administered by the researcher to the control group at St. Cecilia. The same procedure was followed on the last day of the study as well.

From day two until day fourteen the control group followed their regular class schedules and procedures. The treatment group spent part of its morning (an hour-and-a-half to be exact) with the researcher in daily instruction and experiences with creative movement. Each day a
different area of movement was pursued for approximately an hour to an hour and fifteen minutes. During the remainder of the time the students wrote answers to prepared questions in their own personal notebooks given to them by the researcher. (A further discussion of the questions will take place in the measurement section of this chapter.) This period was also a time to ask questions about what the students had done that particular day or any other day as well as being a time to ask questions about the organization and purpose of the study. The researcher answered all of the questions to the best of her ability.

As previously stated in Chapter II, the materials used in the study were primarily taken from exercises and activities designed by Barbara Mettler. Each day a different topic was explored. Both boys and girls were instructed to wear comfortable old clothes so that they would be able to run around, roll on the floor, and get dirty without worrying about ruining their clothes. The activities were carried out in the cafeteria, a large open-spaced room with folding chairs and tables. Although it was a perfect sized room, there were problems with reference to noise and the inability of the room to be entirely sealed off.

The class or workshop was instructed by the researcher who ideally would have participated more fully with the children if she hadn't been suffering from a knee injury. Therefore, most of the instructions were given orally
rather than by demonstration. The students were also observed by their classroom teacher and two English student teachers who scored the times the children participated in each activity. These observers also served as demonstrators when a concept was hard for the children to grasp by oral explanation.

The approach used for presenting the materials was aimed at educating the child's kinesthetic sense of movement. Each class presented a new aspect of this movement sense in the attempt to give the child a well-rounded experience with creative movement. The early experiences were repeated in a more sophisticated way later in the treatment to continue to build spirally upon the child's sense of movement. The experiences at the end of the treatment were designed to show how movement is the underlying factor in all of the arts.

The following is a daily list of concepts used and for a more detailed version of the actual activities used see Appendix B.

DAY I - Tests were taken at both schools.

DAY II - Individual Free Movement Expression - this included the learning of how to relax completely, and experiment with movements in many positions and in many parts of the room. Duets and Trios were formed for experimenting with free movement expression.
DAY III - Learning How the Body Works - learning how each part of the body moves and how different parts work together. Explorations were made as individuals and in various sized groups. Some of these creative problems took the form of head duets, arm trios, leg quartets, etc.

DAY IV - Words and Movement - taking action or descriptive words and moving to them as individuals and in pairs, triplets, etc. Lesson also involved improvisation with such concepts as opposites, i.e. expand/contract, etc.

DAY V - Movement as Material - This involved working with the individual qualities of force, time, space, and various combinations of force, time, and space, both as individuals and in various group sizes.

DAY VI - Movement Qualities from Familiar Things - Individuals and groups moving as the essence of such things as fire, water, mountains, etc. not as the representation of these things, but as their movement qualities.

DAY VII - Experiments with Space - Exploring one's own personal space, shape, direction, size, and levels and exploring the same elements in environmental space as individuals and in group improvisations.

DAY VIII - Experiments in the Poles of Movement - Movement expression using tension versus relaxation, and activity versus passivity. These were done both individually and with partners. The work with partners involved an important exploration in leadership roles.

DAY IX - Design in Movement - Experiments using scarves, mirror images, masks to invoke movement feelings. Individuals and group improvisations.

DAY X - Music in Movement - Experiments in movement utilizing music and rhythm involving movement in relation to drum beats and rhythms as well as records. (Using records was the researcher's addition and not part of B. Mettler's program).
DAY XI - Movement and Sound - Movement utilizing vocal sounds, body percussion, and found music. Both individual and group studies were used in solving the movement problems.

DAY XII - Movement and Sound - Movement utilizing percussion instruments -- most of this work was group work involving the making of original sound and rhythm compositions for movement participation.

DAY XIII - Movement and The Senses - Exercises involving listening, seeing, touching, and tasting. Exercises were also used involving beginning drama improvisations. (These activities were the researcher's, not Mettler's.)

DAY XIV - Movement and Drama - Although exercises involving drama are found in Mettler's materials, her approach is different from the researcher's. The researcher used movement in terms of interpreting a story, interpreting an improvisational setting, and paper bag dramatics. This session involved only group work. Mettler uses both individual and group work and concentrates on more abstract themes and ideas.

DAY XV - The re-taking of the tests by both the treatment and control groups, and the final evaluation by the treatment group.

The design of the study is summarized in Figure 1 (p. 81.)

Instruments

As has been previously stated in Chapter II, the measurement of self-concept is very difficult because of the various connotations for the term self-concept, and the difficulty in finding widely tested instruments that are capable of measuring accurately self-concept and life adjustment and changes in both of these areas.
FIGURE I

CREATIVE MOVEMENT EXPERIMENT DESIGN

Treatment Group (N=19) → Pre-Tests → Creative Movement (1.5 hours/day) → Post-Tests

Control Group (N=20) → Pre-Tests → Post-Tests

DAYS
1
2
...14
15

Analyze Test Data → Results
After reviewing many instruments, the researcher chose the Piers-Harris Children's Self Concept Scale, and The California Test of Personality on the basis of their length, their usability with children, and the reviews by test experts. The researcher also invented a very primitive questionnaire to be used daily by the children in the treatment group to discover what if any learning was taking place in regards to creative movement, interpersonal relationships, and the child's concept of his/her internal and external worlds.

The Piers-Harris was chosen primarily because it was written for children and based on an item pool from Jersild's (1952) categories. In a short review in Measures of Social Psychological Attitudes by Robinson and Shaver, it was ranked very high as having been constructed and conceived with great care in the areas of language and general content. The scale is eighty items in length and involved a yes/no answer format. According to this book, the contents of the test are fairly broad in their scope and the published data and uses of them are more honestly expressed than most tests of a similar nature.53

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In Buros' *Seventh Mental Measurements Yearbook Vol. I*, in a review by Dr. Peter M. Bentler of U.C.L.A., the Piers-Harris is examined for its flaws and strengths. Although, Bentler found some technical flaws in the manual and felt that more research was needed in the test-retest reliability, he felt that this self-report scale possessed "sufficient reliability and validity to be used in research and recommended by the authors." He also reported that the internal consistencies based on research with 1183 children in grades fourth through twelfth in Pennsylvania ranged from .78 to .93; that the retest reliability from .71 to .77 based on two and four month waiting periods; and that there must be a minimal ten point change in scores for it to be statistically relevant.

This test could be taken in about twenty to thirty minutes and therefore, the researcher felt comfortable using it with adolescents. The test was used as a means of researching about changes in self-concept rather than being used for diagnostic or counseling purposes which was in accordance with the suggestions of the authors.

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The California Test of Personality was also attractive because of its uses with different age groups. There were five sets of tests available based on grade levels from primary grades to elementary, to intermediate to secondary to adults. This test received more controversial reviews. In Buros' *Nineteen-Forty Mental Measurements Yearbook*, reviews by Raymond B. Cattell and G. Stanley Hall of Clark University, Percival M. Symonds of Columbia University, and P. E. Vernon of University of Glasgow all came to similar conclusions about the test. They felt that although the format of the test (144 items, yes/no answer format) was good, there was no substantiating research available to prove the validity and reliability of the test. They also felt that the test should be more for research than diagnosis or counseling and that the suggestions for treatment were poor and superficial leaving nothing to the possibilities of individual differences.  

In a review of Dr. Laurence F. Shaffer, Columbia University, and Dr. Douglas Spencer, Queens College, The California Test of Personality was criticized for the same reasons earlier reviews criticized it. They felt that validity was not clearly established and there was not

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enough research done on the test. They also felt it was a poor diagnostic tool and that it offered poor suggestions for treatment of individuals with problems. And finally, there was not enough information offered about test construction or standardization.

As a result of these reviews, the test was revised in 1953 and Dr. Verner M. Sims, University of Alabama reviewed the new test. He felt that the authors had made the necessary changes to answer the shortcomings of the first edition. He also felt that although there were still problems with all personality inventories, this test was among the better ones, especially if it were used for research rather than for diagnostic or job placement reasons.

The test reviews were carefully read by the researcher and because of the last review of the 1953 revision, the clarity of the language of the test, the different levels offered for the test, the length of time it took to take the test (thirty to forty minutes), the researcher decided to use The California Test of Personality for research purposes as well. The researcher chose the elementary level


of the test rather than the intermediate level of the test, although they overlapped in grade levels because the language and questions were more appropriate. The schools in the study were also different from most junior high schools in that their orientation was still geared to an elementary rather than a high school level.

Besides scoring the total self-concept score or total adjustment score, these tests also had sub-test items that were also deemed important enough to be scored. The sub-tests for the Piers-Harris were: behavior, intellectual, and school status, physical appearance and attributes, anxiety, popularity, and happiness and satisfaction. The sub-scales in the California Test of Personality were assigned to two major areas, personal and social adjustment. For personal adjustment: self-reliance, sense of personal worth, sense of personal freedom, feeling of belonging, nervous symptoms, and withdrawing tendencies. For social adjustment: social standards, social skills, anti-social tendencies, family relations, school relations, and community relations. (For further discussion of these sub-scales, see Chapter II, pp. 70-72.)

The students' daily self-report inventories were very primitive in nature. They were designed to see if the dance educators were correct in their assumptions that creative movement brought refreshed vitality and exuberance, that
images would or could be formed during movement (See Chapter II, pp. 49-55), that movement would have a leveling effect on the children and that they would see new things in their classmates.

The questionnaire was also designed to find out which activities the children enjoyed and which they disliked. It was also designed to see if the children were picking up any of the movement concepts explained during each session or picking up any new feelings about their bodies. The questions are listed in Appendix B.

Analysis of Data

The computer program for the study was designed by Roger Brown, a research consultant of the College of Education of The Ohio State University. The researcher chose to do a sex by treatment/control group analysis of variance on the pre-test variables of the California Test of Personality and the Piers-Harris Children's Self-Concept Scale to see how comparable the groups were. A regression analysis was also done to see if there were any correlations between intelligence quotient (I.Q.) scores and language scores on achievement tests and the scores of the variables of the two personality measures. A sex by treatment/control group analysis of variance was also done on the post-test scores of the variables in the personality measures. And a two-factor analysis of variance with repeated measures on
one factor was also done to find out if there were any significant gains in the scores of the treatment group as a result of their experience with creative movement. F-tests were used to determine significance and scores were deemed significant at the .05 or less level.

The subjective data from students' self-report inventories, observer data on participation, and classroom teachers' reports will be analyzed by the researcher in conjunction with the hypotheses of the study.
CHAPTER IV

Analysis and Interpretation of the Data

This chapter is organized to provide a discussion of both the objective computer data and the subjective data collected from the student teacher observers, classroom teacher, the students' self-reports, the principal and the rest of the faculty, and the researcher's personal log.

The first section deals with the findings on the relationship of creative movement to self-concept, life adjustment and their sub-categories as operationally defined by the Piers-Harris Children's Self-Concept Scale and the California Test of Personality. It also contains a discussion of these two tests.

The second section addresses itself to the following questions (numbers based on notation in Chapter I, pp. 10-11):

3. Did the students participate in the experience?
   a. How often did they participate?
   b. Was their participation in accordance with the instructions given?
4. Did the students become more aware of how their bodies operate and move?

5. Did the students show an ability to identify and report their emotional states while engaged in creative movement?

6. Did the students show an ability to identify the critical elements of creative movement?

7. Did the students develop a greater awareness of their peers as individuals as well as members of a group?

8. Did the students show an ability to form images while moving?

9. Did the students show significant changes in their behavior in their other classes or in their relationships with their peers or adults in the school?

It was found in reviewing both the objective and subjective data, that the objective data seemed to support the observable behavioral changes found in the subjective data, especially in the areas of interpersonal relations in the school setting, the reduction of anxiety in the workshop sessions, and the later post-treatment sessions.

In the control groups setting, there were twenty subjects who took the pre-tests and the post-tests and one child who did not. In the treatment group there were eighteen subjects who took the pre-tests on the first day of the study and two who did not because of absence. Nineteen subjects took the post-tests. All data were accumulated at the time of the administration of the tests with the exception of two treatment group children. These data were accumulated two days after the treatment was introduced.
During the study, one child missed three days, another child missed two days, and three children missed one day because of illness. One child dropped out, a given option in the experimental design, after the seventh day of the study because of his reported discomfort with the movement experiences and having to work so closely with his classmates.

Precautions were taken to control for outside variables such as student absence, distractions such as chairs and tables being left up by mistake, different grades needing to use the cafeteria, and the cafeteria help being noisy and uncooperative. The precautions allowed for adequate existent control and the standardization of the results.

The population at St. Cecilia consisted of eleven girls and nine boys. The population at St. Stephen consisted of eleven girls and nine boys in the beginning of the study and eleven girls and eight boys at the end of the study.

Objective Test Data

The treatment and control groups were compared in terms of their scores on self-concept and total life adjustment, and the sub-tests operationally defined by the Piers-Harris and the California Test of Personality.
Using a sex by treatment-control group analysis of variance of these variables, it was found that the groups were comparable at the .05 level of significance on every variable except two. These variables were the social standards variable of the California Test of Personality and the behavior variable of the Piers-Harris.

Table I shows the analysis of variance of the social standards pre-test variable of the California Test of Personality. From this table it is apparent that the female students of both the treatment and the control group had substantially higher scores than the males of both groups. The table also indicates that the treatment group scored significantly higher than the control group indicating that the groups were unequal on this variable.
### TABLE I

Analysis of Variance Summary Table for California Test of Personality Pre-Test Variable - Social Standards

<table>
<thead>
<tr>
<th>Source</th>
<th>Sum of Squares</th>
<th>Degrees of Freedom</th>
<th>Mean Square</th>
<th>F</th>
<th>Probability</th>
</tr>
</thead>
<tbody>
<tr>
<td>Treatment/Control Group</td>
<td>12.31</td>
<td>1</td>
<td>12.31</td>
<td>4.00</td>
<td>0.050</td>
</tr>
<tr>
<td>Males/Females</td>
<td>32.85</td>
<td>1</td>
<td>32.85</td>
<td>10.68</td>
<td>0.003</td>
</tr>
<tr>
<td>Interaction</td>
<td>9.44</td>
<td>1</td>
<td>9.44</td>
<td>3.07</td>
<td>0.085</td>
</tr>
<tr>
<td>Error</td>
<td>107.63</td>
<td>35</td>
<td>3.07</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Total</td>
<td>165.74</td>
<td>38</td>
<td>4.36</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Table 2 shows the means and standard deviation scores of the California Test of Personality pre-test Social Standards variable for both the male and female of the treatment group and the male and female students of the control group and the relationships between these scores.

**TABLE 2**

Means and Standard Deviation Scores of the California Test of Personality Pre-Test Variable - Social Standards

<table>
<thead>
<tr>
<th>Group</th>
<th>Mean Treatment Group Scores</th>
<th>Mean Control Group Scores</th>
</tr>
</thead>
<tbody>
<tr>
<td>Males (N=17)</td>
<td>9.0 ± 1.6</td>
<td>6.8 ± 2.2</td>
</tr>
<tr>
<td>Females (N=22)</td>
<td>9.8 ± 1.5</td>
<td>9.6 ± 1.6</td>
</tr>
</tbody>
</table>

Table 3 shows the analysis of variance of the behavior pre-test variable of the Piers-Harris test. From this table, it is apparent that the female students of both the treatment and the control group had significantly higher scores than the male students of both groups. The table also indicates that the treatment group's scores were significantly higher than the control group's scores, indicating they were unequal in relation to this variable.
TABLE 3

Analysis of Variance Summary Table for Piers-Harris Pre-Test Variable - Behavior

<table>
<thead>
<tr>
<th>Source</th>
<th>Sum of Squares</th>
<th>Degrees of Freedom</th>
<th>Mean Square</th>
<th>F</th>
<th>Probability</th>
</tr>
</thead>
<tbody>
<tr>
<td>Treatment/Control</td>
<td>48.48</td>
<td>1</td>
<td>48.48</td>
<td>6.57</td>
<td>0.014</td>
</tr>
<tr>
<td>Males/Females</td>
<td>31.64</td>
<td>1</td>
<td>31.64</td>
<td>4.29</td>
<td>0.044</td>
</tr>
<tr>
<td>Interaction</td>
<td>9.36</td>
<td>1</td>
<td>9.36</td>
<td>1.26</td>
<td>0.267</td>
</tr>
<tr>
<td>Error</td>
<td>243.43</td>
<td>33</td>
<td>7.37</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Total</td>
<td>339.67</td>
<td>36</td>
<td>9.43</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Table 4 indicates the means and standard deviation scores of the Piers-Harris pre-test Behavior variable for both the male and female students of the treatment group and the male and female students of the control group and the relationships between the scores.

**TABLE 4**

Means and Standard Deviations Scores of the Piers-Harris Pre-Test Variable - Behavior

<table>
<thead>
<tr>
<th>Group</th>
<th>Mean Treatment Group Scores</th>
<th>Mean Control Group Scores</th>
</tr>
</thead>
<tbody>
<tr>
<td>Males (N=17)</td>
<td>14.5 ± 2.3</td>
<td>11.4 ± 2.8</td>
</tr>
<tr>
<td>Females (N=22)</td>
<td>15.4 ± 1.8</td>
<td>14.1 ± 3.5</td>
</tr>
</tbody>
</table>
Further tests used on the pre-test scores were two regression analyses. The first compared the dependent variable intelligence quotient test scores with the independent variables: scores on the self-concept variable and all sub-test variables as operationally defined by the Piers-Harris and scores on the total life adjustment variable and all sub-test variables as operationally defined by the California Test of Personality. It was found that seventy-nine per cent of the variation in I.Q. scores was explained by all the independent variables except the total self-concept score of the Piers-Harris and the total life adjustment score, personal adjustment score, and social adjustment score of the California Test of Personality. It was also found that I.Q. scores correlated positively at the .05 level of significance with scores on the independent variables: social standards sub-test, social skills sub-test, and anti-social tendencies sub-test of the California Test of Personality.

A second regression analysis was performed comparing the dependent variable of language ability score on achievement tests with the independent variables: scores on the self-concept variable and all sub-test variables as operationally defined by the Piers-Harris and the total life adjustment score and all sub-test scores as operationally defined by the California Test of Personality. It was
found that eighty-one per cent of the variation in the language scores was explained by all of the independent variables except the total self-concept score on the Piers-Harris, and the total life adjustment score, personal adjustment score, and social adjustment score of the California Test of Personality. Language scores correlated positively at the .05 level of significance with the following independent variables: the intellectual/school status sub-test score of the Piers-Harris; and the anti-social tendencies sub-test, withdrawing tendencies sub-test, and the personal worth sub-test of the California Test of Personality.

The study included a sex by treatment-control group analysis of variance on the post-test variable of the California Test of Personality and the Piers-Harris. No significant interactions between sex and treatment-control group were found. Therefore, sex did not seem to be influencing the manner in which the treatment and control group responded on the independent variables of both tests.

There were however, interactions at the .05 level of significance between the pre-test/post-test dependent variable of this analysis and the following independent variables:
Thus it was found that both groups changed or improved significantly on post-test scores of the independent variables listed above.

Other interactions that were found to be significant at the .05 level, were between the dependent variable of treatment/control group and the following independent variables:

These interactions indicated that although there were differences between both groups, these differences occurred on both the pre-tests and the post-tests.

These significant degrees of interaction between the dependent variables and independent variables listed above may be caused by either maturation or the students' familiarity with the test, especially since the pre-
post-tests were administered within such a short length of time.

Although these scores were significant in relation to specific analysis problems, they did not speak to the main question of the study. A two-factor analysis of variance with repeated measures on one factor was used to determine the interaction between the treatment-control groups and pre-test/post-test scores on all of the independent variables. Examination of the independent variable of anxiety on the Piers-Harris and the independent variable of school relations on the California Test of Personality revealed significant interactions.

Table 5 shows the analysis of variance for the Piers-Harris independent variable of anxiety. The interaction between the treatment/control groups and the pre-test/post-test scores on the anxiety variable is shown to be significant at the .04 level of significance with f=4.57 and with one and thirty-seven degrees of freedom. This table indicates that the treatment group improved significantly on the post-test, indicating that creative movement reduced anxiety among the members of the experimental group, as measured by the Piers-Harris test. This finding is supported by the subjective data.

TABLE 5

Analysis of Variance Summary Table For Piers-Harris Independent Variable Anxiety

<table>
<thead>
<tr>
<th>Source</th>
<th>Degrees of Freedom</th>
<th>Sum of Squares</th>
<th>Means Square</th>
<th>F Ratio</th>
<th>Probability</th>
</tr>
</thead>
<tbody>
<tr>
<td>Treatment/Control Groups</td>
<td>1</td>
<td>1.76</td>
<td>1.76</td>
<td>0.12</td>
<td>0.72</td>
</tr>
<tr>
<td>Error</td>
<td>37</td>
<td>523.94</td>
<td>14.16</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Pre-Test/Post-Test</td>
<td>1</td>
<td>13.12</td>
<td>13.12</td>
<td>6.50</td>
<td>0.01</td>
</tr>
<tr>
<td>Interaction (T/C X P-T/Po-T)</td>
<td>1</td>
<td>9.22</td>
<td>9.22</td>
<td>4.57</td>
<td>0.04</td>
</tr>
<tr>
<td>Interaction (P-T/Po-T X error)</td>
<td>37</td>
<td>74.64</td>
<td>2.01</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Table 6 shows the means and standard deviation scores of the treatment and control groups on the pre-test and post-test scores and the interactions between these scores for the Piers-Harris independent variable, Anxiety.

**TABLE 6**

Means and Standard Deviations Scores of the Piers-Harris Independent Variable - Anxiety

<table>
<thead>
<tr>
<th>Group</th>
<th>Mean Pre-Test</th>
<th>Mean Post-Test</th>
</tr>
</thead>
<tbody>
<tr>
<td>Treatment Group (N=19)</td>
<td>8.3 ± 2.9</td>
<td>9.8 ± 2.1</td>
</tr>
<tr>
<td>Control Group (N=20)</td>
<td>8.7 ± 2.9</td>
<td>8.8 ± 3.3</td>
</tr>
</tbody>
</table>

Table 7 shows the analysis of variance for the California Test of Personality independent variable school relations. The interaction between the treatment/control group and the pre-test/post-test scores on the school relations variable is shown to be significant at the .07 level of significance with \(f=3.28\) with one and thirty-seven degrees of freedom. This table indicated that the treatment group improved significantly on the post-tests implying that
Creative movement may bring about an improvement in a child's school relations with his/her peers, teachers, and the school environment in general. This assumption is supported by the subjective data.

**TABLE 7**

Analysis of Variance Summary Table for California Test of Personality Independent Variable - School Relations

<table>
<thead>
<tr>
<th>Source</th>
<th>Degrees of Freedom</th>
<th>Sum of Squares</th>
<th>Mean Square</th>
<th>F Ratio</th>
<th>Probability</th>
</tr>
</thead>
<tbody>
<tr>
<td>Treatment/Control Group</td>
<td>1</td>
<td>98.19</td>
<td>98.19</td>
<td>11.69</td>
<td>0.000</td>
</tr>
<tr>
<td>Error</td>
<td>37</td>
<td>310.67</td>
<td>8.39</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Pre-test/Post-test scores</td>
<td>1</td>
<td>1.28</td>
<td>1.28</td>
<td>0.47</td>
<td>0.49</td>
</tr>
<tr>
<td>Interaction (T-C/Pre-T/Po-T)</td>
<td>1</td>
<td>8.84</td>
<td>8.84</td>
<td>3.27</td>
<td>0.07</td>
</tr>
<tr>
<td>Pre-/Post Tests X error</td>
<td>37</td>
<td>99.97</td>
<td>2.69</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Table 8 shows the means and standard deviations scores of the treatment and control group on the pre-test and post-test scores, and the interactions between the scores, for the California Test of Personality independent variable school relations.

**TABLE 8**

Means and Standard Deviation Scores of the California Test of Personality Independent Variable - School Relations

<table>
<thead>
<tr>
<th>Group</th>
<th>Mean Pre-test</th>
<th>Mean Post-test</th>
</tr>
</thead>
<tbody>
<tr>
<td>Treatment Group</td>
<td>8.3 ± 2.9</td>
<td>9.8 ± 2.1</td>
</tr>
<tr>
<td>(N=19)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Control Group</td>
<td>8.7 ± 2.9</td>
<td>8.8 ± 3.3</td>
</tr>
<tr>
<td>(N=20)</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Discussion of the Instruments

A number of difficulties with the instruments were dealt with as a part of the administration of the tests. The children expressed the thought that the tests were too long. They also felt that some of their peers were uncomfortable with the personal nature of the questions and reported that they did not always answer truthfully. They also expressed the fear that their peers were watching which answers they wrote down and consequently they were not always honest in their responses.

Some children expressed a kind of "false modesty" or a tendency to put themselves down about their mental and physical attributes which seemed characteristic of this age group. They felt that there was something wrong with their physique/figure, hair, face, or eyes, etc. no matter how pretty, handsome, thin or shapely they were and consequently answered in a negative fashion on the questions dealing with these items.

They also expressed concern over the ambiguity or vagueness of the questions on the tests, especially where words like "bad", "few", "many", "seldom", "often", etc. were used. In the Piers-Harris test a question like "I am
different from other people" caused some concern. The response which elicits a positive score was "no" however, more than half of the children in both groups answered "yes" which resulted in their being penalized as having a negative self-concept in this area. Ironically, today's schools verbally advocate individualized instruction and that individual expression and being different is a positive value. Thus, there appears to be a conflict between today's educational ideals and those of the authors of this test.

Other questions that were found to cause problems were "I am a leader in games and sports," and "I pick on my brother(s) and sister(s)." These two questions are interesting. The response which elicits a positive score for the first question is "yes" however, most children are not leaders in games or sports, but are members of the team. Therefore, if one is truly not a leader and answers negatively, she/he is penalized as having a "poor self-concept" in this area. The same is true on the second question especially at the adolescent age, where almost all children pick on younger brothers and sisters or are the younger siblings that are being picked on. Therefore, an honest answer in this case resulted in points being deducted from the child's self-concept score.
The same problem occurred on the California Test of Personality where on a question like "When people get sick or are in trouble, is it usually their own fault?" The answer which elicits a positive self-concept score is "no." Yet, this answer contradicts one of the main tenets of today's pedagogy of education where children are being taught to take responsibility for their own actions or mistakes. This problem probably could have been alleviated by separating the question into two separate questions, one dealing with illness and the other with mistakes.

Another problematic question in this test was "Is it hard for you to talk to people as soon as you meet them?" The answer which elicits a positive response was "no." Once again, the greater than average response was "yes" which resulted in the students being penalized as having a negative self-concept in this area. However considering the tendency of adolescents to be shy and introverted when meeting strangers, a negative response ("yes") was probably the behavioral norm for this age group. The final comments on the California Test relate to the community relations section which the children had trouble with because they found it to be plagued with questions that were very unspecific, moralistic, and out of date.
It became obvious that these tests had some inherent difficulties. However, they appeared to be the best available. The test questions that were cited and perhaps others that were not cited indicate a need for a constant updating of the test items in these two measures to keep the tests relevant and current so that the best possible data can be obtained from them. As a pilot study these findings are useful for the identification of recommendations for further study.

Subjective Data

In reviewing the subjective data, the following research questions were proposed, "Did the students participate in the experience? How often did they participate? and was their participation in accordance with the instructions given?"

All of the children participated in the daily movement experiences at least sixty per cent of the time. The degree of participation seemed to be related to their confidence in themselves and their like or dislike of their bodies as reported by their classroom teacher. Everyone improved in their quality of participation, but not necessarily in their overall amount of participation.
The amount of participation was influenced by many factors. In the beginning, it was influenced by the children's fear of their peers watching and laughing at them. This was rectified by time, trust, and instructions to keep their eyes closed and concentrate on their own movements. Other early fears were fears of moving incorrectly or the inhibiting fear of the unknown -- doing movements that they had never tried before. Most of these fears seemed to be alleviated by the end of the three weeks session as a consequence of the children's natural adaptability and reassurances from the researcher, observers, and their peers.

Other problems in participation were caused by absence. The children who were absent had difficulty readjusting to the activities and sometimes tried to compensate for their discomfort by disrupting their classmates. These instances of discipline problems by previously absent members were very disruptive to the group as a whole.

These instances were not, however, the only discipline problems encountered by the researcher. The other discipline problems which were equally disturbing, occurred only among the male children in the class and were often caused by one or two children who surprisingly were rarely problems in the classroom.
One child who frequently caused problems toward the end of the study was the leader of the group of "popular boys" in the class. His refusal to participate, or his disruptive means of participating, caused two or three of his peers to join in and try to disrupt the problem the rest of the children were working on. At one point, he stole a prop from a different group of boys thereby ruining their skit. The researcher allowed all children the right not to participate and therefore exercised this right for the boys by requesting that they sit out that activity and join in later activities. Unfortunately there were several confrontations between the researcher and the child before the study was completed. It was later discovered (in his self-reports) that a possible reason for the child's poor behavior was his feelings of inadequacy about his movements and his jealousy of some of his peers who were not as adept in organized sports as he was, proving to be better at creative movement. Again, these observations contribute to the usefulness of this study as a pilot endeavor.

The difficulty of the problem also determined the amount of participation. The children had problems showing forceful movements, jerky movements, becoming the essence of things rather than the things themselves, working with masks, some vocabulary words, and working with movement levels.
Another problem occurred when the class was given scarves to work with as props. The girls could not think of anything creative to do with the scarves besides wearing them as a head covering. It was thus clear that by the age of twelve, the girls had already established fixed sex stereotyped functionality to the scarves. The boys on the other hand used their imaginations to make the scarves masks, hats, loin cloths, tarzan suits, capes, gun holsters, pirate hats, etc.

Other problems in participation occurred with the highly grade-conscious academically-oriented children. These children had difficulty, at first, becoming involved in an experience which was not graded and did not entail right or wrong answers. It was difficult for them at first to feel free enough to try to move in their own individual way. However, most of them really made large gains in freedom of movement and willingness to attempt new problems by the end of the study.

Environmental factors also appeared to contribute to the children's participation. The movement workshop the day after the children's ice skating party was chaotic. The children came downstairs in an agitated state and their participation was not only erratic, but also wild and at times almost uncontrollable. The day that their classroom teacher was absent was another chaotic day because homeroom attendance had not been taken and students had not been
told what to do or where to go. Therefore, they straggled into the cafeteria late and were very disoriented for a major part of the period.

For particular individuals in the class, participation in the workshop resulted in some interesting behaviors in the workshop, and inside and outside the classroom. For one child the workshop was a sufficiently negative experience, as to results in his dropping out of the program. In so far as could be ascertained however, the problem the child had with the workshop was the result of some personal problems he manifested with his classmates all year. The study was not designed to give each child constant attention and therefore it was not possible to work with the child alone, and possibly prevent his withdrawal from the experience.

The workshop appeared to have a positive effect on three other boys in the class. The first boy showed a great deal of comic ability, grace, and inventiveness in his movements. He was willing to demonstrate movements in front of the class and take on leadership roles which resulted in his achieving a great deal of acclaim from his classmates. This approval in turn made him more assertive in the classroom which finally resulted in an invitation to move to the "popular boys" table. Unfortunately, this was at the expense of another child's feelings.
The second child was very quiet and passive both in the classroom and at the beginning of the workshops, but after his experience with drama at the end of the study, he became a leader in many of the later skits and was willing and able to take the leading role in a class skit for an all-school assembly.

The third little boy had expressed serious family problems and problems with adults in general. The first few sessions were spent coaxing him out of hiding behind chairs. By the end of the three week session, he was the first to arrive at the workshop, he was very relaxed and uninhibited in his movements and skits and consequently had achieved a higher status among his peers than before. He still was considered somewhat of an isolate by many of his male peers, but others took to him more and wanted him in their improvisations and skits. He also became more open in class, more talkative to adults, especially other teachers and the principal to whom he had rarely spoken before. He also became very warm and communicative to the researcher, greeting her daily when she arrived at school, and carrying her paraphernalia down to the cafeteria.

The girls did not shift any positions at their tables in the classroom. However, when assigned to work in different groups than their usual favorite peer-group, they seemed to work better together than they had previously
throughout the year. The popular girls also started interacting more with the popular boys in the classroom which had never occurred before during the year. Some of the girls showed less fear of adults and were more willing to touch and tease adult teachers as well as communicate with them on a more open basis. Two of the girls in particular, became very demonstrative in the workshop which carried into the classroom where they became more assertive about taking on responsibilities and answering questions in the classroom setting, where previously they had been very soft-spoken and quiet.

Not only did the researcher and classroom teacher observe these changes in the children, but also the student teacher observers, principal, and other faculty members observed the same or similar changes during and after the workshops. However, because this was an exploratory study, without complete laboratory controls, another possible explanation must be offered to account for these behavioral changes in the children, namely, the Hawthorne effect, where "Almost any change, any extra attention, any experimental manipulation, or even the absence of manipulation but the knowledge that a study is being done, is enough to cause subjects to change. In short, if we pay attention to people, they respond (positively)." 59

59Ibid., p. 345.
Student Self-Reports

The students wrote in their journals daily after the movement workshop. For the first week the questions were well-answered. However, as the weeks progressed, they became increasingly inarticulate, possibly because of their boredom with the questions or their general dislike of writing.

The questions dealt with a variety of topics starting with asking for changes in their physical or emotional natures that resulted from the workshop: "Will the children become more aware of how their bodies operate and move?" and "Will they be able to identify and report their emotional states while engaged in creative movement?" Except for cases of illness, injury or individual problems, most of the children responded that they felt "happy, energetic, free, loose, relaxed, awake, and alive" after the daily workshop no matter how they had felt before.

They also wrote that they learned that the body could be moved in different ways and that different parts of the body moved differently. They also realized that they could move in different ways to achieve an effect. Yet, the
researcher could not entreat them to be more explicit in writing answers to this question.

Answers to the question "Will they be able to identify the critical elements of creative movement?" dealt with what they learned about each day's experiences with movement and were very disappointing. Most of the children could not recall having learned anything. Those that did recall any of the movement definitions or explanations did so in very superficial or general ways which made it impossible to evaluate whether they were internalizing any of the movement concepts.

Answers to the question "Will they be able to develop a greater awareness of their peers as individuals as well as members of a group?" were noteworthy because everyone wrote something about their classmates during the three weeks. A large number of the realizations reported referred to the fact that people moved differently; that their peers were often as embarrassed as they were about moving; that people who were not their friends with whom they moved were nice and fun to move with and get to know; that their peers liked their ideas and were willing to try them out; that it was fun to work in groups; and that some people could do things better than others which brought about both positive and negative feelings and actions for certain individuals in the workshop.
Answers to the question "Will they be able to form images while moving?" dealt with images or movement feelings the children experienced while moving. More girls than boys reported having had images while they were moving. These images were very concrete and consisted of the children thinking they were ice skaters, dancers, or swimmers. Other children felt they were at a track meet, a swimming pool, an amusement park, or on a playground playing tag. Some children experienced feelings of being close with their peers; and two experienced movement feelings in different parts of their body when they moved.

The ability to experience movement feeling is very important. It is difficult to conclude whether more students experienced it, and did not record it, or experienced it and didn't know what it was they had felt. In order to experience these feelings, the children had to really concentrate on what they were doing and feeling while moving. There were so many interpersonal interactions going on, such as fighting and horseplay, that it is difficult to believe that the majority of the children were involved enough to really experience movement sensations despite the repeated instructions and admonishments to concentrate on their bodies while moving.
The question dealing with questions they might have had was useful. Most of them wanted to know why they were chosen for the study, the purpose of the daily workshops, how long they were going to last, and why they had to have math class after the workshop. Although all of these questions were answered several times, they continued to appear in response to that question. It was hoped that questions pertaining to the daily subject matter would be asked. Instead for many days answers to the question were in the form of "no questions" or "none."

The question dealing with what the students liked or disliked about the day's material was interesting and insightful into the types of movements each child liked to do. It was rare to get agreement from everyone on the daily material except in regard to the activity with the masks which almost everyone disliked and the dramatic activities which everyone liked.

The final question gave the children an opportunity to be responsive. It asked them to write about anything they wanted to. Many personal notes, pictures about spring/summertime activities, athletic activities, and caricatures and jokes; poems that were both thoughtful and funny; and autobiographical notes about themselves and their families and what they were going to do on weekends and in the near future were received.
On the whole, however, the self-reports were far from satisfactory as a means of ascertaining learning or real changes in growth or perception. On the last day of the study the students were given a final self-report evaluation sheet. (See Appendix A.) This questionnaire consisted of eight questions that tried to discern what learning had taken place, what the children liked best and least about the study, whether the children liked the way the workshop was conducted, and what the children discovered about themselves and their peers.

For the most part, the girls were more articulate than the boys. Most of the children liked the creative dramatics best, but were very individualistic in what they liked least. They all liked the way the workshop was conducted and wanted to continue with it providing they could concentrate on creative dramatics.

Most of the children responded to the question about how they felt about the three weeks with such descriptions as "happiness, fun, pleasure, confidence, satisfaction, energy and moving."

They were not articulate however, on the question concerning what they had learned about the elements of creative movement. Either they did not understand the question or else they really were not able to remember what the elements were and what was important about them.
The most consistent answers given were that they realized that each person had his/her own way of moving; it was fun to move; and that a person could use his/her body to express a lot of different things. Unfortunately, the researcher was hoping for more specific answers about rhythm, flow, force, space, time, weight, and levels.

The re-phrased question concerning their peers was better answered by the girls than the boys. When asked if the children had made new friends, the boys responded with either "no" or a particular child's name. The girls, however, realized that they had become closer to female members in their class that they had not been friendly with all year, and that both boys and girls in the class were closer as could be seen by their increased ability to talk to each other.

In the question concerning what they learned about their bodies, there was the expectation that they would have realized more about the kinesthetic sense of movement. This was not so. If the children did learn about this sense, they were unable to articulate it. The majority of their answers stated that they had learned that there were many ways that their bodies could move as a whole and in separate parts for many purposes such as: to music, for communication, or for dramatic expression. These answers did not reveal an understanding of kinesthetic movement.
The most revealing question was the first question where the children asked what they had learned about themselves. Some children were non-committal by saying that they had learned how their body moved and that movement was important in life. Other children expressed the fact that they learned they could do things more freely in front of the class without feeling shy or embarrassed.

Others learned they could do more things on their own than they thought they could and that they had good ideas. Still others discovered that they liked to work in groups, that there were many ways to learn, and that they could learn from and enjoy others than their close friends. A number of children discovered that they had talents they never dreamed they had (especially in the area of acting) and that they really enjoyed trying new things.

As a result of the questionnaire, the researcher met with the children two more times and worked with them on creative dramatics. In both sessions, the children's participation was high where co-operation, innovation in costumes, and complexity in plot was concerned. The children also attended better to the tasks at hand and were so involved with the skits that they were willing to be late for lunch to clean up the room after the skits were over. They further requested that they be allowed to continue with dramatics workshops in the eighth grade. This request was passed on to the language arts faculty who was
going to consider adding it to the curriculum for the following academic year.

**Researcher's Log**

The researcher's personal log showed many emotional high's and low's over the three week period. In the beginning there was great excitement about the children's potentials. The researcher was especially impressed with how uninhibited and inventive the male children were who had been regarded as discipline problems, lethargic, or somewhat hyperactive in the classroom setting.

The male children who were somewhat interested in athletics were also very good in the study. They were not afraid to move using a lot of space and were usually the leader in their group work. The male children who were very active in traditional organized sports had a great deal of trouble with the loose structure and the emphasis on exploration versus skill development. They often were inhibited in their movement and very disruptive in the workshop.

The researcher was also impressed with the ability of the quiet female children who were uninterested in playing sports and who felt great discomfort in the beginning of the study, but were able to work through their inhibitions,
and fears and not quit. By the end of the study they had become freer, more extroverted and very accomplished in creative movement.

The female children who were mildly interested in sports and fairly co-ordinated felt comfortable with the movement sessions and often took leadership roles in the group work. The female children who were active in organized sports started out somewhat uncomfortable with the movement experiences and were somewhat inhibited in their movements trying to choreograph rather than improvise solutions to movement problems. They, too, by the end of the treatment showed tremendous growth in freedom of movement and loss of inhibition in front of the class.

Besides having the tendency to choreograph rather than improvise, the children also had a tendency to become the object or thing they were trying to interpret rather than move as its essence. For example, rather than picturing how fire moves and moving as its essence or in a fire-like way, they tended to become the fire. After three weeks of repeatedly showing that they could not grasp this concept, the researcher decided to use her own method of creative dramatics based on the work of Viola Spolin, rather than Barbara Mettler's method.
Every day positive things occurred throughout the sessions. Yet some days there was a resultant emotional low because of the boys' inability to refrain from wildness and aggressive or cruel behavior, or some of the girls' inability to grasp a concept and unwillingness and/or inability to participate in a new concept.

However, when the characteristics of this age group were acknowledged and the concentration on helping the children feel more comfortable with the new experience was accomplished, there was less concern with the children's less-than-perfect behavior.

A final positive general observation was in the area of performance. In the beginning of the study when children thought they were being watched by another child, they would not move. This refusal to move was invariably accompanied with squabbling and accusations as to who was watching whom. However, through their experiences with group work and creative movement, by the end of the study many individuals were willing to demonstrate movements, and all were not only willing to, but took great pride in presenting their group improvisations, music compositions, and dramatic skits to the entire class.

Therefore, although often troubled throughout the study by nagging doubts, there were more positive than negative reports in this section of the study. It was
concluded that in spite of the difficulty of working with adolescents, it would appear that creative movement has a legitimate place in the language arts curriculum of junior high and middle school aged children.

It is apparent from the presentation of the data that not only did the significant objective data support the findings of the subjective data, but also that an exploratory study of this nature was useful to indicate which directions should be followed for further studies in the area of creative movement.
CHAPTER V

Summary

The arts-in-education program is not an entirely new idea. It has been around for several years and exists in many different forms in various cities and states in America and Europe. However, it is usually limited to elementary school children and is often short-lived because of dwindling funds or lack of teacher, parent, or administrative support.

The importance of this area in education can be judged by the countless articles in Learning Magazine and by Principal magazine devoting its entire January/February 1976 issue to this topic. Yet, comprehensive arts programs are not found in junior or senior high schools because of the general consensus that the upper grades of schooling are to be used for preparation for college, vocational training, or work. The "back to basics" or "no frills" programs in this country are indicative of this attitude.
There is a tremendous need to study the value of arts education in a meaningful and conclusive way. But because of the uniqueness and short life-span of each program, it is very difficult to find a standardized type of methodology to evaluate each program, and thus get a more complete picture of arts education programs in the United States and elsewhere. Consequently, it is very difficult to get funds for evaluation purposes.

A truly well-rounded arts-in-education should include the language arts, music arts, plastic arts, and movement. However, the most fundamental of these arts, movement is often the most forgotten because most people know very little about this area and consequently are afraid to use it.

Although, some educators believe in the importance of movement education, they are in the minority and lack proper research studies to support their efforts to have movement education included in the curriculum of schools. It was hoped that the research provided by this study in the area of movement in conjunction with self-concept and life adjustment (personal and social adjustment) would reveal information that would add credence to the belief that movement education and arts education are important areas of study for all children, but especially for adolescents and young adults whose schools have replaced active learning in the form of initiative, curiosity, and
exploration, with passive learning in the form of absorption of a certain amount of information per subject area per year.

The study strove to show that a three-week intensive emergence into creative movement would increase self-concept and personal and social adjustment of a select group of seventh grade children as operationally defined by the Piers-Harris Children's Self-Concept Scale and the California Test of Personality.

To test this hypothesis, the researcher used two highly comparable seventh grade classes -- one as a control group and one as a treatment group. The Piers-Harris and the California Test were administered to both groups on the first and last day of the study. The control group continued to perform their daily school tasks for three weeks, while the treatment group spend the same three weeks with the researcher engaged in learning about creative movement by doing it. Every day they spent at least an hour engaged in exploring the different areas of creative movement and approximately a half hour engaged in answering questions pertaining to that day's workshop.

The results from the Piers-Harris and the California Test were analyzed through The Ohio State University's Computer Center. Analysis of variance was used to determine differences between the two groups in relation to their (Piers-Harris) self-concept behavior, intellectual and
school status, physical appearance and attributes, anxiety, popularity, and happiness and satisfaction sub-scores; and (California Test) life adjustment, personal adjustment, self-reliance, sense of personal worth, sense of personal freedom, feeling of belonging, withdrawing tendencies, nervous symptoms, social adjustment, social standards, social skills, anti-social tendencies, family relations, school relations, and community relations sub-scores. Correlations were computed to determine relationships between these measures according to treatment or control group, pre-test/post-test scores, sex, intelligence quotient scores, and language scores on achievement tests. Significance was determined at the .05 level and F-tests were used to determine significance.

Subjective analysis in the form of the students' daily self-inventory reports was also used to determine the amount and kind of student participation, and the amount of learning taking place in regards to creative movement, self-knowledge, and knowledge about one's peers.

The analysis performed on the objective tests revealed a reduction in anxiety and an increase in positive school relations both of which were reinforced by the subjective data. These variables are important in and of themselves and also because they make-up the composite self-concept and life-adjustment scores. The tests did not however
indicate that creative movement increases self-concept or life adjustment.

The subjective data not only revealed some insights into adolescent children, but also suggested ways to make curricular movement experiences more appropriate for this age group. Some of these will be discussed later in the chapter.

Conclusions

Based on the objective data collected and analyzed for this study, the following conclusions seemed to be justified. Creative movement experiences lowered anxiety among adolescent children. The children also viewed themselves as having better school relations which seemed to mean that they felt they got along better with their classmates, teachers, and the school community as a whole. It also appeared to mean that they felt comfortable with the level of instruction in the school and they viewed themselves as an integral part of their school community.

The reports from the objective observers, teaching staff, classroom teacher, principal, students' self-inventory reports, and researcher's observations also seemed to support these conclusions. The children's gradual reduction of fear in performing in front of the
class, their greater assertions in their movements and skits, their greater freedom of movement or mobility, and their greater exuberance and vitality in their movements would support the conclusion that anxiety was lessened by creative movement.

The children's greater interaction between their peers in the form of working with new people, increased dialogue between the boys and the girls, and the instance of switching tables would seem to indicate better school relations. The faculty members' reports of the children's greater interaction with each other in their classes, more assertive behavior (especially on the part of the girls and quiet children) in their classes, and greater dialogue with themselves and other adults seem to lend support to the conclusion that creative movement improved school relations.

Based on the students' self-reports, the following conclusions seem to be justified. The children seemed to become more aware of their bodies and how each part moved alone and together. The majority, however, either did not experience the kinesthetic sense of movement or were unable to verbalize what they felt because there were only two instances of reports that seemed to resemble the description of kinesthetic movement.
Whether the critical elements of movement were learned or understood is also doubtful because the children were unable to enumerate what the elements were or why they were important to movement. The reason may be due to the general phrasing of the questions. However, unless an oral or written objective test were given, it would impossible to know if in fact they learned anything academic about creative movement.

And finally, in relation to the formation of images, the children were able to form images of concrete activities like skating or swimming or dancing which they recorded. But, they were not able, or willing, or possibly not even aware enough of any abstract images that they might have had to record them in any of their reports. Thus it is again impossible to know what abstract images, if any, they might have been "seeing" while moving.

In relation to self-concept, behavior, intellectual and school status, physical appearance and attributes, popularity, and happiness and satisfaction scores on the Piers-Harris, the treatment group showed no significant gains. The same is true for the California Test in relation to life adjustment, personal adjustment, social adjustment, self-reliance, sense of personal worth, sense of personal freedom, feeling of belonging, withdrawing tendencies, nervous symptoms, social standards, social
skills, anti-social tendencies, family relations, and community relations. This seemed to imply that creative movement either did not affect these areas, the post-tests were given too soon after the pre-test, or that these particular types of self-concept tests are not appropriate for measuring the effects of creative movement on children.

The implications of this assumption are that these types of test instruments are not equipped to measure the subjective awareness of the child. In other words, they do not bring out what the child is really feeling about her/himself, but bring out instead how the child answered certain questions on these types of tests.

**Recommendations**

Although there were some statistically significant results, and many interesting but not conclusively proven observations, it was concluded that a greatly expanded version of this study is necessary. The researcher would make the following recommendations:

1. Both public school and parochial school children should be included in the study in both the treatment and control groups.

2. The study should be at least a school year in duration, with the movement instructor meeting with the children weekly instead of daily. In this way the children can start working with each other before cliques start to form and they will not become bored with the experience as they might if they met daily.
3. Half of the instructors should be the children's own English classroom teachers who will have been trained in movement education, and half should be outside people who are well-versed in movement education.

4. Barbara Mettler's techniques should be used.

5. Boys and girls from the onset of the study should be separated until they learn and understand the elements of creative movement. They should be brought together for work pertaining to movement in relation to the other arts, especially drama.

6. The optimum number of children per group should be twelve and the maximum number of children should be twenty.

7. Although the Piers-Harris and California Test were of limited value in this study, they should be used again -- only this time they should be administered over a greater length of time. Other means of evaluation must be explored and utilized.

The use of evaluation measures or techniques is difficult when applied to the arts. Possible solutions to the problem might be found in utilizing such hardware as video-tape machines, or motion analyst projectors which would enable the researcher to view and re-view each session of his/her work with the children as many times as needed to better analyze the children's movements and chart their progress as Birdwhistell, Hall and Condon have been doing for several years.

A comprehensive yet manageable type of evaluation technique is also needed to evaluate subjective awareness. Techniques similar to those used by Kelly in which the
individual makes up her/his own constructs of what is important might be useful in helping children verbalize what they are feeling, sensing, or learning about creative movement, themselves, and their peers. The problem with Kelly's technique is it is very time-consuming for both the researcher and the child: however, it is a means that is worth further exploration.

A further important means of evaluation is in the area of ethonomethodology. Robert E. Stake, author of *Evaluating the Arts in Education, A Responsive Approach*, and Gordon A. Hoke are well aware of the problems involved in trying to evaluate programs in the arts, especially in movement where there isn't a concrete product. They use an approach called "responsive evaluation" that is anthropological in nature.

"A 'responsive evaluation' is characterized by three criteria: 1) its responsiveness to actual program activities more than to objectives or intentions; 2) its responsiveness to the information needs of a variety of audiences; 3) and its responsiveness to the different

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value perspective of participants and audience."\textsuperscript{61}

The method of evaluation described in the article was used on a particular movement program involving movement specialists, a dance troupe, and ten arts teachers in two entirely different school communities in Decatur, Illinois.

The evaluators, used a team made up of specialists from the University of Illinois, a principal from another city, a consultant/evaluator from the National Endowment for the Arts, dance students, graduate students in early-childhood or aesthetic education, teachers from another city, and most importantly, the Decatur residents.

The evaluators used people as their measuring instruments and used observations and personal judgments instead of scores or ratings as their tools. Their primary means of collecting data was through interviews and they consequently spent a great deal of time in the communities first getting to know the "natives" before attempting to come up with criticisms and recommendations for the continuance of the program.

The techniques used in the Decatur project were very similar to the techniques used by anthropologists collecting data about a different culture. It can be seen by the

success anthropologists have had over the years, how important it is to learn their techniques and employ them in the evaluation of the arts and arts programs -- especially movement.

Two other types of techniques are also worth mentioning. The first is the use of observers. Although observers were used in the study to measure participation, the extent of their use was limited. It would be possible and beneficial to use observers in a more extensive manner in future studies. The observers could be trained to watch for specific kinds of quantitative movement behaviors. These behaviors could then be recorded in succinct symbols or notations which would be very helpful for later study. It is believed that it would be possible to train observers to be uniform in their estimations of human movements. It is doubtful however, that uniformity could be achieved if one were trying to measure creativity, originality, or inventiveness.

The other means of evaluation is through the techniques of Effort/Shape which are based on Rudolf Laban's original formulations of Effort and Warren Lamb's, (a colleague of Laban's) formulations of Shape. In America, these two techniques were combined to become known as Effort/Shape. Effort/Shape is a systematic method for reporting qualitative changes in movement in regards to body exertions and
body adaptations in space. There are specific symbols that have been designed to show these qualities, and are used to report movement events in a succinct yet detailed fashion. It is necessary, however, to be well-versed in dance to be able to understand and use this technique. Therefore, further study of Laban, \(^{62}\) Lamb \(^{63}\) and Marion North's \(^{64}\) work would be advisable.

For most of the population, and unfortunately many educators, the creative arts are very foreign and consequently suspect. They are viewed as superfluous to the education curriculum at the worst and as fringe benefits at the best. If researchers could learn to employ Labanotation, Effort/Shape and especially ethnomethodological research techniques, as well to the arts, it is quite possible that there would be a greater understanding of their importance to education and to life.


APPENDIX A
April 27, 1976

Dear Parents,

The enclosed information concerns a program we are being asked to cooperate with St. Stephen's and Ohio State in completing.

The 7th Grade students at St. Stephen's will be taught Language Arts by a new technique for 3 weeks. Our 7th grade students will continue to be taught by the same method that we are currently using. Both groups will be tested at the beginning and the end of the 3 week period to see if this new technique produces results that are superior to our present approach to Language Arts.

I have discussed this program with both Sister Dorothy and Miss Oshuns and I feel that there is value in our participation in it. I further feel that this is an opportunity to show the spirit of cooperation that exists here at St. Cecilia School.

I ask you to sign and return the permission form by Thursday. All you will be granting is permission for the testing since nothing in our Language Arts Class will change.

Sincerely yours,

Daniel J. Sipek,
Principal
Dear Parents of Grade Seven:

Accompanying this letter is another letter from Miss Peggy Oshuns explaining some research involving the seventh grades of both St. Stephen and St. Cecilia. I hope you will take a few moments to examine her explanation and grant us your permission and support in the ensuing program.

I have been associated with Miss Oshuns for five years, having taught with her in a full-time capacity at Ready High School, and working with her for two years now here at St. Stephen. Miss Oshuns is responsible for the supervising of our student teachers in grades 7 and 8, and has been an invaluable resource to our staff regarding the feasibility and adaptability of our present English-Humanities afternoon block, in attuning us to professional resources to evaluate our own program's growth, and as an aide to our individual growth in teaching techniques, personal interaction with the students, and in developing our inter-staff relationships.

Miss Oshuns will be working with Grade 7 for a period of three weeks, approximately one and a half hours each day during their Language Arts time. Activities center around those incorporated in this program and the humanities field: journal writing, creative movement, dramatic activities, oral expression activities, written exercised, music and art education. Students will be given a test before these activities begin, and another one after the three week experiences with Miss Oshuns, to determine the extent that their personal attitudes may influence their relationships to social and academic achievements engendered during this experience.
I have spoken with Miss Oshuns at length concerning the program she wishes to conduct here at school. I want to assure you that the ensuing program is deserving of both yours and our staff's support in the development of our program here at school, as well as for the individuals to be involved.

May I finally ask that the permission form below be filled out and returned to the office by Thursday, April 29.

Please do not hesitate to call me if you have further questions. Thank you.

Sincerely yours,

Sister Dorothy Kluesener, S.S.J.
Principal

SDK:sfm
Dear Seventh Grade Parents:

I am a former Bishop Ready High School English teacher working on my doctoral degree at the Ohio State University in the area of English education. I am conducting a research project under the auspices of the Ohio State University. This research involves the examination of the language arts curriculum for seventh grade students. The project will be conducted at St. Stephen the Martyr and St. Cecilia schools. Because I will be comparing the two groups of seventh grade students, both groups will have administered to them two standardized tests similar to other tests they have taken before. The questions on the test deal with how the children feel about their peers, their school, their community, and themselves.

The individual test scores will be kept confidential and only the researcher will see them which is in accordance with the Family Privacy Act. Also under the Human Subjects Review Committee of the Ohio State University, any research conducted with minors requires the written permission of their parents or guardians as a means of protecting the children's privacy rights.

The research project will involve the use of creative movement which is a form of drama using pantomime, improvisation, and interpretive or story-telling dance. It is a different and new way for children to explore the processes of language communication using the skills they have learned in their language arts classes.
In order to keep the lines of communication open between you as parents and activities which involve your children, results of the research project will be made available to you upon request. I would be more than happy to answer any questions you might have about the research. My home telephone number is 262-7777 and my office number is 422-1078 (1080).

Thanking you in advance for your co-operation, I am

Sincerely yours,

Peggy Oshuns
PERMISSION FORM FOR GRADE SEVEN

Sister Dorothy/Mr. Sipek:

_________________________ has permission to
(Student's full name)

take part in the program and research conducted by Miss

Peggy Oshuns.

I understand that any further inquiries I make concerning this program will be answered. I understand that

my child's identity will not be revealed in any publication, document, recording, video-tape, photograph, computer data

storage, or in any other way which relates to this research.

Finally, I understand that my child is free to withdraw from

the participation at any time following the notification of

Miss Oshuns or you.

_________________________
Signature of Parent or Guardian
Dear Seventh Grade,

Every day you will be writing in your folders as a record keeping activity for me. I am going to ask you to concentrate on these questions or areas. Please answer or write about them in relation to the day's activities.

Thank you,

Peggy

1. I want to know how you felt before and after class today. Please choose from the list below or use your own words and put them in before and after columns.

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2. I want to know what you like best and liked least from class today.

3. What did you learn about how your body moves today?
4. What did your learn about or from your classmates today?

5. What pictures came into your mind while you were moving? If you didn't have any pictures that came to mind, did you have any feelings? If so, what were they?

6. What questions came to your mind today while you were moving?

7. Take five or ten minutes to write about anything you want to. It can be about this class or school, but it doesn't have to. I can be in written form or it can be in poetry form or it can be in picture form.
Dear Seventh Grade,

All of you have been very helpful over the last three weeks. I have enjoyed working with you, and getting to know you as individuals, instead of members of Ms. Mulholand's class. I know by now that you are tired of answering questions for me, but I have just one more request and that is could you please take the time to really answer the questions thoughtfully and carefully. I would appreciate that very much. Thank you again for your cooperation. I am

Yours truly,

Peggy Oshuns

1. What did you learn about yourselves during the last three weeks?

2. What did you learn about your body and how it moves during the last three weeks?

3. Have you made any new friends? With whom?

4. The teacher who taught the three week course was: (circle one)
   great good okay bad terrible

5. When I think about the last three weeks, I get a feeling of ______________

6. I would/ I would not like to continue with this course. (Circle one or the other)

7. The activity I liked least was: The activity I liked best was:
   (Choose from the list below)
complete relaxation, free movement, separation of body parts, words and movements (wiggle, slither, etc.), force (gradual, sudden, slow, fast, strong, weak), familiar things (fire, typewriter, snow, garden), shape (curved, angular, large, small, etc.), rhythm (regular, irregular beats), active--passive, scarves--masks--props, found music, body percussion, music and movement, 5 senses and drama, and paper bag dramatics, and drama.

8. What did you learn about the elements of creative movement?
APPENDIX B
Materials from the Daily Workshop

The basic format of the daily workshops consisted of full group participation where everyone was encouraged to explore together a certain movement element; small group improvisations where groups as few as two and as large as the whole class worked together on a movement problem relating to the day's workshop; and daily writing sessions where the class answered in their personal journals the researcher's questions.

The researcher's role was to organize and facilitate the daily workshops. She would suggest areas of concentration, encourage children who were doing well and who were having trouble, point out good movements and ideas, and extend information to the children explaining what they were doing and why they were doing it.

Day I

Pre-tests were given at both schools.

Day II Free Movement Expression

The children were told to walk around the space within the room and find a spot that seemed comfortable to them.
They were told to lie down on that spot while the researcher instructed them in relaxation techniques.

Using the image of sand sifting through their bodies, the researcher instructed the children to close their eyes and visualize each part of their body as the researcher talked about it, beginning with their heads and ending with their toes. The researcher spoke in a soft voice emphasizing the sand imagery and the heaviness of each body part. The exercise took approximately ten minutes and by its conclusion the children were completely relaxed. Next, the children were told to keep their eyes closed, but to start moving on the floor in stretching and extending, and twisting and contracting movements. They were told to rest and then repeat the exercise emphasizing quantity, not quality of movement.

The exercise was repeated in a sitting position where the children were again told to keep their eyes closed and see how many ways they could move sitting; and how many ways they could move between the sitting and lying position.

Next, they repeated the exercise in a standing position and in an "off-the-ground" position. Each of these, like the other positions were spaced between rest periods and done with eyes closed.
The final entire group exercise involved moving around the space in as many ways as possible. They were told to open their eyes to avoid collisions but to keep them lowered so that they would not worry about what their classmates were doing, but instead concentrate on their own kinds of movement expressions.

A brief rest period followed enabling the researcher to explain the second part of the workshop format -- improvisation. She defined for the children what the word meant and how it applied to creative problem-solving in movement. She instructed the children to choose partners and to move freely with their partners in ways that related, but were not the same.

The children then switched partners. They tried this time to do the exact same movements as their partners alternating leadership roles. They switched partners again and this time they moved in opposite ways from their partners, again switching leadership roles.

The children then formed trios where everyone faced each other and two moved in the same way and one in a different way. The roles were switched continuously until everyone had a turn at each role. Rest period followed. And the day concluded with the children's writing in their journals answering the researcher's questions.
Day III  Isolation of Body Parts

The day began as had the previous day with the children finding a spot and sitting on it. The researcher explained the importance of creative movement to human life as well as explaining how the body is the instrument of creative movement.

The children were told to keep their eyes closed and concentrate on each part of their body as the researcher talked about it. Between each movement sequence the children were told to relax in order that they would not tire easily or jumble up all the movement sensations they were feeling. (This methodology was carried out daily in every workshop.) Beginning with the head, the researcher asked the children to move their heads in as many ways as they could, feeling how each movement was different from each other movement. After resting, they repeated the head exercise, only this time adding the upper spine to it.

Next, they experimented with their shoulders, followed by elbows, wrists, and fingers. Then they reversed the process without using rests between the movements and moved first their fingers, then wrists, then whole hands, elbows, whole arms, shoulders, head and everything from the waist up, making a complete and individual movement pattern.
Again quantity of movement was emphasized. But attention was also paid to the different qualities each movement produced.

Next, the children were told to lie on the floor on their backs and start moving their hips in as many ways as possible. They were then instructed to raise their legs off the ground so that they could move their knees, ankles, and toes with greater ease. Relaxation occurred between each exploration. Then, like the arm movement pattern, the children combined their toes, feet, ankles, knees, legs, and hips in a different pattern which involved moving everything below the waist. The same exercise was repeated in the standing position.

The last area to be explored was the trunk. The children experimented in moving the trunk by itself and in conjunction with the body.

The children then explored combinations of movements including hands and feet, elbows and knees, shoulders and hips, arms and legs, and the trunk and the head.

The children rested and then moved their entire body. This exercise was repeated until everyone was moving everything. The last part of the body to be explored was the face. The children resumed a sitting position and tried to move the parts of their face: eyebrows, eyes, nose, mouth, and chin in as many ways and combinations as they could think of.
Next, the children were given a free choice, where they all were able to move whichever part of the body they liked moving best. And the last whole group activity involved the concept of movement originating out of no movement, where the children had to start out frozen in a position, move where, when and however they liked ending in a frozen position.

The second half of the class was spent in group improvisations. The children found partners and performed head duets in any position they wanted. Then they switched partners and repeated the exercise, learning from their new partner. The next improvisation involved groups of fours. This time the children were to use legs and the rest of the directions remained the same. As before, the groups broke up after their improvisation and tried it again with a different group of people.

The children began working with partners again. This time they performed bodily contact duets where in the first duet, the feet had to be touching; in the second the heads had to be touching; and in the third, fourth, and fifth duets, the partners had to move together holding one hand or two hands, using crossed hands, and changing hands.
The last movement problem again required trios and involved moving together freely with every member using only one hand. The difficulty with this problem was that all three hands had to be touching while the children moved. Rest period followed and the session ended with the children writing in their journals.

**Day IV  Everyday Language of Movement**

Like the previous two days, the children were told to find a spot, close their eyes, and relax while the researcher asked them to move like the word she read to them.

The first word was wiggle, followed by squirm, roll, and rock. Next they were asked to stand up and move in place to words like: stretch, bend, twist, turn, shake, spring, swing, and undulate. Next they were asked to move in combinations of ways like: expand and contract; rise and sink; and flop and drop. Each exercise was followed by a brief rest period and repeated until all the children grasped the concept.

Next, they were allowed to move from place to place providing they crawled, then walked, then turned, and finally skipped. They were also allowed to move from place to place providing they floated, flew, swooped, and slithered.
Next, they broke into groups of four and each group was given an action word to improvise while the rest of the class guessed what it was. The words used were explode, melt, bubble, spring, and crumble. Besides learning to express words through movement, this was the children's first chance at performance and was designed in a way to make them feel comfortable about it.

The children then returned to their original spots and as individuals they were to use their whole bodies to express the following words: grab, stroke, scratch, squeeze, punch, chop, dig, reach, kick, stamp, shuffle, and tiptoe. They had a great deal of trouble using their entire body for this exercise. Most of them used just their arms or legs.

The final exercises involved the children being assigned to groups of four or five and each group being given a word to perform. The words used were: struggle, attack, rush, bloom, and part. Each group performed and the class as a whole guessed what word they were improvising. Groups switched members and the exercise was repeated using new words like: discover, welcome, search, disappear, and escape. The same guessing procedure followed each improvisation and once again the groups switched members and used the following words: cringe, wither, threaten, flee, and unite. The children enjoyed these exercised immensely and ended the session by writing in their journals.
Day V  Movement as Material

The children were told to take any position they wanted in the space. The researcher explained to them that different kinds of movements made up the materials that the body as an instrument used to create patterns which later became dances. She also explained to them that that was similar to the way artists used brushes, and paint to create patterns on canvas that became paintings. The children were told that they were going to explore three of the basic critical elements involved in making creative movements. These were force, time and space. Each type of exploration was (as in the past) punctuated with a rest period.

For force, the children were told to use any and all parts of their bodies to make, strong, then weak; strong, then weak again movements. Next they were told to make smooth (gradual), then jerky (sudden); smooth then jerky movements again; while at all times concentrating on how the movements felt to them.

For the element of time, they were instructed to try slow, then fast movements; slow then fast again movements. And for the other quality of time, they were told to make regular, then irregular; regular, then irregular movements again. Each time concentrating on the qualities of the movements.
For spatial qualities, the children were told to explore space by making large then small movements; and large, then small again movements. They were then told to try wide and narrow movements which were also repeated. Then they were told to make straight, and curved movements that were repeated; and finally angular and twisted movements which were also repeated. In this way the children learned about their personal space.

The children were then asked to try the following combinations of movements: strong and smooth, strong and jerky; weak and smooth, weak and jerky; slow and regular, and slow and irregular; large and curved, large and straight; small and curved, small and straight; wide and angular, narrow and twisted; and large and angular, and small and twisted.

The children were then asked to find a partner and make friendly and fighting duets with their partners without touching each other. This activity was repeated twice with new partners each time. Then the children were asked to form groups of four or five and practice melting and congealing by making group sculptures that were capable of melting and congealing. And the final improvisation of the day was a newspaper dance where each child improvised freely with her/his own sheet of newspaper trying to establish as many sounds and movements as possible. The day concluded
with the children cleaning up the newspapers and writing in their journals.

Day VI  Movement Qualities derived from Familiar Things

The importance of this exercise was to understand the essence of non-human things. It was emphasized that the children were not to become the object they were improvising, but to move in an abstract way that would indicate how the object or element moved.

The first thing was fire. The children were told to close their eyes and visualize how fire looked, moved and felt. Then, they were told to try to move as fire moves. As in other exercises, the children rested between each element and the same instructions were given for water, air, wind, lightening, thunder, and rain.

The children had a great deal of trouble with the exercise. They kept trying to be the object instead of interpreting it. Therefore, the researcher decided to move to a different area of movement. She told the children to act this time as if they were snow or were walking, playing, etc. in the snow. The children had more success with this activity so the researcher continued in the same vein with the next exercise, where the children were told to move as if they were/or were in sunshine.
With the following exercises, the researcher switched tactics a bit by asking the children to move like a tree, flower, vegetable, mountain, waterfall, frog, snake, cat, bird, bug, airplane, snow plow, clock, and vacuum cleaner moves or would move if it could.

The children were told to rest and then were arbitrarily put into groups of four where each group was given a word to improvise. The words for the first round were cash register, storm, typewriter, caterpillar, and leaf. For the second round, the words were cloud, meteor, river, bulldozer, and horse. As in previous exercises the group who weren't performing guessed what word the other group was improvising.

The final improvisation for the day involved the building of a "mechanical machine" where one child started with a machine-like sound and action and everyone else joined in one at a time adding another "cog" or "wheel" to the human machine. This exercise was repeated with a different child starting it. The workshop concluded with the children writing in their journals. The importance of the group word improvisations was that they were laying ground work for the children to perform in dramatic improvisations and skits.
Day VII  Space: Position, Direction, Size, and Shape

The workshop began with a discussion about space. What it is, where it's found, what can be done with it, what is personal space, and what is environmental space. The children were told to concentrate on the idea (while moving) that their movements were like cutting a path through space.

The children were then asked to move freely around the space of the room until the researcher called "freeze." They were then to concentrate on every detail of their position until the researcher called "dissolve." Then the researcher told them to assume it again. Each time they were to concentrate on the details of the position they had assumed.

Next, the children were told to assume a new position, change it twice and return to it at the end. This gave them a chance to improvise with positions in relation to space.

The children were then asked to move through space in a variety of ways: lying on their fronts, lying on their backs, lying on their sides, sitting, kneeling on one or both knees, standing on both feet, standing on one foot, and moving "upside-down."
They were then asked to choose a favorite part of their body and keep it stationary while the rest of the body moved around it.

Next, the class was divided into two circles -- a boy's circle and a girl's circle. The groups were told that they must move as a unit, not as individuals making up a circle. They were also told to hold hands and explore what circles can do -- contract, expand, revolve, sink, rise, move slowly, and move quickly.

The children were then arbitrarily placed in lines, four or five people in length. They were told to improvise movements with the head person leading the line. It was like playing "follow the leader," with each person switching from time to time so that everyone could be a leader.

Next, the children were told to get a chair. They were told to move beside the chair, behind it, in front of it, on top of it, beneath it, outside it and inside it. The purpose was to establish the concept of position in relation to other bodies. The same concept was further explored in groups of threes, where everyone in each group took turns being between two people, in front of one and behind another person, and beside one and in front of another person.
The next concept explored was levels. The children were told to move in ways that were low, middle and high. Because the middle level was the standing level, anything higher than that was high and anything lower was considered low. The children then broke into groups of four and each member was assigned a level on which they had to move in conjunction with every other member in the group. This was repeated until every member had moved on every level.

The idea of the plane in movement education was the next concept explored. There are three planes on which one can move in creative movement. They are the vertical, horizontal, and the inclined plane which is located between the vertical and horizontal. Each child tried to move freely on each of these planes.

Next the children learned about the four directions of movement: forward, backward, sideward, and diagonal. They tried moving in each of these directions and then were assigned to groups of four where each received a level and direction on which he/she had to move through space in conjunction with the other members of the group.

Using other directional words, and re-using the chairs, the children continued to experiment with movement words. They moved: toward the chair, away from it, around it, over it, under it and through it. These words were further expanded when the children worked together in groups of four in the last problem of the workshop. They moved toward and
away from each other; and through and around each other; over and under each other; and through and around each other. The workshop ended with a question/answer period and the students writing in their journals.

**Day VIII**  **Poles of Movement Expression: Force**

The children began the session by relaxing on the floor. The researcher explained that between the extremes of inertia and rigidity was movement. To demonstrate the concept, she used tension and relaxation techniques. The children were told to gradually tense all of the muscles in their body and when the researcher said the word "relax", they were to relax quickly. This was done twice. Next the children experienced sudden tension and gradual relaxation twice; gradual tension and gradual relaxation twice; and sudden tension, sudden relaxation twice.

The children were then asked to try moving across the space in a state of complete tension (rigidity). They quickly discovered that they couldn't move very far in this state. The same thing also applied to moving in a state of complete relaxation (inertia).

Using the student-teacher observers and the children's classroom teacher as demonstrators, the researcher explained to the children the difficult concepts of activity and passivity. In the active phase of movement, the mover is
"acting upon" the environment, space, an object, or another mover. While in the passive phase, the mover is being "acted upon" by the same elements.

The children were asked to move in a passive way by imagining that outside forces were moving them. And then they were told to move in an active way by trying to control these imaginary outside forces. Then they were told to repeat the exercise by being first passive and then active again.

To explore this area further, the children were assigned partners and each was told to test the other for passivity to make sure they would be relaxed enough to be acted upon.

Next they changed partners and assumed the roles of one being active and the other being passive. The passive person had to close his/her eyes and be willing to trust the active leader. The active person had to be considerate and inspire trust. Each partner received a turn at being active and passive.

With new partners, this same activity was tried with a little hitch. This time the partners were not allowed to hold hands; they had to watch each other and respond according to their assigned roles. Each partner took turns being active and passive.
The next exercise was still more difficult. Although the partners could hold hands, they had to take turns at each role in succession. For example, one would be active and the other passive first, then on the second movement the passive person would become active and the active person would become passive, and so forth until a movement pattern was completed. This same exercise was repeated with new partners. Only this time the movers were not allowed to touch, which made establishing leadership roles even more difficult.

Next the class broke into groups of four with one member being passive and the rest active. Each person took a turn at being the passive one in the group. They switched groups and this time there was one active person and the rest were passive and once again they changed roles until everyone had had a chance to be active. The final exercise involved everyone being passive first and then becoming active with the result being first conflict and then harmony. The workshop ended with a discussion on whether they liked being active or passive and their writing in their daily journals.
Using scarves and pieces of material, the children were asked to use the materials in improvisational ways. They were asked to experiment with them using them as a costume or as an entirely new type of object. Suggestions were offered by the researcher to help the children get started. But as has been stated elsewhere, the girls had a terrible time coming up with anything to do with the scarves except wear them, while the boys were incredibly innovative.

The next exercise involved using their shoes in non-conventional ways. Once again the boys were far superior to the girls in originality. The researcher recognizing the girls' discomfort and switched to different means of exploring movement with non-conventional props.

As a preliminary exercise for mask-making, the children sat down with a partner facing them and tried to mimic or reflect the other's facial expressions. The exercise involved one partner being a person and the other being the mirror image. After several minutes of exploration, the roles were reversed so that everyone had a chance to be both "people."

The children then went about the task of making masks out of paper plates, crayons, and magic markers. They were given a time limit in which to complete their masks and
then were asked to wear the mask and move around the space as the person on the mask might do.

This exercise unfortunately failed miserably because the children were very uncomfortable wearing their masks. Perhaps, better preparation should have been provided so that the children would have felt more comfortable moving in their masks. The workshop ended with the children cleaning up and writing in their journals.

**Day X  Movement and Time and Rhythm**

To establish timing and rhythm, the researcher used a drum to help the children with these concepts. The researcher established a drumbeat and asked the children to move in various ways. They were asked to move leading with their heads, leading with their right foot, leading with their left hip and leading with their bottoms.

In the next exercise they were asked to move against the steady drum beat leading with whichever part of their body they chose. Next, the researcher played a drum beat, and stopped. The children listened to it and responded in movements that "answered" or reacted to the rhythm. The researcher repeated this exercise several times.
Next, the children were asked to establish their own personal rhythm and perform it en masse. Then the researcher established a 4/4 rhythm and asked the children to make a different movement for each drum beat and perform it to the drum beat. The researcher repeated the exercise, only the second time, the children were to use locomotion or levels for the first beat; turns for the second beat; jumps for the third beat; and a gallop for the fourth beat.

The children were then assigned to groups where they had to decide on movements for each of the 4/4 beats. This exercise was repeated in a new group, only the second time, each child was responsible for a particular motion on a particular beat.

The groups were switched and this time they were required to make up their own rhythm phrase using their own time signature (beats to a measure) and motions to go with it. Their original rhythm phrase was to be repeated twice as was the entire exercise. Then the researcher asked the children to relax as she reviewed the critical elements of space: levels, directions, and planes; and force: quick and slow, hard and soft, and active or passive; and body as instrument for the materials of dance.
She put on a record and gave all the children a movement problem to solve. They were to change directions at least once, change levels at least once, end up where they started, use all of the environmental space in the room, and use round and straight and angular and twisted movements.

When the record was completed the children rested. Then she gave the children another problem with a new record. This problem required the children to move fast and slow, hard and soft, lead with different body parts, start and finish in the same position, and make at least one diagonal in the space.

The final activity of the day before writing in their journals was free movement to Day by Day from Godspell chosen because of its different time cadences.

Day XI  Found Music

The day began with the children lying down on the ground and making movements to sounds. The sounds used were: yawn, sigh, mumble, growl, grunt, shout, whistle, buzz, hum, whisper, bark, honk, sniff, and a moo. Then they were all told to make their favorite sound from the list, en masse again.
The children sat up and formed a circle. The researcher asked each child to say her/his name and try to establish a rhythm cadence that fit each child's name. If the child had trouble, a classmate or the researcher would help her/him out.

Next, the children experimented with sounds made from body percussion using their hands only. For instance, clapping hands, snapping fingers, slapping thighs, arms, elbows, knees, wrists, face and head. Then they were only allowed to use their feet making stomping, scraping, brushing, tapping, shuffling, etc. sounds.

The children were paired-off and told to make a rhythm conversation which they showed to the entire class. One person started the conversation using whatever body percussion he/she desired and the partner answered in the same fashion trying to establish a real rhythm conversation. Then the children were put into groups of four and asked to compose group rhythm compositions.

Because unusual sounds can be found anywhere in the environment, the children were told to go around the room and listen to sounds the room made. They were told to make sounds with the floor, the poles, the chairs, the tables, and the walls. Once again they were put into groups and this time their compositions consisted of using body
percussion, room sounds, and voice sounds, in any way they liked.

The final problem of the day involved found music where the researcher brought in everyday objects like pop cans, sticks, combs, pens, pencils, plastic containers, keys, etc., and passed them out to each group of four children. The children were to improvise with these objects, the room sounds, and their voices to make a found music composition. The exercise was repeated twice with new groups and then clean-up and writing in the journals followed.

Day XII Movement and Music

The researcher brought in several kinds of percussion instruments for the children to play. She played them first and asked the children to move to the different instruments in order to get a feeling for the way they sounded. Then she put the children in groups of four and gave each group a drum. One child was the drummer and the rest of the group moved to his/her cadence. The drummer was switched until everyone had a chance to be a drummer.

The children were again divided into groups of four or five. This time one child played a drum and another played a shaker, while the other two or three in the group moved in time to the "music." The roles were reversed until everyone had a turn playing both instruments.
Then the rest of the instruments were distributed so that every group had at least four different instruments. The drum set the rhythm for the composition and each instrument joined in one at a time and went out in the same order, thus completing a "music" phrase. This exercise was repeated, only the second time the instruments were redistributed among the groups and although the drums set the beat, any instrument could join in at any point and freely improvise any rhythm they wanted to.

The children switched groups. This time the drummer remained stationary but the other children moved around him/her as they played their instruments in a kind of modern-day Indian dance. The finale for the workshop that day was a percussion orchestra where the children sat in their instrument section and the researcher conducted the orchestra by pointing to the different sections and directing them as to loudness and softness and order. If time had permitted, other children would have conducted the orchestra and some of the instrument players would have been asked to try moving to the composition. The children completed the workshop by putting away the instruments and writing in their journals.
Day XIII  The Five Senses and Movement

Because the five senses play such an important role in movement experiences, the researcher included them in the workshop. The first exercise involved listening to a box filled with commonplace items. The children were supposed to guess from listening to things sliding around in the box, how many items there were in the box. No one guessed the right number.

The next exercise involved the visual sense, where a tray of common objects was presented to the children for ten seconds and they were supposed to write down as many items on the tray as they could remember. This was a good exercise in observation and concentration.

The last exercise involved touch, taste, and smell. This exercise required that the children close their eyes, keep quiet, and concentrate on an object that was being passed around a circle. The object was a loaf of bread which the children smelled, touched, and eventually ate. Once again this was an excellent exercise in concentration and observation.

The next exercise involved the start of dramatics. The children were assigned to groups of four or five and told to make up a skit (by group) about one of the following topics: old people, cooks, rock and roll stars, or scientists. They were given five minutes to compose a skit and five minutes to rehearse it. The results were very original and hilarious.
The last exercise again involved groups. The children were told to become an item found in a grocery store and they were to work as a group to become one item, nor four or five. Again the results were excellent and the workshop concluded with the writing in their journals.

**Day XIV  Movement and Dramatics**

The researcher began the day by reading a story by Judith Viorst called *Alexander and the Terrible Day*. She then broke the children into groups of four and had them dramatize their own version of a terrible day. The results were not only original but hilarious.

The second exercise involved locations. Each group switched its members and then were given the task of making a skit about one of the following locations: a dentist's office, a gas station, the police station, and an elevator with the lights out. The children were fantastic. Each skit was well-prepared and executed with a high degree of seriousness considering the short amount of time allowed for preparation and rehearsal.

The third activity was the best. It was paper bag dramatics and involved each group receiving a paper bag filled with all kinds of props. The directions were to use every prop in a complete skit that had a beginning, middle, and end. The results were really excellent. Not
only did each group perform for the rest of the class without fear, but they were so excited about their skits that they were volunteering to perform first.

The final exercise of the day consisted of each group making a skit around an exclamatory phrase. The funny thing about the exercise was that each group had the same phrase but didn't realize it until they started performing the skits. The phrase that was used was "I don't believe it!"

And interestingly, no two skits were the same. The children finished the workshop by applauding each other for their improvement and good work and by cleaning up the props and writing in their journals.

Day XV

Post-tests were taken at both schools, and a final evaluation was taken at St. Stephen's.
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