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EXPERT DETERMINATION OF KNOWLEDGE AND SKILLS
ESSENTIAL TO THE ELEMENTARY CLASSROOM TEACHER
FOR THE INSTRUCTION OF CREATIVE DANCE.

THE UNIVERSITY OF NORTH CAROLINA AT
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EXPERT DETERMINATION OF KNOWLEDGE AND SKILLS ESSENTIAL
TO THE ELEMENTARY CLASSROOM TEACHER FOR THE
INSTRUCTION OF CREATIVE DANCE


by

Mary Gene McCutchen

A Dissertation Submitted to
the Faculty of the Graduate School at
The University of North Carolina at Greensboro
in Partial Fulfillment
of the Requirements for the Degree
Doctor of Education

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Approved by



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APPROVAL PAGE

This dissertation has been approved by the following committee of the Faculty of the Graduate School at the University of North Carolina at Greensboro.

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Directed by: Dr. Gay Cheney. Pp. 267.

It was the purpose of this study to determine, by a survey of expert opinions, the minimum knowledge and skills which are needed by the elementary classroom teacher for the teaching of dance to children, both as a separate and as an integrated activity.

The procedure used in securing data for the examination of the major questions of this research was a modification of the Delphi technique. An initial survey of national and regional chairpersons or directors of selected dance organizations was carried out by the investigator in order to identify those persons who were considered experts in the area of children's dance. From this survey 23 experts were identified and contacted as possible participants in the study. A group of 14 experts agreed to take part in the research project and of this group, 12 completed the final questionnaire.

Data were collected by means of a battery of three questionnaires designed from the information received on each previous probe and responded to consecutively. In Questionnaire One the experts identified the knowledge and skills which they believed were needed by the elementary classroom teacher for the teaching of creative dance to children. The knowledge and skills suggested were compiled by the investigator through semantic analysis and verified by an ad hoc committee. The results of this process were combined to form Questionnaire Two.

In Questionnaire Two the experts rated each knowledge statement and each skill statement on a scale of 1 (low) to 7 (high) according to the relative importance of each for the teaching of creative dance. The data were processed and programmed for descriptive statistics using the SPSS computer program FREQUENCIES. The mode(s), range, interquartile range (defined as a consensus area) and each expert's rating for each statement were reported to the panel on the third questionnaire. Each expert was then asked to study these results and to rerate any statements on which their personal rating was outside the consensus area. If their final rating remained outside this consensus area, a statement of rationale was requested. Data were analyzed as in the previous questionnaire.

The findings in this study indicated that the experts were of the opinion that the greatest need of the classroom teacher was in methodology. Greatest importance was placed on the knowledge and skills involved in preparation, presentation, perception, and evaluation in teaching. Emphasis was mainly on understanding children and how to guide them in all the aspects of creative dance so as to improve their physical, mental, social, and personal well-being.

The need for a thorough knowledge of dance movement; elements of time, space, and energy; composition; and accompaniment was stressed, but a high degree of personal skill in these areas was not considered important. The knowledge and skills needed to integrate dance into the classroom activities and total school curriculum were also considered of great importance to the classroom teacher. This supported a general concept of creative dance as an integral part of the education of children.

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CHAPTER I

INTRODUCTION

Dance has always been a natural component of man's life, just as much so as eating, sleeping, and working. Ellis (1923), in his book The Dance of Life, described dance as "no mere translation or abstraction from life," but rather "life itself" (p. 65). He speaks further of dance as the "supreme symbol of spiritual life" (p. 65). Ellis further states that "the art of dancing, moreover, is intimately entwined with all human tradition of war, of labor, of pleasure, of education," and "the pattern in accordance with which the moral life of men must be woven" (p. 37). In her book From the South Seas, Margaret Mead (1939) discussed the "Role of Dance" in the education of children in Samoa. Plato's treatise on "Laws," written in 348 B.C., was translated by Cooper (1938) to state that "boys and girls alike must learn to dance and exercise the body" (p. 422). Plato also pointed out that "the educated man will be able both to sing and dance well" (p. 368). He went on to describe in detail the types of dance which would be acceptable and those which would not. He further declared that what a man is reared with from childhood determines what he will accept as good and what he will repel as vulgar.

Kraus (1969) reported that during the seventeenth century John Locke, in his text Some Thoughts on Education, stated that since dance "gives graceful motion all the life, and above all things,

manliness and a becoming confidence to young children, I think it cannot be learned too early" (p. 122). In the nineteenth century, another educational writer, the Reverend John L. Blake, was reported by Kraus as saying that "dance should be provided in every country school, under the direction of the schoolmaster" (p. 124). Blake was reported to write that:

In the middle of the day, or prior to the commencement of the afternoon studies, let half an hour be spent in this fascinating exercise, as a reward of good conduct as scholars and the prediction is made with confidence, that neither girls or boys will ever be tardy. Besides it will refine the manners and the temper of the minds beyond calculation. Instead of diminishing progress in study, it will increase it. The design is by no means to fit them for the ballroom. It is simply to give them a healthful exercise; for boys, instead of playing ball--and the girls, instead of romping (p. 125).

Thus, throughout history, dance has been considered an important part of the education of children. In the elementary school curriculum of today, dance is often sadly neglected, with emphasis being placed on academic subjects such as reading, writing, and arithmetic. If any dance is included in the program, it is often simple folk, play-party, and singing games introduced by the classroom teacher. This may help to satisfy the child's need and love for dance activities, but it probably does nothing toward providing creative experience in rhythmic movement which many dance educators consider important at this stage in the child's development. According to Joyce (1973), "a child discovers a great deal about his body, his mind, his language, his thoughts, his imagination, and his ideas through creative dance" (p. 7).

Since teacher certification in the area of dance has been implemented in only a few states, there are not many dance specialists in the elementary schools. In most situations, dance continues to be treated as an extracurricular activity. Sometimes it is presented within the school's elementary physical education program, if one exists. Therefore, the child's experience in dance is often "hit or miss" at best. If, however, the classroom teacher is educated in the knowledge and skills needed for teaching creative dance and integrating it into the classroom activities, perhaps the children will not be deprived of the enrichment which might be provided through this means of individualized expression.

Statement of the Problem

In order to provide effective teacher preparation programs and workshops in creative dance for the elementary classroom teacher, a determination must first be made of the knowledge and skills which are needed by these teachers for the teaching of dance to children, both as a separate and as an integrated activity. Therefore, the problem which was addressed in this study was the identification of the basic competencies which would be essential to the effective preparation of classroom teachers for the teaching of creative dance. Recognized experts in children's dance were asked to submit their ideas on the subject and then to determine the relative importance of each knowledge and skill suggested.

Definition of Terms

Within the context of this study, the following terms were significant and were used specifically as defined here.

Creative Dance

The interpretation of an individual's ideas, feelings, and sensory impressions expressed symbolically through the medium of rhythmic bodily movement, for the purpose of communication (Dimondstein, 1971).

Delphi Technique

A specialized type of questionnaire used for collecting and synthesizing the opinions of a group of people (often experts), for the purpose of producing a "carefully designed and managed interaction" (Linstone and Turoff, 1975, p. 38).

Experts in Creative Dance

Those specialists in the area of creative dance for children, who are most frequently recommended by the chairpersons and directors of various dance organizations (Dance Guild, National Dance Association, National Endowment for the Arts, Committee on Research in Dance, and Alliance for Arts Education).

Knowledge of Creative Dance

Information; the body of facts accumulated in the specific area of creative dance and related supportive areas.

Skills in Creative Dance

The arts, crafts, or sciences practiced in creative dance and related activities.

Assumptions

The basic assumptions of this study were:

1. That the procedure for identifying experts would yield valid results.
2. That the Delphi technique was a valid and effective technique for solving the problem set forth.
3. That all responses were honestly gained, appropriate to the focus of the research: the knowledge and skills needed by the classroom teacher for the effective presentation and integration of dance into the classroom program.

Scope

The scope of this study was based on the following imposed and inherent limitations.

Imposed Limitations

This study was restricted by the following predetermined factors:

1. This study was limited to the determination of: (a) the knowledge and skills essential for the elementary classroom teacher in order to teach and integrate creative dance in the classroom activities, (b) the relative importance of the knowledge and skills selected.

2. The experts who made up the panel were specialists in creative dance for children who were geographically distributed throughout the United States.

3. The experts who participated in this study were those specialists who had been recommended by officials of five dance organizations (Dance Guild, National Dance Association, National Endowment for the Arts, Committee on Research in Dance, and Alliance for Arts Education) and who agreed to respond to the questionnaires.

Inherent Limitations

This study was limited by the following factors:

1. All of the limitations of the Delphi technique were accepted as limitations of this study.

2. All of the recognized experts, and perhaps even those considered most expert, may not have agreed to participate in the study.

3. The desirability of obtaining consensus in this study may have meant the loss of valuable individual ideas.

Significance of the Study

Many recognized authorities on children's dance believe that creative dance should be an integral part of the education of children. They feel that it is not only important to the physical development of children but to their social, emotional, and intellectual growth as well. Murray (1971) stated that "dance is an art, and as the expressive entity of creative movement it is vital to the development

of the total individual" (p. 20). She also said that "expressive movement is one of their [children's] greatest resources for energy release, for proper organic and coordinated growth, and for exploration, discovery, and communication" (Murray, 1975, p. 11). The contributions of dance to the education of children are further pointed out in the cover statement of the report from the "Colloquium on Dance Certification":

Dance has an important and distinctive contribution to make to general education both as it relates to other areas of the curriculum and as a discipline in itself. It provides an opportunity for: simultaneous perception and expression of feeling, learning about the body and its potentials for movement and communication, social interaction and a means to bridging cultural and interpersonal barriers, and the development of creative potentials and aesthetic sensibility (Dance in the Public Schools, 4th printing, p. 17).

In recent years, dance leaders and others interested in the education of children have realized that aesthetic and expressive growth must begin at an early age. If freedom of movement and expression are encouraged in early childhood and continued throughout the educational process, perhaps the inhibitions which often arise during adolescence can be avoided. Possibly, early training in dance could prevent the injurious effects which these inhibitions could have on the creativity and motor potential of the individual. Dance education in the elementary grades can provide not only a means to and an interest in personal expression through movement but also an understanding and aesthetic appreciation of dance as a performing art. It is felt by many dance educators that only through strong programs in dance for children can a basis be formed for good dance at other levels (Task Force, 1971).

Besides its value as an entity in itself, dance can also be beneficial when integrated with other areas of the curriculum. A creative and imaginative teacher can use dance as an exciting and unique method for the presentation and reinforcement of scholastic concepts. The natural means of expression provided by the rhythmic movement of dance can be used very effectively in the teaching of academic subjects. Little (1977) stated, "What is so marvelous about dance is that . . . it does help a child to read and understand words and mathematical concepts and all the other things confronted on the standard achievement test" (p. 37).

Unfortunately, the contributions which dance might make to the education of children are seldom possible because it is generally omitted from the curriculum of elementary schools. The main reason for this omission is that there are few teachers who are prepared to guide children in creative dance experiences. This lack of training may be due to the omission from the teacher preparation programs of methods courses in creative dance, or to inadequate training within those courses which are offered.

In order to develop teachers who understand the aesthetic needs of children and who can guide them in creative experiences, it appears that a reevaluation and reconstruction of teacher preparation programs is needed. Dimondstein (1971) tells us that "there are too few resources available for teachers who seek educational experiences in this area [expressive movement]" (p. 43). In their report the Task Force on Children's Dance (1971) stated:

There is great need for modification of the concept of teacher education if dance is to make its contribution to growth and aesthetics. There is a definite need to initiate and/or renew emphasis on the dynamics of dance for all teachers (p. 7).

It would seem that leadership in the teaching of creative dance for children would come from the ranks of the dance specialists. However, college major programs in dance offer little, if any, preparation in this area. They usually place greater emphasis on the creative and performing aspects of dance rather than its educational qualities and applications (Kraus, 1969). If any pedagogy is included in their program, it is usually in the area of modern dance for secondary education (Task Force, 1971).

Some dance specialists have begun to work in the elementary schools through the Artist-in-the-Schools and other cultural art programs developed through the National Endowment for the Arts. These dancers, however, may lack what Murray (1971) believed is essential for the teaching of children's dance: "an understanding of children's needs and interests and the knowledge of how they learn" (p. 20). Teacher certification in dance has become a reality in only a few states. When the need for and importance of dance is recognized and accepted, certification may be achieved in more areas. This in turn may make more jobs available for dance specialists in the elementary schools and increase the probability that dance preparation programs will place more emphasis on training their majors in this area.

When the dance specialist is not available, it is usually the physical education teacher who is expected to have expertise in dance. Unfortunately, they often have little preparation in elementary

physical education, much less dance. According to Murray (1972) statistics show that, of those teachers with K-12 certificates, "Eighty-nine percent of these persons . . . have one over-all, cover-all course in elementary physical education" (p. 54). With this type of training, those who might teach in the elementary schools would have only a limited knowledge of creative dance for children. Staniford (1975), however, reports, "in most K-12 programs, curriculum changes in general reflect a trend toward more work at the elementary level" (p. 25).

There is also a movement in many physical education curriculums to develop programs to prepare teachers specifically for grades K-6 or K-8. Basic movement education, according to Hoffman (1972), "has been established as an important element in elementary school preparation" (p. 25). Through courses in this area, the prospective teacher may receive a knowledge of ways to explore movement and create dances. The expressive and aesthetic qualities unique to dance are, however, sometimes overlooked in the search for new and different ways of moving. Staniford, in a survey of current elementary physical education preparation programs in the United States, established that separate courses in dance and rhythms for children were "courses considered most desirable by respondents" (p. 83). Unfortunately, many of these courses still concentrate on folk, square dance, and singing games rather than the creative aspects of dance (Task Force, 1971). Thus, although some elementary physical education teachers may have sufficient preparation in creative dance, it is unlikely that their number is sufficient to reach all elementary age children.

Many educational systems still do not have physical education specialists in their elementary schools. Therefore, as Murray (1975) stated, "in most localities, at least in the primary grades, it is they [the classroom teachers] who are responsible for helping children learn how to use their bodies in functional and expressive movement" (p. xiii). It would appear that, if creative dance is to become a part of the total elementary curriculum in as many schools as possible, the classroom teacher must receive effective courses or workshops in this subject. Even if dance or physical education teachers are available, integration of dance into other aspects of the school program can probably be best facilitated if the classroom teacher receives training in the creative aspects of dance.

The professional preparation programs for the elementary classroom teacher seldom offer training in creative dance. These programs usually require some courses in the area of physical education, which might be taken in dance. These, however, are generally "service" courses offered by the physical education department in which the prospective teacher may learn and participate in dance of various types (Task Force, 1971). Sometimes these are dance forms which are inappropriate for teaching in elementary education, such as jazz, tap, and ballet (Murray, 1975). The prospective elementary classroom teachers may also receive a general physical education course which is supposed to prepare them to relate, present, and teach sports, games, and gymnastic activities as well as dance. Here, also, folk, square dance and singing games are usually stressed (Task Force, 1971).

This course seldom does more than merely acquaint the elementary teachers, very briefly, with each of these areas.

For effective preparation in creative dance, both as a separate and an integrated activity, the classroom teacher needs a separate and unique course. These elementary teachers often have little, if any, background in dance, especially the creative and aesthetic aspects of dance as an art form. Because of this lack of background, they cannot be expected to have the movement skills or depth of knowledge in creative dance which a dance specialist would gain. Nevertheless, they can be prepared to understand and relate to creative dance experiences with sufficient skill and knowledge to present these to their students. The classroom teacher, however, usually has the advantage of having a thorough understanding of children, their needs, interests, abilities, and how to help them learn. Thus, it would be helpful if teacher preparation courses in creative dance for the classroom specialists were designed to fulfill their specific needs in this area.

This study is significant in that it seeks to determine exactly what these specific needs of the classroom teacher are. It pools and amalgamates the resources of acknowledged experts in the area of children's dance in order to identify the knowledge and skills which are essential to the classroom teacher for effective teaching of creative dance to children and its integration with other subject matter.

This study seeks not only to identify the specific knowledge and skills needed by the classroom teacher but also to determine the importance of each of these competencies to the teacher. The

gathering of this information could be helpful in establishing the content of a course in creative dance specifically designed for the classroom teacher. Such a course could be significant in improving the aesthetic and creative aspects of the teacher preparation programs at the elementary level and therefore enrich the total school curriculum.

It is generally agreed that the combined ideas and consensus of a group of experts gives added weight to the concepts proposed. Since this study offers a base of materials identified and rated by a group of experts in children's dance, it may further serve as a guideline for the reevaluation of courses already in existence. A checklist of this type could thus improve the quality of present teacher preparation courses by clarifying the content and determining the importance of each segment of the program.

Classroom teachers who are adequately prepared to teach and guide children in the creative and aesthetic aspects of dance may also be able to educate administrators, other teachers, and the parents of their students to a greater appreciation of the skill and knowledge involved in the study of dance. This education of children and adults alike in the appreciation of the art of dance has possible significance in improving the status of dance both professionally and educationally, and in upgrading cultural life and aesthetic experience of its viewers.

CHAPTER II

REVIEW OF THE LITERATURE

The survey of literature for this study is divided into two major categories: (1) literature dealing with creative dance in the education of children, and (2) literature dealing with the elementary classroom teacher. The first category is divided into three sections. Section one deals with the background of dance in the education of children in the United States during the twentieth century. The second section within this category discusses the values of creative dance in the education of children. The third section focuses on the present content and teaching methodology of creative dance in the elementary schools.

The second category of the review of literature, which deals with the elementary classroom teacher, is divided into two sections. In section one, the creative arts content of the undergraduate preparation programs for the elementary classroom teacher is discussed. The second section examines the role of the classroom teacher as guide to creative dance experience for their students.

Creative Dance in the Education of Children

Kraus (1969) pointed out that essays on education written by European authorities during the Renaissance influenced the development of educational philosophy of later years. As an example of this Rice

(1929) reported that Michel de Montaigne, a French essayist of the 16th century, wrote in his treatise, "The Education of Children," that:

It is not enough to fortify his soul; you must also make his muscles strong. The mind will be oppressed if not assisted by the body Now to be inured to labor is to be able to bear pain Our very exercises and recreations, running, wrestling, dancing, hunting, riding, and fencing will be a part of his study. I would have his manners, behavior, and bearing cultivated at the same time with his mind. It is not the mind, it is not the body we are training; it is the man and we must not divide him into two parts (pp. 78-79).

Thus, in the early years following the "rebirth of learning" during the Renaissance, dance took its place in education, but mainly as a contribution to the acquisition of poise, manners, and social confidence.

During the latter part of the nineteenth century the health benefits of dance were stressed more than the social aspects. The popular educational forms of dance during this period were musical gymnastics or calisthenics interspersed with the rudiments of ballet, marching, skipping, and other basic steps. Rhythmic and dramatic games, folk dances, and country dances were other popular forms (Kraus, 1969).

The Development of Children's Dance in the United States - Twentieth Century

By the beginning of the twentieth century a new dance form had begun to emerge. In its early years it was called by many names such as Natural Dance, Rhythmic Dance, and Greek Dance. It also had many variations. Educators of this period drew on the ideas of movement theorists such as Delsart and Dalcrose, but the greatest influence,

whether consciously received or not, was the work of Isadora Duncan (Hering, 1971). Although Duncan had studied ballet as a child, she rejected it as artificial. She built her own style of dance on the natural movements of the body and nature with the purpose of expressing her feelings or that of the music she danced to (Kraus, 1969).

One of Duncan's main contributions to the dance world is her writing on the training of children. In her essays, compiled in The Art of the Dance, Duncan (1928), in discussing her methods of instructing children, stated that "the body must be taught to express itself by means of the motions which are natural to it" (p. 75). She further stressed that "the motion must be of such a nature that the child feels the reason for it in every fiber" (p. 75). Of the many schools that attempted to copy her system of education she commented, "They all have made one fundamental mistake: I have no system. My only purpose and my only effort have been to lead the child each day to grow and to move according to an inner impulse; that is, in accordance with Nature" (p. 119).

This simple, basic idea of Isadora Duncan was adopted by Gertrude Colby, a teacher at Speyer School, the demonstration school of Teachers College, Columbia University, in New York City. In her book Natural Rhythms and Dances (1928), she discussed "Natural Dance," her adaptation of Duncan's ideas. Colby's (1928) purpose in developing this dance form was to "carry on the rhythms of childhood to a higher form of the art of dancing--'the only art in which we ourselves are the stuff'" (p. 7). This dance form was described by Colby as being

"based upon such free natural movements as walking, skipping, running, leaping, etc." (p. 7). She pointed out that since everyone knows how to walk and skip and run, no skill or background is necessary. Her idea was to "preserve the natural spontaneity of the child while developing depth and maturity of expression and experience" (p. 7). Natural Dance also included lyric dancing described as "an interpretation of music forms, not motivated by an idea" (p. 8). Colby admitted that the educational value of this practice had been questioned, but she justified it as a means of "training in music appreciation" as well as the satisfaction of moving in response to music (p. 9).

With regard to technique in her dance form, Colby stated that "technic [sic] consists of finding the best way to do a given thing" (p. 8). The idea was simply to use "natural movement with the purpose of developing a greater freedom, a better poise and control--in a word, to make the body a better instrument of expression" (p. 8). Colby further stated that "by making ourselves free instruments of expression, rhythmically unified, we are enabled to express in bodily movement the ideas and emotions which come from within. We 'dance ideas, not steps'" (p. 7). She was of the opinion that a more structured study of technique should come only when the need for a more responsive body is felt. Colby stated that the ideas and emotions which were used in the creation of natural dances were from external stimuli as music, stories, or ideas. Because of this, she pointed out "it cannot be called 'self-expression,'" but "it becomes a part of the individual and the resulting expression is her own" (p. 8). Many of Colby's theories and practices

are still a part of the concepts which guide teachers of children's dance today.

Colby's work in Natural Dance attracted and influenced other dance teachers and students of this period. Bird Larson patterned her dance program at Barnard College after Colby's. She later revised her ideas and established a more scientific approach, basing dance techniques on the laws of anatomy, kinesiology, and physics. Most of her work, however, was with the more mature dancer on the high school and college level (Spiesman, 1960). Margaret H'Doubler, another teacher who developed her theories of educational dance during this period, was influenced both by Colby and Larson. Like Larson, the majority of her work was on the college level and in the preparation of teachers for secondary schools. In her early writings, however, H'Doubler (1925) supported the development of children's dance and offered suggestions for working with the younger student.

In 1931, a group of educators who were concerned about dance in elementary education formed a committee to study and determine objectives, methods, activities, and other pertinent matters. This was the first group effort to put into print dance theory and principles for the productive teaching of children's dance. Members of the committee included, among others, Gertrude Colby, Mary O'Donnell, Ruth Murray, and Dorothy LaSalle, chairperson. The report from this group was published in December, 1931 issue of the American Physical Education Association Research Quarterly ("Dancing in the Elementary Schools," 1931). In this report, the process for determining objectives as well as the final results was recorded. The final recommended objectives were listed by

grade levels under the headings of physiological, neuro-muscular, and social with a heavy emphasis on the neuro-muscular. These neuro-muscular objectives included various aspects of work with basic locomotor skills, folk dance steps, clog steps, and social dance steps; alone, with another, and in a group.

With regard to methods of teaching, the committee pointed out that methods must be appropriate to the material and that "the method entirely appropriate for calisthenics will not suffice for this newer, more vital material" (p. 20). The committee suggested that objectives must be considered in determining methodology and that motivation is also an important aspect of teaching. As to content, they recommended that fundamental rhythms be taught to all grades, pantomimic and dramatic rhythms in grades one through four, dramatic and singing games in grades one through three, folk dances in grades three through six, and natural dance, clog, athletic dances, and character dance in the fifth and sixth grades. Other recommendations were made concerning class organization, presentation, review, progression, and the use of music and creative work. In these areas, the more important points made were that: (1) "boys and girls should dance together during the first four grades," and "during the fifth and sixth grades, whenever this is possible"; and (2) "in the first four grades children should have frequent opportunity for free interpretation of music," while "in the fifth and sixth grades group interpretations can be enjoyed and simple dance forms created" (pp. 25, 30-31).

The committee's comments dealing with boys are important due to the fact that up to this time boys' and girls' physical education

programs were generally separate. Very little, if any, recognition was given to dance in the boys' programs since it was often considered a female activity with no characteristics which would appeal to the young man. In conclusion, they reported a recommendation by Jesse Williams that dance for boys needed "continual experimentation and trial of suitable material for the development of method both in the technical handling of the activity and the building of socially useful concomitant learnings" ("Dancing in the Elementary Schools," 1931, p. 54).

One of the most important advances in dance activities and methodology which the committee dealt with concerned deformatization. They stressed that mechanical procedures, such as lines and circles, and meaningless movements and poses performed to rhymes had no place in the new dance programs. Although rhythmic activities involving various types of basic bodily movement, both locomotor and nonlocomotor, were being approached in a free, more self-expressive manner, pantomimes and imitative activities were still considered components of the dance program. In the upper grades, clog, character dance, athletic dances (boys only), and lyric dances (girls only) were also a part of the total program along with the folk or national dances and creative dance for girls.

Another important point made by the 1931 dance committee was that "no phase of physical education offers as rich an opportunity for correlation with other educational procedures as dancing" (p. 38). Music, social studies, dramatics, literature, and art were considered subjects that were particularly appropriate for correlation with dance,

either in the areas of subject matter, concepts, or as a support activity. Home economics and industrial arts were also considered related fields because of their possibilities in contribution to the construction of costumes and stage scenery.

The dance committee also discussed the training or preparation of major students in physical education and the general elementary school teacher (classroom teacher) for the teaching of dance in elementary schools. It was suggested that, besides their general and professionally required courses, the physical education major student's work should include the accepted types of dance such as folk and national dance, clogging and character dance, rhythms and natural dance. Suggested prerequisites for a student's entrance into a teacher preparation program were motor ability, keen intelligence, leadership abilities, and an exact sense of rhythm. In 1931, many of the preparation programs for the elementary classroom or general teacher involved only two years of study, although some states were changing this to three or four year programs. It was felt that two of the most important attributes these teachers must have or obtain were accurate rhythmic response and a positive attitude toward dance. Along with these characteristics it was decided that classroom teachers must experience folk or national dances and natural dance just as they would teach it to their students. Special emphasis was to be given to the possibilities of correlating dance with other subjects since the classroom teacher would find this especially pertinent in their work.

The work of this 1931 committee on dance for children was extended by a second committee which included, among others, Ruth Evans, Margaret

Hill, Ruth Murray, and Mary P. O'Donnell, chairperson. The materials contributed by these two committees were combined in a book, Dancing in the Elementary Schools (1933). Following up on the recommendations of the first committee, this group developed a questionnaire to ascertain the interest in dance of boys in the fourth through eighth grades of the Detroit elementary schools. It was the opinion of the committee that interest and acceptance of dance for boys was at its lowest in the fifth grade but increased gradually thereafter with each year. Social dance was determined an outstanding favorite in the seventh and eighth grades, whereas no particular dance form showed an outstanding popularity in the fourth, fifth, or sixth grades.

On the subject of dance in the preparation of the classroom teacher, an outline of activities for each year was developed. The committee which prepared this report suggested that "the first year of teacher training should be for self-development" (p. 129). During this period the outline included: (1) development of fundamental movements - locomotor patterns performed to suitable rhythms and musical selections, (2) identification of dance pattern and the musical phrase, (3) making of original patterns, (4) introduction of character into dances, (5) development of folk dance technique, and (6) folk and national dancing. The committee suggested that the second year's work involve foundation, method and material, and practice teaching. In the area of rhythms for children, preparation was to include: (1) methods of presentation, (2) sources of suitable material, (3) selection of suitable accompaniment, (4) extensive opportunity for each student to teach his own class, and (5) directed observation of this work with children. In the area of

folk and character dancing, similar materials and activities were suggested. For the third year's program, supervised practice teaching in a demonstration school was recommended, and the fourth year was to include elective courses in Natural, Tap, and Clog Dancing. Suggestions were also made for a program of training in dance for the teachers who were already in the schools.

Other studies during this period were pertinent to the development of creative dance in education although they dealt mainly with the rhythmic and musical training of children. One of these early research studies which relates to children's dance is listed in the National Section on Dance research publication of 1955 and 1958 as The Creative Approach to Rhythmic Training for Children, a 1933 thesis by Elizabeth Waterman. In an earlier publication, ABC of Rhythmic Training, Waterman (1927) discussed the newer, informal aims of education. In this book, as well as a later publication, Rhythm Book, she dealt with dance and movement from a rhythmic approach with emphasis placed on variations in timing, intensity, and patternmaking or spatial variation (Waterman, 1936).

Another study of this period which dealt with children's reactions to rhythm and music was Helen Christianson's dissertation in 1938 at Teachers College Columbia University, Bodily Rhythmic Movement of Young Children in Relation to Rhythm in Music. This study was exploratory in nature and involved systematic techniques designed to observe and record the behavior patterns of children in situations involving music. Christianson was also concerned with constructing a rating scale which could be used to evaluate rhythmic response to music.

Another early research study in children's dance was a thesis written in 1934 by Lorraine Strowd at George Peabody College for Teachers in Nashville, Tennessee. The purpose of the study was to determine the extent to which dance as an art was being used in elementary education. She surveyed courses of study in 200 public elementary schools and seven private schools throughout the United States. Her findings indicated that, although many public elementary schools included rhythmic exercises and folk dance in their physical education programs, dancing as an art was not taught. In some of these public school programs, however, the rhythmic activities were sometimes interpretive in nature as was demonstrated in courses of study reported by Strowd.

Strowd further pointed out that a number of the private schools surveyed included dance, interpreted and taught as an art in their programs. She reported the contents of several of these programs which included everything from the Dalcroze eurythmics and Grecian dance to the Natural Dance developed by Colby. Another form known as dramatic games was reported by Strowd as being taught by Caroline Crawford. Crawford's (1922) book, Dramatic Games and Dances for Little Children, much like Colby's, included a series of short stories, poems or songs with the children's actions and the musical accompaniment included. A study similar to Strowd's was produced by Stanley (1935); however, it surveyed only the dancing being taught in the public schools of Oklahoma.

Beginning with works by Andrews and Bozenhard (1939) and Andrews and Youngblood (1939), the research and writings in the area of

children's dance began to show a more structured base of concepts from which the guidance of children in exploring their natural body movements could be approached. In a manual, Guiding Rhythm Experiences, which was a rewrite of the Master's thesis by Andrews and Bozenhard (1939), Andrews and Youngblood (1939) stated that:

There is whole hearted agreement as to the rich values inherent in this field of work[rhythm and dance], but there is doubt and uncertainty as to just what experiences ought to be provided for children at different ages and as to the best procedure to employ in guiding these experiences. There is general dissatisfaction with traditional methods of teaching rhythm and a groping toward creative teaching procedures (p. i).

This book was written primarily to give the young, inexperienced teachers ideas for teaching children's rhythms. It was mainly "a reporting of procedures used in and principles derived from some experimental teaching of children's rhythm classes carried on at the University of Wisconsin during the year 1938-1939 (Andrews & Youngblood, 1939, p. i). Included were: (1) a discussion of the significance of creative rhythms to life and education; (2) suggestions for guiding children in experiences in creative rhythms; (3) principles and problems in teaching creative rhythms and suggestions for meeting these. For the first time dance literature presented a framework for teaching creative rhythms by means of the factors involved in movement, rhythm, space, perception, ideas, feelings, and emotions, as well as techniques for improving motor performance and principles of dance composition.

A dissertation by Mary O'Donnell (1945), Creative Dance for Children, Grades One Through Three, also included the experiencing and

exploring of locomotor and nonlocomotor movements and their combinations, as well as the various elements of space, time, and force such as levels, directions, tempo, and amounts of force. The children's discoveries of how the body moves were then guided into the creating of dance studies. In her approaches to teaching children, O'Donnell stressed the importance of guiding children in a discussion of the concepts of imagery to be explored and also the importance of integrating dance into the total school program.

Besides O'Donnell's study, other descriptive curricular studies were developed by Severine (1940), Harris and Mitchell (1942), Richardson (1944), and Stough (1944). These studies were involved with the presentation or development of teaching units and programs in rhythms and dance for some aspect of elementary education. Another study by Davidson (1940) compared selected curricula in the creative arts and recreation for the purpose of making suggestions on programming for elementary schools in Louisiana.

By the 1950's, greater strides were being made in the correlating of dance activities, not just objectives, with the physical, social, and intellectual development of the child. Andrews (1952) (1954), in her doctoral dissertation, and later in her book, was probably the first writer to approach the teaching of dance from the developmental standpoint in which the total child was considered. Andrews (1952) stated that "for many years some type of dance has been taught and included in the elementary school curriculum, but for the most part it has not been directed toward development of the child, or toward encouraging

each child to express himself creatively through movement" (p. 7). This was the essence of her work. A similar work by Murray (1953) presented principles and materials for teaching dance which were "the result of many years of experience in teaching dance to children, to in-service teachers, and to men and women major students in physical education and in allied fields of education" (p. xiii).

Research studies in the field of children's dance during the fifties generally began to vary from the usual types of curricular studies and became more technical in approach. One study by Ball (1957) dealt with the correlation of dance and art in the elementary school, but others, such as Levine (1953), studied the educational value of creative dance. Lauritzen (1954) studied psychophysical implications of rhythm pedagogy, and McCulloch (1955), like Christianson, was concerned with developing a test of rhythmic response. A dissertation by Lee (1959) at Teachers College Columbia presented a "Commentary on Creative Dance in Elementary Schools, with Filmed Anecdotes."

In the 1960's, dance research concerned itself mainly with studying the contributions dance could make to developing various related areas and vice versa. Adler's (1964) study dealt with the development of creativity through dance. Sharp (1968) studied the concepts important in developing perception and creativity, and Casserley (1966) studied the contribution of dance to creative dramatics. A 1964 study by Neumann discussed the use of "Children's Literature as a Source for Creative Dance Experience." A project by Prevots conducted during the 1960's was concerned with developing professional standards for dance certification and curricular development.

Also during the 1960's there was some evidence of the influence of the English "Educational Dance" on the methodology of children's dance in America. In the second edition of her book, Dance in Elementary Education, Murray (1963) pointed out that when attending an Anglo-American Workshop in elementary physical education in Yorkshire, England, in 1955 "a new light was thrown on creative movement exploration by children" (p. xiii). This influenced her to adopt some of the creative approaches to movement education from the English dance form for her own style of teaching. She did not, however, attempt to copy the English method which was based on the theories and writings of Rudolf Laban.

The revised edition of Murray's (1963) book included the addition of these creative approaches which she had converted to her own teaching methods. In this book she dealt with several types of methodology including teacher direction, guided exploration, problem solving, free exploration, invention, and improvisation. Her discussion included suggestions, ideas, and activities for explorations through movement manipulation and imagery. Basic movements were manipulated through the elements of shape, space, time and force as well as through the use of various props and games. In the realm of imagery, Murray pointed out that it "serves to nurture and quicken the child's imagination and to deepen his perception of the communicative powers of movement" (pp. 82-83). She stressed the importance of seeking the child's interpretation rather than the teacher's preconceived ideas.

The "Educational Dance" which was mentioned earlier as an influence on Murray's teaching methodology is the most universal of

several kinds of dance which are taught in the English schools (Wilson, 1970). Its aims, according to Wilson, are "to give children a wide experience in movements of dance-like nature" (p. 1). This dance form was based on the theories of Rudolf Laban, who, like Gertrude Colby, demonstrated a great appreciation for and interest in the theories and teachings of Isadora Duncan (Laban, 1975). In discussing "Modern Educational Dance," as he called it, Laban pointed out that it was based on "a new conception of the elements of movement based on modern work research" (p. 8). He further stated that "the basic idea of the new dance training is that actions in all kinds of human activities, and therefore also in dance, consist of movement sequences in which a definite effort of the moving person underlies each movement" (p. 8). Laban developed movement themes which, along with their variations, served "as material for the building of movement studies and dances of educational value" (p. 29).

During the latter part of the sixties and early seventies, renewed interest in and concern for dance in the elementary schools created an influx of literature on the subject. A research study by Plunk (1974) was involved with discovering the professional preparation and practices of physical education teachers, grades kindergarten through twelve, in the areas of movement education, rhythmical activities, and the dance. She used two original questionnaires in order to poll principals, and physical education directors and teachers in the public schools of Missouri in order to obtain these facts as well as the attitudes of those surveyed in this area. Her aim was to provide information which would improve the professional preparation program of

physical education teachers in the state of Missouri in the three above mentioned areas.

Plunk's survey indicated that administrators favored more inclusion of dance and coed classes in dance but seldom participated in such activities themselves. The physical education teachers reported lack of preparation and participation in these areas but a willingness to improve their knowledge and skills through in-service classes. She concluded that this deficiency was "more a result of insufficient education or a lack of interest by physical education teachers than any other variable" (p. 316).

The Values of Creative Dance in the Education of Children

The literature on creative dance is filled with justifications for including creative dance as a part of the education of every child. Parts of the elementary curriculum such as history, science, reading, and arithmetic, aid in the mental development of the child. Physical education activities are designed to enhance the physical growth of children, as well as their social development through working with others in team situations. The arts such as music, painting, and drama may also be included within the program in order to enhance the aesthetic growth of the children. Dance, however, is one experience which combines all of these areas of development. As Jones (1960) stated, "The aim of dance for children is to help each one grow as a person, mentally, physically, aesthetically, and socially through his dance experience" (p. 27).

Since dance involves bodily movement, the physical values of dance are generally well documented in the literature on children's

dance. The improvement of movement skills and body control as well as an increased vocabulary of movement are physical values which are often pointed out. As Murray (1965) said, "Boys and girls need to move vigorously and often if their proper development is to be achieved" (p. 11). Dance is one way that this need for movement can be satisfied. Joyce (1973) agreed that "they [children] should enlarge their movement vocabulary and increase their skill" (p. 6). As Russell (1965) put it, "We are not interested in teaching the child dance but in giving him opportunities to develop an increasing awareness of his bodily capacities and of his personal mastery of movement" (p. 18). Jones further stated that "the young student should discover heretofore unknown abilities of movement and acquire more physical strength, flexibility, body balance, and endurance" as well as "develop better coordination and become more aware of movement in time and space" (p. 27). Zahn (1943) tells us that in addition to enlarging the child's knowledge of bodily movement "it [dance] helps to develop grace and poise" (p. 52). Boorman (1969) pointed out that dance provides "a way toward satisfaction and an appreciation and understanding of all human movement" (p. xii).

Dance has been identified as important for its values in physical development; however, its aesthetic values have also been considered in the literature. The development of physical skill, control, and expanded movement vocabulary have been viewed as necessary to improve the child's personal expression. As Russell pointed out, "In dance and drama the main concern is with expressive movement, that is, with the mastery of the body in order to use the

language of movement expressively and creatively" (p. 11). She further stated that "it is as a contribution to the aesthetic and creative aspect of education that dance has a place" (p. 11). Murray (1972) explained that "dance is an art and must be taught with some appreciation for its unique value as art, and not merely as another motor activity involving movement" (p. 53).

In the literature dance was described as having the unique quality of combining physical movement with self-expression which can be a valuable asset in education. As Joyce (1973) said, "The child finds a fulfillment through dance that can be realized through no other discipline because dance simultaneously involves his inner being and his physical body" (p. 5). It is also stated that creative and aesthetic experience in dance can give the child a heightened perception of concepts which traverse the entire field of the arts. Joyce felt that this new awareness "can help him appreciate line, design, mass, and shape in painting; melody, harmony, rhythm, and phrasing in music; and imagery and flow in literature" (p. 5).

Authors have agreed that not only do the creative aspects of dance give children a base for a greater knowledge of other arts but they also increase their knowledge of themselves and the world around them. This was stressed by Dimondstein (1971) who stated in the preface to her book that dance belongs in the classroom because it "allows a child to know himself in still another way, through the body's capacity to express feelings through the forms of movement" (p. viii). She further stated that "a child's knowledge of himself and his environment is deepened by his involvement in the qualitative aspects of

experience, and participation in the arts enhance such awareness" (p. vii). Along this same line, Fleming (1976) pointed out that a by-product of the sensing and responding of the child through creative movement is "acceptance of self, respect for self, and some understanding of self" (p. 4). Thus, she explained, "Self-concept, self-image, and self-confidence are bolstered," and "inhibitions are overcome and a good feeling about self emerges as discovering, identifying, and accepting are encouraged" (p. 5). This sensitizing process, which is so important to children, involves, in Fleming's words, "awareness of self in relation to space, to others, to things, to the world" (p. 4).

Creative dance is also said to contribute to the psychological well-being of the child. Therefore, dance could be used as a type of therapy. Joyce (1973) stated, "In dance they [children] can release their nerves from classroom tension" (p. 7). A dance break where the children move freely and vigorously about the classroom can often be helpful in getting "the brain working" (p. 6). Joyce further stated that "the experience of free large body movements during part of the school day has been shown to benefit the child's ability to concentrate on 'mental' subjects" (p. 6).

Besides its use as a buffer against mental strain, creative dance has also been described by authors as an instrument or tool by which intellectual concepts may be presented or reinforced by the teacher. As Joyce explained, "Dance can be related to mathematics, social studies, language, and science" (p. 6), to mention only a few academic areas in which dance can be used. Loretta Blanks (1973), a third grade teacher

in Colonial Heights, Virginia, described how her class, after an exciting science unit on insects wrote their own song and created a dance as the culmination of this study. Fleming (1976) stated that "mathematical concepts are clarified as individuals relate movement to quantitative relationships" (p. 11).

Children's word vocabularies can also be increased along with their movement vocabularies. It was suggested that children learn to put these words and concepts into poems or songs to accompany or motivate their dances. Several examples of this are given in Chapter Three of the American Association for Health, Physical Education, and Recreation (AAHPER) publication, (Fleming, 1973), where teachers discussed their own experiences in working with children. In Chapter Two, Part B, "Implications and Examples of Guidelines" other suggestions were made for relating dance to part of the curriculum. In the area of art, the literature suggested that body shapes, floor and spatial patterns may be developed from abstract designs (Fleming, 1973). In reference to this the Task Force stated, "Such correlations should occur only when children or teacher feels that the inclusion of a movement experience would add depth and vitality to the involved area of learning" (pp. 18-19).

Besides the use of dance as an integral part of all aspects of the curriculum, other values to intellectual growth were discussed by authors. Fleming (1976) stated that "Movement provides numerous opportunities to enhance and intensify learning by aiding the ability to perceive, identify, and solve problems" (p. 10). Other educational

skills she saw as "flowing from movement activities" were "evaluating, understanding, sensing relationships, organizing, and conceptualizing," as well as prerequisites to learning such as "listening and following directions" (p. 10). Fleming further explained that "they [children] grow in their ability to find things out for themselves by working with movement problems or responding to experience from their classroom, neighborhood, or community" (p. 10). On this same topic, Murray (1975) stated that "Exploring movement arouses physical and mental challenges and leads to an awareness of its expressiveness and powers of communication" (p. 24).

According to the literature, this greater awareness and acceptance of self can further lead the child to a greater understanding and acceptance of others' abilities and feelings. Thus, as Bruce (1965) stated, "Dance helps in the process of socialization" (p. 59). This occurs, she said, as children learn "group relationship, to fit into a group dance, to share the floor space, to fit in with someone else's ideas" (p. 59). As children mature, they become more concerned about their peer group and develop this need to "belong" which can often be satisfied through dance activities (Bruce, 1965).

Content and Methodology of Creative Dance in the Elementary Schools

Working from 1967 through 1972, the Task Force for Children's Dance, a group of members of the Dance Division of the American Association for Health, Physical Education and Recreation (AAHPER), developed "Guidelines" on which they felt the content and methodology of programs in children's dance should be based. Eight of these 11 guidelines

relate to or may be satisfied through the creative dance experience. They are: (1) "Experiencing Movement Elements," (2) "Providing for Exploration," (3) "Relating to Rhythm," (4) "Experimenting with Basic Movements," (5) "Making Dances," (6) "Relating to Curriculum," (9) "Increasing Physical Power," and (11) "Performing for Others" (Task Force, 1973, pp. 8-9). The other three guidelines (numbers 7, 8, and 10) deal with movement songs, folk dances, and experiences related to ethnic and popular dance patterns. The first four guidelines are considered most important, but all are needed for satisfactory, and satisfying dance learning. The last two are specified as appropriate for only the middle childhood years. The Task Force further provided explanations, implications, and examples of each of these guidelines.

In Guideline One, "Experiencing Movement Elements," the emphasis is on "Experiences evolving from the use of the movement elements of space, time, and force, the development of an awareness of sequential changes in the body shape, and the relationship of self to others and to the physical environment" (Task Force, 1973, p. 9). In agreement with this, Dimondstein (1971) stated that "the success of a movement experience depends upon a child's unique ability to conceive of space-time-force in relation to his own body and to control these elements imaginatively" (p. 21). She also added that "space becomes known to a child through shapes, sizes, and relationships between objects" (p. 16).

Experience in various relationships with others as well as to objects in space are considered important in dance literature.

Theorists such as Russell (1965), Boorman (1969, 1971), McKittrick (1972), and Carroll and Lofthouse (1969), who are followers of Laban's (1975) theories, included relationship of body parts to each other, and relationship of individuals to others or to a group, as one of the four aspects within their analysis of movement. The other three aspects of this analysis were identified as: (1) the body - involving various types of movements, ways the body can move, and body shapes; (2) effort - including how weight, time, space, and flow affect movement; and (3) space and shape - which describe where the body moves (Russell, 1965, pp. 26-27). This approach to the concepts or elements involved in creative or "Educational Dance," as the English call it, is often used in Movement Education and is a valid, although possibly unfamiliar, approach for many dance educators in this country.

Whether dealing with: (1) the elements of space, time, force, and awareness of body shapes and relationships to others or to objects; or (2) the aspects of body, effort, space and shape, and relationships; teachers in creative dance use a problem solving technique. Dimondstein (1971) stated that "dance experiences are presented in terms of problem solving through the use of movement elements in situations which permit children to understand, imagine, explore, and create" (p. 59). The Task Force stressed this in Guideline Two, "Providing for Exploration" (Task Force, 1973, p. 11). This guideline suggests the use of "movement exploration, improvisation, investigation, and invention using dance ideas, such as those evolving from experiences with movement elements from imaginary and literary sources, properties of various

kinds, from music and other types of sound accompaniment" (p. 11). Murray (1975) explained that "children are solving problems when, through exploration, they discover the body's capabilities in releasing and controlling energy; in traveling through space; in forming the innumerable moving and static shapes its joints allow; in learning how various patterns of movement can be constructed when working alone and with others" (p. 25).

As the Task Force pointed out, many authors have presented a myriad of ideas and problems to be used by the teacher so that he/she would not be limited to the absolute or improper use of imagery as a means of eliciting expressive movement. In Part II of her book, Murray described many types of "experiences in Dance Movement" (pp. 39-108). She discussed the use of movement manipulation, props, altered physical environment, and accompaniment to aid in movement explorations. Included are partner and group activities as well as ideas, themes or character suggestions in these areas. Dimondstein (1971) devoted chapters nine through eleven to suggested problems and explorations in each of the areas of space, time, force, and imagery (pp. 43-248). Joyce (1973) explained how to structure ideas and presented 34 lessons showing how to use elements and imagery in teaching. She described a method of developing lessons around a theme. Winters (1975) provided ten lesson plans based on the concepts of creative rhythmic movement, as well as suggested approaches and tips for the teacher (pp. 100-209). Fleming (1976) devoted at least half of her book to ideas and materials for the teacher to use in initiating dance experiences.

The group of authors who follow Laban's teachings based their theories of teaching on Laban's first eight themes which are considered appropriate for children. Russell (1965) presented a syllabus showing which theme is best and how each is used with various age and skill levels (pp. 31-42). Boorman (1969) devoted her first book almost entirely to suggested teaching progressions, sample lessons, and dance ideas for the first three grades. Her second book (1971) developed the same outline of materials for grades four to six. McKittrick (1972) showed how the various aspects of movement can be developed and which are appropriate for each of the levels of study (pp. 24-72). Carroll and Lofthouse (1972) presented activities, dance sessions for boys, and suggested explorations in the areas of dynamics, form and structure, and relationships.

Guideline Three, which dealt with "Relating to Rhythm," calls for "Experiences with movement which help to synchronize it with musical structure, such as pulse, accent, phrasing; the development of sensitivity to the quality of musical sounds and the ability to relate to them in many different ways" (Task Force, 1973, p. 14). The rhythmic aspects of dance are presented as important at all stages of development but with variations. Murray (1975) pointed out that "young children should establish their own personal rhythm and sense of timing, should try out their own 'fastness' and 'slowness,' before attempting to conform to a structured rhythmic sequence imposed from without" (p. 174). Besides Murray, Fleming (1976), Winters (1975), and Dimondstein (1971) discussed the concept of rhythm and the types of

rhythmic experiences which are needed at various levels of dance training. Of Laban's first eight themes only one, "Themes concerned with occupational rhythms--effort and body aspects," (Laban, 1975, p. 32) is concerned with any aspect of rhythm.

The Fourth Guideline involves "Experimenting with Basic Movement." This is explained by the Task Force as including "Experiences with basic locomotor and nonlocomotor movements; making combinations of these movements; discovering and learning traditional dance steps" (Task Force, 1973, p. 15). The Task Force also stated that "basic locomotor and nonlocomotor movements are used extensively in dance in combination with themselves and with each other" (p. 15). The basic locomotor movements which are involved here, as described by the Task Force, included the walk, run, jump, and hop. The discovery and experiencing of a variety of these patterns is considered important to a child's development in movement. As Murray (1975) pointed out, "The natural or most functional form of a basic movement or dance step serves as a point of departure for the exploration and discovery of variations of the movement" (p. 112). Besides the simple variations and combinations of locomotor movements, the Task Force suggested that the child should also experience traditional dance steps commonly used in folk dance.

Nonlocomotor movements were described by the Task Force as "movement performed in one's own personal space, over a more or less stationary base" (Task Force, 1973, p. 17). The particular movements which they placed in this category were "bend, stretch,

twist, swing" (p. 17). Combinations or variations of these included other action words. They pointed out that combinations of these non-locomotor movements create experiences in movement phrasing which the children can develop in their own way. When these are combined with locomotor movements in various ways, the children begin to experience phrases of movement which also travel through space.

Murray (1975) stated that "a logical order for movement exploration may enlarge their [children's] repertoire of movements in a more systematic way and make available to them materials for making their own dances" (p. 112). Thus, the experiencing and exploration of basic movements leads to the Fifth Guideline, "Making Dances." This guideline according to the Task Force involved "The organization of movement into dances of various complexities" (Task Force, 1973, p. 17). A dance was defined by the Task Force as "a sequence of movements which begin, proceed, and finish, can be repeated in similar fashion, and follow a planned and interesting arrangement" (p. 17). Joyce (1973) described the process as "starting shape, varied movement, and ending shape" (p. 8). She, however, did not feel that it is important for the children to memorize and repeat the movements as before. Dimondstein's (1971) description of a dance study was "a beginning, middle, and end" with "a sense of development, elaboration, and closure" (p. 12). In agreement with the Task Force, she stated that "the process is one of inventing movements into structural dance forms which may be repeated" (p. 12).

It was pointed out that the degree of complexity of a dance study will vary with the age and experience of the children. The Task

Force felt that for very young children a dance may be no more than "the linking together of two different invented or interpretive movements where the transition from one to the next is logical and continuous" (Task Force, 1973, p. 18). Young children begin with solo works within the group with the teacher guiding their progress. As they gain maturity, they may begin to work in groups of two or three (Murray, 1975). Fleming (1976) observed, "The younger they [children] are, the simpler the statement and the more clearly related to their particular world at the moment" (p. 305).

The Task Force stated that in the middle years of childhood and beyond the curriculum should include "dances involving more than one person, more than two or three parts, and expressing something more than the ability to make a sequence of two or three movements" (Task Force, 1973, p. 18). Even with older children, the should help with the general planning and be available to offer suggestions and help when it is needed (Murray, 1975). Fleming pointed out, "As youngsters mature, the quality of experiences can yield dance compositions of a more sophisticated nature" (p. 305).

The approaches, content, material, and catalysts for dance making which were suggested in the literature are many and varied. Murray stated that some of these may be "ideational, interpretive, and rhythmic problems or the translation into movement of the structure and quality of a piece of music" (p. 238). The Task Force observed that "children's literature abounds with characters and situations which have movement potential"; however, "only the essence of the

character or situation should be attempted" (Task Force, 1973, p. 18). Fleming suggested that dance studies and compositions could "emerge naturally from chants, dance songs, movement discoveries, spatial designs, rhythmic responses, and everyday experiences" (p. 305). Another avenue of creative activity, authors tell us, is presented when the children begin to devise their own situations which can be interpreted in dance form.

The Sixth Guideline which the Task Force suggested for children's dance programs involved "Relating to the Curriculum." This is described as "The relating of dance movement to other curricular experiences, such as art, music, science, social studies, language arts--wherever and whenever appropriate" (Task Force, 1973, p. 18). The Task Force further observed that "dance movement which is a part of other curricular experiences should evolve from those experiences and be an integral part of the total learning project" (p. 19). In agreement with this guideline, Fleming (1976) stated, "Relating dance to studies of cultural, national, or geographic backgrounds provides opportunities to include rhythmic movement as a part of the school program" (p. 11). She further stressed that both language and mathematical concepts can be developed or clarified by relating them to movement. Joyce agreed that dance can relate and be of benefit to various parts of the school curriculum. Murray's (1975) book also pointed out how the various areas of an elementary school dance program can contribute to other aspects of the school curriculum.

Winters (1975) stated that "the classroom teacher may find the ideas on space especially relevant to the study of geography; the study

of rhythm especially helpful to children studying mathematics and reading; the synthesizing of ideas and the development of patterns and forms useful in the development of creative writing" (p. x). In Dimondstein's (1971) book, Children Dance in the Classroom, she suggested movement problems related to various areas of the curriculum. In one example, she set the problem of understanding the solar system through dance, and in another, the children made dances representative of various modes of transportation. Within the literature, there are many other examples and suggestions of various ways dance can be integrated into different areas of the school curriculum.

A guideline which the Task Force suggested for the middle childhood years was "Increasing Physical Power." This guideline included "Experiences with movement, arrived at through exploration, which can be used to increase body strength, flexibility, and precision" (Task Force, 1973, p. 20). Jones (1960) agreed that "in dance class, the young student should discover heretofore unknown abilities of movement and acquire more physical strength, flexibility, body balance, and endurance" (p. 27). As the guideline pointed out, however, these "increased physical powers" are gained through exploration rather than by merely exercising. Joyce (1973) stated that "children improve their physical capacity to move simply by moving" (p. 6). She further added that "even without definite exercise and training programs, the child will increase in his endurance, his control, his freedom, his extension, his balance, and his rhythm through moving on his own with complete involvement" (p. 6).

The last guideline which is only for the middle childhood years, was "Performing for Others." The Task Force described this guideline as including "opportunities for performing dances for schoolmates other than regular classmates and possibly for outsiders, such as parents" (Task Force, 1973, p. 9). They further suggested that the performance might "involve a group of children, each showing his discovered or invented movement at the same time, rather than a single child performing alone" (p. 21). The Task Force also felt that it is important for all the children to take part in some way in these performances even though they may be nervous and apprehensive. Murray (1975) stated that it is best if young children are observed only in a regular lesson in its natural setting, whereas older children may enjoy performing chosen learned or composed dances for audiences of peers, or parents and friends.

In addition to these guidelines, the Task Force also suggested that the child should have some exposure to dance as a performing art so that he/she can understand and appreciate its ramifications. Some experiences which were suggested are: (1) sharing other children's dances, (2) seeing pictures and slides of dance, (3) seeing films of concert dance artists, (4) seeing and discussing lecture-demonstrations by professional and semi-professional dancers, with active participation when possible, (5) seeing concert or theatre dance programs appropriate to age level and experience, (6) participating in other enriching experiences, such as dramatic performances, music concerts, museum exhibits, or book and science fairs. Fleming (1976) pointed out, "We

need to provide opportunities for children to experience dance performance," and they should be "helped to receive dance in a gracious and supportive manner, as an audience" (p. 306). She believed this to be a developmental process which should begin in the classroom where children can develop tolerance and acceptance and sharpen their perception (Fleming, 1976). In her book, Murray (1975) suggested objectives for audience-centered dance activities for children.

The Elementary Classroom Teacher

For more than a century, primary teachers were trained in giving students the basic skills of reading, writing, linguistics, and mathematics which were necessary for everyday life, crafts, trade, or continuing education. Geography, history, and perhaps even physiology sometimes were included along with the study of ethics and religion as an aid to "good conduct." Education at this time was predominantly considered a process of socialization which meant, as Crittendon (1974) said, "The crucial object of education is to equip human beings with the beliefs, attitudes, and skills they need in order to fill happily and usefully the main roles that life in their society requires of them" (p. 13). As times changed, however, more than socialization processes were needed.

An impulse for change was begun in the 1950's and early 1960's, encouraged by Sputnik and Jerome Bruner's statement that "any subject can be taught effectively in some intellectually honest form to any child at any stage of development" (Olson, 1971, p. 16). Out of

this movement grew many training programs and institutes designed to interpret and teach what the leading scholars in the discipline considered to be the knowledge essential to America's teachers.

Preparation of the Elementary Classroom Teacher in the Arts

The arts have seldom been included in the list of knowledge essential to the classroom teacher. Hanks (1975) explained that "the arts were traditionally deemed less necessary, less American somehow, less manifestly predestined than mechanics, agriculture, technology, and the so-called professions" (p. 16). Although the creative arts were being included in some public schools in America by the mid 1800's, they were, according to Hanks, still considered "icing on the cake of aristocratic education" (p. 18). She also reports that in 1899, John Dewey, in his book School and Society, stated, "The arts are not only intrinsically and directly enjoyable, but they serve a purpose beyond themselves. They are not luxuries of education but experiences of that which makes education worthwhile" (p. 20).

Despite this proclamation of the value of the arts in education, there are, even today, only minimal arts programs if there are any at all. Lewis (1976) stated, "In all too many elementary schools few of the arts are taught; those that are taught are given meager time allotments, and tend to be regarded as diversion rather than education" (p. 16). Eisner (1976) explained, "In the United States perhaps one to two hours a week are devoted to the arts at the elementary school level," and when this is provided "it is usually in the afternoon, very often on Friday" (p. 22). Hanks observed that "the arts, where they are taught at all

are often isolated in rigidly designated time slots and cloistered rooms" (p. 20). Art educators, such as Lewis, would like to see "first, that the arts program exists as a self-sustaining component of the curriculum, parallel to the social studies, language arts, science, and mathematics; and second, that the arts enter into all other areas of the curriculum with which they share content and processes" (p. 17).

The arts in the United States are on the upsurge and most of the public approves of their inclusion in the schools. Hanks reported the Harris Poll findings where "15 to 20% more people each year are attending plays, films, concerts, dance programs, and the like at a time when the number of sports spectators has leveled off" (p. 23). In public support of the arts, Harris found that the percentage which thought playing a musical instrument should be taught in local schools was 94. Of those polled 92% approved of weaving, woodworking, pottery, and crafts; 89%, art appreciation; 81%, acting; and 77% thought dancing should be included (Lewis, 1976). These are national averages and vary from state to state with California rating the highest in support of the arts.

Despite these impressive facts and figures which show renewed interest and concern for the arts, few school programs have made impressive changes to include the arts. The "Report on a Study of Music Programs in United States Elementary and Secondary Schools--1972-1973" as reported by Lewis, stated that "at the elementary school level, 83.4% reported a decrease in the music budget and 50% reported that the art budget had also been cut" (p. 16). Even though there have

been cuts in school budgets in recent years which generally affect the arts programs first, the national government has continued to give financial assistance to the arts through The National Endowment for the Arts and the Artists-in-Schools program.

In its 1977 report, a panel on "The Significance of the Arts for American Education," chaired by David Rockefeller, Jr., stated that the federally funded project, The Interdisciplinary Model Program in the Arts for Children and Teachers (IMPACT) which was in effect in five sites during 1970-1972, "gave the classroom teachers extensive in-service training to help them gain confidence in using the arts as an integral part of their teaching" (Coming to Our Senses, 1977, p. 80). This program was supported and guided by local cultural institutions and artists provided by the Artists-in-Schools program which was developed in 1970 by The National Endowment for the Arts in cooperation with the Office of Education. Hanks (1975) reported that during 1974 "1,750 musicians, poets, painters, actors, photographers, architects, and other artists worked in five thousand schools in all fifty states" (p. 21). The provision for artists to perform and teach in the school is a step ahead, but a greater step according to Lewis would be to provide the schools "with people ready to teach drama, dance, filmmaking, or any of the other arts traditionally missing from the curriculum" (p. 18).

Educators in the field of the arts would generally agree that a specialist is the best person to teach the arts in the schools (Lewis, 1976). In his paper, the "Future of Art Education," Eisner (1965) observed that "art education for the vast majority of American children is typically the responsibility of the million and a quarter teachers

who have majored in elementary education and who might have taken one, perhaps two courses in art or art education in a teacher training program" (p. 308). Mittler (1974) agreed with this observation and suggested that the limited training noted by Eisner might "contribute significantly not only to a lack of knowledge about art but also to the indifferences toward art frequently exhibited by the classroom teachers generally required to teach it" (p. 8). Mittler pointed out:

Even in the cases where an art specialist is available, the classroom teacher remains as a potent influence on pupil reaction to art. It is quite possible that the level of success or failure realized by the art specialist is due in large measure to the positive or negative effect of this influence (p. 8).

The classroom teacher is also important to an effective arts program because of his/her knowledge of the students which a specialist could not gain. Mittler stated that "any elementary art program, if it is to be worthwhile, requires the active participation as well as the enthusiastic support of the classroom teacher" (p. 11). With adequate training in the arts and a responsible role in the arts program, the classroom teacher can make a substantial contribution to meet the needs of the students (Mittler, 1974).

Many institutes of higher education spend the majority of time and energy in teacher preparation in the arts on the specialist in music, art, drama, or dance (Mittler, 1974). As Mittler pointed out, the college courses designed to prepare the elementary education student in the arts often provide a limited exposure to the art media and methods by means of unseasoned teaching assistants. He stated that "a thorough background in art and art education is seldom a requirement in college

training programs, not for teacher certification in many states nor as a condition for employment in most schools" (p. 10).

In the preparation of the classroom teacher Indiana University required nine hours in the arts, from which the student preparing as a classroom generalist is expected to "develop appreciation of good music and art and some skill in music, fine arts, and handicrafts" (Elementary Teacher Education Program, 1971). At the University of Hawaii, the program included one course in visual and studio arts and one in music (Stone, 1968, p. 119). The University of Tennessee also requires six hours each in art and music.

In Reader's Guide to the Comprehensive Models for Preparing Elementary Teachers, the American Association of Colleges for Teacher Education (AACTE) (1969) described the type of inclusion fine arts received in several programs. At Michigan State for instance, the fine arts component of the General-Liberal Education Base included art, music, and dance and drama. In speaking of this fine arts experience, they stated that:

The fine arts component is considered in three aspects: art, music, and dance and drama. Emphasis is on the respective mode of perception and creativity of each area; visual, aural, and motor. Teaching art values, concepts, and productive behavior in children forms a basic concern. The tangible objects of art are subjects of aesthetic evaluation as well as the end products of a disciplined process. The student manipulates materials from which works of art are constructed.

The aural mode of perception is encouraged through music. Experience in listening to both familiar and unfamiliar musical forms assists students in developing a tolerance toward all forms of musical expression.

Dance and drama provide an opportunity to respond aesthetically through the use of the whole person. The bodily form of expression and communication in dance and drama provide the future teacher with experience in objectifying in motion inner-feelings and thoughts. Such experiences are designed to make him more aware of the symbolic character of physical motion, and awareness which can increase his sensitivity to children and their play (A Readers Guide, 1969, p. 40).

The AACTE also reports music components in the competency-based programs at Florida State University and the University of Georgia, and the art and drama in the Georgia program. These, however, are mainly considered areas for specialization. All of the programs mentioned included the arts in some way in their program but they were often found in such broad components as Social-Cultural Foundations, as at Syracuse University; Aesthetics, as at the University of Massachusetts; or under the general heading of Liberal Arts or Humanities (A Readers Guide, 1969). Regardless of where the arts are placed in the teacher education curriculum or what they are called, it is evident, as Mittler (1974) stated, that "most classroom teachers have had little prior experience with art or art education courses in their preparation for teaching" (p. 9).

Many programs in elementary teacher education allow for elective hours to be taken in an area of concentration which could be in one of the arts such as music, art, drama, or dance. Rather than divide these areas, Lewis (1976) suggested that integration of the arts is the key to curricular expansion. She felt that a teacher prepared in several areas of the arts such as music, drama, and dance or some similar combination could offer more to education, especially in the new open classroom concept where each teacher can be a specialist in a different area. The

social studies and language arts areas are examples of integrated programs. Language arts, for example, includes reading, speaking, writing, and listening, which also involve grammar usage, spelling, and punctuation.

A review was made of elementary education curriculum requirements listed in the catalogues of several schools throughout the country which were known to have dance programs. This verified the lack of opportunities for preparation in the arts and specifically in dance. Some of these schools, such as the University of Georgia (1977), Ohio State University (1977), University of North Carolina at Greensboro (1977), and the University of Southern California at Los Angeles, (1977), required from one to three specific courses in both art and music. Other schools surveyed, Texas Woman's University (1977), and the University of Wisconsin (1977) required a specific number of hours, generally three in both music and art. At Wisconsin (1977) a course in creative dramatics was also required.

The University of Utah (1977) required no courses in the arts, but listed art and music courses which could be elected by the elementary education major. They also required a minor area which might be taken in the arts--music, theater, and art. Only two of these schools, Ohio State University (1977) and the University of North Carolina at Greensboro, listed dance courses which could be taken as electives in the area of the humanities. All of the schools surveyed required either a specific number of hours of electives or specific courses in physical education. These electives might possibly be taken in dance of some type.

In the majority of colleges and universities dance is still taught in the physical education program. Many elementary teachers' education programs require a specific number of hours in physical education which could possibly be taken in the dance area. For instance, Indiana University requires six hours and the University of Tennessee, six to eight hours. At the University of Tennessee one course in physical education, "Physical Education Methods for the Elementary Classroom Teacher," is required. This course included work in the areas of sport, gymnastics, and dance (generally folk) (University of Tennessee, 1978). Basic courses of this type are often required in elementary preparation programs. Some programs of this type may also offer experience in the area of Movement Education as at the University of North Carolina at Greensboro (1978).

The 1969 survey conducted by the Task Force on Children's Dance, which included selected teachers from each state in the union, asked questions regarding preparation for teaching dance (Task Force, 1971). The results of this questionnaire indicated that the "teachers seemed to feel that they lack preparation in creative aspects of dance. In addition, they indicate they lack an understanding of basic rhythmical activities" (p. 17). Comments that were made by respondents indicated a "desire to more fully understand the need for dance for elementary school children" (p. 16). A need for in-service education, workshops, and courses was expressed by many.

The Classroom Teacher as Guide to Creative Dance Experiences

In the area of creative dance, Lepeschkin (1956) stated, "Since

the number of dance teachers will always be in the minority, the classroom teacher graduating from every teacher training school should have work equal in quality to that of the specialist" (p. 55). This is not to say that the elementary teacher must become a dancer herself/himself in order to guide children in dance experiences. Joyce (1973) said that "any teacher who is a creative teacher can teach creative dance" (p. 9). According to Doll (1966), "Teachers need more than academic ability to be inspiring in their profession: (p. 77).

Any of the outstanding authors of methods books for children's dance, such as Dimonstein (1971), Fleming (1976), Murray (1975), and Joyce (1973), state in the preface of their respective books that they are designed for the classroom teacher as well as for dance and physical education specialists or others interested in children's dance. Joyce recommends that "the classroom teacher lead the children in creative dance sessions" (p. 7). In order to be capable of this, it is felt that the teacher should gain certain knowledge and skills in this area; although, Murray stated that the classroom teacher "need not move with or for them [the children]" (p. 32). She felt that "a qualified teacher should possess sufficient skill to perform basic locomotor and nonlocomotor movements and the common dance steps" (p. 32), especially if they are working with older children. She further insisted that a sense of rhythm is needed by the teacher of dance. Murray was of the opinion that "teacher education curriculums [for the elementary school teacher] which do not provide such training not only preclude the experience dance can offer to children, but deny the student the personal satisfaction of good rhythmic performance" (p. 33).

Classroom teachers may not have to be dancers, but in order to develop the important goals of creative dance as described by Joyce, they must know and be able "to teach the elements of dance," and be able to structure their teaching "so the children can experiment and grow" (p. 10). Dimondstein said that the classroom teacher "needs to become actively involved in sensing her own feelings for movement," and also to be "sensitively aware that each child's movement speaks uniquely for him" (p. 43). Besides these needs, it was suggested that the teacher must also experience working with and knowing where to obtain certain dance equipment. Lepeschkin suggested that this should include "a reference text on children's dance, a set of rhythm instruments, a book of children's folk songs, one or two recordings for basic rhythms, and a simple index of where further materials may be procured" (p. 55).

It seems apparent that many experts in the area of children's dance agree that the classroom teacher can be an important force in the development of dance programs in the elementary schools. It should also be noted that many classroom teachers who have worked with children in the area of dance feel that this experience can make an important contribution to their educational programs. A three-year project, "Children's Dance," at Maury School and later Blackwell School in Richmond, Virginia, was developed and coordinated by the principal and several teachers at the school under the guidance of Gladys Andrews Fleming. This project followed one group of children through a continuous program in which creative dance was incorporated in the classroom activities by different teachers from the second through the fourth grade levels. At the end of this period the principal, Elizabeth Wall (1973), stated, "The teachers

who worked in this program felt that their curriculum was enriched by this new dimension" (p. 31). Following this project, the arts were incorporated into the school curriculum in a new way.

Lillian Buchner, an elementary classroom teacher at Couzens School in Detroit, Michigan, developed a dance program for disadvantaged children over twenty years ago. She stated that "creative dance, appropriately and meaningfully developed can be vigorous, relevant, and satisfying to the aesthetic hunger of the ghetto-child" (Buchner, 1973, p. 47). The purposes of her program were implemented by integrating dance projects into various classes such as social studies, music, science, mathematics, library, and art. Mozen (1973) stressed the importance of "finding classroom activities which can be approached through movement, thereby integrating movement and dance with the child's other learning experiences" (p. 45).

It often takes only one experience as participant or observer to convince elementary teachers and principals that creative dance is a unique and worthwhile experience from which their students can learn and enjoy. Abitanta (1973) reports that male principals who had been "coaxed" into a graduate course in dance designed for elementary teachers commented, "This type of course should be required for the elementary teachers;" and "Say, this dancing can be fun, and do so much for children, no wonder you people push this dance so hard!" (p. 53). Elementary teachers often express a desire to know more about this form of dance upon observing their students involved in a creative dance experience. The desire to learn is there, but if there is no opportunity either through workshops, in-service training programs, or specially designed

classes, such as the one mentioned above, the classroom teachers may never feel competent to give this experience to their students.

CHAPTER III

METHODOLOGY

The procedure used in securing the data for the examination of the major questions of this research was a modification of the Delphi technique, which was developed by Olaf Helmer and his colleagues at the Rand Corporation in the early 1950's. This chapter presents history and background material concerning the Delphi technique, as well as a description of the specific methods and procedures employed in this study.

The Delphi Technique

In the early 1950's, the Rand Corporation developed a technique for group interaction which was called the Delphi. Olaf Helmer (1967), one of the originators and earliest researchers to use the technique, described it as "a carefully designed program of sequential individual interrogations (usually best conducted by questionnaire) interspersed with information input and opinion feedback" (p. 76). The Delphi was developed in order to do away with round-table or committee discussions between experts for the purpose of decision making. Helmer felt that because the Delphi offered anonymity among the panel of experts, it would do away with the influence which one member's opinion might have on the others. Rasp (1973) stated that a Syracuse University report pointed out that anonymous responses "are more likely to lead to

reasonable and objective input than are the activities of inter-personal conferencing" (p. 30).

Pill (1971) stated that this unique communication process is further characterized by Dalkey as offering not only anonymity but also controlled feedback and statistical group response. Dalkey was also reported as being of the opinion that this feedback, in the form of a reported summary of the results of each round of the exercise, is a means of "reducing noise" (Pill, p. 57). The use of statistics to define these responses is also said to reduce the pressure for conformity and may result in a significant divergence of opinions, even at the end of the process (Pill, 1971).

The Delphi was first used mainly for defense research in an Air Force-sponsored Rand Corporation study. It was not until 1964 that a paper by Gordon and Helmer presented the possibilities of its use as a technique for long-range forecasting (Linstone & Turoff, 1975). This opened the door to experimentation with the Delphi in such areas as education, industry, social planning at the community level, and evaluation of research projects (Pill, 1971). Increased use of the Delphi for forecasting by other agencies stimulated the interest of the armed services in using it for the preparation of plans. According to Linstone and Turoff:

The Delphi technique has become a fundamental tool for those in the areas of technological forecasting and is used today in many technologically oriented corporations. Even in the area of "classical" management science and operations research there is a growing recognition of the need to incorporate subjective information (e.g. risk analysis) directly into evaluation models dealing with the more complex problems facing society; environment, health, transportation, etc. Because of this, Delphi is now finding application in these fields as well (p. 11).

The popularity of the Delphi has also spread to Europe and the Far East with the largest undertaking so far being a Japanese study (Linstone & Turnoff, 1975).

The typical Delphi study involved a series of four questionnaires. Rasp (1973) explained that the first questionnaire asked each respondent "to provide some initial input on the topic under investigation" (p. 30). This was generally accomplished through one or several open-ended questions. The second questionnaire, which is developed from the responses to the first, requested priority ratings on each item. In the third questionnaire, the respondents were supplied with results from the previous round and asked to reconsider their rating if it was outside the group's majority decision or consensus area. If the decision was to remain outside this group consensus, a statement of rationale was requested. The fourth questionnaire provided data from the third round, a summary of minority opinions, and a rating scale for a final decision (Rasp, 1973).

Studies which vary from the original format were often described as "modified" Delphi studies. In a study by Valiant, reported by Rasp, the first step was replaced by a conference at which goals were identified by a large parent group and later condensed by a smaller committee. Other modified studies such as that presented by Hecht (1973) gathered the first-round responses through individual or small group interviews. This study dispensed with the fourth-round questionnaire as well. A study by Chai (1977) dealing with leisure activities also involved the typical first three rounds but omitted the fourth.

Another procedure, used by La Plante (1973) replaced the first step, having a panel identify concepts, purposes, or whatever was being studied, with previously determined statements. Nadeau (1976) drew statements from literature, interviews, and personal experience and developed a study involving only two rounds. A study of the research in this area showed that as many as five and as few as two questionnaires have been used in the process.

The Delphi was designed for use in small groups of 50 or fewer experts. Cypert and Gant (1970), however, reported a study in which Questionnaire One was sent to approximately 438 persons. Responses to this questionnaire were received from 298, or 68% of the group. This responding group was composed of a diverse population of persons representing various areas of education, politics, and journalism, rather than experts in one profession. Judd (1972) mentioned that in educational Delphi undertakings, panels often number anywhere from 100 to 1,000. As an example, he cited Norton's study with 1,205 panel members on the second round.

There were three main areas of concern for designers of a Delphi study. These were: (1) the participants in the study, (2) the procedure involved, and (3) the outcome. The limitations of the Delphi which fall into these areas must also be considered as limitations of any study using the technique. Because of these issues, Weatherman and Swenson (1974) suggested certain assumptions which must be made: (1) the number of panel members is sufficient to be representative of thinking in the field of study, (2) each panelist is competent to judge that which is required and will give careful consideration to the judgments

in each round, (3) the respondents will understand the items on the questionnaire, (4) panelists will not change a divergent rating in order to conform, (5) the differences in personality among the panelists will not affect the response patterns, and (6) selected panelists who do not choose to participate or complete the study are equally as representative of the field of inquiry as those who complete the study.

In the design of the Delphi, it must be considered that the information generated by the first round questionnaire is germane to the purpose of the study. This questionnaire may be either open-ended or require specific responses. Besides those listed above, other assumptions were: (1) the amount of time between rounds, the number of rounds involved, and the methods used for reporting previous responses will not affect the individual's subsequent responses, (2) in the final outcome of the Delphi, consensus represents an accurate forecast or selection (as in preference study), (3) the experts who participated in the study are good predictors or can make accurate choices, depending on the type of study, and (4) anonymity is valuable to the decision-making process (Weatherman and Swenson, 1974).

Weatherman and Swenson (1974), in their discussion of the Delphi, pointed out that it has been used as a forecasting probe to predict future alternatives as well as current trends. Another type of probe described was one which could be used to select strategies for program planning in education and other fields. The other major type of Delphi suggested for possible use was the preference probe which is found mostly in educational literature. A study in this style could

be used to set priorities such as goals or needs. A variation of the Delphi was used to obtain the perception of the respondents concerning an existing situation. Still other researchers have used the Delphi as a pedagogical tool with which to synthesize information as a basis for making decisions. There were also suggestions that the Delphi might be used to determine the extent of agreement or disagreement among a group of people (Weatherman & Swenson, 1974).

Winstead and Hobson (1971) pointed out that "one noticeable trend among researchers looking at institutional goals and objectives over the past two years is the use of the Delphi method as a research technique" (p. 671). They described studies in this area conducted by Norton (1970), Cypert and Gant (1971), and Uhl (1971). Pallante (1976) also discussed the use of the Delphi for forecasting and goal setting. Besides its significance in education to determine goals and objectives, Judd (1972) pointed out that it has also been used for campus and curriculum planning as well as in the development of evaluation criteria. His own 1968-69 study in curriculum and campus planning appeared to be the first dealing with these problems.

Use of the Delphi for the development of evaluation criteria-rating scales had been found in works by Reisman (1968), Cochran (1970), and Fox and Brookshire (1971). Judd (1972) also suggested its utilization in the field of effectiveness and cost/benefit analysis. It has been employed for the purpose of budget determination by Reisman (1968) and by Hearon (1971) to probe student participation in junior college administration.

Only in recent years has the Delphi technique as a planning tool been used in the fields of physical education and leisure. A study by La Plante (1973) employed a modified Delphi technique of three questionnaires with a panel of selected judges, expert in the area of physical education curriculum. This study sought to determine the content validity of a set of physical education purposes which had been previously defined by the Purpose-Process Curriculum Framework. La Plante commented that the Delphi technique was an appropriate methodological tool for study of curriculum in physical education.

Lopiano (1974) used a modified Delphi technique to determine possible future developments in physical education for the purpose of developing a long range planning reference. She obtained consensus among the chosen experts with regard to estimates of time for widespread adoption of identified physical education futurities, relative probability and desirability of their occurrence, and chances of avoiding undesirable futurities. A similar study by Takovich (1976) dealt with the determination of future opportunities, trends, events and developments in the area of physical education in higher education within the United States. He sought also the desirability and perceived impacts of these developments, along with strategies to hasten those developments which were considered desirable and to delay those considered undesirable. A number of significant future changes in curriculum, organization, personnel, budget, equipment, evaluation, and job opportunities were identified.

Nadeau (1976) used a modified Delphi survey of two questionnaires to explore the outdoor education movement in order to make

recommendations for an outdoor education curriculum at Laval University, Quebec. The first questionnaire was made up of 97 statements drawn from literature, interviews and the researcher's own extensive experience in outdoor education. In the area of leisure studies, Chai (1977) used a modified Delphi technique to poll selected professionals in health, physical education, and recreation on the possible and probable conditions of leisure in approximately 25 years. The results indicated that leisure activities will play a greater role in society by the year 2000. An increase in humanistic attitudes, technology, and "negative events" such as crime, urbanization, divorce, and drug abuse was also predicted. Chai (1977) also reported two other related studies by Namus and Nault.

On the basis of positive evaluations of effectiveness in studies similar to the one proposed here, the Delphi technique was selected as the appropriate research tool.

Procedure

Subjects

The purpose of this study was to determine the knowledge and skills essential to the elementary classroom teacher for the teaching and integration of creative dance in the classroom program. Therefore, a group of experts in children's dance was considered the best source of information for this research. It was further assumed that this determination could not be achieved by drawing on the perception of one individual, but rather that the ideas of a number of experts were required to assure reasonable accuracy. The size of the panel was

determined by the number of specialists in this area who were recommended as experts and who agreed to participate in the study. Weatherman and Swenson (1974) stated that: "No optimal number of panel members is dictated" (p. 104), and Brockhoff (1975) found that "a general positive relationship between group size and group performance cannot be recognized" (p. 320).

This "panel of experts" was identified by contacting the chairpersons or leading officials of various dance organizations. Included were the chairpersons of the national and regional dance associations of the American Alliance of Health, Physical Education and Recreation; chairperson and directors of the National Endowment for the Arts, Dance and Artists in the Schools Program; director and president of the Dance Guild; director of the Committee on Research in Dance; and the chairperson, project officer, program coordinator and director of the Alliance for Arts Education. This group included persons from all areas of the United States. A list of these persons and the introductory letter and questionnaire sent to them are found in Appendix A.

Each person contacted was asked to suggest at least five or more persons whom he/she considered to be specialists in the area of creative dance for children. These specialists could be qualified in one or more of the following categories: (1) professional dancers who teach children or teachers of children, (2) dance specialists who teach methods courses to prepare teachers, (3) dance specialists who teach children, (4) physical education or movement specialists who teach creative dance to children or teachers of children. Of the 23

letters which were mailed requesting the identification of persons considered expert in the area of children's dance, 11 responses (48%) were returned. Some of those who originally received requests designated other persons to respond in their behalf.

The returns from this request identified 34 different persons with expertise in the area of children's dance. The names of these specialists were arranged in order, going from those named most often to those named least often. The top 50% of these experts were contacted by letter, explaining the study briefly and asking them to participate (Appendix B). If experts from the originally selected group declined to participate, the next person(s) on the list was asked to take part in the study. Suggested experts were contacted in descending order until at least 50% of the original population agreed to participate. Of the 17 experts who agreed to participate, three withdrew after receiving Questionnaire One. Of the 14 experts remaining, two never responded to any of the questionnaires mailed to them; 12 experts, then, completed the study. These 12 experts who completed the study and the letter which was mailed to prospective participants are found in Appendix B and C.

Biographical information received from the participants indicated that the panel members ranged in length of time of specialization in children's dance from five to almost 60 years. Of the 12 experts who completed the study, two were men. The majority of the panelists who participated in the study reported that they were dance specialists who teach or have taught both children as well as teachers of children. Two of these panelists indicated that they also danced

professionally. Only one participant identified himself as primarily a professional dancer who also worked with children and teachers of children.

Delphi Questionnaire One

The first mailout consisted of a letter to participating experts outlining the study, a biographical data form, and the first response form of the study. These are found in Appendix D. The first response form requested the panelists to list the knowledge and skills which they believed were needed by the elementary classroom teacher for the successful teaching and integration of creative dance in the classroom. This form specified particular categories under which the knowledge and skills might be grouped and allowed for other categories to be suggested. Out of the 14 experts who remained as participants after receiving this original mailout, nine responded to the first questionnaire. This was a response of 64% of the participants. Judd (1972) reported that in Norton's study, return percentages of subgroups varied from 35.7% to 52.9% (p. 181).

Semantic analysis. According to Collins (1974), there were two general approaches to the determination of semantic similarity: (1) the judgmental approach, in which the investigator makes a conscious judgment, and (2) the analytic approach, in which the investigator analyzes the "utterances." It was reported that the judgmental approaches have generally been found to have a rank correlation of $r = 0.92$ between groups judging semantic similarity. On the other hand, various analytical approaches produced correlation ranging

from $r = 0.79$ to $r = 0.85$ (Collins, 1974). Therefore, it was assumed that a judgmental approach to semantic analysis was the more valid technique.

The steps involved in this procedure, as recommended by Collins (1974) were the following:

1. Each statement is examined to determine if it contains more than one major idea.
2. If there is more than one major idea, two or more separate statements are constructed.
3. The primary idea underlying each statement is determined.
4. The statements are examined to determine those which represent the same idea.
5. One of these corresponding statements is chosen to represent the others, or a statement is composed which will be representative of all.
6. After the statements are combined or revised, they are listed under the specific topic heading which is used in the questionnaire.

After these statements were combined or revised, an ad hoc committee was requested to verify the results of this analysis. This committee was composed of persons at The University of Tennessee with expertise in dance, movement, education, or semantics. Two persons with expertise in child development also served as advisers. A list of these persons is given in Appendix E.

Delphi Questionnaire Two

Questionnaire Two was made up of the competency statements developed by semantic analysis from the responses to Questionnaire One. The purpose of this second questionnaire was to allow participants to evaluate these knowledge and skill statements as to their importance to the elementary teacher for teaching creative dance and integrating it into classroom activities. For higher reliability, a seven-point rating scale was utilized (Gagne & Allaine, 1974). The experts were asked to indicate whether the knowledge or skill statement is of great importance, seven; of little importance, one, or somewhere between these two extremes. This questionnaire was mailed to all 14 of the experts who had agreed to participate in the study. The questionnaire and corresponding letter to the experts are shown in Appendix F. Responses were received from 12 of these experts, or 85.7% of those mailed.

Delphi Questionnaire Three

Questionnaire Three (Appendix H) was generated from the responses to Questionnaire Two. It included all of the knowledge and skill statements from Questionnaire Two. With each statement, this additional information calculated from Questionnaire Two was reported: (1) the modal response(s), (2) the range in which all ratings fell, (3) the interquartile range or consensus area, and (4) the panelist's response. The form also included another rating scale from 1 to 7, as well as a space for justifying any final rating which fell outside the consensus area (interquartile range of Questionnaire Two). Any

statement on which there was consensus in Questionnaire Two was marked "Consensus Reached" in place of the rating scale, and no further rating was required.

Questionnaire Three was mailed to the 12 panel members who responded to Questionnaire Two. The panelists were asked to review their responses to Questionnaire Two in relation to the consensus area. They were then requested to rate again each statement on which their original rating was outside the consensus area (unless consensus had already been reached). If a panelist chose, after reevaluation, to change his/her mind (in completing Questionnaire Three) and make his/her new response fall within the consensus area, he/she could do so without question. If, however, the response to Questionnaire Three remained outside the consensus area, the panelist was requested to explain the deviation by means of a statement of rationale. All 12 experts who received the mailout responded to this questionnaire.

Analysis of Data

The methodological considerations of general relevance to the description and analysis of data are discussed in this section.

Following Questionnaire One, a semantic analysis was conducted to identify the variables pertinent to this study. The competency statements developed from the originally submitted statements were listed by categories and summarized in tables (Appendix H). These summarizations identified the number of original statements which were combined to form the developed statements. This report gives some indication as to the items submitted by the largest number of experts.

Upon receiving returns from Questionnaire Two the ratings of importance for each statement were calculated to determine: (1) the mode(s), (2) the range, and (3) the interquartile range or consensus area. The consensus area was considered, as defined by Cyphert and Gant (1970), "the interval containing the middle 50% of the responses" (p. 418). For example, in variable number 002 from the computer print-out for Questionnaire Two, the ratings were as follows:

Rating	Frequency
1	0
2	1
3	1
4	4
5	1
6	1
7	4

The consensus area for this variable is four to seven because the middle 50% of the ratings (the center six ratings) fall within these intervals.

Following Questionnaire Two consensus was considered reached on any statement in which all ratings fell within two consecutive numbers. No further rating was required on these statements in questionnaire three.

When the responses to Questionnaire Three were received, the data were tabulated as in Questionnaire Two. Calculations were made to determine the importance of each statement to the needs of the classroom teacher, and to determine those statements on which consensus had been reached. Consensus (agreement on the importance rating) was considered

reached on any statement in which 80% of the respondents' ratings fell within the consensus area.

A fourth questionnaire was not considered necessary to this study, for, as Scheibe, Skutsch, and Schofer (1975) pointed out, "One of the original objectives of the Delphi was the identification of areas of difference as well as areas of agreement within the participating group" (p. 280). Therefore, since consensus did not appear to be possible on specific variables, a stopping point was determined and the differences of opinions in the group were discussed as outcomes of the study.

These differences of opinion as well as other results of the procedures have been presented, summarized in tables, and discussed in Chapter IV and the Appendix. Several of these tables include ranked lists of competency statements within each category fulfilling the major objective of this study.

CHAPTER IV

RESULTS AND DISCUSSION

The purpose of this chapter is to relate the results of the three questionnaires involved in this study and to discuss the implications of these results.

Questionnaire One

Questionnaire One was an open-ended form with specified categories in which the knowledge and skills in creative dance needed by the classroom teacher were to be listed.

Results

Nine experts in children's dance responded to Questionnaire One, which is shown in Appendix D. In the original round some experts submitted as many as 40 and some as few as 16 knowledge statements, and as many as 45 and as few as five skill statements. Most of these responses submitted by the experts were complex in structure, involving several different ideas or competencies. For purposes of analysis these competencies were separated and compared with like competencies submitted by all other respondents. The like competencies were either combined or revised by means of a semantic analysis to form statements which were organized into the 12 originally designated categories and two newly submitted categories: (1) "The Body," (2) "Movement," (3) "Concepts and Use of Space," (4) "Concepts and Use of Time,"

(5) "Concepts and Use of Dynamics," (6) "Accompaniment," (7) "Aspects of Composition," (8) "Aspects of Production," (9) "Teaching Methodology," (10) "Integrative Techniques," (11) "Child Development," (12) "Aspects of Performance," (13) "Evaluation," and (14) "Relating to Others." The results from the semantic analysis were verified by an ad hoc committee. The members of this committee are identified in Appendix E.

The semantic analysis resulted in a total of 216 knowledge statements which were grouped into the 14 established categories. Within these categories, "Teaching Methodology" held the greatest number of statements, 30. The least number, two, was in the category "Relating to Others," one of the new categories suggested by a respondent. The semantic analysis of the skill area yielded 214 statements grouped in the 14 categories. The largest number of statements on skill, 41, also fell in the "Teaching Methodology" category and the least number, four, was in "Evaluation," the second new category suggested by a respondent.

There was a total of 430 statements extracted from the originally submitted responses. Some of these extracted statements included several parts for a total of 500 items to be rated. The number of respondents who submitted each of the competencies from which these statements were extracted is reported in Appendix H. The rankings of knowledge and skill categories by the number of extracted statements in each category are summarized in Table 1. The statements developed from the responses to Questionnaire One provided the material for Questionnaire Two, which is shown in Appendix F.

Table 1
 Knowledge and Skill Categories Ranked by Number of Extracted Statements

Knowledge Categories	State- ments	Skill Categories	State- ments
Teaching Meth.	30	Teaching Meth.	41
Composition	28	Time	30
Child Dev.	22	Movement	26
Movement	21	Composition	26
Time	19	Dynamics	16
Production	17	Accompaniment	15
Body	15	Space	14
Dynamics	15	Body	11
Accompaniment	15	Performance	8
Integrative Tech.	11	Production	7
Performance	10	Integrative Tech.	6
Space	8	Child Dev.	5
Evaluation*	3	Relating to Others*	5
Relating to Others*	2	Evaluation*	4

*New categories.

Discussion

Reviewing the results of the first questionnaire, it was noted that varied numbers of competencies were submitted by different panelists. This seemed to indicate a difference in opinion as to the amount of knowledge and skill needed by the classroom teacher. While some of the experts appeared to be of the opinion that the classroom teacher needed extensive knowledge and skill in order to teach creative dance, others seemed to think that only a small number of competencies were necessary.

The number and variety of competencies submitted indicated quite a diversity of ideas among these experts. This apparent diversity might have been caused by the variation in terminology used to identify competencies. For example, some dance experts used the terms "direction" and "pathway" as synonymous, whereas others gave them different denotations. Some of the experts also submitted like competencies but in different categories. As an example, competencies dealing with teaching methodology were submitted in practically every category, with 70 or more statements of implied methodology being listed elsewhere. Range of motion, or dimension, was listed under both "Space" and "Dynamics." These examples show the repetition of competencies submitted among categories.

Items dealing with the personal and professional characteristics of the teacher were also listed under various knowledge or skill categories. For instance, "the right tone of voice to use when making movement suggestions" was submitted as a knowledge the teacher needs

in working with "Composition." This competency might have also fit into other categories such as "Movement," "Accompaniment," or "Teaching Methodology." The listing of these teacher characteristics under many categories adds reinforcement to the priority given to "Teaching Methodology" in this study.

The data from the semantic analysis also seemed to indicate that the majority of the expert group appeared to value knowledge over skill as a necessity for the classroom teacher in order to teach creative dance. Although the number of extracted statements in the knowledge and skill areas was approximately the same, the number of competencies submitted was greater in the knowledge area. There were exceptions, as in the "Dynamics" category, for which some experts submitted only a small number of competencies; however, most of these were in the knowledge area. In the categories of "Performance" and "Production," few if any knowledge competencies were listed by some of the experts.

The omission of skill competencies by some experts might suggest that they believe the classroom teacher can teach dance to students without gaining skill in these categories. In the skill area, two experts out of nine listed no competencies in the categories of "Movement," "Time," "Dynamics," "Production," "Composition," "Teaching Methodology," "Integrative Techniques," "Child Development," and "Performance." Other experts listed skills in these particular categories but often stated in accompanying notes that the classroom teacher needed merely to experience these skills, especially movement skills.

Skills involving preparation, presentation, perception, and evaluation appeared to be submitted across all categories more than other types, and therefore might be considered more necessary by the majority of experts.

The greatest number of competencies was submitted in the knowledge categories of "Time," "Space," "Movement," and "composition"; in the skill categories of "Teaching Methodology," "Time," and "Movement." It was also interesting to note that there were only a few statements in which the original competencies were suggested by half or more of the respondents (five or more). These competencies were involved with the knowledge of: (1) static alignment of body parts, (2) basic locomotor movements, and (3) the spatial aspects of direction, level, and pathways. Some of the competencies which were submitted by as many as four experts were concerned with knowledge of: (1) body alignment when moving; (2) tempo, and (3) voice and body sounds used as accompaniment.

At least 12 competencies each were submitted by as many as three experts. Three was the largest number of respondents submitting any one competency in the skill area. These skill competencies were concerned with: (1) performing basic locomotor movements, (2) exploring to discover new ways of moving, (3) using the spatial elements of direction and pathways, and (4) demonstrating different degrees of force. There were many competencies which were submitted by only two experts, but 78% of the statements developed in the semantic analysis contained individually submitted competencies. The diversity of the competencies submitted by this group of experts tended to show a wide variation of

ideas as to the needs of the classroom teacher in the area of creative dance.

Questionnaire Two

Questionnaire Two was made up of the statements developed by semantic analysis from the responses to Questionnaire One. It may be seen in Appendix F. In this questionnaire, respondents were asked to rate these knowledge and skill statements as to their importance to the classroom teachers for teaching creative dance and intergrating it into the classroom activities. The coded responses from Questionnaire Two were tabulated using the Statistical Package for the Social Sciences (SPSS) computer subprogram FREQUENCIES. A computer printout of descriptive statistics was received for the rating of each statement. A reproduction of the print out for statement 002 is shown in Appendix I.

The mode(s), range, and interquartile range (consensus area) for each statement is depicted and compared with like statistics from Questionnaire Three in Appendix J.

Results

In Questionnaire Two consensus was considered reached on those statements where all of the ratings by the experts fell within two consecutive numbers. This occurred for 36 statements. On one statement, all respondents marked a rating of 7, while on 35 of these statements, the ratings were 6 or 7. The statements in each category on which there was consensus, or agreement of importance, in Questionnaire Two are the following:

Movement: skill in

Observing movement for the purpose of helping the child.

Space: knowledge of

Various concepts of space such as near/far, over/under, symmetry/asymmetry.

Time: skill in

Guiding students in discovering the factors of time.

Guiding students in experiencing the factors of time.

Accompaniment: skill in

Following pulsed movement on a drum.

Production: knowledge of

The danger of emphasizing performance over the process.

How to emphasize experiencing for the many over skill of a few.

Production: skill in

Working with and in the experiences of the children.

Giving each child an opportunity to feel good about himself/herself as a thinking, moving, feeling individual.

Teaching Methodology: knowledge of

How to emphasize problem solving rather than technique.

How to emphasize individual creative exploration rather than technique.

Ways to help the children feel good about themselves.

Taking cues from children.

Establishing communications with children.

Wording problems in order to help children get started.

Teaching Methodology: skill in

Sequencing materials.

Demonstrating honest excitement over a good performance.

Observation.

Wording directions so that the child can process it.

Posing questions and problems clearly and definitely.

Setting problems that are challenging.

Encouraging children to share their experiences.

Encouraging individuality.

Giving honest praise to those who need stronger self-acceptance.

Handling attention-seeking activities and disruptive behavior.

Using encouragement and praise effectively.

Techniques for getting students moving.

Techniques for stopping movement.

Helping children develop sensitivity to themselves and others.

Ending a bad situation and trying something else.

Integrative Techniques: knowledge of

The aesthetic components in the child's total environment.

How the concepts of dance tie in with the concepts in the curriculum.

Aspects of Performance: knowledge of

The importance of not emphasizing skill and performance over the process and experience.

Evaluation: knowledge of

Looking for evidence of relationships with others.

Looking for evidence of participation.

Evaluation: skill in

Observation.

In addition to the statements which gained consensus on the second round, there were also 151 other statements in which half or better of the responses (six or better) fell within the intervals of 6, 7, or 6 to 7, the two highest ratings in the scale. Approximately 70% of the statements in Questionnaire Two were rated 5 or higher by the majority of the respondents, and approximately 86% were rated 4 or higher.

Discussion

The computer analysis for the ratings of the 12 responding experts on Questionnaire Two verified that there were many extremes in opinions. This was indicated by the fact that a rating range of 1 to 7 occurred on 140 statements, or 28% of the total. On 34 statements the rating range varied five intervals, and in 65 statements there was a variation of four intervals. Thus on a total of 239 statements, or 48% of the total, the experts' rating of importance varied as much as four or more intervals.

As reported, 36 statements in Questionnaire Two received ratings which were all within one or two intervals, the established range for statement consensus. These statements were listed in their

original categories. As can be seen from this list, 58% of the statements on which consensus was reached were in the category of "Teaching Methodology." There was a total of 74 statements in this category; therefore, 28% of the "Teaching Methodology" statements showed initial consensus. Thus, statements dealing with preparation, presentation, perception, and evaluation in teaching were rated as highly important by the majority of the experts participating in this study.

Among the statements in other categories which were agreed on as being very important by all of the experts, the majority of these dealt with knowledge or skill in working with children rather than the need for possessing the skill oneself. One statement, "Giving each child an opportunity to feel good about himself/herself as a thinking, moving, feeling individual," was rated 7 by all 12 respondents. This was the only statement out of the total of 430 which all respondents rated 7. This, therefore, could probably be considered the most important competency identified in the study. It might also be noted that in this competency statement, focus was placed on dance as a personal growth experience for the individual child.

The greatest discrepancies in the opinions of experts in Questionnaire Two, as seen in the wide range of ratings (1 to 7) were found in the areas of knowledge and skill in: (1) body structure and function, (2) Piaget's perceptual and cognitive theories, (3) traditional dance steps, (4) personal movement skills of the teacher, (5) skill in working with elements of space, (6) organic, functional, breath related, and structured time, (7) skill in working with time, (8) relating dynamics to expression and communication, (9) Laban's basic effort

actions, (10) personal skill in composition, (11) technical concepts of production and staging, (12) the concepts of other art forms, and (13) school curriculum and planning. In all of these areas responses ranged from 1 to 7. It should be noted that several of these areas of varied opinions are concerned with the acquisition of the teacher's personal skills in: (1) movement, (2) the elements of space, time, and dynamics, and (3) composition. The point of greatest contention in these cases seemed to be what and how much personal skill the classroom teacher needs in dance and in related areas.

The wide variation of opinions in Questionnaire Two, which was also seen in the statements submitted in Questionnaire One, could have been the results of varied educational and professional backgrounds of the experts. This might explain the diversity of ratings concerning Laban's effort actions. Another reason for this variation in ratings could have been a general lack of information about, or basic disagreement with, these concepts by some experts in the area of creative dance. It also could have been that these concepts were considered by some as inappropriate to the needs of the classroom teacher, or that the more esoteric terms were repetitive of concepts which the experts felt had already been stated in different words.

The variations of rating in Questionnaire Two might also indicate a difference of opinion on the part of experts in considering whether the knowledge and skill needs of the classroom teacher are different from those of the dance specialist. According to their ratings a few experts seemed to be of the opinion that the classroom teacher must gain

a high degree of knowledge and skill. Other experts, however, seemed to indicate that less stringent curriculum requirements are needed for the classroom teacher. This difference of opinion seems consistent with the current literature on methodology in children's dance. Dimondstein (1971), Fleming (1976), Murray (1975), and Joyce (1973) have given variations in training which apply to the classroom teacher who is a nondancer. None, however, specified needs of the classroom teacher in all areas or in any detail.

It also appears that a wide range of ratings was often found on statements which were vague in meaning (e.g. "Planning") or highly specific in concept (e.g. "Piaget's perceptual theories"). Those statements which were vague in meaning might have been interpreted differently by some of the experts, thus leading to a wide variation in ratings of importance. In the case of statements involving specific terminology, some dance experts might not be familiar with these concepts. Others may merely disagree on how technical the curriculum for the classroom teacher should be, or, in fact, hold differing educational perspectives.

In general, the statements concerned with understanding and working with children and methodology in guiding dance experiences were the ones on which the ratings fell closer together and were also higher. This could lead to the conclusion that many of these experts seemed to agree that it is essential for the teacher to know children and to know how to fulfill their needs. Mittler (1974) pointed out that since the classroom teacher works with the children in other areas

and usually knows each child's needs quite well, this knowledge can be applied easily to teaching the arts. Therefore, it might be said that the classroom teacher needs to add to his/her other knowledge and skills an understanding of the child's motor, creative, and aesthetic needs and how these can be satisfied. Then, the teacher should have the potential for success in the teaching of creative dance.

Questionnaire Three

Questionnaire Three reported the results of Questionnaire Two to the respondents and asked them to rerate any statement on which their previous response was not within the consensus area. If their rating on Questionnaire Three remained outside the consensus area, they were requested to give the rationale for their rating.

The responses to Questionnaire Three were key punched and processed as for Questionnaire Two with the SPSS computer subprogram FREQUENCIES. A computer printout of descriptive statistics was received for the ratings of each statement. The frequency of each individual rating of importance on every statement was recorded along with the mode(s), range, and number of ratings which fell within the consensus area. These statistics were reported for each statement and compared with like statistics from Questionnaire Two (Appendix J).

Results

As was previously stated in Chapter III, consensus (agreement on the rating of importance) on a statement was considered reached if 80% of the respondents' ratings fell within the second round

interquartile range. In Questionnaire Three this occurred in 405, or 81%, of the total of 500 rating items within the 430 statements. The number and percentage of rating items in each category in which the ratings of importance were agreed on by 80% of the respondents (consensus) are shown in Table 2. Agreement of 90% or better was obtained on the rating items in 11 of 28 category areas. Agreement of 80% or better was obtained on 21 of the 28 category areas.

The mean of the ratings of each statement gives some indication of the general importance placed on each concept by the combined panel of experts. A listing of these statements ranked according to importance (by the mean) within each category is shown in Appendix K. The statements from all categories which had means of 7.000 to 6.909 are listed along with their means in Table 3. These 19 statements show the concepts which all of the experts considered of a high degree of importance for the classroom teacher to obtain.

In order to determine the importance the experts placed on each of the categories, the means of the statements within each grouping were averaged. The ranking of the categories according to this average is depicted in Table 4.

Discussion

In the Questionnaire Three experts were asked to study their responses as reported from Questionnaire Two. If they were outside of the consensus area by only one interval, panelists often moved their rating into the consensus area. In some cases there was no change from the previous rating, implying that the panelist had strong feelings

Table 2

Number of Rating Items Within Each Category and Number and Percentage
Which Gained Consensus in Questionnaire Three

Categories	Knowledge of:			Skill in:		
	Items	Consensus		Items	Consensus	
		N	%		N	%
Body	15	7	46	11	7	63.6
Child Development	22	21	95	5	4	80
Movement	25	18	95	26	17	65.4
Space	18	18	100	24	20	83.3
Time	30	25	83.3	36	18	50
Dynamics	20	17	85	16	6	37.5
Accompaniment	15	13	86.7	15	12	80
Composition	33	27	81.8	30	25	83.3
Production	17	13	76.5	10	10	100
Teaching Methodology	30	29	96.7	44	43	97.7
Integrative Techniques	18	17	94.4	8	7	87.5
Performance	10	10	100	8	8	100
Evaluation	3	3	100	4	4	100
Relating to Others	2	2	100	5	4	80
TOTALS	258	180	69.8	242	185	76.4

Table 3
Ranking of Top Statements from Study

Mean	Statements
7.000	Giving each child an opportunity to feel good about himself/herself as a thinking, moving, feeling individual.
7.000	Helping children look at each others' work.
7.000	How dance can be part of the school day.
7.000	Establishing trust with the children.
7.000	Starting where the children are.
7.000	The many aspects of an elementary school curriculum to which a dance experience could contribute.
7.000	Applying knowledge of motor development to the development of locomotor patterns.
6.917	Listening.
6.917	Using encouragement and praise effectively.
6.917	Building on the accomplishments of students.
6.917	Taking cues from the children.
6.917	Showing respect for children's work.
6.917	Managing a class effectively by using <u>guided</u> exploration.
6.917	Material to give children to help them get started.
6.917	Ways to help the children feel good about the exploration.
5.917	Ways to help the children do as well as they can.
6.917	Selecting content which is appropriate to the experience of the class.
6.917	A concept of stop/finish.
6.909	Not limiting children to what you can do or think of.

Table 4

Ranking of Knowledge and Skill Categories by Average of the Statement Means

Knowledge	Items	Category Average	Skill	Items	Category Average
Teaching Meth.	30	6.579	Evaluation	4	6.688
Evaluation	3	6.556	Teaching Meth.	44	6.579
Integrative Tech.	18	6.237	Performance	8	6.427
Space	18	6.049	Relating to Others	5	6.172
Relating to Others	2	6.000	Body	11	6.083
Child Development	22	5.864	Integrative Tech.	8	5.998
Accompaniment	15	5.813	Accompaniment	15	5.958
Time	30	5.772	Child Development	5	5.933
Performance	10	5.743	Space	24	5.570
Composition	33	5.495	Composition	30	5.179
Movement	25	5.352	Time	36	5.137
Dynamics	20	5.167	Movement	26	5.051
Production	17	5.005	Dynamics	16	4.490
Body	15	4.528	Production	10	4.450

about the initial evaluation. As a generalization, it was noted that ratings at the extreme ends of the scale, either high or low, were seldom changed. This was true especially if these ratings were several intervals away from the consensus area. The majority of the changes in rating, however, did come from the high or low extremes of the range of the ratings on a given statement. Sometimes there were changes made even if the rating was within the consensus area.

Comparison. In comparing the ratings from Questionnaire Two and Three, it was found that changes of ratings were made in 82%, or 410, of the statements or rating items. This left 18%, or 90 items, in which the ratings were not changed. Of these 90 items, 35 had gained consensus in the second questionnaire and therefore required no further response. The other item which had gained consensus did receive a rating change. This left 56 items in which changes in rating were possible but not made by any expert.

Some of the experts had not rated certain items in Questionnaire Two. Several of these experts remarked that they had not understood the items previously and rated them in Questionnaire Three. In the second questionnaire 159 of the items were rated by less than 12 of the responding experts, while in the third questionnaire only 85 items were still rated by less than 12 experts.

The most important changes in ratings were those which were made from the extreme intervals of the rating scale. An example of this is evident in the category of "Child Development." Some experts shifted their low ratings of 1 to 3 in Questionnaire Three, the consensus area being generally from 5 to 7. "Composition"

was another category in which many low ratings were changed. In the knowledge area of the "Integrative Techniques" category, the ratings of 3 or lower were generally changed to higher ratings of 5 to 7. Some experts, however, sustained their ratings of 1, 2, or 3 in all of these categories. There was only one group of statements for which high ratings of 6 or 7 in Question Two were changed to ratings of 5 or lower in Questionnaire Three. This group of statements was concerned with skill in the movement of specific body parts.

The categories and specific areas within these categories where there was the greatest range in ratings (1 to 7) in Questionnaire Two were the following: (1) body structure and function, (2) Piaget's perceptual and cognitive theories, (3) traditional dance steps, (4) personal movement skills of the teacher, (5) skill in working with elements of space, (6) organic, functional, breath related, and structured time, (7) skill in working with time, (8) relating dynamics to expression and communication, (9) Laban's basic effort actions, (10) personal skill in composition, (11) technical aspects of production and staging, (12) the concepts of other art forms, and (13) school curriculum and planning.

Following Questionnaire Three the ratings at the extremes (1 and 7) in these categories generally remained the same, but there were slight variations within the ratings between 2 and 6. The greatest changes occurred in the ratings in the "Time" category on statements concerned with organic, functional, breath related, and structured time with from two to three experts moving their rating

either up or down. In the "Dynamics" statements involving skill in working with Laban's effort actions, changes were made by two or three experts in ratings of 4 or 5, already within the consensus area. These ratings on "Dynamics" were lowered to 2 or 3 in Questionnaire Three. These changes might have been made because the mode on these statements was a rating of one and the experts who had marked ratings of four or five might have decided that they had given too much importance to these statements in their previous ratings.

One statement, "Demonstrating correct timing to an accompaniment," had four modes (1, 2, 5, and 7) following Questionnaire Two and five modes (1, 2, 5, 6, and 7) following Questionnaire Three. No interval in the rating of this statement received more than two expert votes. This was one of the most extreme examples of the varied ratings that occurred in the statements in both questionnaires.

Rationale of experts. In responding to the third questionnaire, experts were also requested to give the rationale for any ratings which remained outside the consensus area. A majority, but not all, of the experts complied with this request. In general the reasons for remaining outside the consensus area were the following: (1) the item was too much to expect of classroom teachers who need experience rather than skill, (2) the knowledge or skill was appropriate for teachers working with some grade levels but not for others, (3) "trendy" terminology such as "effort actions," "perceptual theories," or "kinesphere" were given too much value, (4) the statement was too general or unclear,

(5) a different interpretation was given to the statement, and (6) an overemphasis is placed on performance.

The rationale given most frequently for lower ratings on skill categories was that classroom teachers should merely experience these skills rather than becoming highly competent in performing them. Many experts seemed to agree with the point made by Dimondstein (1971) that by experiencing these skills themselves, teachers can relate more readily to the feelings for movement which children should be led to experience through their guidance. In other words, if prospective teachers have not felt the tension or relaxation in their own bodies, they cannot help children to feel it. Other authors were of the opinion that a higher skill level is needed for the purpose of demonstration. For instance, Murray (1975) supported the opinion that the classroom teacher generally needed only to experience skills, but she (Murray) also stated that more skill was needed when working with older children if demonstrations were appropriate. Only one of the experts polled suggested "demonstration of movement concepts" as a necessary competency. This received an importance rating of four, or moderate importance, in the rating scale.

The literature has supported the idea of variation in the kind and degree of knowledge and skills needed by the teacher of preschool children as opposed to the teacher of the adolescent in the sixth grade. The teacher of older children may need more technical and in-depth knowledge of the elements of space, time, and dynamics. Besides the differences in the need for movement skills for demonstration purposes and a knowledge of elements, other areas such as composition,

and aspects of production and performance varied in their importance as teacher competencies according to the stage of development of the students. This viewpoint was specified in "Guideline Eleven" of the 1973 Task Force "Guidelines" in Children's Dance (Fleming, p. 9 & p. 22).

Concerning the rationale involving "trendy" terminology, it is reasonable to find that some members of the expert panel regarded certain terms in this way since the panel membership was not selected to be representative of a particular viewpoint. Another comment made by many of the experts dealt with the generality or lack of clarity of the competencies listed. This vagueness was often due to the intent of this study to report the experts' responses to Questionnaire One as accurately as possible. The fact that this lack of clarity sometimes caused misinterpretation of the statement is a limitation that must be accepted in this study.

Another rationale dealt with overemphasis on performance. Some of the panel members believed that too much emphasis had been placed on the concepts of performance in competencies dealing with the teacher as a dancer, the teacher as a director of performance by students, and the children as performers. This reaction followed from the Task Force guideline on performance which advised that "there are approaches to such an experience which are important for dance educators to follow so that children are not exploited and/or performance standards nullified" (Task Force, 1973, p. 21).

The rationales given for the categories where ratings maintained a distance from the consensus area were sometimes as general as those

given above and sometimes more specific to the statements involved. Within the category of the "Body," the majority of the ratings were in the range of moderate importance (3 to 5). The experts who gave lower ratings to these statements generally explained that this knowledge of the body or skill in working with the body was too much to expect from a classroom teacher. Some panelists remarked that "experience" was needed in this area, not skill. The higher ratings were marked by experts who believed that a high degree of knowledge of, and skill in, the structure and function of the body was essential to anyone working with dance.

In the skill area of the "Movement" category, rationales similar to those listed in the above paragraph were given for remaining outside the consensus area. The most frequent reason given for a lower rating was that the classroom teacher only needed to experience these movements, not gain skill in them. Approximately 1/2 to 2/3 of the experts believed that the skills given in these statements were not an important need of these teachers.

In the category of "Dynamics" the main statements on which ratings remained outside the consensus area were those pertaining to Laban's effort actions. Since the consensus areas here were 1 to 5, a rather wide range, the deviant ratings were all higher, 7. The three experts who rated these statements as being of great importance stated of these effort actions: (1) "Laban's work should constitute the major content of children's dance curriculum," (2) "His [Laban's] analysis is one of the most useful I have found," and (3) "These are most basic, and elementary teachers can work through this method."

Other deviations in rating from the consensus area in "Dynamics" drew rationales listed previously, such as a need for experience rather than skill, and too much being expected of the classroom teacher. These same rationales were given by experts for low ratings in many of the other categories such as "Time" and "Production." One rating which was higher than the consensus area in skill in "Time" was explained as the result of a strong belief in the importance of rhythmic accuracy. In the "Production" category one expert's higher rating was based on a belief that the technical aspects of staging were of great importance to the classroom teacher.

Ranking of statements and categories. In order to determine the knowledge and skills which the experts considered the most important needs of the classroom teacher, the statements were ranked within each category according to the mean (Appendix K). The means of the statements were then averaged within each category in order to produce the mean of the category. These are found in Table 4, page 93.

On the rating scale of 1 to 7 used in this study, 1 was designated as the lowest rating and interpreted as indicating a competency "of little importance." The rating of 7 was, therefore, the highest rating, indicating a competency "of great importance." Thus, 4, the center score in the scale, could be considered a rating of medium importance. Therefore, any mean score falling below 4 was considered of decreasing importance.

In ranking the statements there were 43 competencies within ten categories with a mean below 4.000. The greatest number of low ranked competencies, eight, was in the skill area of the "Dynamics" category.

This was due to the low ratings given to those statements involved with Laban's "effort actions." The means of the "Dynamics" category were in the range of moderate importance, 4 to 5.

A large number of competencies with means below 4.000 also occurred in the skill area of the "Time" category. These competencies with low means were generally those involving the use of musical notation. This was predictable since the important aspect of "Time" in children's dance is generally considered to be rhythm. A good sense of rhythm and the ability to work with rhythmic patterns are the main skills in time which Murray (1975) insisted that the teacher of dance must have. The ability to record these rhythmic patterns in musical notation might be helpful to a teacher, but a high degree of skill in this area is not deemed necessary by the experts. The "Time" categories averaged moderate in importance, possibly due to the large number of low means of statements within the categories.

In the "Production" categories those competencies involved with technical aspects of staging were the main statements which had means below 4.000. Knowledge and skill in working with lighting and various aspects of staging were rated three or lower by from 1/2 to 2/3 of the experts. This relates to the position taken by writers such as Murray (1975), Fleming (1976), and the Task Force (Fleming, 1973), that dance performance by young children should be in an informal atmosphere with a sympathetic audience. "Production" also fell low in the ranking of categories with only moderate mean scores.

The competencies in the skill area of the "Movement" category which had low means involved personal skill in the movement of specific

body parts and body areas, such as the thorax and pelvis. Other low ratings involved personal skill in such movements as crawling and rolling. However, from 1/2 to 2/3 of the experts did not believe that it is generally necessary for the classroom teacher to perform such movement skills. The experts who rated these movement skills high on the second round generally lowered their rating on the third questionnaire, some as much as two or more intervals. The competencies which received high ratings in the skill area of this category concentrated on skill in helping children experience movement rather than personal skill in moving. The "Movement" categories have an average in the moderate (4 to 5) range, being close to the bottom in the category rankings.

In the category of the "Body," knowledge of joints, levers, and laws of motion were not considered of particular importance, these statements having mean ratings below 4.000. In the skill area of the "Body" category, flexibility and movement of individual body parts had low mean scores. The average of the means in the knowledge area of the "Body" was the lowest of any category. General knowledge of the body for purposes of safety and alignment had importance ratings above those given to highly specific concepts. As was seen in Table 4, the knowledge mean in the "Body" category varied 1.555 from the average mean of the skill area of "Body." This could be due to a number of highly technical competencies which were listed in the knowledge area.

In the category of "Composition," the only statement with a mean below 4.000 was "Performing simple learned dances, such as folk dances." Murray (1975) suggested that learned dances of this type be used only

in the upper elementary grades. This may be the rationale underlying the low ranking and mean of this competency. A lower mean score (1 to 2) on a competency such as this would not necessarily imply that knowledge and skill in these areas would not be helpful to the classroom teacher, but only a minimal presentation would probably be necessary. In the category rankings "Composition" is low, with only a moderate mean.

The categories which were ranked highest according to the average of the statement means were mainly those concerned with concepts and skills related to teaching. This included "Teaching Methodology," "Evaluation," "Integrative Techniques," "Relating to Others," and "Child Development." The exceptions were knowledge of "Space" and skill in "Aspects of Performance." The "Teaching Methodology" categories both had a mean of 6.579, the highest average in the knowledge area and second highest in skill. "Evaluation" was ranked highest in skill and second in knowledge. This fact, however, is misleading because "Evaluation" was a new category, with only three and four statements respectively in the knowledge and skill areas. All seven of these statements were considered important by the experts, thereby producing a high category average. "Teaching Methodology," on the other hand, included 30 and 44 rating items respectively in the knowledge and skill areas. This greater number of statements made a high average more difficult to obtain and therefore more impressive.

The 19 statements which had means of 6.909 to 7.000 were an indication of the competencies which experts considered of greatest importance to the classroom teacher. Approximately 2/3 of the

statements in this top ranking group were in the category of "Teaching Methodology." In general these statements dealt not so much with the technical aspects of teaching but rather with the personal aspects of working with children.

Other competency statements were also concerned with methodology although they were listed in other categories. For example, "Giving each child an opportunity to feel good about himself/herself as a thinking, moving, feeling individual," implies that the teacher must have the methodological skills to carry out this goal although the expert who submitted the statement intended that the goal be accomplished through dance production. Other competency statements in this group dealt with teachers gaining the ability to help children observe and appreciate the performance of others, as well as the ability to listen to children and react positively to and interact with what he/she hears as a part of the evaluation process.

Another top ranked competency which was considered of great importance by all of the experts involved the integration of dance into the school curriculum and the classroom activities. The knowledge of "The many aspects of an elementary school curriculum to which a dance experience could contribute" received a rating of 7 by all of the experts in questionnaire three, thus giving it a mean of 7.000.

Summary

"Teaching Methodology" stood out as the category with the most competencies considered important to the classroom teacher for the teaching of dance. Within this category the statements which dealt

with "working with children" ranked highest in importance. The results indicated a strong trend toward what one expert's response termed "teaching the children, not the material." In other words the experts indicated that the greatest needs of the classroom teacher were in understanding children and knowing how to guide them in various types of creative experiences.

The respondents in this study also indicated that dance should not be taught only as a separate entity but should be integrated into the total school curriculum. A knowledge of how and when creative dance can and should be integrated into the classroom activities was considered of great importance to the classroom teacher. The relationship of dance to music, poetry, the visual and language arts, as well as ways in which dance can be used for cross-discipline learning were stressed as important knowledge for the classroom teacher.

The need for a thorough knowledge of dance movement was called for by the experts, but very little skill in personal movement was required. The experts were more concerned that the teachers have the skill to help children explore and develop movements of various types. Likewise very little personal skill in using the body was considered necessary beyond the point of merely experiencing how the body feels and reacts in various postures and alignments. Only general types of knowledge concerning the body were considered important with the exception of the knowledge of safety precautions.

Knowledge and skills in the elements of space, time, and dynamics were generally considered only of moderate importance. The more important aspects of these categories involved the knowledge of

basic concepts and skills in guiding children in experiencing them. Basic rhythmic knowledge, skills in playing various types of percussion or musical instruments, and familiarity with other means of accompaniment were also considered important needs of the classroom teacher.

A general knowledge of total child development seemed to be called for by the experts with stress on the aspect of applying this knowledge to the learning situation. The importance of the problem-solving technique was stressed in "Composition," but the outstanding rating involved the knowledge and skills which are necessary to guide and assist the children in working with composition rather than personal choreographic skills. This same concept appeared in the more highly ranked competencies of production and performance. Everything was centered on relating to and working with the child.

The knowledge and skills listed in the newly recommended categories of "Evaluation" and "Relating to Others" were limited due to lack of opportunity for other experts to augment them. Competencies submitted in these categories were considered important needs of the classroom teacher.

The ranked list of competencies shown in Appendix K provides a statistical description of the relative importance of the knowledge and skills suggested by the 12 experts in the area of children's dance. This list could be considered as a framework for identifying the curriculum content of a preparation course for the classroom teacher. The instructor of such a course might plan the content from this list, emphasizing the more important competencies but also keeping in mind the background and individual needs of each group of students.

CHAPTER V

SUMMARY, CONCLUSIONS, AND RECOMMENDATIONS FOR FURTHER RESEARCH

Summary

It was the purpose of this study to determine, by a survey of expert opinions, the minimum knowledge and skills which are needed by the elementary classroom teacher for the teaching of dance to children, both as a separate and as an integrated activity.

The procedure used in securing data for the examination of the major questions of this research was a modification of the Delphi technique. An initial survey of national and regional chairpersons or directors of selected dance organizations was carried out by the investigator in order to identify those persons who were considered experts in the area of children's dance. From this survey 23 experts were identified and contacted as possible participants in the study. A group of 14 experts agreed to take part in the research project, and of this group 12 completed the final questionnaire.

Data were collected by means of a battery of three questionnaires designed from the information received on each previous probe and responded to consecutively. In Questionnaire One the experts identified the knowledge and skills which they believed were needed by the elementary classroom teacher for the teaching of creative dance to children. The knowledge and skills suggested were compiled by the

investigator through semantic analysis and verified by an ad hoc committee. The results of this process were combined to form questionnaire two.

In Questionnaire Two the experts rated each knowledge statement and each skill statement on a scale of 1 (low) to 7 (high) according to the relative importance of each as a need of the classroom teacher for the teaching of creative dance. The data were processed and programmed for descriptive statistics using the SPSS computer program FREQUENCIES. The mode(s), range, interquartile range (defined as a consensus area) and each expert's personal rating for each statement were reported to the panel on the third questionnaire. The experts were then asked to study these results and to rerate any statements on which their personal rating was outside the consensus area. If their final rating remained outside this consensus area, a statement of rationale was requested. Data were analyzed as in the previous questionnaire.

The findings were reported and discussed in Chapter IV. The final results provided descriptive information concerning the competencies which 12 experts find essential to the classroom teacher for the teaching of creative dance to children both as a separate and as an integrated activity.

Conclusions

Based on the results of the modified Delphi procedure, the following conclusions are warranted:

1. A varied list of 500 stated competencies was established for consideration.

2. Consensus was reached on the ratings of 81% of these competency statements.

3. The statements ranked within each category according to the mean of the importance ratings identified in priority the competencies needed by the classroom teacher for the teaching and integration of creative dance.

4. The 19 top ranked statements within the entire study along with the 36 statements which gained consensus on the second questionnaire indicate the competencies considered of greatest importance by the experts.

5. The Delphi technique was an effective research tool for arriving at information of the type sought in this study.

Implications

The ranked lists of knowledge and skill competencies suggested and rated by experts could be developed as possible course content for the effective preparation of classroom teachers in the teaching of creative dance. This is not to say that all of these competencies must be presented within a course in creative dance for the classroom teacher. Some of the knowledge, such as that concerning child development, might be gained through other course work. In such a case, the material in a teacher preparation course in creative dance would deal with the relating of the growth and development of children to the dance experience. The development of needed knowledge and skills in other

categories could also occur in other courses. For instance, "Accompaniment" could be learned in a class in music.

It is therefore recommended by the author that the moderate to high ranked competencies comprise the possible course content for the effective preparation of the classroom teacher for the teaching of creative dance. Teacher preparation programs, workshops, and inservice training programs in creative dance can be developed based on these results. It is further recommended that this research be used as the basis for public service programs in the education of adults, i.e. parents, in the positive effects of dance in the education of their children. Further use of the results of this study could be made in developing a methodological theory for teaching dance to children.

Critique of Procedure

The main difficulty in this study was identified as the problem of dealing with such a large number of statements as that which emerged from the responses to Questionnaire One. This might have been alleviated by a greater delimitation of the problem, such as dealing with defined groups such as preschool children, primary grades, middle school, or upper elementary grades. Another possible delimitation might have been the investigation of either the knowledge or the skill competencies rather than both. The scope might also have been restricted in the number of categories included in the study. In other words, the investigator might have developed the study to discover the needs in only the categories of "Movement," "Space," "Time," and "Dynamics"; or "Teaching Methodology" and "Integrative Techniques."

These conceptual possibilities would not necessarily have improved the information obtained in the study, but it would have made responding by the members of the expert panel easier or more focused, thus using the respondents' time and expertise in the best way possible.

Another solution to this problem might have been to present to the experts a prearranged listing of knowledge and skill statements, derived by the investigator or a committee, from the literature on children's dance. This list could have eliminated Questionnaire One and might possibly have zeroed in on the most important points without the repetition, lack of clarity, highly precise terminology, and "trendy" statements which distracted some of the panelists. The analytical approach would have further allowed the investigator to anticipate the breadth of the material and to limit it to a more workable length.

Another design problem encountered in this study was the semantic analysis. One difficulty was in understanding some of the brief or vague responses to the first questionnaire. Other problems were encountered in combining and rewording statements because of the danger of changing the intended meaning. This resulted in a large number of concepts often very close in meaning. Further difficulty was caused by responses placed in inappropriate categories or like responses from different experts submitted in varying categories. Changes in the design of Questionnaire One might have eliminated some of these problems. Also, a defining of the originally listed category headings might have provided a common base of understanding, guiding concepts listed beneath them into more consistent groupings.

A final problem involved the return of expert responses. Survey methods are particular susceptible to problems of communication. The Delphi technique is prone to such difficulties requiring as it does repeated response requests.

Recommendations for Further Research

These are possibilities for further research which are immediate outgrowths of this study and which will facilitate its usefulness. Clarification and classification of the knowledge and skill statements determined by this study are needed in order for the outcome to serve more specific purposes. Further research could be designed with intent to pursue the clarification by the experts of the meanings of certain terms and statements. This clarification of the suggested knowledge and skills is necessary in order to understand the contribution each was intended to make to the preparation of the classroom teacher and to use these competencies effectively.

It is also important that the skill and knowledge statements be organized into appropriate categories according to the basic concepts expressed. Statements referring to teaching methodology and teacher characteristics were spread across many categories. Further research might involve the compiling of similar statements and/or the placement of statements into appropriate categories. This could provide a more workable outline to serve in curricular planning.

Other recommendations for further research come as ideas peripheral to the conduct and content of this study. It is suggested

that the competencies needed by the primary classroom teacher be compared to those needed by the middle school teacher and a determination made as to the competencies classroom teachers would agree are necessary for their preparation in creative dance. Other research might be designed to identify those pertinent competencies which the classroom teacher generally acquires in other course work and also more specific ideas and procedures for integrating creative dance into the total curriculum.

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APPENDIX A

ORGANIZATIONS AND PERSONS CONTACTED FOR NAMES OF EXPERTS
IN CHILDREN'S DANCE WITH LETTER AND REPLY FORM

A. National Dance Association - The American Alliance for Health, Physical Education, and Recreation, 1201 Sixteenth Street, N.W., Washington, D.C. 20036.

1. Chairperson; Margery Mains
2. Regional Chairpersons and Chairpersons Elect of Dance.
 - a. Southern District: Mozel Spriggs
Nelson Neal
 - b. Eastern District: Bess Koval
Peter Wisher
 - c. Central District: Dee Hughes
Sherri Parker
 - d. Midwest District: Mildred Olson
Jewell McLelauren
 - e. Southwest District: Virginia R. Robinson
Lorraine Kaina
 - f. Northwest District: Shannon Page
Juliette Crump

B. American Dance Guild - 1619 Broadway, Suite 603, New York, N.Y. 10019.

1. Executive Director: Manon Souriau
2. President: Glorianne Jackson

C. National Endowment for the Arts - Dance Program and Artists in the Schools Program - 2401 E. Street, N.W., Washington, D.C. 20506.

1. Chairperson: Nancy Hanks
2. Dance Program Director: Joseph Krakora

3. Program Director for Education: John H. Kerr
- D. Committee on Research in Dance - New York University, Education 675,
35 West Fourth Street, New York, N.Y. 10003.
1. Director: Maxine Sheets-Johnstone
- E. Alliance for Arts Education - John F. Kennedy Center, Washington,
D.C. 20566.
1. Chairperson: Jean Kennedy Smith
 2. Project Officer, DHEW: Harold Arberg
 3. Program Coordinator: Tom Mitze
 4. Director: Forbes W. Rogers

The University of Tennessee
School of Health, Physical Education and Recreation
Knoxville 37916

Division of Physical Education

Dear

As a doctoral student in Dance at the University of North Carolina at Greensboro, I am conducting a dissertation research project. This study involves expert determination of the knowledge and skills essential to the classroom teacher for the teaching of creative dance. The method being used to collect data is the Delphi technique.

Your assistance is needed in determining those persons who are considered experts in the area of creative dance for children. An "expert" is defined by the staff of the RAND Corporation, developers of the Delphi technique, as a highly educated and experienced specialist. Specialists for this study may qualify in one or more of the following categories: (1) professional dancers who teach children or teachers of children, (2) dance specialists who teach methods courses to prepare teachers, (3) dance specialists who teach children, (4) physical education or movement specialists who teach creative dance to children or teachers of children.

It would be greatly appreciated if you would list and rank in order of expertise on the form enclosed, five or more specialists in this area who reside in the United States. Your suggestions will be combined with those of others submitting names, and the ten to twelve specialists listed most often and in the highest ranks will be chosen as the expert panel for this study.

Your participation in this aspect of the research and your early response to this request are vital if the project is to be a success. Please return your form in the enclosed envelop by March 3, 1977, so that your recommendations of experts may be included in the study. If you are interested in receiving the results of this study when it is completed, please indicate this on the enclosed form.

Thank you for your assistance and consideration in this project.

Sincerely yours,

Mary Gene McCutchen
Assistant Professor
Division of Physical Education

MGM:bk1

Enclosure

Code # _____

DETERMINATION OF EXPERTS

Suggested specialists to serve as "panel of experts" in a study concerning the knowledge and skills essential to the classroom teacher, for the teaching of creative dance.

Name	Location or Address (if known)
1.	_____
2.	_____
3.	_____
4.	_____
5.	_____
6.	_____
7.	_____
8.	_____
9.	_____
10.	_____

_____ Yes, I would like to receive the results of this study.

NAME: _____

ADDRESS: _____

APPENDIX B

LETTER TO EXPERTS REQUESTING PARTICIPATION

The University of Tennessee
School of Health, Physical Education and Recreation
Knoxville 37916

Division of Physical Education

The purpose of this letter is to request your participation as a member of a panel of experts in a dissertation research project. The objective of this study is to determine, and to rate according to importance, the knowledge and skills which are needed by the classroom teacher for the teaching of dance to children both as a separate and integrated activity. It is hoped that these pedagogical suggestions will aid in making teacher preparation programs in creative dance for the classroom teacher more meaningful and effective. If more classroom teachers are prepared to teach creative dance, perhaps fewer children would be deprived of this natural and important form of expression.

For this study the Delphi questionnaire technique will be used to obtain and synthesize information from a small, select group of experts in the area of children's dance. The first questionnaire (which will be mailed to you immediately following receipt of your agreement to participate) will request a listing of knowledge and skills (in specified categories) which are considered essential to the classroom teacher for teaching creative dance to children. Your response to this questionnaire will require considerable time and thought as this material will form the basis of the entire study. The knowledge and skill statements which you submit will be combined with those of other experts. This combined list of statements will then be presented to you in questionnaire two for your rating of importance. This response will not require as much time as before.

In questionnaire three you will receive, along with the statements, information as to the calculated median, range, and interquartile range (consensus area) on the importance ratings. Your own rating will also be noted, and you will be asked to review your response in relation to the consensus area. You will then remark your rating, either remaining the same or changing, as you see fit. If your importance rating remains outside the consensus area, you will be asked to explain the rationale of your rating.

It is realized that your agreement to assist in this research will take time from your busy schedule. Therefore, printed mailouts will be as brief and easily answered as possible. A questionnaire will be mailed to you approximately every

Page 2

four weeks, with two weeks being allowed for your response and two weeks or less for the calculation of data and formulation of the subsequent questionnaire. Every effort will be made to retain the essence of your responses and all responses will remain confidential and anonymous.

Your participation in this research project, as a member of a panel of experts on children's dance, is vital if a valid product is to be obtained. If you will agree to participate (as I hope you will), it is requested that you indicate your willingness on the enclosed card. You may also indicate your desire to receive a summary of the final results of this research project.

Thank you for your consideration and early response to this request.

Sincerely yours,



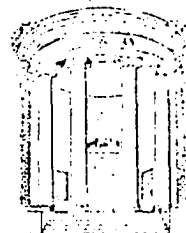
Mary Gene McCutchen
Assistant Professor
Division of Physical Education

Telephone: (615) 974-2169

MGMc/bk1

Enclosure

THE UNIVERSITY OF NORTH CAROLINA
AT GREENSBORO



School of Health, Physical Education
and Recreation

February 15, 1977

To whom it may concern:


I am sending this companion letter in order to:

- 1) support Gene McCutchen as a serious and conscientious graduate student;
- 2) endorse her research study as one the results of which will have valuable implications for all dance educators.

The validity of the study resides in the quality of the respondents. To assure quality, we need your participation. We will be most appreciative of your response and your giving us the benefits of your experience and expertise.

Thank you.

Yours sincerely,


Gay Cheney
Professor of Dance

GC:ph

GREENSBORO, NORTH CAROLINA/27412

THE UNIVERSITY OF NORTH CAROLINA is comprised of the sixteen public senior institutions in North Carolina
an equal opportunity employer

RESPONSE CARD

From: _____

If the above name and mailing address is in any way incorrect, please make corrections in the space above right.

_____ Yes, I agree to participate in your research project by serving as a member of a panel of experts in the area of children's dance.

_____ No, I do not agree to participate.

_____ Yes, I would like to receive a summary of the results of this research study.

APPENDIX C

EXPERTS IN CHILDREN'S DANCE WHO COMPLETED STUDY

Mary Elliot
Dance Specialist
Orchard Ridge Elementary School
Madison, Wisconsin

Gladys Andrews Fleming
Professor, School of Education
Virginia Commonwealth University
Richmond, Virginia

Katie Planche Friedrichs
Department of Physical Education
South East Louisiana University
Hammond, Louisiana

Seda Gelenian
Dance and Movement Specialist
Ash Burton Elementary School
Bethesda, Maryland

Bruce King
Professional Dancer and Teacher of
Adults and Children
160 West 73rd Street
New York, New York

Ruth Murray
Professor Emeritus
Wayne State University
Detroit, Michigan

Naima Prevots
School of Performing Arts
The American University
Washington, District of Columbia

Mary Richardson
Assistant Professor of Dance
South Dakota State University
Brookings, South Dakota

Dee Winterton
Dance Coordinator
Brigham Young University
Provo, Utah

Jane Young
Department of Physical Education
University of South Florida
Tampa, Florida

Jannas Zalesky
Teacher of Children and Adults in
Recreation, Handicapped and Day
Care Programs
6900 Roswell Road, N.E.
Atlanta, Georgia

Ann Zirulnik
Wayne State University
Detroit, Michigan

APPENDIX D

MAILOUT QUESTIONNAIRE ONE

The University of Tennessee
School of Health, Physical Education and Recreation
Knoxville 37916

March 24, 1977

Thank you for participating in this study. Your cooperation and willingness to carry through with the project is greatly appreciated. Please notice that you have been assigned a code number, the purpose of which is to maintain your anonymity and confidentiality. A vita sheet is also included in order to obtain a professional profile of the panel of experts. This information will be held in strict confidence and will not be published by attachment or association with any specific name.

In this, the first mailout, you are asked to identify knowledge and skills, in various categories, which are essential to the elementary classroom teacher for the teaching of creative dance to children both as a separate and integrated activity. In other words, the teaching of dance as a separate entity, as well as, the use of dance as a method of presenting or reinforcing scholastic concepts in the classroom.

Definitions of key words, for the purpose of this study, are provided with this letter. The attached form provides space for you to list knowledge and skills in the specific categories and also to suggest other categories which may have been inadvertently omitted. If more space is required, the back of the form may be used. Each of your statements will be submitted to a semantic analysis, and in instances where several statements give rise to the same issue, a single statement will be composed to represent the thoughts common to the responses. A genuine effort will be made to retain the original meaning of your contribution

Realizing that you are giving of your important time to participate in this study brevity will characterize all mailouts. Please return your response on the form provided and in the enclosed envelope. To speed up the processing of this questionnaire it is hoped that you will be able to return your response approximately two weeks from the mailout date.

Again, thank you for your participation. If you have questions, or if I can be of assistance to you in any way, please contact me at the address or telephone number listed.

Sincerely yours,

Mary Gene McCutchen
Assistant Professor
Division of Physical Education

Enclosures

Telephone: (615) 974-2169

Code # _____

VITA

Name _____ Date _____
Last First Middle

A one page personal vita may be sent in place of numbers I and II, but please fill out information in numbers III and IV.

I. ACADEMIC RECORD: Schools and Colleges Attended

Institution	Location	Dates Attended	Degree Rec'd	Major - Minor Spec'n Areas

II. PROFESSIONAL WORK EXPERIENCE: (List in chronological order & specify full-time or part-time)

Title or Rank	Subject Taught or Type of Work	Institution or Organization	Location	Dates

III. SPECIALIZATION IN CHILDREN'S DANCE:

Number of Years _____

Training (anything not mentioned in Academic Record) _____

Work in Area (not mentioned above) _____

IV. PROFESSIONAL CATEGORY: Mark the primary category in which you would characterize your work.

____ Professional dancer who teaches children or teachers of children.

____ Dance specialist who teaches method's courses to prepare teachers.

____ Dance specialist who teaches children.

____ Physical education or movement specialist who teaches creative dance to children or teachers.

____ Other (specify) _____.

DEFINITION OF TERMS

Creative dance - The interpretation of an individual's ideas, feelings, and sensory impressions expressed symbolically through the medium of rhythmic, bodily movement, for the purpose of communication.

Delphi technique - A specialized type of questionnaire used for collecting and synthesizing the opinions of a group of people (often experts), for the purpose of producing a carefully designed and managed interaction.

Knowledge of creative dance - Information; the body of facts accumulated in the specific area of creative dance and related areas.

Skills in creative dance - The arts, crafts, or sciences involved in the use of the body in creative dance and related activities.

Knowledge Statements	Categories	Skill Statements
----------------------	------------	------------------

Concepts and Use
of Space

Concepts and Use
of Time

Concepts and Use
of Dynamics

Knowledge Statements

Categories

Skill Statements

Accompaniment

Aspects of
Composition

Aspects of
Production

Knowledge Statements	Categories	Skill Statements
----------------------	------------	------------------

Teaching
Methodology

Integrative
Techniques

Child
Development

Knowledge Statements	Categories	Skill Statements
----------------------	------------	------------------

Aspects of
Performance

(Other Categories)

APPENDIX E

COMMITTEE FOR THE VERIFICATION OF SEMANTIC ANALYSIS

Dr. Madge M. Phillips
Director of the School of Health,
Physical Education and Recreation
The University of Tennessee
Knoxville, Tennessee

Dr. C. Kenneth Tanner
Department of Educational Administration
and Supervision
The University of Tennessee
Knoxville, Tennessee

Mr. Richard M. Croskey
Coordinator of Dance Program
Department of Physical Education
The University of Tennessee
Knoxville, Tennessee

Child Development Consultants:

Dr. Barbara J. Mead
Coordinator of Elementary
Physical Education Program
Department of Physical Education
The University of Tennessee
Knoxville, Tennessee

Dr. Edward T. Howley
Department of Physical Education
The University of Tennessee
Knoxville, Tennessee

This committee functioned in the following manner: after the investigator completed the semantic analysis, each committee member reviewed the work independently. Each committee member's suggestions were incorporated into the development of statements for questionnaire two. The consultants on Child Development reviewed only the statements submitted in this category.

APPENDIX F

MAILOUT QUESTIONNAIRE TWO

The University of Tennessee
School of Health, Physical Education and Recreation
Knoxville 37916

Division of Physical Education

Dear

Part one of the knowledge-skill determination has been completed. This mailout is questionnaire two and constitutes the second phase of the research.

In the first mailout you were asked to identify and list knowledge and skills you believe to be essential to the elementary classroom teacher for the teaching of creative dance to children. These knowledge and skill statements which you identified were analyzed semantically and combined with those submitted by other experts. The results are reported on the enclosure and become the basis for questionnaire two.

In those cases where individual statements gave rise to the same issue, a single statement was composed to represent the common thoughts and ideas. In all cases, however, a genuine effort was made to preserve the original meaning of every individual contribution. If you discover that any of your original statements have been inadvertently omitted, or if you desire to add statements to either or both sections on the response form, please feel free to do so by providing such written responses in the spaces provided. Those added statements will be included in questionnaire three.

In this mailout I would like for you to respond to each knowledge and skill statement by indicating the level of importance you feel each knowledge and skill warrants in the training of the classroom teacher in the teaching of creative dance to children. This rating will be made on a seven point scale, with one, low, and seven, high.

Every effort has been made to design the attached response form to assure the information needed and at the same time facilitate efficient utilization of your time. It would greatly facilitate the processing of this questionnaire and be appreciated, if you could return your response as soon as possible. An envelope has been provided for your convenience.

Again, thank you for your participation in this study.

Enclosure

Sincerely yours,

Mary Gene McCutchen
Assistant Professor
Division of Physical Education

Telephone: 615 : 974-2169

Code # _____

KNOWLEDGE AND SKILL DETERMINATION

Date _____

Questionnaire Two

Directions: Please respond to each knowledge and skill statement by indicating how important you feel that it is to the elementary classroom teacher for teaching creative dance and integrating it into the classroom activities. Circle the rating you choose.

Choices: 7 - of great importance

6

5

4

3

2

1 - of little importance

Example: 1 2 3 4 5 6 7

New statements may be added in the spaces following each category. These may be rated by placing a rating number in the rating column. These new statements will be included in questionnaire three.

STATEMENTS	RATING OF IMPORTANCE						
	low						high
BODY							
The elementary classroom teacher needs to gain <u>knowledge of:</u>							
1. The anatomy of the body (general).	1	2	3	4	5	6	7
2. The correct terminology for identification of body parts.	1	2	3	4	5	6	7
3. Individual differences in body structure and function.	1	2	3	4	5	6	7
4. Different types of joints found in the body.	1	2	3	4	5	6	7
5. The body as a system of levers.	1	2	3	4	5	6	7
6. The basic mechanical principles of the body.	1	2	3	4	5	6	7
7. The laws of motion as they apply to body movement.	1	2	3	4	5	6	7
8. Correct alignment of the various body parts in static positions.	1	2	3	4	5	6	7
9. Correct alignment of the various body parts in motion.	1	2	3	4	5	6	7
10. How the body parts move.	1	2	3	4	5	6	7
11. The body's potential and limitation in movement.	1	2	3	4	5	6	7
12. How internal body parts contribute to movement.	1	2	3	4	5	6	7
13. How external body parts contribute to movement.	1	2	3	4	5	6	7
14. How to develop an awareness of the body.	1	2	3	4	5	6	7
15. Safety precautions to prevent injury to the body.	1	2	3	4	5	6	7
BODY							
The elementary classroom teacher needs to gain <u>skill in:</u>							
1. The movement of all body parts individually and in coordinated patterns.	1	2	3	4	5	6	7
2. Exploring to find his/her own body's potential.	1	2	3	4	5	6	7
3. Contracting and relaxing the musculature at will.	1	2	3	4	5	6	7
4. Strengthening the body.	1	2	3	4	5	6	7
5. Stretching the body for increased flexibility.	1	2	3	4	5	6	7
6. Assuming correct body alignment in static positions.	1	2	3	4	5	6	7
7. Assuming correct body alignment when moving.	1	2	3	4	5	6	7
8. Transmitting the knowledge of correct body alignment to students.	1	2	3	4	5	6	7
9. Knowing how the body "feels" when placed in certain postures.	1	2	3	4	5	6	7
10. Balancing one's body.	1	2	3	4	5	6	7
11. Observing the body's motion in order to make suggestions for correction.	1	2	3	4	5	6	7

STATEMENTS	RATING OF IMPORTANCE						
	low						high
CHILD DEVELOPMENT							
The elementary classroom teacher needs to gain knowledge of:							
1. Cognitive aspects of child development.	1	2	3	4	5	6	7
2. How children think at different ages.	1	2	3	4	5	6	7
3. How children learn at different ages.	1	2	3	4	5	6	7
4. What children can learn at different ages.	1	2	3	4	5	6	7
5. When children are mentally ready for various activities.	1	2	3	4	5	6	7
6. Piaget's perceptual theories.	1	2	3	4	5	6	7
7. Piaget's cognitive theories.	1	2	3	4	5	6	7
8. Psychomotor aspects of child development.	1	2	3	4	5	6	7
9. Physical growth characteristics of various ages.	1	2	3	4	5	6	7
10. Different stages of children's motor performance.	1	2	3	4	5	6	7
11. When children are physically ready for various activities.	1	2	3	4	5	6	7
12. Physical potential of various children.	1	2	3	4	5	6	7
13. Affective aspects of child development.	1	2	3	4	5	6	7
14. Social/psychological development of the child.	1	2	3	4	5	6	7
15. Emotional factors of children's development.	1	2	3	4	5	6	7
16. Effect of environment on children's development.	1	2	3	4	5	6	7
17. Inter-personal development of the child.	1	2	3	4	5	6	7
18. The effect of peer relationships in children's development.	1	2	3	4	5	6	7
19. Ways to deal with boy-girl relationship situations.	1	2	3	4	5	6	7
20. When children are ready for group experiences.	1	2	3	4	5	6	7
21. Total development of the child (cognitive, affective, and psychomotor) as a basis for selection of content and methodology.	1	2	3	4	5	6	7
22. Importance of the child's total involvement in order to benefit from an activity.	1	2	3	4	5	6	7
CHILD DEVELOPMENT							
The elementary classroom teacher needs to gain skill in:							
1. Applying knowledge of motor development to the development of locomotor patterns.	1	2	3	4	5	6	7
2. Recognizing where a child is in his personal growth and development.	1	2	3	4	5	6	7
3. Individualizing instruction for developmental level.	1	2	3	4	5	6	7
4. Recognizing the way groups are different.	1	2	3	4	5	6	7
5. Working with as many age levels as possible.	1	2	3	4	5	6	7
MOVEMENT							
The elementary classroom teacher needs to gain knowledge of:							
1. The correct terminology for dance movements.	1	2	3	4	5	6	7
2. The classifications of movement.	1	2	3	4	5	6	7
3. The basic non-locomotor (axial) movements.	1	2	3	4	5	6	7
4. The basic locomotor movements.	1	2	3	4	5	6	7
5. Simple dance steps such as the skip, gallop, and slide.	1	2	3	4	5	6	7
6. Traditional dance steps - the waltz.	1	2	3	4	5	6	7
- the schottische.	1	2	3	4	5	6	7

STATEMENTS	RATING OF IMPORTANCE						
	low						high
MOVEMENT - continued							
6. Traditional dance steps (continued)							
- the two-step.	1	2	3	4	5	6	7
- the polka.	1	2	3	4	5	6	7
- the mazurka.	1	2	3	4	5	6	7
7. How to develop basic locomotor movements in various directions.	1	2	3	4	5	6	7
8. A wide variety of movements which can be discovered.	1	2	3	4	5	6	7
9. The similarities yet distinct differences between various movements.	1	2	3	4	5	6	7
10. Simple movement combinations.	1	2	3	4	5	6	7
11. There is a beginning, development (climax), and end to all movement.	1	2	3	4	5	6	7
12. How movement is put together in phrases that contain design, dynamics, motivation, and rhythm.	1	2	3	4	5	6	7
13. The type of movement possible in the various joints.	1	2	3	4	5	6	7
14. The distribution of body weight.	1	2	3	4	5	6	7
15. The weight transfer in the basic locomotor patterns.	1	2	3	4	5	6	7
16. Reaction time.	1	2	3	4	5	6	7
17. The effect of gravity on movement performance.	1	2	3	4	5	6	7
18. The elements of movement (space, time, force, or whatever).	1	2	3	4	5	6	7
19. The factors involved in each of the movement elements.	1	2	3	4	5	6	7
20. The functional aspects of movement.	1	2	3	4	5	6	7
21. The fact that any movement assignment is appropriate for children if they are left "open ended" and explored fully.	1	2	3	4	5	6	7

MOVEMENT

The elementary classroom teacher needs to gain skill in:

1. Performing the basic locomotor movements.	1	2	3	4	5	6	7
2. Performing movements such as crawling and rolling.	1	2	3	4	5	6	7
3. Performing basic non-locomotor movements.	1	2	3	4	5	6	7
4. Exploring in order to discover new ways of moving.	1	2	3	4	5	6	7
5. Manipulating the body parts in various movements which are possible.	1	2	3	4	5	6	7
6. Manipulating the joints in the various movements which are possible.	1	2	3	4	5	6	7
7. Moving easily and with a sense of presence.	1	2	3	4	5	6	7
8. Moving all body parts independently.	1	2	3	4	5	6	7
9. Moving all body parts in coordinated patterns.	1	2	3	4	5	6	7
10. Movement in the thoracic region.	1	2	3	4	5	6	7
11. Movement in the pelvic region.	1	2	3	4	5	6	7
12. Demonstrating the movement concepts.	1	2	3	4	5	6	7
13. Developing movement phrases which contain design, dynamics, motivation, and rhythm.	1	2	3	4	5	6	7
14. Developing creative problems in short phrases.	1	2	3	4	5	6	7
15. Developing creative problems in long phrases.	1	2	3	4	5	6	7
16. Developing creative problems in three part form.	1	2	3	4	5	6	7
17. Observing movement for the purpose of helping the child.	1	2	3	4	5	6	7
18. Analyzing movement patterns.	1	2	3	4	5	6	7
19. Describing movement patterns.	1	2	3	4	5	6	7

STATEMENTS	RATING OF IMPORTANCE						
	low						high
MOVEMENT - continued							
20. Recognizing unusual creativity in <u>movement exploration</u> .	1	2	3	4	5	6	7
21. Recognizing unusual creativity in <u>problem solving</u> .	1	2	3	4	5	6	7
22. Recognizing efficient movement when observed.	1	2	3	4	5	6	7
23. Helping children <u>experience</u> various locomotor patterns.	1	2	3	4	5	6	7
24. Helping children <u>combine</u> various locomotor patterns.	1	2	3	4	5	6	7
25. Helping children <u>experience</u> the various stationary (non-locomotor) patterns.	1	2	3	4	5	6	7
26. Helping children <u>learn to combine</u> various stationary (non-locomotor) patterns.	1	2	3	4	5	6	7

SPACE

The elementary classroom teacher needs to gain knowledge of:

- | | | | | | | | |
|--|---|---|---|---|---|---|---|
| 1. The various aspects of space as - direction. | 1 | 2 | 3 | 4 | 5 | 6 | 7 |
| - dimension. | 1 | 2 | 3 | 4 | 5 | 6 | 7 |
| - level. | 1 | 2 | 3 | 4 | 5 | 6 | 7 |
| - pathways. | 1 | 2 | 3 | 4 | 5 | 6 | 7 |
| - focus of gaze. | 1 | 2 | 3 | 4 | 5 | 6 | 7 |
| - facing. | 1 | 2 | 3 | 4 | 5 | 6 | 7 |
| - shape. | 1 | 2 | 3 | 4 | 5 | 6 | 7 |
| - location. | 1 | 2 | 3 | 4 | 5 | 6 | 7 |
| - area. | 1 | 2 | 3 | 4 | 5 | 6 | 7 |
| - relationship to others. | 1 | 2 | 3 | 4 | 5 | 6 | 7 |
| - kinesphere. | 1 | 2 | 3 | 4 | 5 | 6 | 7 |
| 2. Various concepts of space such as near/far, over/under, symmetry/asymmetry. | 1 | 2 | 3 | 4 | 5 | 6 | 7 |
| 3. The difference between personal and general space. | 1 | 2 | 3 | 4 | 5 | 6 | 7 |
| 4. The spatial experiences which are appropriate for various age groups. | 1 | 2 | 3 | 4 | 5 | 6 | 7 |
| 5. The body and space as dimensionally related. | 1 | 2 | 3 | 4 | 5 | 6 | 7 |
| 6. Space as a substance with texture. | 1 | 2 | 3 | 4 | 5 | 6 | 7 |
| 7. How the spatial factors affect body movement. | 1 | 2 | 3 | 4 | 5 | 6 | 7 |
| 8. Many ways spatial concepts can be used in dance. | 1 | 2 | 3 | 4 | 5 | 6 | 7 |

SPACE

The elementary classroom teacher needs to gain skill in:

- | | | | | | | | |
|---|---|---|---|---|---|---|---|
| 1. The use of the elements of space as - direction. | 1 | 2 | 3 | 4 | 5 | 6 | 7 |
| - dimension. | 1 | 2 | 3 | 4 | 5 | 6 | 7 |
| - level. | 1 | 2 | 3 | 4 | 5 | 6 | 7 |
| - pathways. | 1 | 2 | 3 | 4 | 5 | 6 | 7 |
| - focus. | 1 | 2 | 3 | 4 | 5 | 6 | 7 |
| - facing. | 1 | 2 | 3 | 4 | 5 | 6 | 7 |
| - shape. | 1 | 2 | 3 | 4 | 5 | 6 | 7 |
| - location. | 1 | 2 | 3 | 4 | 5 | 6 | 7 |
| - area. | 1 | 2 | 3 | 4 | 5 | 6 | 7 |
| - relationship to others. | 1 | 2 | 3 | 4 | 5 | 6 | 7 |
| - kinesphere. | 1 | 2 | 3 | 4 | 5 | 6 | 7 |

STATEMENTS	RATING OF IMPORTANCE	
	low	high
SPACE - continued		
2. Using the basic elements of space in ever new combinations.	1 2 3 4 5 6 7	
3. Using the basic elements of space for the creative experience.	1 2 3 4 5 6 7	
4. Using the basic elements of space in ways that relate to school subject matter.	1 2 3 4 5 6 7	
5. The use of self-space.	1 2 3 4 5 6 7	
6. Spatial awareness.	1 2 3 4 5 6 7	
7. Demonstrating the concepts of space which are involved in movement.	1 2 3 4 5 6 7	
8. Using spatial elements to enhance movement.	1 2 3 4 5 6 7	
9. Using the concepts of space in <u>guiding</u> movement experiences.	1 2 3 4 5 6 7	
10. Using the concepts of space in <u>setting</u> movement problems.	1 2 3 4 5 6 7	
11. Recognizing the proper and improper use fo spatial elements by students.	1 2 3 4 5 6 7	
12. Setting problems to help students gain <u>knowledge</u> about their bodies use of space.	1 2 3 4 5 6 7	
13. Setting problems to help students gain <u>experience</u> with their bodies use of space.	1 2 3 4 5 6 7	
14. Using problem solving (creative approach) to provide children with experience in the spacial factors.	1 2 3 4 5 6 7	

TIME

The elementary classroom teacher needs to gain knowledge of:

1. The basic elements of time as - tempo.	1 2 3 4 5 6 7
- pulse (underlying beat).	1 2 3 4 5 6 7
- accent.	1 2 3 4 5 6 7
- meter.	1 2 3 4 5 6 7
- duration.	1 2 3 4 5 6 7
- rhythm.	1 2 3 4 5 6 7
- rhythmic patterns.	1 2 3 4 5 6 7
- even and uneven timing.	1 2 3 4 5 6 7
- unstructured timing.	1 2 3 4 5 6 7
- changes in tempo.	1 2 3 4 5 6 7
- phrasing.	1 2 3 4 5 6 7
- grouping of beats into measures.	1 2 3 4 5 6 7
2. The relation of time to the various elements of space.	1 2 3 4 5 6 7
3. How the various elements of time affect the movement of children.	1 2 3 4 5 6 7
4. How the elements of time can vary with individuals.	1 2 3 4 5 6 7
5. How the elements of time may be used to formulate movement problems.	1 2 3 4 5 6 7
6. The appeal to children of movement experiences involving changes in time and challenges in timing.	1 2 3 4 5 6 7
7. A concept of start/begin.	1 2 3 4 5 6 7
8. A concept of stop/finish.	1 2 3 4 5 6 7
9. The temporal nature of movement in terms of <u>organic time</u> .	1 2 3 4 5 6 7
10. The temporal nature of movement in terms of <u>functional time</u> .	1 2 3 4 5 6 7
11. The temporal nature of movement in terms of <u>breath related time</u> .	1 2 3 4 5 6 7
12. The temporal nature of movement in terms of <u>structured time</u> .	1 2 3 4 5 6 7
13. Movement which is organized to have a specific meter rhythmic pattern, tempo, duration, and form.	1 2 3 4 5 6 7

STATEMENTS	RATING OF IMPORTANCE						
	low						high
TIME - continued							
14. The rhythm of the basic locomotor patterns.	1	2	3	4	5	6	7
15. Simple musical notation.	1	2	3	4	5	6	7
16. Rhythm notation.	1	2	3	4	5	6	7
17. Music/dance relationships.	1	2	3	4	5	6	7
18. Resources for music/dance relationships.	1	2	3	4	5	6	7
19. A vocabulary of music/dance relationships.	1	2	3	4	5	6	7

TIME

The elementary classroom teacher needs to gain skill in:

1. Working with - rhythm.	1	2	3	4	5	6	7
- meter.	1	2	3	4	5	6	7
- pulse.	1	2	3	4	5	6	7
- accent.	1	2	3	4	5	6	7
- duration.	1	2	3	4	5	6	7
- tempo.	1	2	3	4	5	6	7
- note values.	1	2	3	4	5	6	7
2. Understanding time signatures.	1	2	3	4	5	6	7
3. The application of the various factors of time to movement.	1	2	3	4	5	6	7
4. Moving at different speeds.	1	2	3	4	5	6	7
5. Moving in different rhythms.	1	2	3	4	5	6	7
6. Moving rhythmically within a prescribed time framework.	1	2	3	4	5	6	7
7. Moving accurately within a prescribed time framework.	1	2	3	4	5	6	7
8. Writing simple rhythmic patterns.	1	2	3	4	5	6	7
9. Moving to different note values.	1	2	3	4	5	6	7
10. Recognizing correct timing to one's own rhythmic sequence.	1	2	3	4	5	6	7
11. Recognizing correct timing to an accompaniment.	1	2	3	4	5	6	7
12. Demonstrating correct timing to one's own rhythmic sequence.	1	2	3	4	5	6	7
13. Demonstrating correct timing to an accompaniment.	1	2	3	4	5	6	7
14. The use of musical notation in explaining simple movement.	1	2	3	4	5	6	7
15. Analyzing simple movement timing by the use of musical notation.	1	2	3	4	5	6	7
16. Formulating musical notation problems.	1	2	3	4	5	6	7
17. Moving to musical notation problems.	1	2	3	4	5	6	7
18. Initiating movement quickly.	1	2	3	4	5	6	7
19. Freezing movement quickly.	1	2	3	4	5	6	7
20. Working with rhythm bands.	1	2	3	4	5	6	7
21. Observing students in discovering the factors of time.	1	2	3	4	5	6	7
22. Correcting students in discovering the factors of time.	1	2	3	4	5	6	7
23. Observing students in experiencing the factors of time.	1	2	3	4	5	6	7
24. Correcting students in experiencing the factors of time.	1	2	3	4	5	6	7
25. Guiding students in discovering the factors of time.	1	2	3	4	5	6	7
26. Guiding students in experiencing the factors of time.	1	2	3	4	5	6	7
27. Setting problems to help students gain knowledge about their bodies' use of rhythm thru guided exploration.	1	2	3	4	5	6	7
28. Setting problems to help students gain experience in their bodies' use of rhythm thru guided exploration.	1	2	3	4	5	6	7
29. Clapping out simple rhythmic patterns for students.	1	2	3	4	5	6	7
30. Clapping out simple rhythmic patterns with students.	1	2	3	4	5	6	7

STATEMENTS	RATING OF IMPORTANCE						
	low						high
DYNAMICS							
The classroom teacher needs to gain <u>knowledge of</u> :							
1. Those factors which modify and determine the effect of movement performance as - energy.	1	2	3	4	5	6	7
- texture.	1	2	3	4	5	6	7
- gestural connotations.	1	2	3	4	5	6	7
- feeling.	1	2	3	4	5	6	7
- range of motion.	1	2	3	4	5	6	7
- qualities of movement.	1	2	3	4	5	6	7
2. Varying degrees of force.	1	2	3	4	5	6	7
3. The effect of varying degrees of force on movement.	1	2	3	4	5	6	7
4. How the dynamics of movement are affected by the time required.	1	2	3	4	5	6	7
5. How the space required affects the dynamics of movement.	1	2	3	4	5	6	7
6. How dynamics relate to the factors of space.	1	2	3	4	5	6	7
7. The relationship of the dynamics of movement to its expressiveness.	1	2	3	4	5	6	7
8. The relationship of the dynamics of movement to its quality.	1	2	3	4	5	6	7
9. The expressive nature of movement.	1	2	3	4	5	6	7
10. The communicative nature of movement.	1	2	3	4	5	6	7
11. The dynamics of sound and movement combined.	1	2	3	4	5	6	7
12. How to be aware of various dynamics of an individual's movements.	1	2	3	4	5	6	7
13. Laban's basic effort actions.	1	2	3	4	5	6	7
14. How to analyze Laban's basic effort actions.	1	2	3	4	5	6	7
15. How to explain Laban's basic effort actions.	1	2	3	4	5	6	7
DYNAMICS							
The classroom teacher needs to gain <u>skill in</u> :							
1. The use of dynamics.	1	2	3	4	5	6	7
2. Working effectively with dynamics in order to guide children's learning in this area.	1	2	3	4	5	6	7
3. Recognizing the use of different degrees of force.	1	2	3	4	5	6	7
4. Demonstrating the use of different degrees of force.	1	2	3	4	5	6	7
5. Recognizing the effect of contrasting amounts of force.	1	2	3	4	5	6	7
6. Demonstrating the effect of contrasting amounts of force.	1	2	3	4	5	6	7
7. Formulating problems dealing with contrasts of dynamics.	1	2	3	4	5	6	7
8. Finding poetry that has good examples of dynamics.	1	2	3	4	5	6	7
9. Finding pictures or photographs that show good contrasts of dynamics.	1	2	3	4	5	6	7
10. Personal movement experiences related to Laban's effort actions.	1	2	3	4	5	6	7
11. Setting problems to help students gain <u>experience</u> thru using their bodies related to Laban's effort actions.	1	2	3	4	5	6	7
12. Setting problems to help students gain <u>knowledge</u> thru using their bodies related to Laban's effort actions.	1	2	3	4	5	6	7
13. Observing students working with Laban's effort actions.	1	2	3	4	5	6	7
14. Correcting students working with Laban's effort actions.	1	2	3	4	5	6	7
15. Guiding students in the <u>discovery</u> of Laban's effort actions.	1	2	3	4	5	6	7
16. Guiding students in the <u>understanding</u> of Laban's effort actions.	1	2	3	4	5	6	7

STATEMENTS	RATING OF IMPORTANCE						
	low						high
ACCOMPANIMENT							
The elementary classroom teacher needs to gain <u>knowledge of:</u>							
1. How accompaniment can be used to heighten the movement experience.	1	2	3	4	5	6	7
2. Problems common to using accompaniment.	1	2	3	4	5	6	7
3. Simple ways to use improvisation on the piano to accompany creative dance compositions.	1	2	3	4	5	6	7
4. Various instruments and sound-making implements which might be used for accompaniment.	1	2	3	4	5	6	7
5. Music and sounds which are effective as accompaniment for various moods.	1	2	3	4	5	6	7
6. Percussion sounds which are effective for accompaniment.	1	2	3	4	5	6	7
7. Voice and body sounds which are effective for accompaniment.	1	2	3	4	5	6	7
8. Organic and nature sounds which are effective for accompaniment.	1	2	3	4	5	6	7
9. A variety of action words that can be used in movement problems.	1	2	3	4	5	6	7
10. A variety of words relating to others and to the environment which can be used in movement problems.	1	2	3	4	5	6	7
11. Chants which are effective for children's dance.	1	2	3	4	5	6	7
12. A repertoire of songs suitable for children's dance.	1	2	3	4	5	6	7
13. Poetry which is effective for initiating dance ideas.	1	2	3	4	5	6	7
14. Recordings of music which are appealing to children for dance.	1	2	3	4	5	6	7
15. The limitations of pre-recorded music.	1	2	3	4	5	6	7
ACCOMPANIMENT							
The elementary classroom teacher needs to gain <u>skill in:</u>							
1. The application of the principles of accompaniment.	1	2	3	4	5	6	7
2. Accompanying any simple rhythmic sequence in correct timing.	1	2	3	4	5	6	7
3. Accompanying simple rhythmic sequence with a drum, rhythm sticks, other sound-makers, or the voice.	1	2	3	4	5	6	7
4. Following pulsed movement on a drum.	1	2	3	4	5	6	7
5. Keeping a constant tempo on a drum or other instrument.	1	2	3	4	5	6	7
6. Employing some rhythmic variety on a drum.	1	2	3	4	5	6	7
7. Playing interesting and appropriate percussion accompaniment of movement.	1	2	3	4	5	6	7
8. Selecting suitable music for dance.	1	2	3	4	5	6	7
9. Moving with music and other types of sound accompaniment.	1	2	3	4	5	6	7
10. Recognizing the sound which would add to a movement situation.	1	2	3	4	5	6	7
11. Recognizing the correct tempo for the desired movement.	1	2	3	4	5	6	7
12. Constructing simple rhythmic patterns.	1	2	3	4	5	6	7
13. Determining the status of children in <u>listening</u> to accompaniment.	1	2	3	4	5	6	7
14. Determining the status of children in <u>responding</u> to accompaniment.	1	2	3	4	5	6	7
15. Recognizing when students are rhythmically accurate.	1	2	3	4	5	6	7
COMPOSITION							
The elementary classroom teacher needs to gain <u>knowledge of:</u>							
1. How the basic elements (space, time, and force) are combined in a composition.	1	2	3	4	5	6	7

STATEMENTS	RATING OF IMPORTANCE						
	low						high
COMPOSITION - continued							
2. A wide variety of exploratory activities.	1	2	3	4	5	6	7
3. The importance of problem solving in developing a composition.	1	2	3	4	5	6	7
4. A variety of "leads" or approaches into dance-making.	1	2	3	4	5	6	7
5. Literary sources to be put in a composition.	1	2	3	4	5	6	7
6. Imaginary sources to be put in a composition.	1	2	3	4	5	6	7
7. How to take cues from situations and from each other.	1	2	3	4	5	6	7
8. The use of movement and sound in composition.	1	2	3	4	5	6	7
9. Ideas for movement in compositions, such as mirroring, shadowing, question and answer, and echoing.	1	2	3	4	5	6	7
10. What a movement theme is.	1	2	3	4	5	6	7
11. Tools for expanding a movement theme.	1	2	3	4	5	6	7
12. How to reverse a movement theme.	1	2	3	4	5	6	7
13. How to transpose a movement theme to another part of the body.	1	2	3	4	5	6	7
14. How to extract various elements of a movement theme in order to "play" with them.	1	2	3	4	5	6	7
15. Aspects of composition such as - contrast.	1	2	3	4	5	6	7
- unison.	1	2	3	4	5	6	7
- non-unison.	1	2	3	4	5	6	7
- balance.	1	2	3	4	5	6	7
- transition.	1	2	3	4	5	6	7
- sequence.	1	2	3	4	5	6	7
16. The creative possibilities of structural form.	1	2	3	4	5	6	7
17. Simple sequential forms for short studies.	1	2	3	4	5	6	7
18. How to work with the concept of begin-move-end.	1	2	3	4	5	6	7
19. Guiding movement experiences through <u>theme and variation</u> .	1	2	3	4	5	6	7
20. Guiding movement experiences through <u>sequential movement</u> .	1	2	3	4	5	6	7
21. Guiding movement experiences through <u>unison movement</u> .	1	2	3	4	5	6	7
22. The importance of simplicity in composition.	1	2	3	4	5	6	7
23. How to make movement suggestions to children in order to produce varied and quality compositions.	1	2	3	4	5	6	7
24. The right tone of voice to use when making movement suggestions.	1	2	3	4	5	6	7
25. The proper energy level to use when making movement suggestions.	1	2	3	4	5	6	7
26. What to expect when making movement suggestions.	1	2	3	4	5	6	7
27. Physical settings which are conducive for making movement suggestions.	1	2	3	4	5	6	7
28. Making associations.	1	2	3	4	5	6	7

COMPOSITION

The elementary classroom teacher needs to gain skill in:

- | | | | | | | | |
|---|---|---|---|---|---|---|---|
| 1. Working with movement and its various elements. | 1 | 2 | 3 | 4 | 5 | 6 | 7 |
| 2. Performing simple "learned" dances, such as folk dances. | 1 | 2 | 3 | 4 | 5 | 6 | 7 |
| 3. Solving personal movement problems. | 1 | 2 | 3 | 4 | 5 | 6 | 7 |
| 4. Exploring movement from the approach | 1 | 2 | 3 | 4 | 5 | 6 | 7 |
| - of manipulation. | | | | | | | |
| - of interpretation of poetry or songs. | 1 | 2 | 3 | 4 | 5 | 6 | 7 |
| - of music. | 1 | 2 | 3 | 4 | 5 | 6 | 7 |
| 5. Improvising movement - to music. | 1 | 2 | 3 | 4 | 5 | 6 | 7 |
| - to words. | 1 | 2 | 3 | 4 | 5 | 6 | 7 |
| - to structured sound. | 1 | 2 | 3 | 4 | 5 | 6 | 7 |

STATEMENTS	RATING OF IMPORTANCE						
	low						high
COMPOSITION - continued							
6. Improvising movement with the use of a small or large prop.	1	2	3	4	5	6	7
7. Structuring movement into form after experimenting, selecting, and ordering.	1	2	3	4	5	6	7
8. Organizing movements into various complexities.	1	2	3	4	5	6	7
9. Composing a simple dance of one's own.	1	2	3	4	5	6	7
10. Working from an evaluation of own simple composition.	1	2	3	4	5	6	7
11. Beginning with a good starting shape.	1	2	3	4	5	6	7
12. Holding the ending.	1	2	3	4	5	6	7
13. Working in sequential changes of movement having a beginning, climax, and ending, as an ABA form.	1	2	3	4	5	6	7
14. Working with small groups.	1	2	3	4	5	6	7
15. Working with large groups.	1	2	3	4	5	6	7
16. Verbalizing the concept of begin-move-end.	1	2	3	4	5	6	7
17. Assisting students in finding material thru setting brief movement problems.	1	2	3	4	5	6	7
18. Using children's real experiences for compositional ideas.	1	2	3	4	5	6	7
19. Using literary sources to be put in a composition.	1	2	3	4	5	6	7
20. Using imaginary sources to be put in a composition.	1	2	3	4	5	6	7
21. Helping children gain experiences in discovering the creative possibilities of various structural forms.	1	2	3	4	5	6	7
22. Recognizing interesting movement sequences found by the children.	1	2	3	4	5	6	7
23. Trying interesting movement sequences found by children together with appropriate transition suggestions to arrive at compositions that can be performed.	1	2	3	4	5	6	7
24. Assisting students in developing movement motives into simple dance studies with a beginning, middle, and end.	1	2	3	4	5	6	7
25. Helping the students learn to look at each other's movement compositions.	1	2	3	4	5	6	7
26. Helping the students learn to give suggestions for making each other's movement composition better.	1	2	3	4	5	6	7
PRODUCTION							
The elementary classroom teacher needs to gain knowledge of:							
1. How to share the work of children through demonstrations.	1	2	3	4	5	6	7
2. How to select the appropriate <u>place and time</u> for a performance.	1	2	3	4	5	6	7
3. How to select the appropriate <u>content</u> for a performance.	1	2	3	4	5	6	7
4. The danger of emphasizing performance over the process.	1	2	3	4	5	6	7
5. How to emphasize experiencing for the many over skill of a few.	1	2	3	4	5	6	7
6. How to find jobs which will involve all of the children in the production.	1	2	3	4	5	6	7
7. How to create something out of nothing.	1	2	3	4	5	6	7
8. The parts of a stage.	1	2	3	4	5	6	7
9. Strong and weak areas of the stage.	1	2	3	4	5	6	7
10. Technical aspects of production.	1	2	3	4	5	6	7
11. Stage entrances and exits.	1	2	3	4	5	6	7
12. Elementary lighting design.	1	2	3	4	5	6	7
13. How to define the performing space with simple materials.	1	2	3	4	5	6	7
14. Costuming which will not interfere with movement.	1	2	3	4	5	6	7
15. How to make effective costumes with the simplest of materials and devices.	1	2	3	4	5	6	7

STATEMENTS	RATING OF IMPORTANCE						
	low						high
PRODUCTION - continued							
16. Elementary methods of taping music.	1	2	3	4	5	6	7
17. Communication.	1	2	3	4	5	6	7

PRODUCTION

The elementary classroom teacher needs to gain skill in:

- | | | | | | | | |
|---|---|---|---|---|---|---|---|
| 1. Sensing when children are ready to share their compositions with others. | 1 | 2 | 3 | 4 | 5 | 6 | 7 |
| 2. Organizing the works of children in informal demonstrations. | 1 | 2 | 3 | 4 | 5 | 6 | 7 |
| 3. Working with and in the <u>experiences</u> of the children. | 1 | 2 | 3 | 4 | 5 | 6 | 7 |
| 4. Working with and in the <u>abilities</u> of the children. | 1 | 2 | 3 | 4 | 5 | 6 | 7 |
| 5. Giving each child an opportunity to feel good about himself/herself as a thinking, moving, feeling individual. | 1 | 2 | 3 | 4 | 5 | 6 | 7 |
| 6. Working with - stage parts. | 1 | 2 | 3 | 4 | 5 | 6 | 7 |
| - wings. | 1 | 2 | 3 | 4 | 5 | 6 | 7 |
| - entrances and exits. | 1 | 2 | 3 | 4 | 5 | 6 | 7 |
| - lighting. | 1 | 2 | 3 | 4 | 5 | 6 | 7 |
| 7. Dressing the stage. | 1 | 2 | 3 | 4 | 5 | 6 | 7 |

TEACHING METHODOLOGY

The elementary classroom teacher needs to gain knowledge of:

- | | | | | | | | |
|--|---|---|---|---|---|---|---|
| 1. The need to have goals. | 1 | 2 | 3 | 4 | 5 | 6 | 7 |
| 2. Techniques for achieving goals. | 1 | 2 | 3 | 4 | 5 | 6 | 7 |
| 3. How dance can be part of the school day. | 1 | 2 | 3 | 4 | 5 | 6 | 7 |
| 4. Selecting content which is appropriate to the <u>age</u> of the class. | 1 | 2 | 3 | 4 | 5 | 6 | 7 |
| 5. Selecting content which is appropriate to the <u>experience</u> of the class. | 1 | 2 | 3 | 4 | 5 | 6 | 7 |
| 6. Selecting content which is appropriate to the <u>group dynamics</u> of the class. | 1 | 2 | 3 | 4 | 5 | 6 | 7 |
| 7. Individualizing instruction. | 1 | 2 | 3 | 4 | 5 | 6 | 7 |
| 8. How to work developmentally. | 1 | 2 | 3 | 4 | 5 | 6 | 7 |
| 9. Managing a class effectively by using <u>guided exploration</u> . | 1 | 2 | 3 | 4 | 5 | 6 | 7 |
| 10. Managing a class effectively using <u>tasks</u> . | 1 | 2 | 3 | 4 | 5 | 6 | 7 |
| 11. Managing a class effectively using a <u>problem solving technique</u> . | 1 | 2 | 3 | 4 | 5 | 6 | 7 |
| 12. How to emphasize problem solving rather than technique. | 1 | 2 | 3 | 4 | 5 | 6 | 7 |
| 13. How to emphasize individual creative exploration rather than technique. | 1 | 2 | 3 | 4 | 5 | 6 | 7 |
| 14. Ways to help the children do as well as they can. | 1 | 2 | 3 | 4 | 5 | 6 | 7 |
| 15. Ways to help the children feel good about themselves. | 1 | 2 | 3 | 4 | 5 | 6 | 7 |
| 16. Ways to help the children feel good about the experience. | 1 | 2 | 3 | 4 | 5 | 6 | 7 |
| 17. Starting where the children are. | 1 | 2 | 3 | 4 | 5 | 6 | 7 |
| 18. Taking cues from children. | 1 | 2 | 3 | 4 | 5 | 6 | 7 |
| 19. Teaching the children rather than the lesson. | 1 | 2 | 3 | 4 | 5 | 6 | 7 |
| 20. Establishing communication with children. | 1 | 2 | 3 | 4 | 5 | 6 | 7 |
| 21. Establishing trust with the children. | 1 | 2 | 3 | 4 | 5 | 6 | 7 |
| 22. As many methods as possible for teaching dance. | 1 | 2 | 3 | 4 | 5 | 6 | 7 |
| 23. As many approaches as possible for teaching dance. | 1 | 2 | 3 | 4 | 5 | 6 | 7 |
| 24. The method which will work best for various individuals. | 1 | 2 | 3 | 4 | 5 | 6 | 7 |

STATEMENTS	RATING OF IMPORTANCE						
	low						high
TEACHING METHODOLOGY - continued							
25. Material to give children to help them get started.	1	2	3	4	5	6	7
26. Wording problems in order to help children get started.	1	2	3	4	5	6	7
27. Ways to get children to listen individually so that you do not have to repeat yourself.	1	2	3	4	5	6	7
28. Ways to provide accomplishment for all.	1	2	3	4	5	6	7
29. Mechanical operations and equipment which structures children's movement.	1	2	3	4	5	6	7
30. The logical progression of a lesson to a climax.	1	2	3	4	5	6	7
TEACHING METHODOLOGY							
The elementary classroom teacher needs to gain skill in:							
1. Keeping methodology simple.	1	2	3	4	5	6	7
2. Sequencing materials.	1	2	3	4	5	6	7
3. Working with creative imagination.	1	2	3	4	5	6	7
4. Keeping the voice pleasant.	1	2	3	4	5	6	7
5. Using the voice in an expressive manner.	1	2	3	4	5	6	7
6. Demonstrating interest, enthusiasm, and friendliness.	1	2	3	4	5	6	7
7. Demonstrating honest excitement over a good performance.	1	2	3	4	5	6	7
8. Observation.	1	2	3	4	5	6	7
9. Taking cues from the children.	1	2	3	4	5	6	7
10. Not expecting too much of the children.	1	2	3	4	5	6	7
11. Providing a wide variety of exploratory experiences.	1	2	3	4	5	6	7
12. The use of teaching techniques such as - guided discovery.	1	2	3	4	5	6	7
- teacher directed methodology.	1	2	3	4	5	6	7
- exploration or improvisation.	1	2	3	4	5	6	7
- problem solving.	1	2	3	4	5	6	7
13. Wording directions so that the child can process them.	1	2	3	4	5	6	7
14. Posing questions and problems clearly and definitely.	1	2	3	4	5	6	7
15. Setting problems that are challenging.	1	2	3	4	5	6	7
16. Setting problems that are in the limitations of the ability of the group.	1	2	3	4	5	6	7
17. Encouraging children to share their experiences.	1	2	3	4	5	6	7
18. Encouraging individuality.	1	2	3	4	5	6	7
19. Giving honest praise to those who need stronger self-acceptance.	1	2	3	4	5	6	7
20. Handling attention-seeking activities and disruptive behavior.	1	2	3	4	5	6	7
21. Using encouragement and praise effectively.	1	2	3	4	5	6	7
22. Not limiting children to what you can do or think of.	1	2	3	4	5	6	7
23. Demanding the best work from the children.	1	2	3	4	5	6	7
24. Acknowledging the success of each child as progress in his/her performance.	1	2	3	4	5	6	7
25. Showing respect for children's work.	1	2	3	4	5	6	7
26. Being sensitive to the total personality of each child.	1	2	3	4	5	6	7
27. Helping each child to feel he is relating on a one to one basis with you.	1	2	3	4	5	6	7
28. Drawing on the child's own resources as to how a task should be solved.	1	2	3	4	5	6	7
29. Anticipating student's response.	1	2	3	4	5	6	7

STATEMENTS	RATING OF IMPORTANCE						
	low						high
TEACHING METHODOLOGY - continued							
30. Generating thoughtful response to the work on the part of the student.	1	2	3	4	5	6	7
31. Determining how much if any teacher guidance is needed by the students.	1	2	3	4	5	6	7
32. Techniques for controlling the movement of the children.	1	2	3	4	5	6	7
33. Techniques for getting students moving.	1	2	3	4	5	6	7
34. Techniques for stopping movement.	1	2	3	4	5	6	7
35. Assessing the quality of the students' work.	1	2	3	4	5	6	7
36. Helping children develop sensitivity to themselves and others.	1	2	3	4	5	6	7
37. Following the lead of the class if they take hold of an idea and start into a direction you had not intended.	1	2	3	4	5	6	7
38. Using the children's energy and interest to build to a movement experience.	1	2	3	4	5	6	7
39. Building on the accomplishments of students.	1	2	3	4	5	6	7
40. Laughing off a bad situation.	1	2	3	4	5	6	7
41. Ending a bad situation and trying something else.	1	2	3	4	5	6	7

INTEGRATIVE TECHNIQUES

The elementary classroom teacher needs to gain knowledge of:

1. The many aspects of an elementary school curriculum to which a dance experience could contribute.	1	2	3	4	5	6	7
2. How dance can relate conceptually to - music.	1	2	3	4	5	6	7
- math.	1	2	3	4	5	6	7
- visual arts.	1	2	3	4	5	6	7
- science.	1	2	3	4	5	6	7
- language arts.	1	2	3	4	5	6	7
- social studies.	1	2	3	4	5	6	7
3. The basic concepts of - art.	1	2	3	4	5	6	7
- music.	1	2	3	4	5	6	7
- drama.	1	2	3	4	5	6	7
4. Cross-discipline learning with the body as the medium of expression.	1	2	3	4	5	6	7
5. The relationship of all the arts.	1	2	3	4	5	6	7
6. The aesthetic components in the child's total environment.	1	2	3	4	5	6	7
7. The logical connection of diverse learnings.	1	2	3	4	5	6	7
8. How the concepts of dance tie in with the concepts in the curriculum.	1	2	3	4	5	6	7
9. How time, space, and force are basic to all areas of knowledge and all disciplines.	1	2	3	4	5	6	7
10. Laws of physics.	1	2	3	4	5	6	7
11. Physiological principles.	1	2	3	4	5	6	7

INTEGRATIVE TECHNIQUES

The elementary classroom teacher needs to gain skill in:

1. Being alert to situations in learning projects which would lend themselves to dance or creative movement interpretation.	1	2	3	4	5	6	7
2. Being alert to ideas children may supply.	1	2	3	4	5	6	7

STATEMENTS	RATING OF IMPORTANCE						
	low						high
INTEGRATIVE TECHNIQUES - continued							
3. Relating dance movement to the different disciplines.	1	2	3	4	5	6	7
4. Relating movement technique to those used by - artists.	1	2	3	4	5	6	7
- musicians.	1	2	3	4	5	6	7
- athletes.	1	2	3	4	5	6	7
5. Applying scientific principles to movement.	1	2	3	4	5	6	7
6. Working with other teachers in a group.	1	2	3	4	5	6	7

ASPECTS OF PERFORMANCE

The elementary classroom teacher needs to gain knowledge of:

1. Dance as a performing art.	1	2	3	4	5	6	7
2. How to give children the experience of performing and expressing for others.	1	2	3	4	5	6	7
3. Sharing the work of children through demonstrations.	1	2	3	4	5	6	7
4. The type of performances which are best for children.	1	2	3	4	5	6	7
5. The importance of not emphasizing skill and performance over the process and experience.	1	2	3	4	5	6	7
6. Teaching children to be an audience.	1	2	3	4	5	6	7
7. Gestalt principles of awareness.	1	2	3	4	5	6	7
8. Giving <u>and</u> receiving.	1	2	3	4	5	6	7
9. Activities that are audience centered.	1	2	3	4	5	6	7
10. Providing audience centered activities for children.	1	2	3	4	5	6	7

ASPECTS OF PERFORMANCE

The elementary classroom teacher needs to gain skill in:

1. Giving children opportunities to "show" informally with or in class.	1	2	3	4	5	6	7
2. Identifying interesting movement moments in a dance.	1	2	3	4	5	6	7
3. Describing interesting movement moments in a dance.	1	2	3	4	5	6	7
4. Helping children look at each others' work.	1	2	3	4	5	6	7
5. Getting children to talk freely about what they see, like, and dislike in a dance.	1	2	3	4	5	6	7
6. Helping children develop "awareness" through cues or problems.	1	2	3	4	5	6	7
7. Helping children to think and "feel" what they are doing.	1	2	3	4	5	6	7
8. Helping children receive.	1	2	3	4	5	6	7

ADDITIONAL COMMENTS

EVALUATION

The elementary classroom teacher needs to gain knowledge of:

1. Looking for evidence of growth in self-concept.	1	2	3	4	5	6	7
2. Looking for evidence of relationships with others.	1	2	3	4	5	6	7
3. Looking for evidence of participation.	1	2	3	4	5	6	7

EVALUATION	ADDITIONAL COMMENTS - continued		RATING OF IMPORTANCE						
			low						high
The elementary classroom teacher needs to gain <u>skill in:</u>									
1. Observation.									
			1	2	3	4	5	6	7
2. Listening.									
			1	2	3	4	5	6	7
3. "Sizing-up" a group.									
			1	2	3	4	5	6	7
4. Not having preconceived ideas.									
			1	2	3	4	5	6	7
RELATING TO OTHERS									
The elementary classroom teacher needs to gain <u>knowledge of:</u>									
1. Planning.									
			1	2	3	4	5	6	7
2. School curriculum.									
			1	2	3	4	5	6	7
RELATING TO OTHERS									
The elementary classroom teacher needs to gain <u>skill in:</u>									
1. Working with other teachers.									
			1	2	3	4	5	6	7
2. Involving the administration.									
			1	2	3	4	5	6	7
3. Relating to parents.									
			1	2	3	4	5	6	7
4. Taking cues from parents.									
			1	2	3	4	5	6	7
5. Determining evidence of satisfaction.									
			1	2	3	4	5	6	7

APPENDIX G

MAILOUT QUESTIONNAIRE THREE

The University of Tennessee
School of Health, Physical Education and Recreation
Knoxville 37916

Division of Physical Education

Dear

Part two of the knowledge-skill determination has now been completed. This mailout is questionnaire three. It constitutes the third phase of the research.

In questionnaire two you were requested to respond to each knowledge and skill statement by indicating the level of importance you believe each statement warranted in a teacher preparation program for the classroom teacher. The responses to questionnaire two have been received and their summary and analysis are included in questionnaire three.

This mailout contains the same knowledge and skill statements as questionnaire two. Beside each statement the mode(s), range, consensus area, and your rating of importance from questionnaire two are reported. Compare your response on the rating of each statement to the consensus area. If your rating is within this consensus area, no further rating is necessary on that particular statement. Any statement on which there was complete agreement in questionnaire two will be marked "consensus reached" and needs no further rating. Rules of the Delphi technique provide that if your response in questionnaire two is different from the consensus area, you may, if you wish, change your mind and make your response to questionnaire three fall within the consensus area. However, if your response to any statement on questionnaire three remains outside the consensus area, you are requested to explain the rationale of your deviant rating.

Because of varied opinions among the respondents on some of the statements the consensus area is sometimes broad (ex. 4-7) with a clustering of ratings at one or both ends. Two of the purposes of this study are to determine (1) on which points the experts can agree, and (2) if they disagree, why. Therefore, in cases where your rating, though within the consensus area, is quite diverse from other ratings it would be extremely significant to the research if you would explain your choice briefly in the rationale column.

When the responses to questionnaire three are received the data will be processed and determination made as to whether agreement has been reached. If 80 percent of the respondents agree (are within the consensus area) on the importance rating of 90 percent of the statements, consensus will be considered reached.

Page 2

In responding to this mailout, please read and study the directions carefully, make your responses as requested, and return the responses in the envelope provided. It would be greatly appreciated if you would return this response by March 15, 1978.

Again, thank you for your participation in this study. Your cooperation and promptness has been outstanding, and is greatly appreciated. If you requested a summary of the results of this study, it will be mailed to you as soon as possible.

Sincerely yours,

Mary Gene McCutchen
Assistant Professor

Enclosure

DEFINITION OF TERMS

Interval - Each number within the rating scale.

Mode - The rating interval which was chosen most often.

Bimodal - When there are two modes or two intervals which were chosen by the same number of respondents and also by more than any of the other intervals.

Trimodal - When there are three modes or three intervals which were chosen by the same number of respondents and also by more than any of the other intervals.

Range - The intervals between which all of the ratings on a statement occur.

Interquartile range - The range within which the center 50% of the ratings occur.

Consensus area - The intervals within which 50% of the ratings occur.

Consensus reached - When all of the ratings fall within a range of two consecutive intervals.

Code # _____

Date _____

KNOWLEDGE AND SKILL DETERMINATION

Questionnaire Three

Directions: The results of questionnaire two are reported in column two. The mode(s), range, consensus area (inter-quartile range) and your rating on each variable (statement) are recorded. If your rating is within the consensus area, or if the words "consensus reached" appear in column three, no further rating is necessary on that particular statement. If your rating is not within the consensus area, rate the statement again in column three. You may change your rating in order to fall within the consensus area, mark the same rating as before, or select any other rating. If your new rating remains outside the consensus area for that statement, please give the rationale for this choice in column four. It would also be helpful in bimodal or trimodal responses such as numbers two and six if you explain the rationale for an extreme rating within the consensus area.

Rating Scale: 7 - of great importance

6

5

4

3

2

1 - of little importance

Example: 1 2 3 4 5 6 7

Circle your choice.

STATEMENTS	RESULTS OF QUESTIONNAIRE TWO			NEW RATING	RATIONALE
	Mode(s)	Range	Consensus Area Your Rating		
BODY					
The elementary classroom teacher needs to gain knowledge of:					
1. The anatomy of the body (general).	5,6	1-7	4-6	1 2 3 4 5 6 7	
2. The correct terminology for identification of body parts.	4,7	2-7	4-7	1 2 3 4 5 6 7	
3. Individual differences in body structure and function.	5	2-7	4-6	1 2 3 4 5 6 7	
4. Different types of joints found in the body.	4	1-7	2-4	1 2 3 4 5 6 7	
5. The body as a system of levers.	3	1-7	3-4	1 2 3 4 5 6 7	
6. The basic mechanical principles of the body.	3,5,7	1-7	3-5	1 2 3 4 5 6 7	
7. The laws of motion as they apply to body movement.	3,5	1-7	3-5	1 2 3 4 5 6 7	
8. Correct alignment of the various body parts in static positions.	6	1-7	5-6	1 2 3 4 5 6 7	
9. Correct alignment of the various body parts in motion.	5	1-7	3-5	1 2 3 4 5 6 7	
10. How the body parts move.	5	1-7	5	1 2 3 4 5 6 7	

STATEMENTS	RESULTS OF QUESTIONNAIRE TWO			NEW RATING	RATIONALE
	Mode(s)	Range	Consensus Area Your Rating		
BODY - continued					
11. The body's potential and limitation in movement.	5	4-7	5-6	1 2 3 4 5 6 7	
12. How internal body parts contribute to movement.	2	2-5	2-4	1 2 3 4 5 6 7	
13. How external body parts contribute to movement.	5	1-7	3-5	1 2 3 4 5 6 7	
14. How to develop an awareness of the body.	7	1-7	6-7	1 2 3 4 5 6 7	
15. Safety precautions to prevent injury to the body.	7	5-7	6-7	1 2 3 4 5 6 7	
BODY					
The elementary classroom teacher needs to gain skill in:					
1. The movement of all body parts individually and in coordinated patterns.	4	1-7	2-5	1 2 3 4 5 6 7	
2. Exploring to find his/her own body's potential.	5,7	4-7	5-7	1 2 3 4 5 6 7	
3. Contracting and relaxing the musculature at will.	3	2-7	3-5	1 2 3 4 5 6 7	
4. Strengthening the body.	4	1-7	4-5	1 2 3 4 5 6 7	
5. Stretching the body for increased flexibility.	4	1-7	2-4	1 2 3 4 5 6 7	
6. Assuming correct body alignment in static positions.	4	2-7	4-6	1 2 3 4 5 6 7	
7. Assuming correct body alignment when moving.	6	2-7	3-6	1 2 3 4 5 6 7	
8. Transmitting the knowledge of correct body alignment to students.	7	2-7	4-7	1 2 3 4 5 6 7	
9. Knowing how the body "feels" when placed in certain postures.	5,7	4-7	5-7	1 2 3 4 5 6 7	
10. Balancing one's body.	5	2-7	4-5	1 2 3 4 5 6 7	
11. Observing the body's motion in order to make suggestions for correction.	7	5-7	6-7	1 2 3 4 5 6 7	
CHILD DEVELOPMENT					
The elementary classroom teacher needs to gain knowledge of:					
1. Cognitive aspects of child development.	6,5	3-7	5-7	1 2 3 4 5 6 7	

STATEMENTS	RESULTS OF QUESTIONNAIRE TWO			NEW RATING	RATIONALE
	Mode(s)	Range	Consensus Area Your Rating		
CHILD DEVELOPMENT - continued					
2. How children think at different ages.	5	1-7	5-7	1 2 3 4 5 6 7	
3. How children learn at different ages.	7	3-7	6-7	1 2 3 4 5 6 7	
4. What children can learn at different ages.	6	3-7	6	1 2 3 4 5 6 7	
5. When children are mentally ready for various activities.	4	3-7	5-6	1 2 3 4 5 6 7	
6. Piaget's perceptual theories.	4,6	1-7	4-6	1 2 3 4 5 6 7	
7. Piaget's cognitive theories.	4,6	1-7	4-6	1 2 3 4 5 6 7	
8. Psychomotor aspects of child development.	5,7	1-7	5-7	1 2 3 4 5 6 7	
9. Physical growth characteristics of various ages.	5,7	4-7	5-7	1 2 3 4 5 6 7	
10. Different stages of children's motor performance.	7	4-7	5-7	1 2 3 4 5 6 7	
11. When children are physically ready for various activities.	7	3-7	5-7	1 2 3 4 5 6 7	
12. Physical potential of various children.	5	5-7	5-6	1 2 3 4 5 6 7	
13. Affective aspects of child development.	7	3-7	5-7	1 2 3 4 5 6 7	
14. Social/psychological development of the child.	7	1-7	5-6	1 2 3 4 5 6 7	
15. Emotional factors of children's development.	7	1-7	6-7	1 2 3 4 5 6 7	
16. Effect of environment on children's development.	7	1-7	5-7	1 2 3 4 5 6 7	
17. Inter-personal development of the child.	6,7	3-7	5-7	1 2 3 4 5 6 7	
18. The effect of peer relationships in children's development.	6	3-7	6-7	1 2 3 4 5 6 7	
19. Ways to deal with boy/girl relationship situations.	5	4-7	5-6	1 2 3 4 5 6 7	
20. When children are ready for group experiences.	7	4-7	6-7	1 2 3 4 5 6 7	
21. Total development of the child (cognitive, affective, and psychomotor) as a basis for selection of content and methodology.	7	5-7	6-7	1 2 3 4 5 6 7	
22. Importance of the child's total involvement in order to benefit from an activity.	7	4-7	5-7	1 2 3 4 5 6 7	

STATEMENTS	RESULTS OF QUESTIONNAIRE TWO			NEW RATING	RATIONALE
	Mode(s)	Range	Consensus Area Your Rating		
CHILD DEVELOPMENT					
The elementary classroom teacher needs to gain skill in:					
1. Applying knowledge of motor development to the development of locomotor patterns.	7	2-7	5-7	1 2 3 4 5 6 7	
2. Recognizing where a child is in his personal growth and development.	7	5-7	6-7	1 2 3 4 5 6 7	
3. Individualizing instruction for developmental level.	7	5-7	5-7	1 2 3 4 5 6 7	
4. Recognizing the way groups are different.	7	5-7	5-7	1 2 3 4 5 6 7	
5. Working with as many age levels as possible.	4,5	1-7	4-5	1 2 3 4 5 6 7	
MOVEMENT					
The elementary classroom teacher needs to gain knowledge of:					
1. The correct terminology for dance movements.	7	2-7	4-7	1 2 3 4 5 6 7	
2. The classifications of movement.	7	1-7	4-7	1 2 3 4 5 6 7	
3. The basic non-locomotor (axial) movements.	7	4-7	6-7	1 2 3 4 5 6 7	
4. The basic locomotor movements.	7	5-7	6-7	1 2 3 4 5 6 7	
5. Simple dance steps such as the skip, gallop, and slide.	7	3-7	6-7	1 2 3 4 5 6 7	
6. Traditional dance steps - the waltz.	6	1-7	2-6	1 2 3 4 5 6 7	
- the schottische.	6	1-7	4-6	1 2 3 4 5 6 7	
- the two-step.	4	1-7	3-5	1 2 3 4 5 6 7	
- the polka.	3	1-7	3-5	1 2 3 4 5 6 7	
- the mazurka.	1	1-7	2-5	1 2 3 4 5 6 7	
7. How to develop basic locomotor movements in various directions.	7	5-7	6-7	1 2 3 4 5 6 7	
8. A wide variety of movements which can be discovered.	6	4-7	6-7	1 2 3 4 5 6 7	
9. The similarities yet distinct differences between various movements.	5	4-7	5-6	1 2 3 4 5 6 7	
10. Simple movement combinations.	7	2-7	4-7	1 2 3 4 5 6 7	
11. There is a beginning, development (climax), and end to all movement.	6	2-7	5-6	1 2 3 4 5 6 7	
12. How movement is put together in phrases that contain design, dynamics, motivation, and rhythm.	5,7	3-7	5-7	1 2 3 4 5 6 7	

STATEMENTS	RESULTS OF QUESTIONNAIRE TWO			NEW RATING	RATIONALE
	Mode(s)	Range	Consensus Area Your Rating		
MOVEMENT - continued					
13. The type of movement possible in the various joints.	4	2-7	4-5	1 2 3 4 5 6 7	
14. The distribution of body weight.	4	2-7	4-5	1 2 3 4 5 6 7	
15. The weight transfer in the basic locomotor patterns.	5	3-7	5-6	1 2 3 4 5 6 7	
16. Reaction time.	4	1-6	3-4	1 2 3 4 5 6 7	
17. The effect of gravity on movement performance.	3,7	1-7	3-6	1 2 3 4 5 6 7	
18. The elements of movement (space, time, force, or whatever).	7	5-7	7	1 2 3 4 5 6 7	
19. The factors involved in each of the movement elements.	7	3-7	5-7	1 2 3 4 5 6 7	
20. The functional aspects of movement.	4	3-7	4-6	1 2 3 4 5 6 7	
21. The fact that any movement assignment is appropriate for children if they are left "open ended" and explored fully.	7	1-7	6-7	1 2 3 4 5 6 7	
MOVEMENT					
The elementary classroom teacher needs to gain skill in:					
1. Performing the basic locomotor movements.	5,7	1-7	5-7	1 2 3 4 5 6 7	
2. Performing movements such as crawling and rolling.	1	1-7	1-5	1 2 3 4 5 6 7	
3. Performing basic non-locomotor movements.	5	1-7	5-6	1 2 3 4 5 6 7	
4. Exploring in order to discover new ways of moving.	6,7	1-7	5-7	1 2 3 4 5 6 7	
5. Manipulating the body parts in various movements which are possible.	6	1-7	4-6	1 2 3 4 5 6 7	
6. Manipulating the joints in the various movements which are possible.	4,6	1-7	4-6	1 2 3 4 5 6 7	
7. Moving easily and with a sense of presence.	5	1-7	4-5	1 2 3 4 5 6 7	
8. Moving all body parts independently.	4	1-7	2-5	1 2 3 4 5 6 7	
9. Moving all body parts in coordinated patterns.	1,3	1-7	3-5	1 2 3 4 5 6 7	
10. Movement in the thoracic region.	1	1-7	1-5	1 2 3 4 5 6 7	
11. Movement in the pelvic region.	1	1-7	1-4	1 2 3 4 5 6 7	

STATEMENTS	RESULTS OF QUESTIONNAIRE TWO				NEW RATING	RATIONALE
	Mode(s)	Range	Consensus Area	Your Rating		
MOVEMENT - continued						
12. Demonstrating the movement concepts.	4	1-7	3-5		1 2 3 4 5 6 7	
13. Developing movement phrases which contain design, dynamics, motivation, and rhythm.	6	1-7	3-6		1 2 3 4 5 6 7	
14. Developing creative problems in short phrases.	4,7	1-7	4-7		1 2 3 4 5 6 7	
15. Developing creative problems in long phrases.	7	1-7	3-6		1 2 3 4 5 6 7	
16. Developing creative problems in three part form.	5	1-7	3-5		1 2 3 4 5 6 7	
17. Observing movement for the purpose of helping the child.	7	6-7	6-7		Consensus Reached	
18. Analyzing movement patterns.	7	5-7	5-7		1 2 3 4 5 6 7	
19. Describing movement patterns.	7	5-7	6-7		1 2 3 4 5 6 7	
20. Recognizing unusual creativity in <u>movement exploration</u> .	7	4-7	7		1 2 3 4 5 6 7	
21. Recognizing unusual creativity in <u>problem solving</u> .	7	4-7	7		1 2 3 4 5 6 7	
22. Recognizing efficient movement when observed.	7	4-7	6-7		1 2 3 4 5 6 7	
23. Helping children <u>experience</u> various locomotor patterns.	7	5-7	6-7		1 2 3 4 5 6 7	
24. Helping children <u>combine</u> various locomotor patterns.	7	5-7	5-7		1 2 3 4 5 6 7	
25. Helping children <u>experience</u> the various stationary (non-locomotor) patterns.	7	4-7	5-7		1 2 3 4 5 6 7	
26. Helping children learn to <u>combine</u> various stationary (non-locomotor) patterns.	7	4-7	5-7		1 2 3 4 5 6 7	
SPACE						
The elementary classroom teacher needs to gain knowledge of:						
1. The various aspects of space as - direction.	7	4-7	6-7		1 2 3 4 5 6 7	
- dimension.	7	4-7	5-7		1 2 3 4 5 6 7	
- level.	7	4-7	6-7		1 2 3 4 5 6 7	
- pathways.	7	4-7	6-7		1 2 3 4 5 6 7	
- focus of gaze.	7	1-7	5-7		1 2 3 4 5 6 7	

STATEMENTS	RESULTS OF QUESTIONNAIRE TWO			NEW RATING	RATIONALE
	Mode(s)	Range	Consensus Area Your Rating		
SPACE - continued					
1. The various aspects of space as (continued)				1 2 3 4 5 6 7	
- facing.	7	4-7	6-7	1 2 3 4 5 6 7	
- shape.	7	4-7	5-7	1 2 3 4 5 6 7	
- location.	7	4-7	5-7	1 2 3 4 5 6 7	
- area.	7	4-7	5-7	1 2 3 4 5 6 7	
- relationship to others.	7	4-7	6-7	1 2 3 4 5 6 7	
- kinesphere.	7	3-7	4-7	1 2 3 4 5 6 7	
2. Various concepts of space such as near/far, over/under, symmetry/asymmetry.	7	6-7	6-7	Consensus Reached	
3. The difference between personal and general space.	7	5-7	5-7	1 2 3 4 5 6 7	
4. The spatial experiences which are appropriate for various age groups.	5,7	4-7	5-7	1 2 3 4 5 6 7	
5. The body and space as dimensionally related.	4,6,7	2-7	4-7	1 2 3 4 5 6 7	
6. Space as a substance with texture.	4,5	1-6	4-5	1 2 3 4 5 6 7	
7. How the spatial factors affect body movement.	4,7	3-7	4-7	1 2 3 4 5 6 7	
8. Many ways spatial concepts can be used in dance.	6,7	2-7	5-7	1 2 3 4 5 6 7	
SPACE					
The elementary classroom teacher needs to gain skill in:					
1. The use of the elements of space as					
- direction.	7	1-7	5-7	1 2 3 4 5 6 7	
- dimension.	7	1-7	3-7	1 2 3 4 5 6 7	
- level.	7	1-7	3-7	1 2 3 4 5 6 7	
- pathways.	7	1-7	4-7	1 2 3 4 5 6 7	
- focus.	7	1-7	3-7	1 2 3 4 5 6 7	
- facing.	7	1-7	3-7	1 2 3 4 5 6 7	
- shape.	6,7	1-7	3-7	1 2 3 4 5 6 7	
- location.	7	1-7	3-7	1 2 3 4 5 6 7	
- area.	7	1-7	3-7	1 2 3 4 5 6 7	
- relationship to others.	7	1-7	6-7	1 2 3 4 5 6 7	
- kinesphere.	4,6	1-7	3-6	1 2 3 4 5 6 7	

STATEMENTS	RESULTS OF QUESTIONNAIRE TWO				NEW RATING	RATIONALE
	Mode(s)	Range	Consensus Area	Your Rating		
SPACE - continued						
2. Using the basic elements of space in ever new combinations.	4,6	3-7	4-6		1 2 3 4 5 6 7	
3. Using the basic elements of space for the creative experience.	5,7	3-7	5-7		1 2 3 4 5 6 7	
4. Using the basic elements of space in ways that relate to school subject matter.	7	5-7	5-7		1 2 3 4 5 6 7	
5. The use of self-space.	4,7	4-7	4-7		1 2 3 4 5 6 7	
6. Spatial awareness.	7	5-7	6-7		1 2 3 4 5 6 7	
7. Demonstrating the concepts of space which are involved in movement.	5	1-7	4-6		1 2 3 4 5 6 7	
8. Using spatial elements to enhance movement.	5,6,7	3-7	5-7		1 2 3 4 5 6 7	
9. Using the concepts of space in <u>guiding</u> movement experiences.	7	5-7	6-7		1 2 3 4 5 6 7	
10. Using the concepts of space in <u>setting</u> movement problems.	7	5-7	6-7		1 2 3 4 5 6 7	
11. Recognizing the proper and improper use of spatial elements by students.	6	4-7	5-6		1 2 3 4 5 6 7	
12. Setting problems to help students gain <u>knowledge</u> about their bodies use of space.	7	5-7	6-7		1 2 3 4 5 6 7	
13. Setting problems to help students gain <u>experience</u> with their bodies use of space.	7	5-7	7		1 2 3 4 5 6 7	
14. Using problem solving (creative approach) to provide children with experience in the spacial factors.	7	5-7	7		1 2 3 4 5 6 7	
TIME						
The elementary classroom teacher needs to gain <u>knowledge</u> of:						
1. The basic elements of time as - tempo.	7	4-7	5-7		1 2 3 4 5 6 7	
- pulse (underlying beat).	7	4-7	5-7		1 2 3 4 5 6 7	
- accent.	7	5-7	5-7		1 2 3 4 5 6 7	
- meter.	7	3-7	4-7		1 2 3 4 5 6 7	
- duration.	5,7	3-7	5-7		1 2 3 4 5 6 7	
- rhythm.	7	3-7	5-7		1 2 3 4 5 6 7	

STATEMENTS	RESULTS OF QUESTIONNAIRE TWO				NEW RATING	RATIONALE
	Mode(s)	Range	Consensus Area	Your Rating		
TIME						
1. The basic elements of time as - (continued)						
- rhythmic patterns.	7	4-7	5-7		1 2 3 4 5 6 7	
- even and uneven timing.	7	4-7	5-7		1 2 3 4 5 6 7	
- unstructured timing.	5	3-7	5-6		1 2 3 4 5 6 7	
- changes in tempo.	7	2-7	5-7		1 2 3 4 5 6 7	
- phrasing.	7	4-7	5-7		1 2 3 4 5 6 7	
- grouping of beats into measures.	5,7	1-7	4-7		1 2 3 4 5 6 7	
2. The relation of time to the various elements of space.	7	4-7	4-7		1 2 3 4 5 6 7	
3. How the various elements of time affect the movement of children.	7	4-7	5-7		1 2 3 4 5 6 7	
4. How the elements of time can vary with individuals.	6	4-7	6		1 2 3 4 5 6 7	
5. How the elements of time may be used to formulate movement problems.	6	5-7	6-7		1 2 3 4 5 6 7	
6. The appeal to children of movement experiences involving changes in time and challenges in timing.	6	4-7	6-7		1 2 3 4 5 6 7	
7. A concept of start/begin.	7	4-7	7		1 2 3 4 5 6 7	
8. A concept of stop/finish.	7	4-7	7		1 2 3 4 5 6 7	
9. The temporal nature of movement in terms of <u>organic time</u> .	6,7	1-7	5-6		1 2 3 4 5 6 7	
10. The temporal nature of movement in terms of <u>functional time</u> .	6	1-7	5-6		1 2 3 4 5 6 7	
11. The temporal nature of movement in terms of <u>breath related time</u> .	6	1-7	4-6		1 2 3 4 5 6 7	
12. The temporal nature of movement in terms of <u>structured time</u> .	6	1-7	4-6		1 2 3 4 5 6 7	
13. Movement which is organized to have a specific meter rhythmic pattern, tempo, duration, and form.	5	2-7	5-6		1 2 3 4 5 6 7	
14. The rhythm of the basic locomotor patterns.	7	5-7	6-7		1 2 3 4 5 6 7	
15. Simple musical notation.	5	2-7	4-6		1 2 3 4 5 6 7	
16. Rhythm notation.	4,6	2-7	4-6		1 2 3 4 5 6 7	

STATEMENTS	RESULTS OF QUESTIONNAIRE TWO				NEW RATING	RATIONALE
	Mode(s)	Range	Consensus Area	Your Rating		
TIME - continued						
17. Music/dance relationships.	5	4-7	5-7		1 2 3 4 5 6 7	
18. Resources for music/dance relationships.	7	2-7	4-7		1 2 3 4 5 6 7	
19. A vocabulary of music/dance relationships.	4	2-7	4-6		1 2 3 4 5 6 7	
TIME						
The elementary classroom teacher needs to gain skill in:						
1. Working with - rhythm.	7	3-7	6-7		1 2 3 4 5 6 7	
- meter.	6	3-7	4-6		1 2 3 4 5 6 7	
- pulse.	7	4-7	6-7		1 2 3 4 5 6 7	
- accent.	4,6,7	4-7	4-7		1 2 3 4 5 6 7	
- duration.	6,7	3-7	5-7		1 2 3 4 5 6 7	
- tempo.	7	3-7	6-7		1 2 3 4 5 6 7	
- note values.	7	1-7	3-6		1 2 3 4 5 6 7	
2. Understanding time signatures.	7	1-7	2-6		1 2 3 4 5 6 7	
3. The application of the various factors of time to movement.	6	3-7	5-6		1 2 3 4 5 6 7	
4. Moving at different speeds.	7	3-7	5-7		1 2 3 4 5 6 7	
5. Moving in different rhythms.	5,6,7	3-7	5-6		1 2 3 4 5 6 7	
6. Moving rhythmically within a prescribed time framework.	5	1-7	4-6		1 2 3 4 5 6 7	
7. Moving accurately within a prescribed time framework.	5	1-7	2-5		1 2 3 4 5 6 7	
8. Writing simple rhythmic patterns.	3	1-7	3-5		1 2 3 4 5 6 7	
9. Moving to different note values.	1,5	1-7	2-5		1 2 3 4 5 6 7	
10. Recognizing correct timing to one's own rhythmic sequence.	5	1-7	5-6		1 2 3 4 5 6 7	
11. Recognizing correct timing to an accompaniment.	5	1-7	5-6		1 2 3 4 5 6 7	
12. Demonstrating correct timing to one's own rhythmic sequence.	5	1-7	3-6		1 2 3 4 5 6 7	
13. Demonstrating correct timing to an accompaniment.	1,2,5,7	1-7	2-6		1 2 3 4 5 6 7	

STATEMENTS	RESULTS OF QUESTIONNAIRE TWO			NEW RATING	RATIONALE
	Mode(s)	Range	Consensus Area Your Rating		
TIME - continued					
14. The use of musical notation in explaining simple movement.	3	1-5	2-4	1 2 3 4 5 6 7	
15. Analyzing simple movement timing by the use of musical notation.	1,3	1-7	2-4	1 2 3 4 5 6 7	
16. Formulating musical notation problems.	3	1-5	2-3	1 2 3 4 5 6 7	
17. Moving to musical notation problems.	1,3	1-6	1-3	1 2 3 4 5 6 7	
18. Initiating movement quickly.	7	1-7	5-7	1 2 3 4 5 6 7	
19. Freezing movement quickly.	7	1-7	5-7	1 2 3 4 5 6 7	
20. Working with rhythm bands.	2	1-7	2-3	1 2 3 4 5 6 7	
21. Observing students in discovering the factors of time.	7	5-7	5-7	1 2 3 4 5 6 7	
22. Correcting students in discovering the factors of time.	7	1-7	5-7	1 2 3 4 5 6 7	
23. Observing students in experiencing the factors of time.	7	5-7	6-7	1 2 3 4 5 6 7	
24. Correcting students in experiencing the factors of time.	7	1-7	5-7	1 2 3 4 5 6 7	
25. Guiding students in discovering the factors of time.	7	6-7	6-7	Consensus Reached	
26. Guiding students in experiencing the factors of time.	6,7	6-7	6-7	Consensus Reached	
27. Setting problems to help students gain knowledge about their bodies' use of rhythm thru guided exploration.	7	5-7	6-7	1 2 3 4 5 6 7	
28. Setting problems to help students gain experience in their bodies' use of rhythm thru guided exploration.	7	5-7	6-7	1 2 3 4 5 6 7	
29. Clapping out simple rhythmic patterns for students.	7	1-7	5-7	1 2 3 4 5 6 7	
30. Clapping out simple rhythmic patterns with students.	7	5-7	6-7	1 2 3 4 5 6 7	

STATEMENTS	RESULTS OF QUESTIONNAIRE TWO			NEW RATING	RATIONALE
	Mode(s)	Range	Consensus Area		
DYNAMICS					
The elementary classroom teacher needs to gain knowledge of:					
1. Those factors which modify and determine the effect of movement performance as					
- energy.	7	3-7	5-7	1 2 3 4 5 6 7	
- texture.	4	2-7	4-5	1 2 3 4 5 6 7	
- gestural connotations.	4	1-7	3-6	1 2 3 4 5 6 7	
- feeling.	7	4-7	4-7	1 2 3 4 5 6 7	
- range of motion.	7	4-7	4-7	1 2 3 4 5 6 7	
- qualities of movement.	7	4-7	5-7	1 2 3 4 5 6 7	
2. Varying degrees of force.	7	3-7	5-7	1 2 3 4 5 6 7	
3. The effect of varying degrees of force on movement.	7	4-7	5-7	1 2 3 4 5 6 7	
4. How the dynamics of movement are affected by the time required.	5	4-7	4-6	1 2 3 4 5 6 7	
5. How the space required affects the dynamics of movement.	5	4-7	5-7	1 2 3 4 5 6 7	
6. How dynamics relate to the factors of space.	7	3-7	4-7	1 2 3 4 5 6 7	
7. The relationship of the dynamics of movement to its expressiveness.	7	1-7	5-7	1 2 3 4 5 6 7	
8. The relationship of the dynamics of movement to its quality.	6,7	1-7	4-7	1 2 3 4 5 6 7	
9. The expressive nature of movement.	7	1-7	4-7	1 2 3 4 5 6 7	
10. The communicative nature of movement.	7	1-7	5-7	1 2 3 4 5 6 7	
11. The dynamics of sound and movement combined.	7	1-7	5-7	1 2 3 4 5 6 7	
12. How to be aware of various dynamics of an individual's movements.	4	4-7	4-7	1 2 3 4 5 6 7	
13. Laban's basic effort actions.	1,7	1-7	1-7	1 2 3 4 5 6 7	
14. How to analyze Laban's basic effort actions.	1	1-7	1-5	1 2 3 4 5 6 7	
15. How to explain Laban's basic effort actions.	1	1-7	1-5	1 2 3 4 5 6 7	

STATEMENTS	RESULTS OF QUESTIONNAIRE TWO				NEW RATING	RATIONALE
	Mode(s)	Range	Consensus Area	Your Rating		
DYNAMICS						
The classroom teacher needs to gain <u>skill</u> in:						
1. The use of dynamics.	7	2-7	4-7		1 2 3 4 5 6 7	
2. Working effectively with dynamics in order to guide children's learning in this area.	6	5-7	6		1 2 3 4 5 6 7	
3. Recognizing the use of different degrees of force.	7	3-7	5-7		1 2 3 4 5 6 7	
4. Demonstrating the use of different degrees of force.	3	1-7	3-5		1 2 3 4 5 6 7	
5. Recognizing the effect of contrasting amounts of force.	4,7	4-7	4-7		1 2 3 4 5 6 7	
6. Demonstrating the effect of contrasting amounts of force.	3,7	1-7	3-6		1 2 3 4 5 6 7	
7. Formulating problems dealing with contrasts of dynamics.	6	3-7	6-7		1 2 3 4 5 6 7	
8. Finding poetry that has good examples of dynamics.	6	4-7	5-6		1 2 3 4 5 6 7	
9. Finding pictures or photographs that show good contrasts of dynamics.	6	4-7	5-6		1 2 3 4 5 6 7	
10. Personal movement experiences related to Laban's effort actions.	1,4	1-7	1-4		1 2 3 4 5 6 7	
11. Setting problems to help students gain <u>experience</u> thru using their bodies related to Laban's effort actions.	1	1-7	1-5		1 2 3 4 5 6 7	
12. Setting problems to help students gain <u>knowledge</u> thru using their bodies related to Laban's effort actions.	1	1-7	1-5		1 2 3 4 5 6 7	
13. Observing students working with Laban's effort actions.	1	1-7	1-5		1 2 3 4 5 6 7	
14. Correcting students working with Laban's effort actions.	1	1-7	1-5		1 2 3 4 5 6 7	
15. Guiding students in the <u>discovery</u> of Laban's effort actions.	1	1-7	1-5		1 2 3 4 5 6 7	
16. Guiding students in the <u>understanding</u> of Laban's effort actions.	1	1-7	1-5		1 2 3 4 5 6 7	

STATEMENTS	RESULTS OF QUESTIONNAIRE TWO				NEW RATING	RATIONALE
	Mode(s)	Range	Consensus Area	Your Rating		
ACCOMPANIMENT						
The elementary classroom teacher needs to gain knowledge of:						
1. How accompaniment can be used to heighten the movement experience.	7	4-7	5-7		1 2 3 4 5 6 7	
2. Problems common to using accompaniment.	7	2-7	4-7		1 2 3 4 5 6 7	
3. Simple ways to use improvisation on the piano to accompany creative dance compositions.	3	2-6	3-5		1 2 3 4 5 6 7	
4. Various instruments and sound-making implements which might be used for accompaniment.	5,6	5-7	5-7		1 2 3 4 5 6 7	
5. Music and sounds which are effective as accompaniment for various moods.	7	4-7	5-7		1 2 3 4 5 6 7	
6. Percussion sounds which are effective for accompaniment.	7	5-7	6-7		1 2 3 4 5 6 7	
7. Voice and body sounds which are effective for accompaniment.	7	4-7	6-7		1 2 3 4 5 6 7	
8. Organic and nature sounds which are effective for accompaniment.	5,6	3-7	4-6		1 2 3 4 5 6 7	
9. A variety of action words that can be used in movement problems.	7	5-7	6-7		1 2 3 4 5 6 7	
10. A variety of words relating to others and to the environment which can be used in movement problems.	7	5-7	6-7		1 2 3 4 5 6 7	
11. Chants which are effective for children's dance.	6	1-7	5-6		1 2 3 4 5 6 7	
12. A repertoire of songs suitable for children's dance.	5,6	1-7	4-6		1 2 3 4 5 6 7	
13. Poetry which is effective for initiating dance ideas.	6	4-7	5-6		1 2 3 4 5 6 7	
14. Recordings of music which are appealing to children for dance.	7	2-7	5-7		1 2 3 4 5 6 7	
15. The limitations of pre-recorded music.	7	5-7	5-7		1 2 3 4 5 6 7	

STATEMENTS	RESULTS OF QUESTIONNAIRE TWO				NEW RATING	RATIONALE
	Mode(s)	Range	Consensus Area	Your Rating		
ACCOMPANIMENT						
The elementary classroom teacher needs to gain <u>skill</u> in:						
1. The application of the principles of accompaniment.	6	1-7	4-6		1 2 3 4 5 6 7	
2. Accompanying any simple rhythmic sequence in correct timing.	6	4-7	5-6		1 2 3 4 5 6 7	
3. Accompanying simple rhythmic sequence with a drum, rhythm sticks, other sound-makers, or the voice.	7	5-7	6-7		1 2 3 4 5 6 7	
4. Following pulsed movement on a drum.	7	6-7	6-7		Consensus Reached	
5. Keeping a constant tempo on a drum or other instrument.	7	5-7	6-7		1 2 3 4 5 6 7	
6. Employing some rhythmic variety on a drum.	6	3-7	5-7		1 2 3 4 5 6 7	
7. Playing interesting and appropriate percussion accompaniment of movement.	6	4-7	5-6		1 2 3 4 5 6 7	
8. Selecting suitable music for dance.	6,7	5-7	6-7		1 2 3 4 5 6 7	
9. Moving with music and other types of sound accompaniment.	5	1-7	4-6		1 2 3 4 5 6 7	
10. Recognizing the sound which would add to a movement situation.	6,7	4-7	5-7		1 2 3 4 5 6 7	
11. Recognizing the correct tempo for the desired movement.	7	4-7	5-7		1 2 3 4 5 6 7	
12. Constructing simple rhythmic patterns.	5	2-7	5-6		1 2 3 4 5 6 7	
13. Determining the status of children in <u>listening</u> to accompaniment.	6	5-7	5-6		1 2 3 4 5 6 7	
14. Determining the status of children in <u>responding</u> to accompaniment.	6	5-7	6		1 2 3 4 5 6 7	
15. Recognizing when students are rhythmically accurate.	7	3-7	6-7		1 2 3 4 5 6 7	

STATEMENTS	RESULTS OF QUESTIONNAIRE TWO				NEW RATING	RATIONALE
	Mode(s)	Range	Consensus Area	Your Rating		
COMPOSITION						
The elementary classroom teacher needs to gain knowledge of:						
1. How the basic elements (space, time, and force) are combined in a composition.	5	1-7	5-7		1 2 3 4 5 6 7	
2. A wide variety of exploratory activities.	7	5-7	6-7		1 2 3 4 5 6 7	
3. The importance of problem solving in developing a composition.	7	5-7	6-7		1 2 3 4 5 6 7	
4. A variety of "leads" or approaches into dance-making.	7	5-7	6-7		1 2 3 4 5 6 7	
5. Literary sources to be put in a composition.	5	4-7	5-6		1 2 3 4 5 6 7	
6. Imaginary sources to be put in a composition.	6	5-7	5-7		1 2 3 4 5 6 7	
7. How to take cues from situations and from each other.	7	5-7	6-7		1 2 3 4 5 6 7	
8. The use of movement and sound in composition.	7	5-7	6-7		1 2 3 4 5 6 7	
9. Ideas for movement in compositions, such as mirroring, shadowing, question and answer, and echoing.	7	4-7	5-7		1 2 3 4 5 6 7	
10. What a movement theme is.	5,7	4-7	5-7		1 2 3 4 5 6 7	
11. Tools for expanding a movement theme.	6	4-7	5-6		1 2 3 4 5 6 7	
12. How to reverse a movement theme.	4	1-7	4-5		1 2 3 4 5 6 7	
13. How to transpose a movement theme to another part of the body.	3,5	3-7	4-6		1 2 3 4 5 6 7	
14. How to extract various elements of a movement theme in order to "play" with them.	4	1-7	4-5		1 2 3 4 5 6 7	
15. Aspects of composition such as - contrast.	5	3-7	5-6		1 2 3 4 5 6 7	
- unison.	5,6	3-7	5-6		1 2 3 4 5 6 7	
- non-unison.	5,6	3-7	5-6		1 2 3 4 5 6 7	
- balance.	4	4-7	4-6		1 2 3 4 5 6 7	
- transition.	4	4-7	4-6		1 2 3 4 5 6 7	
- sequence.	5	4-7	5-7		1 2 3 4 5 6 7	
16. The creative possibilities of structural form.	4,5	4-7	4-6		1 2 3 4 5 6 7	
17. Simple sequential forms for short studies.	5	3-6	4-5		1 2 3 4 5 6 7	

STATEMENTS	RESULTS OF QUESTIONNAIRE TWO				NEW RATING	RATIONALE
	Mode(s)	Range	Consensus Area	Your Rating		
COMPOSITION - continued						
18. How to work with the concept of begin-move-end.	7	3-7	5-7		1 2 3 4 5 6 7	
19. Guiding movement experiences through <u>theme and variation</u> .	5	3-6	5-6		1 2 3 4 5 6 7	
20. Guiding movement experiences through <u>sequential movement</u> .	5	4-7	5-6		1 2 3 4 5 6 7	
21. Guiding movement experiences through <u>unison movement</u> .	5	4-7	5-6		1 2 3 4 5 6 7	
22. The importance of simplicity in composition.	6,7	5-7	6-7		1 2 3 4 5 6 7	
23. How to make movement suggestions to children in order to produce varied and quality compositions.	7	3-7	5-7		1 2 3 4 5 6 7	
24. The right tone of voice to use when making movement suggestions.	7	4-7	5-7		1 2 3 4 5 6 7	
25. The proper energy level to use when making movement suggestions.	5	4-7	5-7		1 2 3 4 5 6 7	
26. What to expect when making movement suggestions.	6	4-7	5-6		1 2 3 4 5 6 7	
27. Physical settings which are conducive for making movement suggestions.	5,7	1-7	5-7		1 2 3 4 5 6 7	
28. Making associations.	5	5-7	5-7		1 2 3 4 5 6 7	
COMPOSITION						
The elementary classroom teacher needs to gain skill in:						
1. Working with movement and its various elements.	7	1-7	6-7		1 2 3 4 5 6 7	
2. Performing simple "learned" dances, such as folk dances.	4	1-7	3-5		1 2 3 4 5 6 7	
3. Solving personal movement problems.	4	2-6	4-5		1 2 3 4 5 6 7	
4. Exploring movement from the approach						
- of manipulation.	6	4-7	5-7		1 2 3 4 5 6 7	
- of interpretation of poetry or songs.	5,6	4-7	5-6		1 2 3 4 5 6 7	
- of music.	6	4-7	5-6		1 2 3 4 5 6 7	

STATEMENTS	RESULTS OF QUESTIONNAIRE TWO			NEW RATING	RATIONALE
	Mode(s)	Range	Consensus Area		
COMPOSITION - continued					
5. Improvising movement - to music.	7	3-7	5-7	1 2 3 4 5 6 7	
- to words.	5,7	3-7	5-7	1 2 3 4 5 6 7	
- to structured sounds.	5,7	3-7	5-7	1 2 3 4 5 6 7	
6. Improvising movement with the use of a small or large prop.	7	1-7	4-7	1 2 3 4 5 6 7	
7. Structuring movement into form after experimenting, selecting, and ordering.	5	2-7	4-6	1 2 3 4 5 6 7	
8. Organizing movements into various complexities.	4	1-7	4-5	1 2 3 4 5 6 7	
9. Composing a simple dance of one's own.	5	1-7	4-6	1 2 3 4 5 6 7	
10. Working from an evaluation of own simple composition.	4	1-7	4-6	1 2 3 4 5 6 7	
11. Beginning with a good starting shape.	7	1-7	4-6	1 2 3 4 5 6 7	
12. Holding the ending.	4,7	1-7	4-6	1 2 3 4 5 6 7	
13. Working in sequential changes of movement having a beginning, climax, and ending, as an ABA form.	7	1-7	4-7	1 2 3 4 5 6 7	
14. Working with small groups.	7	2-7	4-7	1 2 3 4 5 6 7	
15. Working with large groups.	7	2-7	5-7	1 2 3 4 5 6 7	
16. Verbalizing the concept of begin-move-end.	7	3-7	5-7	1 2 3 4 5 6 7	
17. Assisting students in finding material thru setting brief movement problems.	7	5-7	6-7	1 2 3 4 5 6 7	
18. Using children's real experiences for compositional ideas.	6,7	5-7	6-7	1 2 3 4 5 6 7	
19. Using literary sources to be put in a composition.	6	5-7	5-6	1 2 3 4 5 6 7	
20. Using imaginary sources to be put in a composition.	7	3-7	6-7	1 2 3 4 5 6 7	
21. Helping children gain experiences in discovering the creative possibilities of various structural forms.	5,6	4-7	5-6	1 2 3 4 5 6 7	
22. Recognizing interesting movement sequences found by the children.	7	5-7	6-7	1 2 3 4 5 6 7	

STATEMENTS	RESULTS OF QUESTIONNAIRE TWO				NEW RATING	RATIONALE
	Mode(s)	Range	Consensus Area	Your Rating		
COMPOSITION - continued						
23. Trying interesting movement sequences found by children together with appropriate transitions to arrive at compositions that can be performed.	7	1-7	5-7		1 2 3 4 5 6 7	
24. Assisting students in developing movement motives into simple dance studies with a beginning, middle, and end.	6	2-7	6-7		1 2 3 4 5 6 7	
25. Helping the students learn to look at each others' movement compositions.	6	5-7	6-7		1 2 3 4 5 6 7	
26. Helping the students learn to give suggestions for making each others' movement compositions better.	6	1-7	6-7		1 2 3 4 5 6 7	
PRODUCTION						
The elementary classroom teacher needs to gain knowledge of:						
1. How to share the work of children through demonstrations.	7	4-7	6-7		1 2 3 4 5 6 7	
2. How to select the appropriate <u>place and time</u> for a performance.	7	4-7	5-7		1 2 3 4 5 6 7	
3. How to select the appropriate <u>content</u> for a performance.	6	4-7	5-6		1 2 3 4 5 6 7	
4. The danger of emphasizing performance over the process.	7	6-7	6-7		Consensus Reached	
5. How to emphasize experiencing for the many over skill of a few.	7	6-7	6-7		Consensus Reached	
6. How to find jobs which will involve all of the children in the production.	7	4-7	6-7		1 2 3 4 5 6 7	
7. How to create something out of nothing.	7	5-7	6-7		1 2 3 4 5 6 7	
8. The parts of a stage.	5	1-7	2-5		1 2 3 4 5 6 7	
9. Strong and weak areas of the stage.	1	1-7	1-4		1 2 3 4 5 6 7	
10. Technical aspects of production.	1	1-7	1-5		1 2 3 4 5 6 7	
11. Stage entrances and exits.	1,4	1-7	1-5		1 2 3 4 5 6 7	
12. Elementary lighting design.	1	1-4	1-3		1 2 3 4 5 6 7	

STATEMENTS	RESULTS OF QUESTIONNAIRE TWO				NEW RATING	RATIONALE
	Mode(s)	Range	Consensus Area	Your Rating		
PRODUCTION - continued						
13. How to define the performing space with simple materials.	4	1-7	4-6		1 2 3 4 5 6 7	
14. Costuming which will not interfere with movement.	4	1-7	4-6		1 2 3 4 5 6 7	
15. How to make effective costumes with the simplest of materials and devices.	6,7	1-7	4-6		1 2 3 4 5 6 7	
16. Elementary methods of taping music.	5,6,7	1-7	5-6		1 2 3 4 5 6 7	
17. Communication.	7	4-7	6-7		1 2 3 4 5 6 7	
PRODUCTION						
The elementary classroom teacher needs to gain skill in:						
1. Sensing when children are ready to share their compositions with others.	7	4-7	6-7		1 2 3 4 5 6 7	
2. Organizing the works of children in informal demonstrations.	5,6	3-7	5-6		1 2 3 4 5 6 7	
3. Working with and in the <u>experiences</u> of the children.	7	5-7	6-7		1 2 3 4 5 6 7	
4. Working with and in the <u>abilities</u> of the children.	7	6-7	6-7		Consensus Reached	
5. Giving each child an opportunity to feel good about himself/herself as a thinking, moving, feeling individual.	7	7	7		Consensus Reached	
6. Working with - stage parts.	1	1-7	1-4		1 2 3 4 5 6 7	
- wings.	1	1-7	1-4		1 2 3 4 5 6 7	
- entrances and exits.	1	1-7	1-4		1 2 3 4 5 6 7	
- lighting.	1	1-7	1-3		1 2 3 4 5 6 7	
7. Dressing the stage.	1	1-5	1-4		1 2 3 4 5 6 7	
TEACHING METHODOLOGY						
The elementary classroom teacher needs to gain knowledge of:						
1. The need to have goals.	7	5-7	6-7		1 2 3 4 5 6 7	
2. Techniques for achieving goals.	7	5-7	6-7		1 2 3 4 5 6 7	
3. How dance can be part of the school day.	7	5-7	7		1 2 3 4 5 6 7	

STATEMENTS	RESULTS OF QUESTIONNAIRE TWO				NEW RATING	RATIONALE
	Mode(s)	Range	Consensus Area	Your Rating		
TEACHING METHODOLOGY - continued						
4. Selecting content which is appropriate to the <u>age</u> of the class.	7	4-7	5-7		1 2 3 4 5 6 7	
5. Selecting content which is appropriate to the <u>experience</u> of the class.	7	5-7	7		1 2 3 4 5 6 7	
6. Selecting content which is appropriate to the <u>group dynamics</u> of the class.	7	5-7	6-7		1 2 3 4 5 6 7	
7. Individualizing instruction.	7	4-7	5-7		1 2 3 4 5 6 7	
8. How to work developmentally.	7	5-7	6-7		1 2 3 4 5 6 7	
9. Managing a class effectively by using <u>guided exploration</u> .	7	4-7	7		1 2 3 4 5 6 7	
10. Managing a class effectively using <u>tasks</u> .	7	4-7	6-7		1 2 3 4 5 6 7	
11. Managing a class effectively using a <u>problem solving technique</u> .	7	4-7	7		1 2 3 4 5 6 7	
12. How to emphasize problem solving rather than technique.	7	6-7	6-7		Consensus Reached	
13. How to emphasize individual creative exploration rather than technique.	7	6-7	6-7		Consensus Reached	
14. Ways to help the children do as well as they can.	7	5-7	7		1 2 3 4 5 6 7	
15. Ways to help the children feel good about themselves.	7	6-7	6-7		Consensus Reached	
16. Ways to help the children feel good about the experience.	7	5-7	7		1 2 3 4 5 6 7	
17. Starting where the children are.	7	5-7	7		1 2 3 4 5 6 7	
18. Taking cues from children.	7	6-7	6-7		Consensus Reached	
19. Teaching the children rather than the lesson.	7	4-7	7		1 2 3 4 5 6 7	
20. Establishing communications with children.	7	6-7	6-7		Consensus Reached	
21. Establishing trust with the children.	7	5-7	7		1 2 3 4 5 6 7	
22. As many methods as possible for teaching dance.	4,7	1-7	4-7		1 2 3 4 5 6 7	
23. As many approaches as possible for teaching dance.	7	4-7	5-7		1 2 3 4 5 6 7	
24. The method which will work best for various individuals.	7	4-7	5-7		1 2 3 4 5 6 7	

STATEMENTS	RESULTS OF QUESTIONNAIRE TWO				NEW RATING	RATIONALE
	Mode(s)	Range	Consensus Area	Your Rating		
TEACHING METHODOLOGY - continued						
25. Material to give children to help them get started.	7	3-7	7		1 2 3 4 5 6 7	
26. Wording problems in order to help children get started.	7	6-7	6-7		Consensus Reached	
27. Ways to get children to listen individually so that you do not have to repeat yourself.	7	4-7	6-7		1 2 3 4 5 6 7	
28. Ways to provide accomplishment for all.	7	5-7	6-7		1 2 3 4 5 6 7	
29. Mechanical operations and equipment which structure children's movement.	5	2-7	5		1 2 3 4 5 6 7	
30. The logical progression of a lesson to a climax.	7	5-7	6-7		1 2 3 4 5 6 7	
TEACHING METHODOLOGY						
The elementary classroom teacher needs to gain skill in:						
1. Keeping methodology simple.	7	5-7	6-7		1 2 3 4 5 6 7	
2. Sequencing materials.	6	6-7	6-7		Consensus Reached	
3. Working with creative imagination.	7	5-7	6-7		1 2 3 4 5 6 7	
4. Keeping the voice pleasant.	7	4-7	6-7		1 2 3 4 5 6 7	
5. Using the voice in an expressive manner.	7	5-7	6-7		1 2 3 4 5 6 7	
6. Demonstrating interest, enthusiasm, and friendliness.	7	5-7	6-7		1 2 3 4 5 6 7	
7. Demonstrating honest excitement over a good performance.	7	6-7	6-7		Consensus Reached	
8. Observation.	7	6-7	6-7		Consensus Reached	
9. Taking cues from the children.	7	5-7	7		1 2 3 4 5 6 7	
10. Not expecting too much of the children.	7	1-7	4-7		1 2 3 4 5 6 7	
11. Providing a wide variety of exploratory experiences.	7	5-7	6-7		1 2 3 4 5 6 7	
12. The use of teaching techniques such as						
- guided discovery.	7	4-7	7		1 2 3 4 5 6 7	
- teacher directed methodology.	5,7	1-7	4-7		1 2 3 4 5 6 7	
- exploration or improvisation.	7	4-7	6-7		1 2 3 4 5 6 7	
- problem solving.	7	4-7	7		1 2 3 4 5 6 7	

STATEMENTS	RESULTS OF QUESTIONNAIRE TWO			NEW RATING	RATIONALE
	Mode(s)	Range	Consensus Area		
TEACHING METHODOLOGY - continued					
13. Wording directions so that the child can process them.	7	6-7	6-7	Consensus Reached	
14. Posing questions and problems clearly and definitely.	7	6-7	6-7	Consensus Reached	
15. Setting problems that are challenging.	7	6-7	6-7	Consensus Reached	
16. Setting problems that are in the limitations of the ability of the group.	7	5-7	6-7	1 2 3 4 5 6 7	
17. Encouraging children to share their experiences.	7	6-7	6-7	Consensus Reached	
18. Encouraging individuality.	7	6-7	6-7	Consensus Reached	
19. Giving honest praise to those who need stronger self-acceptance.	7	6-7	6-7	Consensus Reached	
20. Handling attention-seeking activities and disruptive behavior.	7	6-7	6-7	Consensus Reached	
21. Using encouragement and praise effectively.	7	6-7	6-7	Consensus Reached	
22. Not limiting children to what you can do or think of.	7	5-7	7	1 2 3 4 5 6 7	
23. Demanding the best work from the children.	7	3-7	6-7	1 2 3 4 5 6 7	
24. Acknowledging the success of each child as progress in his/her performance.	7	5-7	6-7	1 2 3 4 5 6 7	
25. Showing respect for children's work.	7	5-7	7	1 2 3 4 5 6 7	
26. Being sensitive to the total personality of each child.	7	4-7	6-7	1 2 3 4 5 6 7	
27. Helping each child to feel he is relating on a one to one basis with you.	7	2-7	6-7	1 2 3 4 5 6 7	
28. Drawing on the child's own resources as to how a task should be solved.	7	5-7	6-7	1 2 3 4 5 6 7	
29. Anticipating student's response.	5	4-7	5-6	1 2 3 4 5 6 7	
30. Generating thoughtful response to the work on the part of the student.	7	5-7	6-7	1 2 3 4 5 6 7	
31. Determining how much if any teacher guidance is needed by the students.	7	4-7	6-7	1 2 3 4 5 6 7	
32. Techniques for controlling the movement of the children.	7	4-7	6-7	1 2 3 4 5 6 7	

STATEMENTS	RESULTS OF QUESTIONNAIRE TWO				NEW RATING	RATIONALE
	Mode(s)	Range	Consensus Area	Your Rating		
TEACHING METHODOLOGY - continued						
33. Techniques for getting students moving.	7	6-7	6-7		Consensus Reached	
34. Techniques for stopping movement.	7	6-7	6-7		Consensus Reached	
35. Assessing the quality of the students' work.	7	5-7	6-7		1 2 3 4 5 6 7	
36. Helping children develop sensitivity to themselves and others.	7	6-7	6-7		Consensus Reached	
37. Following the lead of the class if they take hold of an idea and start into a direction you had not intended.	7	5-7	7		1 2 3 4 5 6 7	
38. Using the children's energy and interest to build to a movement experience.	7	4-7	7		1 2 3 4 5 6 7	
39. Building on the accomplishments of students.	7	4-7	7		1 2 3 4 5 6 7	
40. Laughing off a bad situation.	7	3-7	6-7		1 2 3 4 5 6 7	
41. Ending a bad situation and trying something else.	7	6-7	6-7		Consensus Reached	
INTEGRATIVE TECHNIQUES						
The elementary classroom teacher needs to gain knowledge of:						
1. The many aspects of an elementary school curriculum to which a dance experience could contribute.	7	3-7	7		1 2 3 4 5 6 7	
2. How dance can relate conceptually to	7	3-7	7		1 2 3 4 5 6 7	
- music.	7	3-7	5-7		1 2 3 4 5 6 7	
- math.	7	3-7	6-7		1 2 3 4 5 6 7	
- visual arts.	7	3-7	5-7		1 2 3 4 5 6 7	
- science.	7	3-7	6-7		1 2 3 4 5 6 7	
- language arts.	7	3-7	5-7		1 2 3 4 5 6 7	
- social studies.	7	3-7	6-7		1 2 3 4 5 6 7	
3. The basic concepts of - art.	7	1-7	6-7		1 2 3 4 5 6 7	
- music.	7	1-7	6-7		1 2 3 4 5 6 7	
- drama.	7	1-7	5-7		1 2 3 4 5 6 7	
4. Cross-discipline learning with the body as the medium of expression.	7	5-7	6-7		1 2 3 4 5 6 7	
5. The relationship of all the arts.	7	5-7	6-7		1 2 3 4 5 6 7	
6. The aesthetic components in the child's total environment.	7	6-7	6-7		Consensus Reached	

STATEMENTS	RESULTS OF QUESTIONNAIRE TWO				NEW RATING	RATIONALE
	Mode(s)	Range	Consensus Area	Your Rating		
INTEGRATIVE TECHNIQUES - continued						
7. The logical connection of diverse learnings.	6	5-7	5-7		1 2 3 4 5 6 7	
8. How the concepts of dance tie in with the concepts in the curriculum.	7	6-7	6-7		Consensus Reached	
9. How time, space, and force are basic to all areas of knowledge and all disciplines.	7	5-7	6-7		1 2 3 4 5 6 7	
10. Laws of physics.	4	1-6	4-5		1 2 3 4 5 6 7	
11. Physiological principles.	4	4-7	4-5		1 2 3 4 5 6 7	
INTEGRATIVE TECHNIQUES						
The elementary classroom teacher needs to gain <u>skill in:</u>						
1. Being alert to situations in learning projects which would lend themselves to dance or creative movement interpretation.	7	5-7	6-7		1 2 3 4 5 6 7	
2. Being alert to ideas children may supply.	7	5-7	6-7		1 2 3 4 5 6 7	
3. Relating dance movement to the different disciplines.	7	4-7	5-7		1 2 3 4 5 6 7	
4. Relating movement technique to those used by						
- artists.	7	3-7	5-7		1 2 3 4 5 6 7	
- musicians.	7	3-7	5-7		1 2 3 4 5 6 7	
- athletes.	6,7	3-7	6-7		1 2 3 4 5 6 7	
5. Applying scientific principles to movement.	4,7	3-7	4-6		1 2 3 4 5 6 7	
6. Working with other teachers in a group.	6	2-7	5-6		1 2 3 4 5 6 7	
ASPECTS OF PERFORMANCE						
The elementary classroom teacher needs to gain <u>knowledge of:</u>						
1. Dance as a performing art.	5	2-7	5-7		1 2 3 4 5 6 7	
2. How to give children the experience of performing and expressing for others.	7	1-7	5-7		1 2 3 4 5 6 7	
3. Sharing the work of children through demonstrations.	7	2-7	5-7		1 2 3 4 5 6 7	
4. The type of performances which are best for children.	7	4-7	6-7		1 2 3 4 5 6 7	

STATEMENTS	RESULTS OF QUESTIONNAIRE TWO				NEW RATING	RATIONALE
	Mode(s)	Range	Consensus Area	Your Rating		
ASPECTS OF PERFORMANCE - continued						
5. The importance of not emphasizing skill and performance over the process and experience.	7	6-7	6-7		Consensus Reached	
6. Teaching children to be an audience.	7	4-7	6-7		1 2 3 4 5 6 7	
7. Gestalt principles of awareness.	6,7	1-7	5-7		1 2 3 4 5 6 7	
8. Giving <u>and</u> receiving.	7	4-7	6-7		1 2 3 4 5 6 7	
9. Activities that are audience centered.	4	3-7	4-5		1 2 3 4 5 6 7	
10. Providing audience centered activities for children.	4	3-7	4-6		1 2 3 4 5 6 7	
ASPECTS OF PERFORMANCE						
The elementary classroom teacher needs to gain skill in:						
1. Giving children opportunities to "show" informally with or in class.	7	5-7	6-7		1 2 3 4 5 6 7	
2. Identifying interesting movement moments in a dance.	7	4-7	5-7		1 2 3 4 5 6 7	
3. Describing interesting movement moments in a dance.	7	4-7	5-7		1 2 3 4 5 6 7	
4. Helping children look at each others' work.	7	5-7	7		1 2 3 4 5 6 7	
5. Getting children to talk freely about what they see, like, and dislike in a dance.	7	1-7	6-7		1 2 3 4 5 6 7	
6. Helping children develop "awareness" through cues or problems.	7	5-7	6-7		1 2 3 4 5 6 7	
7. Helping children to think and "feel" what they are doing.	7	4-7	7		1 2 3 4 5 6 7	
8. Helping children receive.	7	4-7	6-7		1 2 3 4 5 6 7	
EVALUATION						
The elementary classroom teacher needs to gain knowledge of:						
1. Looking for evidence of growth in self-concept.	6	5-7	6-7		1 2 3 4 5 6 7	
2. Looking for evidence of relationships with others.	7	6-7	6-7		Consensus Reached	
3. Looking for evidence of participation.	7	6-7	6-7		Consensus Reached	

STATEMENTS	RESULTS OF QUESTIONNAIRE TWO			NEW RATING	RATIONALE
	Mode(s)	Range	Consensus Area		
EVALUATION					
The elementary classroom teacher needs to gain skill in:					
1. Observation.	7	6-7	6-7		Consensus Reached
2. Listening.	7	5-7	7		1 2 3 4 5 6 7
3. "Sizing-up" a group.	7	5-7	6-7		1 2 3 4 5 6 7
4. Not having preconceived ideas.	7	5-7	6-7		1 2 3 4 5 6 7
RELATING TO OTHERS					
The elementary classroom teacher needs to gain knowledge of:					
1. Planning.	6,7	1-7	6-7		1 2 3 4 5 6 7
2. School curriculum.	6,7	1-7	6-7		1 2 3 4 5 6 7
RELATING TO OTHERS					
The elementary classroom teacher needs to gain skill in:					
1. Working with other teachers.	6	4-7	6-7		1 2 3 4 5 6 7
2. Involving the administration.	6	4-7	6-7		1 2 3 4 5 6 7
3. Relating to parents.	7	5-7	6-7		1 2 3 4 5 6 7
4. Taking cues from parents.	7	4-7	5-7		1 2 3 4 5 6 7
5. Determining evidence of satisfaction.	6,7	5-7	6-7		1 2 3 4 5 6 7

APPENDIX H

SUMMARY OF NUMBER OF RESPONDENTS SUBMITTING
STATEMENTS IN VARIOUS CATEGORIES

Summary of Number of Respondents Submitting Statements in the Category of the Body

STATEMENTS	N SUB-MITTED	STATEMENTS	N SUB-MITTED
The elementary classroom teacher needs to gain knowledge of:		The elementary classroom teacher needs to gain skill in:	
1. The anatomy of the body (general).	2	1. The movement of all body parts individually and in coordinated patterns.	1
2. The correct terminology for identification of body parts.	2	2. Exploring to find his/her own body's potential.	1
3. Individual differences in body structure and function.	2	3. Contracting and relaxing the musculature at will.	1
4. Different types of joints found in the body.	1	4. Strengthening the body.	1
5. The body as a system of levers.	1	5. Stretching the body for increased flexibility.	2
6. The basic mechanical principles of the body.	1	6. Assuming correct body alignment in static positions.	2
7. The laws of motion as they apply to body movement.	1	7. Assuming correct body alignment when moving.	2
8. Correct alignment of the various body parts in static positions.	5	8. Transmitting the knowledge of correct body alignment to students.	1
9. Correct alignment of the various body parts in motion.	4	9. Knowing how the body "feels" when placed in certain postures.	1
10. How body parts move.	2	10. Balancing one's body.	1
11. The body's potential and limitation in movement.	2	11. Observing the body's motion in order to make suggestions for correction.	2
12. How internal body parts contribute to movement.	1		
13. How external body parts contribute to movement.	1		
14. How to develop an awareness of the body.	1		
15. Safety precautions to prevent injury to the body.	3		

Summary of Number of Respondents Submitting Statements in the Category of Child Development

STATEMENTS	N SUB-MITTED	STATEMENTS	N SUB-MITTED
The elementary classroom teacher needs to gain <u>knowledge of:</u>		The elementary classroom teacher needs to gain <u>skill in:</u>	
1. Cognitive aspects of child development.	1	1. Applying knowledge of motor development to the development of locomotor patterns.	1
2. How children think at different ages.	1	2. Recognizing where a child is in his personal growth and development.	1
3. How children learn at different ages.	1	3. Individualizing instruction for developmental level.	1
4. What children can learn at different ages.	1	4. Recognizing the way groups are different.	1
5. When children are mentally ready for various activities.	1	5. Working with as many age levels as possible.	1
6. Piaget's perceptual theories.	1		
7. Piaget's cognitive theories.	1		
8. Psychomotor aspects of child development.	1		
9. Physical growth characteristics of various ages.	2		
10. Different stages of children's motor performance.	1		
11. When children are physically ready for various activities.	1		
12. Physical potential of various children.	1		
13. Affective aspects of child development.	1		
14. Social/psychological development of the child.	2		
15. Emotional factors of children's development.	1		
16. Effect of environment on children's development.	1		
17. Inter-personal development of the child.	1		
18. The effect of peer relationships in children's development.	2		
19. Ways to deal with boy-girl relationship situations.	1		
20. When children are ready for group experiences.	1		
21. Total development of the child (cognitive, affective, and psychomotor) as a basis for selection of content and methodology.	2		
22. Importance of the child's total involvement in order to benefit from an activity.	1		

Summary of Number of Respondents Submitting Statements in the Category of Movement

STATEMENTS	N SUB-MITTED	STATEMENTS	N SUB-MITTED
The elementary classroom teacher needs to gain <u>knowledge of</u> :		The elementary classroom teacher needs to gain <u>skill in</u> :	
1. The correct terminology for dance movements.	2	1. Performing the basic locomotor movements.	3
2. The classifications of movement.	1	2. Performing movements such as crawling and rolling.	2
3. The basic non-locomotor (axial) movements.	2	3. Performing basic non-locomotor movements.	1
4. The basic locomotor movements.	5	4. Exploring in order to discover new ways of moving.	3
5. Simple dance steps such as the skip, gallop, and slide.	2	5. Manipulating the body parts in various movements which are possible.	1
6. Traditional dance steps		6. Manipulating the joints in the various movements which are possible.	1
- the waltz.	1	7. Moving easily and with a sense of presence.	2
- the schottische.	2	8. Moving all body parts independently.	1
- the two-step,	2	9. Moving all body parts in coordinated patterns.	1
- the polka.	1	10. Movement in the thoracic region.	1
- the mazurka.	1	11. Movement in the pelvic region.	1
7. How to develop basic locomotor movements in various directions.	1	12. Demonstrating the movement concepts.	1
8. A wide variety of movements which can be discovered.	1	13. Developing movement phrases which contain design, dynamics, motivation, and rhythm.	1
9. The similarities yet distinct differences between various movements.	1	14. Developing creative problems in short phrases.	1
10. Simple movement combinations.	2	15. Developing creative problems in long phrases.	1
11. There is a beginning, development (climax), and end to all movement.	1	16. Developing creative problems in three part form.	1
12. How movement is put together in phrases that contain design, dynamics, motivation, and rhythm.	1	17. Observing movement for the purpose of helping the child.	2
13. The type of movement possible in the various joints.	1	18. Analyzing movement patterns.	2
14. The distribution of body weight.	1	19. Describing movement patterns.	2
15. The weight transfer in the basic locomotor patterns.	1	20. Recognizing unusual creativity in <u>movement exploration</u> .	1
16. Reaction time.	1		

STATEMENTS	N SUB-MITTED	STATEMENTS	N SUB-MITTED
17. The effect of gravity on movement performance.	1	21. Recognizing unusual creativity in <u>problem solving</u> .	1
18. The elements of movement (space, time, force, or whatever).	1	22. Recognizing efficient movement when observed.	1
19. The factors involved in each of the movement elements.	1	23. Helping children <u>experience</u> various locomotor patterns.	1
20. The functional aspects of movement.	1	24. Helping children <u>combine</u> various locomotor patterns.	1
21. The fact that any movement assignment is appropriate for children if it is left "open ended" and explored fully.	1	25. Helping children <u>experience</u> the various stationary (non-locomotor) patterns.	1
		26. Helping children <u>learn to combine</u> various stationary (non-locomotor) patterns.	1

Summary of Number of Respondents Submitting Statements in the Category of Concepts and Use of Space

STATEMENTS	N SUB-MITTED	STATEMENTS	N SUB-MITTED
The elementary classroom teacher needs to gain <u>knowledge of:</u>		The elementary classroom teacher needs to gain <u>skill in:</u>	
1. The various aspects of space as		1. The use of the elements of space as	
- direction.	7	- direction.	3
- dimension.	3	- dimension.	1
- level.	6	- level.	2
- pathways.	5	- pathways.	3
- focus of gaze.	3	- focus.	1
- facing.	2	- facing.	2
- shape.	2	- shape.	1
- location.	1	- location.	1
- area.	1	- area.	1
- relationship to others.	1	- relationship to others.	1
- kinesphere.	1	- kinesphere.	1
2. Various concepts of space such as near/far, over/under, symmetry/asymmetry.	1	2. Using the basic elements of space in ever new combinations.	1
3. The difference between personal and general space.	1	3. Using the basic elements of space for the creative experience.	1
4. The spatial experiences which are appropriate for various age groups.	2	4. Using the basic elements of space in ways that relate to school subject matter.	1
5. The body and space as dimensionally related.	1	5. The use of self-space.	1
6. Space as a substance with texture.	1	6. Spatial awareness.	1
7. How the spatial factors affect body movement.	1	7. Demonstrating the concepts of space which are involved in movement.	2
8. Many ways spatial concepts can be used in dance.	1	9. Using the concepts of space in <u>guiding</u> movement experiences.	1
		10. Using the concepts of space in setting movement problems.	1

STATEMENTS	N SUB-MITTED	STATEMENTS	N SUB-MITTED
		11. Recognizing the proper and improper use of spatial elements by students. 12. Setting problems to help students gain <u>knowledge</u> about their bodies use of space. 13. Setting problems to help students gain <u>experience</u> with their bodies use of space. 14. Using problem solving (creative approach) to provide children with experience in the spatial factors.	1 1 1 1

Summary of Number of Respondents Submitting Statements in the Category of Concepts and Use of Time

STATEMENTS	N SUB-MITTED	STATEMENTS	N SUB-MITTED
The elementary classroom teacher needs to gain <u>knowledge of:</u>		The elementary classroom teacher needs to gain <u>skill in:</u>	
1. The basic factors of time as - tempo.	4	1. Working with - rhythm.	1
- pulse (underlying beat).	3	- meter.	1
- accent.	2	- pulse.	1
- meter.	2	- accent.	1
- duration.	3	- duration.	1
- rhythm.	1	- tempo.	1
- rhythmic patterns.	3	- note values.	1
- even and uneven timing.	1	2. Understanding time signatures.	1
- unstructured timing.	1	3. The application of the various factors of time to movement.	2
- changes in tempo.	1	4. Moving at different speeds.	1
- phrasing.	1	5. Moving in different rhythms.	1
- grouping of beats into measures.	1	6. Moving rhythmically within a prescribed time framework.	1
2. The relation of time to the various elements of space.	1	7. Moving accurately within a prescribed time framework.	1
3. How the various elements of time affect the movement of children.	1	8. Writing simple rhythmic patterns.	1
4. How the elements of time can vary with individuals.	2	9. Moving to different note values.	1
5. How the elements of time may be used to formulate movement problems.	1	10. Recognizing correct timing to one's own rhythmic sequence.	1
6. The appeal to children of movement experience involving changes in time and challenges in timing.	1	11. Recognizing correct timing to an accompaniment.	1
7. A concept of start/begin.	1	12. Demonstrating correct timing to one's own rhythmic sequence.	1
8. A concept of stop/finish.	1	13. Demonstrating correct timing to an accompaniment.	1
9. The temporal nature of movement in terms of <u>organic time.</u>	1		

STATEMENTS	N SUB-MITTED	STATEMENTS	N SUB-MITTED
10. The temporal nature of movement in terms of <u>functional time</u> .	1	14. The use of musical notation in explaining simple movement.	1
11. The temporal nature of movement in terms of <u>breath related time</u> .	1	15. Analyzing simple movement timing by the use of musical notation.	1
12. The temporal nature of movement in terms of <u>structured time</u> .	1	16. Formulating musical notation problems.	1
13. Movement which is organized to have a specific meter, rhythmic pattern, tempo, duration, and form.	1	17. Moving to musical notation problems.	1
14. The rhythm of the basic locomotor patterns.	1	18. Initiating movement quickly.	1
15. Simple musical notation.	2	19. Freezing movement quickly.	1
16. Rhythm notation.	1	20. Working with rhythm bands.	1
17. Music/dance relationships.	1	21. Observing students in discovering the factors of time.	1
18. Resources for music/dance relationships.	1	22. Correcting students in discovering the factors of time.	1
19. A vocabulary of music/dance relationships.	1	23. Observing students in experiencing the factors of time.	1
		24. Correcting students in experiencing the factors of time.	1
		25. Guiding students in discovering the factors of time.	1
		26. Guiding students in experiencing the factors of time.	1
		27. Setting problems to help students gain knowledge about their bodies' use of rhythm thru guided exploration.	1
		28. Setting problems to help students gain experience in their bodies' use of rhythm thru guided exploration.	1
		29. Clapping out simple rhythmic patterns for students.	1
		30. Clapping out simple rhythmic patterns with students	1

Summary of Number of Respondents Submitting Statements in the Category of Concepts and Use of Dynamics

STATEMENTS	N SUB-MITTED	STATEMENTS	N SUB-MITTED
The elementary classroom teacher needs to gain <u>knowledge of</u> :		The elementary classroom teacher needs to gain <u>skill in</u> :	
1. Those factors which modify and determine the effect of movement performance as		1. The use of dynamics.	1
- energy.	1	2. Working effectively with dynamics in order to guide children's learning in this area.	1
- texture.	1	3. Recognizing the use of different degrees of force.	1
- gestural connotations.	1	4. Demonstrating the use of different degrees of force.	3
- feeling.	1	5. Recognizing the effect of contrasting amounts of force.	1
- range of motion.	1	6. Demonstrating the effect of contrasting amounts of force.	1
- qualities of movement.	2	7. Formulating problems dealing with contrasts of dynamics.	1
2. Varying degrees of force.	3	8. Finding poetry that has good examples of dynamics.	1
3. The effect of varying degrees of force on movement.	1	9. Finding pictures or photographs that show good contrasts of dynamics.	1
4. How the dynamics of movement are affected by the time required.	1	10. Personal movement experiences related to Laban's effort actions.	1
5. How the space required affects the dynamics of movement.	1	11. Setting problems to help students gain <u>experience</u> thru using their bodies related to Laban's effort actions.	1
6. How dynamics relate to the factors of space.	1	12. Setting problems to help students gain <u>knowledge</u> thru using their bodies related to Laban's effort actions.	1
7. The relationship of the dynamics of movement to its expressiveness.	1	13. Observing students working with Laban's effort actions.	1
8. The relationship of the dynamics of movement to its quality.	1	14. Correcting students working with Laban's effort actions.	1
9. The expressive nature of movement.	1	15. Guiding students in the <u>discovery</u> of Laban's effort actions.	1
10. The communicative nature of movement.	1	16. Guiding students in the <u>understanding</u> of Laban's effort actions.	1
11. The dynamics of sound and movement combined.	1		
12. How to be aware of various dynamics of an individual's movements.	1		
13. Laban's basic effort actions.	1		
14. How to analyze Laban's basic effort actions.	1		
15. How to explain Laban's basic effort actions.	1		

Summary of Number of Respondents Submitting Statements in the Category of Accompaniment

STATEMENTS	N SUB-MITTED	STATEMENTS	N SUB-MITTED
The elementary classroom teacher needs to gain <u>knowledge of</u> :		The elementary classroom teacher needs to gain <u>skill in</u> :	
1. How accompaniment can be used to heighten the movement experience.	1	1. The application of the principles of accompaniment.	1
2. Problems common to using accompaniment.	1	2. Accompanying any simple rhythmic sequence in correct timing.	1
3. Simple ways to use improvisation on the piano to accompany creative dance compositions.	1	3. Accompanying simple rhythmic sequence with a drum, rhythm sticks, other sound-makers, or the voice.	1
4. Various instruments and sound-making implements which might be used for accompaniment.	2	4. Following pulsed movement on a drum.	2
5. Music and sounds which are effective as accompaniment for various moods.	1	5. Keeping a constant tempo on a drum or other instrument.	3
6. Percussion sounds which are effective for accompaniment.	2	6. Employing some rhythmic variety on a drum.	1
7. Voice and body sounds which are effective for accompaniment.	4	7. Playing interesting and appropriate percussion accompaniment of movement.	1
8. Organic and nature sounds which are effective for accompaniment.	1	8. Selecting suitable music for dance.	1
9. A variety of action words that can be used in movement problems.	1	9. Moving with music and other types of sound accompaniment.	1
10. A variety of words relating to others and to the environment which can be used in movement problems.	1	10. Recognizing the sound which would add to a movement situation.	1
11. Chants which are effective for children's dance.	1	11. Recognizing the correct tempo for the desired movement.	1
12. A repertoire of songs suitable for children's dance.	1	12. Constructing simple rhythmic patterns.	1
13. Poetry which is effective for initiating dance ideas.	1	13. Determining the status of children in <u>listening</u> to accompaniment.	1
14. Recordings of music which are appealing to children for dance.	1	14. Determining the status of children in <u>responding</u> to accompaniment.	1
15. The limitations of pre-recorded music.	1	15. Recognizing when students are rhythmically accurate.	1

Summary of Number of Respondents Submitting Statements in the Category of Aspects of Composition

STATEMENTS	N SUB-MITTED	STATEMENTS	N SUB-MITTED
The elementary classroom teacher needs to gain <u>knowledge of:</u>		The elementary classroom teacher needs to gain <u>skill in:</u>	
1. How the basic elements (space, time, and force) are combined in a composition.	1	1. Working with movement and its various elements.	1
2. A wide variety of exploratory activities.	1	2. Performing simple "learned" dances, such as folk dances.	1
3. The importance of problem solving in developing a composition.	1	3. Solving personal movement problems.	2
4. A variety of "leads" or approaches into dance-making.	1	4. Exploring movement from the approach	
5. Literary sources to be put in a composition.	1	- of manipulation.	1
6. Imaginary sources to be put in a composition.	1	- of interpretation of poetry or songs.	1
7. How to take cues from situations and from each other.	1	- of music.	1
8. The use of movement and sound in composition.	1	5. Improvising movement	
9. Ideas for movement in compositions, such as mirroring, shadowing, question and answer, and echoing.	1	- to music.	1
10. What a movement theme is.	1	- to words.	1
11. Tools for expanding a movement theme.	1	- to structured sound.	1
12. How to reverse a movement theme.	1	6. Improving movement with the use of a small or large prop.	1
13. How to transpose a movement theme to another part of the body.	1	7. Structuring movement into form after experimenting, selecting, and ordering.	1
14. How to extract various elements of a movement theme in order to "play" with them.	1	8. Organizing movements into various complexities.	1
15. Aspects of composition such as	1	9. Composing a simple dance of one's own.	2
- unison.	1	10. Working from an evaluation of own simple composition.	1
- non-unison.	1	11. Beginning with a good starting shape.	1
- balance.	1	12. Holding the ending.	1
- transition.	1	13. Working in sequential changes of movement having a beginning, climax, and ending, as an ABA form.	1
- sequence.	1	14. Working with small groups.	1
		15. Working with large groups.	1

STATEMENTS	N SUB-MITTED	STATEMENTS	N SUB-MITTED
16. The creative possibilities of structural form.	1	16. Verbalizing the concept of begin-move-end.	1
17. Simple sequential forms for short studies.	1	17. Assisting students in finding material thru setting brief movement problems.	1
19. How to work with the concept of begin-move-end.	2	18. Using children's real experiences for compositional ideas.	1
19. Guiding movement experiences through <u>theme and variation</u> .	1	19. Using literary sources to be put in a composition.	1
20. Guiding movement experiences through <u>sequential movement</u> .	1	20. Using imaginary sources to be put in a composition.	1
21. Guiding movement experiences through <u>unison movement</u> .	1	21. Helping children gain experiences in discovering the creative possibilities of various structural forms.	1
22. The importance of simplicity in composition.	1	22. Recognizing interesting movement sequences found by the children.	1
23. How to make movement suggestions to children in order to produce varied and quality compositions.	1	23. Trying interesting movement sequences found by children together with appropriate transitions, to arrive at compositions that can be performed.	1
24. The right tone of voice to use when making movement suggestions.	1	24. Assisting students in developing movement motives into simple dance studies with a beginning, middle, and end.	1
25. The proper energy level to use when making movement suggestions.	1	25. Helping the students learn to look at each other's movement compositions.	1
26. What to expect when making movement suggestions.	1	26. Helping the students learn to give suggestions for making each other's movement compositions better.	1
27. Physical settings which are conducive for making movement suggestions.	1		
28. Making associations.	1		

Summary of Number of Respondents Submitting Statements in the Category of Aspects of Production

STATEMENTS	N SUB-MITTED	STATEMENTS	N SUB-MITTED
The elementary classroom teacher needs to gain <u>knowledge of:</u>		The elementary classroom teacher needs to gain <u>skill in:</u>	
1. How to share the work of children through demonstrations.	1	1. Sensing when children are ready to share their compositions with others.	2
2. How to select the appropriate <u>place and time</u> for a performance.		2. Organizing the works of children in informal demonstrations.	1
3. How to select the appropriate <u>content</u> for a performance.	1	3. Working with and in the <u>experiences</u> of the children.	1
4. The danger of emphasizing performance over the process.	1	4. Working with and in the <u>abilities</u> of the children.	1
5. How to emphasize experiencing for the many over skill of a few.	1	5. Giving each child an opportunity to feel good about himself/herself as a thinking, moving, feeling individual.	1
6. How to find jobs which will involve all of the children in the production.	1	6. Working with - stage parts. - wings. - entrances and exits. - lighting.	1 1 1 1
7. How to create something out of nothing.	1	7. Dressing the stage.	1
8. The parts of a stage.	1		
9. Strong and weak areas of the stage.	1		
10. Technical aspects of production.	1		
11. Stage entrances and exits.	1		
12. Elementary lighting design.	1		
13. How to define the performing space with simple materials.	1		
14. Costuming which will not interfere with movement.	1		
15. How to make effective costumes with the simplest of materials and devices.	1		
16. Elementary methods of taping music.	1		
17. Communication.	1		

Summary of Number of Respondents Submitting Statements in the Category of Teaching Methodology

STATEMENTS	N SUB-MITTED	STATEMENTS	N SUB-MITTED
The elementary classroom teacher needs to gain <u>knowledge of:</u>		The elementary classroom teacher needs to gain <u>skill in:</u>	
1. The need to have goals.	1	1. Keeping methodology simple.	1
2. Techniques for achieving goals.	1	2. Sequencing materials.	1
3. How dance can be part of the school day.	1	3. Working with creative imagination.	1
4. Selecting content which is appropriate to the <u>age</u> of the class.	1	4. Keeping the voice pleasant.	1
5. Selecting content which is appropriate to the <u>experience</u> of the class.	1	5. Using the voice in an expressive manner.	1
6. Selecting content which is appropriate to the <u>group dynamics</u> of the class.	1	6. Demonstrating interest, enthusiasm, and friendliness.	1
7. Individualizing instruction.	1	7. Demonstrating honest excitement over a good performance.	1
8. How to work developmentally.	1	8. Observation.	1
9. Managing a class effectively by using <u>guided exploration</u> .	1	9. Taking cues from the children.	1
10. Managing a class effectively using <u>tasks</u> .	1	10. Not expecting too much of the children.	1
11. Managing a class effectively using a <u>problem solving technique</u> .	3	11. Providing a wide variety of exploratory experiences.	1
12. How to emphasize problem solving rather than technique.	1	12. The use of teaching techniques such as	
13. How to emphasize individual creative exploration rather than technique.	1	- guided discovery.	1
14. Ways to help the children do as well as they can.	1	- teacher directed methodology.	1
15. Ways to help the children feel good about themselves.	1	- exploration of improvisation.	1
16. Ways to help the children feel good about the experience.	1	- problem solving.	2
17. Starting where the children are.	1	13. Wording directions so that the child can process them.	1
18. Taking cues from children.	1	14. Posing questions and problems clearly and definitely.	1
19. Teaching the children rather than the lesson.	1	15. Setting problems that are challenging.	1
		16. Setting problems that are in the limitations of the ability of the group.	1
		17. Encouraging children to share their experiences.	1
		18. Encouraging individuality.	1

STATEMENTS	N SUB-MITTED	STATEMENTS	N SUB-MITTED
20. Establishing communications with children.	1	19. Giving honest praise to those who need stronger self-acceptance.	1
21. Establishing trust with the children.	1	20. Handling attention-seeking activities and disruptive behavior.	1
22. As many methods as possible for teaching dance.	1	21. Using encouragement and praise effectively.	2
23. As many approaches as possible for teaching dance.	1	22. Not limiting children to what you can do or think of.	1
24. The method which will work best for various individuals.	1	23. Demanding the best work from the children.	1
25. Material to give children to help them get started.	1	24. Acknowledging the success of each child as progress in his/her performance.	1
26. Wordng problems in order to help children get started.	1	25. Showing respect for children's work.	1
27. Ways to get children to listen individually so that you do not have to repeat yourself.	1	26. Being sensitive to the total personality of each child.	1
28. Ways to provide accomplishment for all.	1	27. Helping each child to feel he is relating on a one to one basis with you.	1
29. Mechanical operations and equipment which structure children's movement.	1	28. Drawing on the child's own resources as to how a task should be solved.	1
30. The logical progression of a lesson to a climax.	1	29. Anticipating student's response.	1
		30. Generating thoughtful response to the work on the part of the student.	1
		31. Determining how much if any teacher guidance is needed by the students.	1
		32. Techniques for controlling the movement of the children.	1
		33. Techniques for getting students moving.	1
		34. Techniques for stopping movement.	1
		35. Assessing the quality of the student's work.	1
		36. Helping children develop sensitivity to themselves and others.	1
		37. Following the lead of the class if they take hold of an idea and start into a direction you had not intended.	1

STATEMENTS	N SUB-MITTED	STATEMENTS	N SUB-MITTED
		38. Using the children's energy and interest to build to a movement experience. 39. Building on the accomplishments of students. 40. Laughing off a bad situation. 41. Ending a bad situation and trying something else.	1 2 1 2

Summary of Number of Respondents Submitting Statements in the Category of Integrative Techniques

STATEMENTS	N SUB-MITTED	STATEMENTS	N SUB-MITTED
The elementary classroom teacher needs to gain <u>knowledge of:</u>		The elementary classroom teacher needs to gain <u>skill in:</u>	
1. The many aspects of an elementary school curriculum to which a dance experience could contribute.	2	1. Being alert to situations in learning projects which would lend themselves to dance or creative movement interpretation.	1
2. How dance can relate conceptually to		2. Being alert to ideas children may supply.	1
- music.	1	3. Relating dance movement to the different disciplines.	1
- math.	2	4. Relating movement techniques to those used by	
- visual arts.	1	- artists.	1
- science.	2	- musicians.	1
- language arts.	2	- athletes.	1
- social studies.	2	5. Applying scientific principles to movement.	1
3. The basic concepts of		6. Working with other teachers in a group.	1
- art.	1		
- music.	1		
- drama.	1		
4. Cross-discipline learning with the body as the medium of expression.	1		
5. The relationship of all the arts.	1		
6. The aesthetic components in the child's total environment.	1		
7. The logical connection of diverse learning.	1		
8. How the concepts of dance tie in with the concepts in the curriculum.	1		
9. How time, space, and force are basic to all areas of knowledge and all disciplines.	1		
10. Laws of physics.	1		
11. Physiological principles.	1		

Summary of Number of Respondents Submitting Statements in the Category of Aspects of Performance

STATEMENTS	N SUB-MITTED	STATEMENTS	N SUB-MITTED
The elementary classroom teacher needs to gain <u>knowledge of</u> :		The elementary classroom teacher needs to gain <u>skill in</u> :	
1. Dance as a performing art.	1	1. Giving children opportunities to "show" informally with or in class.	1
2. How to give children the experience of performing and expressing for others.	1	2. Identifying interesting movement moments in a dance.	1
3. Sharing the work of children through demonstrations.	1	3. Describing interesting movement moments in a dance.	1
4. The type of performances which are best for children.	2	4. Helping children look at each others' work.	1
5. The importance of not emphasizing skill and performance over the process and experience.	1	5. Getting children to talk freely about what they see, like, and dislike in a dance.	1
6. Teaching children to be an audience.	1	6. Helping children develop "awareness" through cues or problems.	1
7. Gestalt principles of awareness.	1	7. Helping children to think and "feel" what they are doing.	1
8. Giving <u>and</u> receiving.	1	8. Helping children receive.	1
9. Activities that are audience centered.	1		
10. Providing audience centered activities for children.	1		

Summary of Number of Respondents Submitting Statements in the Category of Evaluation

STATEMENTS	N SUB-MITTED	STATEMENTS	N SUB-MITTED
The elementary classroom teacher needs to gain <u>knowledge of</u> : 1. Looking for evidence of growth in self-concept. 2. Looking for evidence of relationships with others. 3. Looking for evidence of participation.	1 1 1	The elementary classroom teacher needs to gain <u>skill in</u> : 1. Observation. 2. Listening. 3. "Sizing-up" a group. 4. Not having preconceived ideas.	1 1 1 1

Summary of Number of Respondents Submitting Statements in the Category of Relating to Others

STATEMENTS	N SUB-MITTED	STATEMENTS	N SUB-MITTED
<p>The elementary classroom teacher needs to gain <u>knowledge of</u>:</p> <ol style="list-style-type: none"> 1. Planning. 2. School curriculum. 	<p>1</p> <p>1</p>	<p>The elementary classroom teacher needs to gain <u>skill in</u>:</p> <ol style="list-style-type: none"> 1. Working with other teachers. 2. Involving the administration. 3. Relating to parents. 4. Taking cues from parents. 5. Determining evidence of satisfaction. 	<p>1</p> <p>1</p> <p>1</p> <p>1</p> <p>1</p>

APPENDIX I

SPSS COMPUTER SUBPROGRAM FREQUENCIES PRINTOUT FOR
STATEMENT NUMBER TWO

FILE NONAME (CREADTION DATE = 01/30/78)

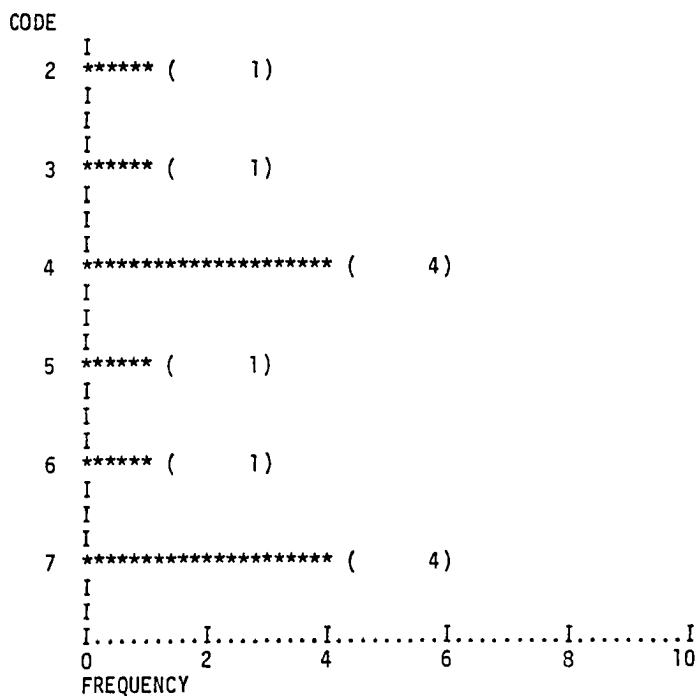
X002

CATEGORY LABEL	CODE	ABSOLUTE FREQUENCY	RELATIVE FREQUENCY (PERCENT)	ADJUSTED FREQUENCY (PERCENT)	CUMULATIVE ADJ FREQ (PERCENT)
	2	1	8.3	8.3	8.3
	3	1	8.3	8.3	16.7
	4	4	33.3	33.3	50.0
	5	1	8.3	8.3	58.3
	6	1	8.3	8.3	66.7
	7	4	33.3	33.3	100.0
		-----	-----	-----	
	TOTAL	12	100.0	100.0	

DELPHI

FILE NONAME (CREATION DATE = 01/30/78)

X002



MEAN	5.000	STD ERR	0.508	MEDIAN	4.500
MODE	4.000	STD DEV	1.758	VARIANCE	3.091
KURTOSIS	-1.295	SKEWNESS	-0.120	RANGE	5.000
MINIMUM	2.000	MAXIMUM	7.000		

VALID CASES 12 MISSING CASES 0

APPENDIX J

COMPARISON OF STATISTICS FROM
QUESTIONNAIRE TWO AND THREE

Comparison of Frequency of Importance Ratings and Other
Statistics from Questionnaire Two and Three

STATEMENTS	FREQUENCY OF RATINGS							VALID CASES 02/03	MODE(S) 02/03	RANGE 02/03	CONSEN. AREA 02	CASES Q3 IN CON. AR.
	1 02/03	2 02/03	3 02/03	4 02/03	5 02/03	6 02/03	7 02/03					
BODY												
The elementary classroom teacher needs to gain knowledge of:												
1. The anatomy of the body (general).	1/	1/	1/	1/3	3/4	3/3	2/2	12/12	5,6/5	1-7/4-7	4-6	10*
2. The correct terminology for identification of body parts.		1/	1/	4/6	1/1	1/1	4/4	12/12	4,7/4	2-7/4-7	4-7	12*
3. Individual differences in body structure and function.		1/	1/	2/4	3/4	2/2	2/2	12/12	5/4	2-7/4-7	4-6	10*
4. Different types of joints found in the body.	1/	3/4	1/1	5/5	1/1		1/1	12/12	4/4	1-7/2-7	2-4	10*
5. The body as a system of levers.	1/1	2/1	5/6	3/3			1/1	12/12	3/3	1-7/1-7	3-4	9
6. The basic mechanical principles of the body.	1/1		3/3	2/3	3/3		3/2	12/12	3,5,7/3,4,5	1-7/1-7	3-5	9
7. The laws of motion as they apply to body movement.	2/1	1/1	3/4	1/2	3/3		2/1	12/12	3,5/3	1-7/1-7	3-5	9
8. Correct alignment of the various body parts in static positions.	1/1			2/2	2/3	4/5	3/1	12/12	6/6	1-7/1-7	5-6	8
9. Correct alignment of the various body parts in motion.	1/1	2/2	1/	1/2	4/6		3/1	12/12	5/5	1-7/1-7	3-5	8
10. How the body parts move.	1/1		1/		7/9	1/	2/2	12/12	5/7	1-7/1-7	5	9
11. The body's potential and limitation in movement.				2/2	5/5	3/3	2/2	12/12	5/5	4-7/4-7	5-6	8
12. How internal body parts contribute to movement.		5/6	3/3	2/3	2/			12/12	2/2	2-5/2-4	2-4	12*

STATEMENTS	FREQUENCY OF RATINGS							VALID CASES Q2/Q3	MODE(S) Q2/Q3	RANGE Q2/Q3	CONSEN. AREA Q2	CASES Q3 IN CON. AR.
	1 Q2/Q3	2 Q2/Q3	3 Q2/Q3	4 Q2/Q3	5 Q2/Q3	6 Q2/Q3	7 Q2/Q3					
BODY - continued												
13. How external body parts contribute to movement.	1/1	2/1	2/3	1/2	4/5	1/	1/	12/12	5/5	1-7/1-5	3-5	10*
14. How to develop an awareness of the body.	1/1				2/2	1/1	8/8	12/12	7/7	1-7/1-7	6-7	9
15. Safety precautions to prevent injury to the body.					2/	3/5	6/7	11/12	7/7	5-7/6-7	6-7	12*
BODY												
The elementary classroom teacher needs to gain skill in:												
1. The movement of all body parts individually and in coordinated patterns.	2/1	2/3	4/4	/1	2/3	1/	1/	12/12	3/3	1-7/1-5	2-5	11*
2. Exploring to find his/her own body's potential.				1/1	5/5	1/1	5/5	12/12	5,7/5,7	4-7/4-7	5-7	11*
3. Contracting and relaxing the musculature at will.		2/1	3/3	2/3	2/3	2/2	1/	12/12	3/3,4,5	2-7/2-6	3-5	9
4. Strengthening the body.	1/	2/2	/1	4/4	3/4	1/1	1/	12/12	4/4,5	1-7/2-6	4-5	8
5. Stretching the body for increased flexibility.	1/	3/3	/1	5/7		2/1	1/	12/12	4/4	1-7/2-6	2-4	11*
6. Assuming correct body alignment in static positions.		2/2	1/	2/3	1/2	4/4	2/1	12/12	4/6	2-7/2-7	4-6	9
7. Assuming correct body alignment when moving.		2/2	2/1	1/1	2/3	3/3	1/1	11/11	6/5,6	2-7/2-7	3-6	8
8. Transmitting the knowledge of correct body alignment to students.		2/1		2/2	3/4	1/1	4/4	12/12	7/5,7	2-7/2-7	4-7	11*
9. Knowing how the body "feels" when placed in certain postures.				2/1	4/5	2/1	4/5	12/12	5,7/5,7	4-7/4-7	5-7	11*
10. Balancing one's body.		1/1	1/	2/2	7/8		1/1	12/12	5/5	2-7/2-7	4-5	10*
11. Observing the body's motion in order to make suggestions for correction.					2/1	4/4	6/7	12/12	7/7	5-7/5-7	6-7	11*
CHILD DEVELOPMENT												
The elementary classroom teacher needs to gain knowledge of:												
1. Cognitive aspects of child development.			1/	1/	3/5	1/1	6/6	12/12	7/7	3-7/5-7	5-7	12*

STATEMENTS	FREQUENCY OF RATINGS							VALID CASES Q2/Q3	MODE(S) Q2/Q3	RANGE Q2/Q3	CONSEN. AREA Q2	CASES Q3 IN CON. AR.
	1 Q2/Q3	2 Q2/Q3	3 Q2/Q3	4 Q2/Q3	5 Q2/Q3	6 Q2/Q3	7 Q2/Q3					
CHILD DEVELOPMENT - continued												
2. How children think at different ages.	1/			1/	2/4	3/3	5/5	12/12	7/7	1-7/5-7	5-7	12*
3. How children learn at different ages.			1/	1/		3/5	7/7	12/12	7/7	3-7/6-7	6-7	12*
4. What children can learn at different ages.			1/	1/	1/1	6/10	3/1	12/12	6/6	3-7/5-7	6	10*
5. When children are mentally ready for various activities.			1/1	2/	3/7	4/3	2/1	12/12	6/5	3-7/3-7	5-6	10*
6. Piaget's perceptual theories.	2/2		1/	3/4	/1	3/4	2/	11/11	4,6/4,6	1-7/1-6	4-6	9* of 11
7. Piaget's cognitive theories.	2/2		1/	3/4	/1	3/3	2/1	11/11	4,6/4	1-7/1-7	4-6	8
8. Psychomotor aspects of child development.	1/			1/1	5/6		5/5	12/12	5,7/5	1-7/4-7	5-7	11*
9. Physical growth characteristics of various ages.				1/	4/5	3/3	4/4	12/12	5,7/5	4-7/5-7	5-7	12*
10. Different stages of children's motor performance.				2/	3/5	3/3	4/4	12/12	7/5	4-7/5-7	5-7	12*
11. When children are physically ready for various activities.			1/	1/	2/4	3/3	5/5	12/12	7/7	3-7/5-7	5-7	12*
12. Physical potential of various children.					6/7	2/3	3/1	11/11	5/5	5-7/5-7	5-6	10* of 11
13. Affective aspects of child development.			1/	2/	1/4	2/2	6/6	12/12	7/7	3-7/5-7	5-7	12*
14. Social/psychological development of the child.	1/				4/5	1/2	6/5	12/12	7/5,7	1-7/5-7	5-7	12*
15. Emotional factors of children's development.	1/				2/1	2/4	7/7	12/12	7/7	1-7/5-7	6-7	11*
16. Effect of environment on children's development.	1/		1/1	1/	2/4	2/2	5/5	12/12	7/7	1-7/3-7	5-7	11*
17. Inter-personal development of the child.			1/	1/1	2/3	4/4	4/4	12/12	6,7/6,7	3-7/4-7	5-7	11*
18. The effect of peer relationships in children's development.			1/		2/1	5/7	4/4	12/12	6/6	3-7/5-7	6-7	11*
19. Ways to deal with boy/girl relationship situations.				1/1	5/5	3/5	3/1	12/12	5/5,6	4-7/4-7	5-6	10*
20. When children are ready for group experiences.				1/	2/1	4/6	5/5	12/12	7/6	4-7/5-7	6-7	11*
21. Total development of the child (cognitive, affective, and psychomotor) as a basis for selection of content and methodology.					2/1	2/3	8/8	12/12	7/7	5-7/5-7	6-7	11*
22. Importance of the child's total involvement in order to benefit from an activity.				2/1	2/2	2/3	6/6	12/12	7/7	4-7/4-7	5-7	11*

Table 2 (Continued)

STATEMENTS	FREQUENCY OF RATINGS							VALID CASES Q2/Q3	MODE(S) Q2/Q3	RANGE Q2/Q3	CONSEN. AREA Q2	CASES Q3 IN CON. AR.
	1 Q2/Q3	2 Q2/Q3	3 Q2/Q3	4 Q2/Q3	5 Q2/Q3	6 Q2/Q3	7 Q2/Q3					
CHILD DEVELOPMENT												
The elementary classroom teacher needs to gain skill in:												
1. Applying knowledge of motor development to the development of locomotor patterns.		1/1		2/	1/3	1/1	7/7	12/12	7/7	2-7/2-7	5-7	11*
2. Recognizing where a child is in his personal growth and development.					3/2	3/4	6/6	12/12	7/7	5-7/5-7	6-7	10*
3. Individualizing instruction for developmental level.					4/4	3/3	5/5	12/12	7/7	5-7/5-7	5-7	12*
4. Recognizing the way groups are different.					4/4	1/1	7/7	12/12	7/7	5-7/5-7	5-7	12*
5. Working with as many age levels as possible.	3/3			3/3	3/4	1/1	2/1	12/12	4,5/5	1-7/1-7	4-5	7
MOVEMENT												
The elementary classroom teacher needs to gain knowledge of:												
1. The correct terminology for dance movements.		1/1	2/	2/3	1/2	1/1	5/5	12/12	7/7	2-7/2-7	4-7	11*
2. The classifications of movement.	1/1		1/	2/2	/1	3/3	4/4	11/11	7/7	1-7/1-7	4-7	10*
3. The basic non-locomotor (axial) movements.				2/1	1/1	3/3	6/7	12/12	7/7	4-7/4-7	6-7	10*
4. The basic locomotor movements.					1/	4/4	7/8	12/12	7/7	5-7 6-7	6-7	12*
5. Simple dance steps such as the skip, gallop, and slide.			1/		1/2	3/3	6/6	11/11	7/7	3-7/5-7	6-7	9*
6. Traditional dance steps - the waltz.	2/	2/4		2/2	1/1	3/3	2/2	12/12	6/2	1-7/2-7	2-6	10*
- the schottische.	1/1		2/2	2/2	1/2	3/3	2/2	11/12	6/6	1-7/1-7	4-6	7
- the two-step.	1/1	1/1	2/1	4/4	2/3		2/2	12/12	4/5	1-7/1-7	3-5	8
- the polka.	1/1	1/	4/4		3/4	1/1	2/2	12/12	3/3,5	1-7/1-7	3-5	8
- the mazurka.	3/3	2/2	1/1	2/2	2/2		2/2	12/12	1/1	1-7/1-7	2-5	7
7. How to develop basic locomotor movements in various directions.					3/1	2/4	7/7	12/12	7/7	5-7/5-7	6-7	11*
8. A wide variety of movements which can be discovered.				1/	1/	4/6	6/6	12/12	6/6,7	4-7/6-7	6-7	12*
9. The similarities yet distinct differences between various movements.				3/1	5/7	2/2	1/1	11/11	5/5	4-7/4-7	5-6	9*
10. Simple movement combinations.		1/1	1/	2/2	2/3	1/1	5/5	12/12	7/7	2-7/2-7	4-7	11*
11. There is a beginning, development (climax), and end to all movement.		1/		1/	2/4	5/5	3/3	12/12	6/6	2-7/5-7	5-6	9
12. How movement is put together in phrases that contain design, dynamics, motivation, and rhythm.			1/	2/2	3/4	2/2	3/3	11/11	5/7	3-7/4-7	5-7	9*

STATEMENTS	FREQUENCY OF RATINGS							VALID CASES Q2/Q3	MODE(S) Q2/Q3	RANGE Q2/Q3	CONSEN. AREA Q2	CASES Q3 IN CON. AR.
	1 Q2/Q3	2 Q2/Q3	3 Q2/Q3	4 Q2/Q3	5 Q2/Q3	6 Q2/Q3	7 Q2/Q3					
MOVEMENT - continued												
13. The type of movement possible in the various joints.		1/1	1/1	4/5	3/3	1/	2/2	12/12	4/4	2-7/2-7	4-5	8
14. The distribution of body weight.		1/1	1/	5/6	2/2	1/1	1/1	11/11	4/4	2-7/2-7	4-5	8*
15. The weight transfer in the basic locomotor patterns.			1/		5/6	3/4	3/2	12/12	5/5	3-7/5-7	5-6	10*
16. Reaction time.	1/1	1/1	1/	4/5	1/1	1/1		9/9	4/4	1-6/1-6	3-4	5
17. The effect of gravity on movement performance.	1/		3/4	2/2	2/2	1/3	3/1	12/12	3,7/3	1-7/3-7	3-6	11*
18. The elements of movement (space, time, force, or whatever).					1/1	1/	10/11	12/12	7/7	5-7/5-7	7	11*
19. The factors involved in each of the movement elements.			1/1	2/	1/2	2/2	6/7	12/12	7/7	3-7/3-7	5-7	11*
20. The functional aspects of movement.			1/1	4/4	3/3	1/2	2/2	11/11	4/4	3-7/3-7	4-6	9*
21. The fact that any movement assignment is appropriate for children if they are left "open ended" and explored fully.	1/1					3/3	4/5	8/9	7/7	1-7/1-7	6-7	8*
MOVEMENT												
The elementary classroom teacher needs to gain skill in:												
1. Performing the basic locomotor movements.	1/1		2/1		4/5	1/1	4/4	12/12	5,7/5	1-7/1-7	5-7	10*
2. Performing movements such as crawling and rolling.	5/5	1/1	2/2		3/3		1/1	12/12	1/1	1-7/1-7	1-5	11*
3. Performing basic non-locomotor movements.	1/1		2/1		5/6	1/1	3/3	12/12	5/5	1-7/1-7	5-6	7
4. Exploring in order to discover new ways of moving.	1/1			1/1	2/2	4/4	4/4	12/12	6,7/6,7	1-7/1-7	5-7	10*
5. Manipulating the body parts in various movements which are possible.	1/1		1/	2/2	1/2	4/4	3/3	12/12	6/6	1-7/1-7	4-6	8
6. Manipulating the joints in the various movements which are possible.	1/1		2/	3/5	1/1	3/3	2/2	12/12	4,6/4	1-7/1-7	4-6	9
7. Moving easily and with a sense of presence.	1/1			3/2	5/6	1/1	2/2	12/12	5/5	1-7/1-7	4-5	8
8. Moving all body parts independently.	2/1	1/2	2/2	3/4	1/3	1/	1/	11/12	4/4	1-7/1-5	2-5	11*
9. Moving all body parts in coordinated patterns	3/3		3/3	2/2	2/4	1/	1/	12/12	1,3/5	1-7/1-5	3-5	9
10. Movement in the thoracic region.	5/5	1/2	/1	2/1	3/3		1/	12/12	1/1	1-7/1-5	1-5	12*
11. Movement in the pelvic region.	4/4	2/3		3/4	2/1		1/	12/12	1/1,4	1-7/1-5	1-4	11*

STATEMENTS	FREQUENCY OF RATINGS							VALID CASES Q2/Q3	MODE(S) Q2/Q3	RANGE Q2/Q3	CONSEN. AREA Q2	CASES Q3 IN CON. AR.
	1 Q2/Q3	2 Q2/Q3	3 Q2/Q3	4 Q2/Q2	5 Q2/Q3	6 Q2/Q3	7 Q2/Q3					
MOVEMENT - continued												
12. Demonstrating the movement concepts.	2/2	1/	1/2	4/4	1/2		3/2	12/12	4/4	1-7/1-7	3-5	8
13. Developing movement phrases which contain design, dynamics, motivation, and rhythm.	2/2		2/2	2/2	1/2	3/3	2/1	12/12	6/6	1-7/1-7	3-6	9
14. Developing creative problems in short phrases.	1/1	1/1		4/4	1/1	1/1	4/4	12/12	4,7/4,7	1-7/1-7	4-7	10*
15. Developing creative problems in long phrases.	2/2	1/1	2/2	2/1	1/2	1/3	3/1	12/12	7/6	1-7/1-7	3-6	8
16. Developing creative problems in three part form.	1/1	2/2	2/1	2/3	3/3	/1	2/1	12/12	5/4,5	1-7/1-7	3-5	7
17. Observing movement for the purpose of helping the child.						2/2	10/10	12/12	7/7	6-7/6-7	7	10*
18. Analyzing movement patterns.					4/4	1/1	7/7	12/12	7/7	5-7/5-7	5-7	12*
19. Describing movement patterns.					3/2	3/4	6/6	12/12	7/7	5-7/5-7	6-7	10*
20. Recognizing unusual creativity in <u>movement exploration</u> .				1/1		2/	9/11	12/12	7/7	4-7/4-7	7	11*
21. Recognizing unusual creativity in <u>problem solving</u> .				1/1		2/	9/11	12/12	7/7	4-7/4-7	7	11*
22. Recognizing efficient movement when observed.				2/1	1/1	2/3	7/7	12/12	7/7	4-7/4-7	6-7	10*
23. Helping children <u>experience</u> various locomotor patterns.					3/2	/1	9/9	12/12	7/7	5-7/5-7	6-7	10*
24. Helping children <u>combine</u> various locomotor patterns.					5/3	1/3	6/6	12/12	7/7	5-7/5-7	5-7	12*
25. Helping children <u>experience</u> the various stationary (non-locomotor) patterns.				1/	4/5	1/1	6/6	12/12	7/7	4-7/5-7	5-7	12*
26. Helping children <u>learn to combine</u> various stationary (non-locomotor) patterns.				1/	4/5	1/1	6/6	12/12	7/7	4-7/5-7	5-7	12*
SPACE												
The elementary classroom teacher needs to gain knowledge of:												
1. The various aspects of space as - direction.				1/	1/	3/5	7/7	12/12	7/7	4-7/6-7	6-7	12*
- dimension.				3/1	2/3	2/3	4/4	11/11	7/7	4-7/4-7	5-7	10*
- level.				1/	1/	4/6	6/6	12/12	7/6,7	4-7/6-7	6-7	12*
- pathways.				1/	1/	4/6	6/6	12/12	7/6,7	4-7/6-7	6-7	12*
- focus of gaze.	1/1		1/	1/	2/3	2/3	5/5	12/12	7/7	1-7/1-7	5-7	11*

STATEMENTS	FREQUENCY OF RATINGS							VALID CASES Q2/Q3	MODE(S) Q2/Q3	RANGE Q2/Q3	CONSEN. AREA Q2	CASES Q3 IN CON. AR.
	1 Q2/Q3	2 Q2/Q3	3 Q2/Q3	4 Q2/Q3	5 Q2/Q3	6 Q2/Q3	7 Q2/Q3					
SPACE - continued												
1. The various aspects of space as (continued)												
- facing.				2/	1/1	4/6	4/4	11/11	6,7/6	4-7/5-7	6-7	10*
- shape.				1/		4/5	6/6	11/11	7/7	4-7/6-7	6-7	11*
- location.				3/1	1/2	2/3	5/5	11/11	7/7	4-7/4-7	5-7	10*
- area.				3/1	1/2	2/3	5/5	11/11	7/7	4-7/4-7	5-7	10*
- relationship to others.				1/	1/	3/5	7/7	12/12	7/7	4-7/6-7	6-7	12*
- kinesphere.			1/1	2/1	1/1	1/2	3/3	8/8	7/7	3-7/3-7	4-7	7*
2. Various concepts of space such as near/far, over/under, symmetry/asymmetry.						2/2	10/10	12/12	7/7	6-7/6-7	6-7	12*
3. The difference between personal and general space.					4/3	1/2	6/7	11/12	7/7	5-7/5-7	5-7	12*
4. The spatial experiences which are appropriate for various age groups.				1/	4/4	2/3	4/5	11/12	5,7/7	4-7/5-7	5-7	12*
5. The body and space as dimensionally related.		1/		3/4	1/1	3/4	3/3	11/12	4,6,7/4,6	2-7/4-7	4-7	12*
6. Space as a substance with texture.	1/1		1/	3/5	3/4	1/		9/10	4,5/4	1-6/1-5	4-5	9*
7. How the spatial factors affect body movement.			1/	4/5		3/3	4/4	12/12	4,7/4	3-7/4-7	4-7	12*
8. Many ways spatial concepts can be used in dance.		1/		2/1	1/2	4/4	4/5	12/12	6,7/7	2-7/4-7	5-7	11*
SPACE												
The elementary classroom teacher needs to gain skill in:												
1. The use of the elements of space as												
- directions.	1/1	1/	1/3	1/	1/3	3/3	4/4	12/12	7/7	1-7/1-7	5-7	10*
- dimensions.	1/1	1/	2/2	2/2	1/2	1/1	3/3	11/11	7/7	1-7/1-7	3-7	10*
- level.	1/1	1/	2/2	1/1	/1	3/3	4/4	12/12	7/7	1-7/1-7	3-7	11*
- pathways.	1/1	1/	1/1	1/1	1/2	3/3	4/4	12/12	7/7	1-7/1-7	4-7	10*
- focus.	1/1	1/	2/2	1/1	1/2	2/2	3/3	11/11	7/7	1-7/1-7	3-7	10*
- facing.	1/1	1/	2/2	2/2	1/2	1/1	3/3	11/11	7/7	1-7/1-7	3-7	10*
- shape.	1/1	1/	2/3		2/3	3/3	3/3	11/11	6,7/6,7	1-7/1-7	3-7	10*
- location.	1/1	1/	1/1	2/2	/1	1/1	4/4	10/10	7/7	1-7/1-7	3-7	9*
- area.	1/1	1/	1/1	2/2	2/3	1/1	3/3	11/11	7/5,7	1-7/1-7	3-7	10*
- relationship to others.	1/1	1/	1/1		/1	4/4	5/5	12/12	7/7	1-7/1-7	6-7	9
- kinesphere.	1/1	1/	1/2	2/1	1/2	2/2	1/1	9/9	4,6/3,5,6	1-7/1-7	3-6	7

STATEMENTS	FREQUENCY OF RATINGS							VALID CASES Q2/Q3	MODE(S) Q2/Q3	RANGE Q2/Q3	CONSEN. AREA Q2	CASES Q3 IN CON. AR.
	1 Q2/Q3	2 Q2/Q3	3 Q2/Q3	4 Q2/Q3	5 Q2/Q3	6 Q2/Q3	7 Q2/Q3					
SPACE - continued												
2. Using the basic elements of space in ever new combinations.			2/1	3/4	2/2	3/3	2/2	12/12	4,6/4	3-7/3-7	4-6	9
3. Using the basic elements of space for the creative experience.			1/1		4/4	3/3	4/4	12/12	5,7/5,7	3-7/3-7	5-7	11*
4. Using the basic elements of space in ways that relate to school subject matter.				/1	4/3	3/4	5/4	12/12	7/6,7	5-7/4-7	5-7	11*
5. The use of self-space.				4/4	2/2	1/1	4/5	11/12	4,7/7	4-7/4-7	4-7	12*
6. Spatial awareness.					2/1	3/5	6/6	11/12	7/7	5-7/5-7	6-7	11*
7. Demonstrating the concepts of space which are involved in movement.	1/1		1/1	2/2	4/4	1/2	3/2	12/12	5/5	1-7/1-7	4-6	8
8. Using spatial elements to enhance movement.			1/1	1/	3/5	3/3	3/3	11/12	5,6,7/5	3-7/3-7	5-7	11*
9. Using the concepts of space in <u>guiding</u> movement experiences.					2/1	3/4	7/7	12/12	7/7	5-7/5-7	6-7	11*
10. Using the concepts of space in <u>setting</u> movement problems.					2/1	3/4	7/7	12/12	7/7	5-7/5-7	6-7	11*
11. Recognizing the proper and improper use of spatial elements by students.				1/	3/5	4/5	2/2	10/12	6/5,6	4-7/5-7	5-6	10*
12. Setting problems to help students gain <u>knowledge</u> about their bodies use of space.					3/2	/1	9/9	12/12	7/7	5-7/5-7	6-7	10*
13. Setting problems to help students gain <u>experience</u> with their bodies use of space.					2/2	1/	9/10	12/12	7/7	5-7/5-7	7	10*
14. Using problem solving (creative approach) to provide children with experience in the spacial factors.					1/1	1/	10/11	12/12	7/7	5-7/5-7	7	11*
TIME												
The elementary classroom teacher needs to gain <u>knowledge</u> of:												
1. The basic elements of time as - tempo.				1/	2/3	2/2	6/7	11/12	7/7	4-7/5-7	5-7	12*
- pulse (underlying beat).				1/	2/3	1/1	7/8	11/12	7/7	4-7/5-7	5-7	12*
- accent.					4/4	2/2	5/6	11/12	7/7	5-7/5-7	5-7	12*
- meter.			1/	2/2	3/4	1/1	4/5	11/12	7/7	3-7/4-7	4-7	12*
- duration.			1/	1/1	4/4	1/1	4/6	11/12	5,7/7	3-7/4-7	5-7	11*
- rhythm.			1/1		3/3	2/2	4/5	10/11	7/7	3-7/3-7	5-7	10*

STATEMENTS	FREQUENCY OF RATINGS							VALID CASES Q2/Q3	MODE(S) Q2/Q3	RANGE Q2/Q3	CONSEN. AREA Q2	CASES Q3 IN CON. AR.
	1 Q2/Q3	2 Q2/Q3	3 Q2/Q3	4 Q2/Q3	5 Q2/Q3	6 Q2/Q3	7 Q2/Q3					
TIME - continued												
1. The basic elements of time, as - (continued)												
- rhythmic patterns.				2/1	2/3	2/2	4/6	10/12	7/7	4-7/4-7	5-7	11*
- even and uneven timing.				2/1	2/3	2/2	5/6	11/12	7/7	4-7/4-7	5-7	11*
- unstructured timing.			1/1	1/	5/6	1/2	2/2	10/11	5/5	3-7/3-7	5-6	8
- changes in tempo.		1/			3/4	2/2	4/5	10/11	7/7	2-7/5-7	5-7	11*
- phrasing.				1/1	3/3	3/3	4/5	11/12	7/7	4-7/4-7	5-7	11*
- grouping of beats into measures.	1/1	1/		1/1	3/4	2/2	3/4	11/12	5,7/5,7	1-7/1-7	4-7	11*
2. The relation of time to the various elements of space.				3/3	2/3	1/1	4/4	10/11	7/7	4-7/4-7	4-7	11*
3. How the various elements of time affect the movement of children.				1/	3/4	2/3	5/5	11/12	7/7	4-7/5-7	5-7	12*
4. How the elements of time can vary with individuals.				2/1	1/	6/10	3/1	12/12	6/6	4-7/4-7	6	10*
5. How the elements of time may be used to formulate movement problems.					2/	6/8	4/4	12/12	6/6	5-7/6-7	6-7	12*
6. The appeal to children of movement experience involving changes in time and challenges in timing.				1/	2/1	5/7	4/4	12/12	6/6	4-7/5-7	6-7	11*
7. A concept of start/begin.				1/	1/1		10/11	12/12	7/7	4-7/5-7	7	11*
8. A concept of stop/finish.				1/	1/	1	10/11	12/12	7/7	4-7/6-7	7	11*
9. The temporal nature of movement in terms of organic time.	2/2		1/	1/	2/3	3/6	3/1	12/12	6,7/6	1-7/1-7	5-6	9
10. The temporal nature of movement in terms of functional time.	2/2			1/	3/3	4/6	2/1	12/12	6/6	1-7/1-7	5-6	9
11. The temporal nature of movement in terms of breath related time.	2/2			2/1	1/1	6/8	1/	12/12	6/6	1-7/1-6	4-6	10*
12. The temporal nature of movement in terms of structured time.	1/1		1/1	2/	2/2	4/8	2/	12/12	6/6	1-7/1-6	4-6	10*
13. Movement which is organized to have a specific meter, rhythmic pattern, tempo, duration, and form.		1/1	1/		5/7	3/4	2/	12/12	5/5	2-7/2-7	5-6	11*
14. The rhythm of the basic locomotor patterns.					1/	3/5	7/7	11/12	7/7	5-7/6-7	6-7	12*
15. Simple musical notation.		1/	2/2	2/2	3/4	2/2	2/2	12/12	5/5	2-7/3-7	4-6	8
16. Rhythmic notation.		1/	2/2	3/3	2/3	3/3	1/1	12/12	4,6/4,5,6	2-7/3-7	4-6	9

STATEMENTS	FREQUENCY OF RATINGS							VALID CASES Q2/Q3	MODE(S) Q2/Q3	RANGE Q2/Q3	CONSEN. AREA Q2	CASES Q3 IN CON. AR.
	1 Q2/Q3	2 Q2/Q3	3 Q2/Q3	4 Q2/Q3	5 Q2/Q3	6 Q2/Q3	7 Q2/Q3					
TIME - continued												
17. Music/dance relationships.				1/1	5/6	2/2	3/3	11/12	5/5	4-7/4-7	5-7	11*
18. Resources for music/dance relationships.		1/		2/4	3/3		5/5	11/12	7/7	2-7/4-7	4-7	12*
19. A vocabulary of music/dance relationships.		1/		3/4	2/3	1/2	2/1	9/10	4/4	2-7/4-7	4-6	9 of 10*
TIME												
The elementary classroom teacher needs to gain skill in:												
1. Working with - rhythm.			1/		2/1	3/5	6/6	12/12	7/7	3-7/5-7	6-7	11*
- meter.			3/1	1/2	1/1	4/5	3/3	12/12	6/6	3-7/3-7	4-6	8
- pulse.				1/1	1/	2/3	8/8	12/12	7/7	4-7/4-7	6-7	11*
- accent.				3/2	2/3	3/3	3/3	11/11	4,6,7/5,6,7	4-7/4-7	4-7	11*
- duration.			1/	1/1	2/3	4/4	4/4	12/12	6,7/6,7	3-7/4-7	5-7	11*
- tempo.			1/	1/1	1/	3/3	7/7	12/12	7/7	3-7/4-7	6	10*
- note values.	1/	1/1	2/3	2/1	2/2	1/1	3/4	12/12	7/7	1-7/2-7	3-6	7
2. Understanding time signatures.	2/1	2/3	2/1		2/2	1/2	3/3	12/12	7/2,7	1-7/1-7	2-6	8
3. The application of the various factors of time to movement.			1/1	1/1	3/3	4/4	3/3	12/12	6/6	3-7/3-7	5-6	7
4. Moving at different speeds.			1/1	1/1	3/2	3/4	4/4	12/12	7/6,7	3-7/3-7	5-7	10*
5. Moving in different rhythms.			1/1	2/1	3/3	3/4	3/3	12/12	5,6,7/6	3-7/3-7	5-6	7
6. Moving rhythmically within a prescribed time framework.	1/1		2/1	2/2	3/4	2/2	2/2	12/12	5/5	1-7/1-7	4-6	8
7. Moving accurately within a prescribed time framework.	2/	1/2	1/1	1/2	4/4	1/1	1/1	10/11	5/5	1-7/2-7	2-5	9 of 11*
8. Writing simple rhythmic patterns.	1/1		4/5	3/3	1/1	1/	2/2	12/12	3/3	1-7/1-7	3-5	9
9. Moving to different note values.	3/3	1/	2/3	1/1	3/4		2/1	12/12	1,5/3	1-7/1-7	2-5	8
10. Recognizing correct timing to one's own rhythmic sequence.	1/1		1/1		4/4	3/4	3/2	12/12	5/5/6	1-7/1-7	5-6	8
11. Recognizing correct timing to an accompaniment.	1/1			2/1	4/4	2/4	3/2	12/12	5/5,6	1-7/1-7	5-6	8
12. Demonstrating correct timing to one's own rhythmic sequence.	2/2	1/1	1/	1/2	3/3	2/3	2/1	12/12	5/5,6	1-7/1-7	3-6	8
13. Demonstrating correct timing to an accompaniment.	2/2	2/2	1/1	1/1	2/2	1/2	2/2	11/12	1,2/1,2,5 5,7/6,7	1-7/1-7	2-6	8

STATEMENTS	FREQUENCY OF RATINGS							VALID CASES Q2/Q3	MODE(S) Q2/Q3	RANGE Q2/Q3	CONSEN. AREA Q2	CASES Q3 IN CON. AR.
	1 Q2/Q3	2 Q2/Q3	3 Q2/Q3	4 Q2/Q3	5 Q2/Q3	6 Q2/Q3	7 Q2/Q3					
TIME - continued												
14. The use of musical notation in explaining simple movement.	3/3	1/1	4/4	3/4	1/			12/12	3/3,4	1-5/1-4	2-4	9
15. Analyzing simple movement timing by the use of musical notation.	3/3	2/2	3/4	2/2	1/	1/	/1	12/12	1,3/3	1-7/1-7	2-4	8
16. Formulating musical notation problems.	3/3	1/	5/8	1/	2/1			12/12	3/3	1-5/1-5	2-3	8
17. Moving to musical notation problems.	4/4	1/1	4/5	1/	1/1	1/1		12/12	1,3/3	1-6/1-6	1-3	10*
18. Initiating movement quickly.	1/1		1/	1/1	3/4	2/2	4/4	12/12	7/5,7	1-7/1-7	5-7	10*
19. Freezing movement quickly.	1/1			1/	4/4	1/1	5/6	12/12	7/7	1-7/1-7	5-7	11*
20. Working with rhythm bands.	2/2	4/4	3/5	1/	1/		1/1	12/12	2/3	1-7/1-7	2-3	9
21. Observing students in discovering the factors of time.					4/4	3/3	5/5	12/12	7/7	5-7/5-7	5-7	12*
22. Correcting students in discovering the factors of time.	1/1		1/1	1/1	2/2	2/2	5/5	12/12	7/7	1-7/1-7	5-7	9
23. Observing students in experiencing the factors of time.					3/1	2/4	7/7	12/12	7/7	5-7/5-7	6-7	11*
24. Correcting students in experiencing the factors of time.	1/1		1/1	1/1	2/2	2/2	5/5	12/12	7/7	1-7/1-7	5-7	9
25. Guiding students in discovering the factors of time.						5/5	7/7	12/12	7/7	6-7/6-7	6-7	12*
26. Guiding students in experiencing the factors of time.						6/6	6/6	12/12	6,7/6,7	6-7/6-7	6-7	12*
27. Setting problems to help students gain knowledge about their bodies' use of rhythm thru guided exploration.					2/1	2/3	8/8	12/12	7/7	5-7/5-7	6-7	11*
28. Setting problems to help students gain experience in their bodies' use of rhythm thru guided exploration.					2/1	2/3	8/8	12/12	7/7	5-7/5-7	6-7	11*
29. Clapping out simple rhythmic patterns for students.	1/1		1/1	2/1	1/2	7/7	12/12	7/7	7/7	1-7/1-7	5-7	10*
30. Clapping out simple rhythmic patterns with students.				2/1	3/5	6/6	11/12	7/7	7/7	5-7/5-7	6-7	11*

STATEMENTS	FREQUENCY OF RATINGS							VALID CASES Q2/Q3	MODE(S) Q2/Q3	RANGE Q2/Q3	CONSEN. AREA Q2	CASES Q3 IN CON. AR.
	1 Q2/Q3	2 Q2/Q3	3 Q2/Q3	4 Q2/Q3	5 Q2/Q3	6 Q2/Q3	7 Q2/Q3					
DYNAMICS												
The elementary classroom teacher needs to gain knowledge of:												
1. Those factors which modify and determine the effect of movement performance as												
- energy.			1/	1/	2/4	2/2	5/5	11/11	7/7	3-7/5-7	5-7	11*
- texture.	/1	1/	1/	4/8	1/2	1/	1/	9/11	4/4	2-7/1-5	4-5	10*
- gestural connotations.	1/1	1/1	2/1	3/5	1/1	1/1	2/1	11/11	4/4	1-7/1-7	3-6	8
- feeling.				3/2	1/2	2/3	5/4	11/11	7/7	4-7/4-7	4-7	11*
- range of motion.				3/2	2/3	1/1	5/5	11/11	7/7	4-7/4-7	4-7	11*
- qualities of movement.				1/	2/2	2/3	6/6	11/11	7/7	4-7/5-7	5-7	11*
2. Varying degrees of force.			1/1	1/	3/4	1/1	6/6	12/12	7/7	3-7/3-7	5-7	11*
3. The effect of varying degrees of force on movement.				1/	4/4	2/3	5/5	12/12	7/7	4-7/5-7	5-7	12*
4. How the dynamics of movement are affected by the time required.				3/4	5/5	1/1	2/2	11/12	5/5	4-7/4-7	4-6	10*
5. How the space required affects the dynamics of movement.				2/2	5/6	1/1	3/3	11/12	5/5	4-7/4-7	5-7	10*
6. How dynamics relate to the factors of space.			1/1	2/3	2/4	1/	3/3	9/11	7/5	3-7/3-7	4-7	10*
7. The relationship of the dynamics of movement to its expressiveness.	1/1		1/1	1/	3/3	2/3	4/4	12/12	7/7	1-7/1-7	5-7	10*
8. The relationship of the dynamics of movement to its quality.	1/1			2/1	2/3	3/3	3/4	11/12	6,7/7	1-7/1-7	4-7	11*
9. The expressive nature of movement.	1/1			3/3		2/2	5/6	11/12	7/7	1-7/1-7	4-7	11*
10. The communicative nature of movement.	1/1			1/1	2/1	2/3	5/6	11/12	7/7	1-7/1-7	5-7	10*
11. The dynamics of sound and movement combined.	1/1			1/1	4/4	1/1	5/5	12/12	7/7	1-7/1-7	5-7	10*
12. How to be aware of various dynamics of an individual's movements.				4/5	3/3	1/1	3/2	11/11	4/4	4-7/4-7	4-7	11*
13. Laban's basic effort actions.	4/4	1/1		2/2	1/2		4/3	12/12	1,7/1	1-7/1-7	1-7	12*
14. How to analyze Laban's basic effort actions.	4/4	1/2		2/1	2/2		3/3	12/12	1/1	1-7/1-7	1-5	9
15. How to explain Laban's basic effort actions.	4/4	1/2		2/1	2/2		3/3	12/12	1/1	1-7/1-7	1-5	9

STATEMENTS	FREQUENCY OF RATINGS							VALID CASES Q2/Q3	MODE(S) Q2/Q3	RANGE Q2/Q3	CONSEN. AREA Q2	CASES Q3 IN CON. AR.
	1 Q2/Q3	2 Q2/Q3	3 Q2/Q3	4 Q2/Q3	5 Q2/Q3	6 Q2/Q3	7 Q2/Q3					
DYNAMICS												
The classroom teacher needs to gain skill in:												
1. The use of dynamics.		1/	2/1	2/4	3/3		4/4	12/12	7/4,7	2-7/3-7	4-7	11*
2. Working effectively with dynamics in order to guide children's learning in this area.					3/1	6/9	3/2	12/12	6/6	5-7/5-7	6	9
3. Recognizing the use of different degrees of force.			1/	2/	2/5	1/1	6/6	12/12	7/7	3-7/5-7	5-7	12*
4. Demonstrating the use of different degrees of force.	1/1	1/	4/5	1/2	2/3		3/2	12/12	3/3	1-7/1-7	3-5	10*
5. Recognizing the effect of contrasting amounts of force.				5/6	1/1	1/1	5/4	12/12	4,7/4	4-7/4-7	4-7	12*
6. Demonstrating the effect of contrasting amounts of force.	1/1	1/	3/3	2/4	1/2	1/2	3/	12/12	3,7/4	1-7/1-6	3-6	11*
7. Formulating problems dealing with contrasts of dynamics.			1/1	1/1	1/1	5/5	4/4	12/12	6/6	3-7/3-7	6-7	9
8. Finding poetry that has good examples of dynamics.				2/1	3/4	4/5	3/2	12/12	6/5,6	4-7/4-7	5-6	9
9. Finding pictures or photographs that show good contrasts of dynamics.				3/1	2/4	4/5	3/2	12/12	6/6	4-7/4-7	5-6	9
10. Personal movement experiences related to Laban's effort actions.	4/4	2/1		4/5			2/2	12/12	1,4/4	1-7/1-7	1-4	10*
11. Setting problems to help students gain experience thru using their bodies related to Laban's effort actions.	4/4	1/1	/3	1/1	3/		3/3	12/12	1/1	1-7/1-7	1-5	9
12. Setting problems to help students gain knowledge thru using their bodies related to Laban's effort actions.	4/4	1/1	/2	1/1	3/1		3/3	12/12	1/1	1-7/1-7	1-5	9
13. Observing students working with Laban's effort actions.	4/4	1/1	/2	1/1	3/1		3/3	12/12	1/1	1-7/1-7	1-5	9
14. Correcting students working with Laban's effort actions.	4/4	1/1	/2	1/1	3/1		3/3	12/12	1/1	1-7/1-7	1-5	9
15. Guiding students in the <u>discovery</u> of Laban's effort actions.	4/4	1/1	/2	2/1	2/1		3/3	12/12	1/1	1-7/1-7	1-5	9
16. Guiding students in the <u>understanding</u> of Laban's effort actions.	4/4	1/1	/2	2/1	2/1		3/3	12/12	1/1	1-7/1-7	1-5	9

STATEMENTS	FREQUENCY OF RATINGS							VALID CASES Q2/Q3	MODE(S) Q2/Q3	RANGE Q2/Q3	CONSEN. AREA Q2	CASES Q3 IN CON. AR.
	1 Q2/Q3	2 Q2/Q3	3 Q2/Q3	4 Q2/Q3	5 Q2/Q3	6 Q2/Q3	7 Q2/Q3					
ACCOMPANIMENT												
The elementary classroom teacher needs to gain knowledge of:												
1. How accompaniment can be used to heighten the movement experience.				1/	3/3	1/3	6/6	11/12	7/7	4-7/5-7	5-7	12*
2. Problems common to using accompaniment.		1/		3/2	3/5	/1	4/4	11/12	7/5	2-7/4-7	4-7	12*
3. Simple ways to use improvisation on the piano to accompany creative dance compositions.		1/	4/5	1/1	3/5	1/1		10/12	3/3,5	2-6/3-6	3-5	11*
4. Various instruments and sound-making implements which might be used for accompaniment.					4/5	4/4	3/3	11/12	5,6/5	5-7/5-7	5-7	12*
5. Music and sounds which are effective as accompaniment for various moods.				1/	3/3	1/2	6/7	11/12	7/7	4-7/5-7	5-7	12*
6. Percussion sounds which are effective for accompaniment.					2/1	3/5	6/6	11/12	7/7	5-7/5-7	6-7	11*
7. Voice and body sounds which are effective for accompaniment.				1/1	1/	4/6	5/5	11/12	7/6	4-7/4-7	6-7	11*
8. Organic and nature sounds which are effective for accompaniment.			2/	1/2	3/5	3/4	2/1	11/12	5,6/5	3-7/4-7	4-6	11*
9. A variety of action words that can be used in movement problems.					1/	2/3	8/9	11/12	7/7	5-7/6-7	6-7	12*
10. A variety of words relating to others and to the environment which can be used in movement problems.					2/1	3/5	5/5	10/11	7/6,7	5-7/5-7	6-7	10*
11. Chants which are effective for children's dance.	1/1		1/1		3/4	5/5	1/1	11/12	6/6	1-7/1-7	5-6	10*
12. A repertoire of songs suitable for children's dance.	1/1		1/1	1/1	3/4	3/3	2/2	11/12	5,6/5	1-7/1-7	4-6	8
13. Poetry which is effective for initiating dance ideas.				2/1	3/5	4/4	2/2	11/12	6/5	4-7/4-7	5-6	9
14. Recordings of music which are appealing to children for dance.		1/1			2/3	2/2	6/6	11/12	7/7	2-7/2-7	5-7	11*
15. The limitations of pre-recorded music.					3/4	1/	7/8	11/12	7/7	5-7/5-7	5-7	12*

STATEMENTS	FREQUENCY OF RATINGS							VALID CASES Q2/Q3	MODE(S) Q2/Q3	RANGE Q2/Q3	CONSEN. AREA Q2	CASES Q3 IN CON. AR.
	1 Q2/Q3	2 Q2/Q3	3 Q2/Q3	4 Q2/Q3	5 Q2/Q3	6 Q2/Q3	7 Q2/Q3					
ACCOMPANIMENT												
The elementary classroom teacher needs to gain skill in:												
1. The application of the principles of accompaniment.	1/	1/		1/4	2/1	4/6	1/1	10/12	6/6	1-7/4-7	4-6	11*
2. Accompanying any simple rhythmic sequence in correct timing.				1/	2/3	6/8	1/1	10/12	6/6	4-7/5-7	5-6	11*
3. Accompanying simple rhythmic sequence with a drum, rhythm sticks, other sound-makers, or the voice.					1/	4/6	6/6	11/12	7/6,7	5-7/6-7	6-7	12*
4. Following pulsed movement on a drum.						5/5	6/6	11/11	7/7	6-7/6-7	6-7	11*
5. Keeping a constant tempo on a drum or other instrument.					1/	4/6	6/6	11/12	7/6,7	5-7/6-7	6-7	12*
6. Employing some rhythmic variety on a drum.			1/		3/3	4/6	3/3	11/12	6/6	3-7/5-7	5-7	12*
7. Playing interesting and appropriate percussion accompaniment of movement.				2/1	2/3	5/6	2/2	11/12	6/6	4-7/4-7	5-6	9
8. Selecting suitable music for dance.					1/	5/7	5/5	11/12	6,7/6	5-7/6-7	6-7	12*
9. Moving with music and other types of sound accompaniment.	2/2			2/1	4/5	2/3	1/1	11/12	5/5	1-7/1-7	4-6	9
10. Recognizing the sound which would add to a movement situation.				1/	2/3	4/5	4/4	11/12	6,7/6	4-7/5-7	5-7	12*
11. Recognizing the correct tempo for the desired movement.				1/1	2/1	2/3	6/7	11/12	7/7	4-7/4-7	5-7	11*
12. Constructing simple rhythmic patterns.		1/		1/1	5/6	2/4	2/1	11/12	5/5	2-7/4-7	5-6	10*
13. Determining the status of children in <u>listening</u> to accompaniment.					4/4	5/6	2/2	11/12	6/6	5-7/5-7	5-6	10*
14. Determining the status of children in <u>responding</u> to accompaniment.					2/1	7/9	2/2	11/12	6/6	5-7/5-7	6	9
15. Recognizing when students are rhythmically accurate.			1/1		1/1	4/5	5/5	11/12	7/6,7	3-7/3-7	6-7	10*

STATEMENTS	FREQUENCY OF RATINGS							VALID CASES Q2/Q3	MODE(S) Q2/Q3	RANGE Q2/Q3	CONSEN. AREA Q2	CASES Q3 IN CON. AR.
	1 Q2/Q3	2 Q2/Q3	3 Q2/Q3	4 Q2/Q3	5 Q2/Q3	6 Q2/Q3	7 Q2/Q3					
COMPOSITION												
The elementary classroom teacher needs to gain knowledge of:												
1. How the basic elements (space, time, and force) are combined in a composition.	1/1				6/6	/1	3/4	10/12	5/5	1-7/1-7	5-7	11*
2. A wide variety of exploratory activities.					1/	3/4	8/8	12/12	7/7	5-7/6-7	6-7	12*
3. The importance of problem solving in developing a composition.					1/	3/4	8/8	12/12	7/7	5-7/6-7	6-7	12*
4. A variety of "leads" or approaches into dance-making.					3/1	4/6	5/5	12/12	7/6	5-7/5-7	6-7	11*
5. Literary sources to be put in a composition.				3/2	5/6	2/2	2/2	12/12	5/5	4-7/4-7	5-6	8
6. Imaginary sources to be put in a composition.				/1	3/2	5/7	3/2	11/12	6/6	5-7/4-7	5-7	11*
7. How to take cues from situations and from each other.					1/	3/4	8/8	12/12	7/7	5-7/6-7	6-7	12*
8. The use of movement and sound in composition.					2/1	2/5	5/5	9/11	7/6,7	5-7/5-7	6-7	11*
9. Ideas for movement in compositions, such as mirroring, shadowing, question and answer, and echoing.				1/	3/2	2/4	6/6	12/12	7/7	4-7/5-7	5-7	12*
10. What a movement theme is.				1/	5/5	1/2	5/5	12/12	5,7/5,7	4-7/5-7	5-7	12*
11. Tools for expanding a movement theme.				2/1	3/3	4/5	3/3	12/12	6/6	4-7/4-7	5-6	8
12. How to reverse a movement theme.	1/		2/1	4/6	3/3	/1	2/1	12/12	4/4	1-7/3-7	4-5	9
13. How to transpose a movement theme to another part of the body.			3/2	2/3	3/3	2/2	2/2	12/12	3,5/4,5	3-7/3-7	4-6	8
14. How to extract various elements of a movement theme in order to "play" with them.	1/		2/1	4/6	3/4	1/	1/1	12/12	4/4	1-7/3-7	4-5	10*
15. Aspects of composition such as - contrast.			1/	2/1	4/6	2/3	3/2	12/12	5/5	3-7/4-7	5-6	9
- unison.			1/	2/	3/6	3/4	2/1	11/11	5,6/5	3-7/5-7	5-6	10*
- non-unison.			1/	2/	3/6	3/4	2/1	11/11	5,6/5	3-7/5-7	5-6	10*
- balance.				4/3	2/3	3/4	2/1	11/11	4/6	4-7/4-7	4-6	10*
- transition.				4/3	2/3	3/4	2/1	11/11	4/6	4-7/4-7	4-6	10*
- sequence.				1/	5/6	1/1	4/4	11/11	5/5	4-7/5-7	5-7	11*
16. The creative possibilities of structural form.				4/4	4/4	2/2	1/1	11/11	4,5/4,5	4-7/4-7	4-6	10*
17. Simple sequential forms for short studies.			1/1	3/3	5/6	2/2		11/12	5/5	3-6/3-6	4-5	9

STATEMENTS	FREQUENCY OF RATINGS							VALID CASES Q2/Q3	MODE(S) Q2/Q3	RANGE Q2/Q3	CONSEN. AREA Q2	CASES Q3 IN CON. AR.	
	1 Q2/Q3	2 Q2/Q3	3 Q2/Q3	4 Q2/Q3	5 Q2/Q3	6 Q2/Q3	7 Q2/Q3						
COMPOSITION - continued													
18. How to work with the concept of begin-move-end.			1/		3/3	3/4	5/5	12/12	7/7	3-7/5-7	5-7	12*	
19. Guiding movement experiences through <u>theme and variation</u> .			1/1	2/1	5/6	4/4		12/12	5/5	3-6/3-6	5-6	10*	
20. Guiding movement experiences through <u>sequential movement</u> .				1/1	7/7	2/4	2/	12/12	5/5	4-7/4-6	5-6	11*	
21. Guiding movement experiences through <u>unison movement</u> .				3/2	5/6	3/4	1/	12/12	5/5	4-7/4-6	5-6	10*	
22. The importance of simplicity in composition.					1/1	5/7	5/4	11/12	6,7/6	5-7/5-7	6-7	11*	
23. How to make movement suggestions to children in order to produce varied and quality compositions.			1/1		3/2	2/2	5/6	11/11	7/7	3-7/3-7	5-7	10*	
24. The right tone of voice to use when making movement suggestions.				1/	3/2	1/1	5/6	10/9	7/7	4-7/5-7	5-7	9 of 9*	
25. The proper energy level to use when making movement suggestions.				1/	4/5	1/1	3/3	9/9	5/5	4-7/5-7	5-7	9 of 9*	
26. What to expect when making movement suggestions.				1/	3/3	4/6	2/2	10/11	6/6	4-7/5-7	5-6	9 of 11*	
27. Physical settings which are conducive for making movement suggestions.	1/		1/		4/6	1/1	4/4	11/11	5,7/5	1-7/5-7	5-7	11*	
28. Making associations.					5/5	2/2	4/4	11/11	5/5	5-7/5-7	5-7	11*	
COMPOSITION													
The elementary classroom teacher needs to gain skill in:													
1. Working with movement and its various elements.	1/1	1/		1/			4/6	5/5	12/12	7/6	1-7/1-7	6-7	11*
2. Performing simple "learned" dances, such as folk dances.	2/2	1/	2/3	3/3	2/2	1/1	1/1	12/12	4/3,4	1-7/1-7	3-5	8	
3. Solving personal movement problems.		2/1		4/5	3/5	3/1		12/12	4/4,5	2-6/2-6	4-5	10*	
4. Exploring movement from the approach													
- of manipulation.				1/	2/3	5/6	3/3	11/12	6/6	4-7/5-7	5-7	12*	
- of interpretation of poetry or songs.				2/	4/5	4/5	2/2	12/12	5,6/5,6	4-7/5-7	5-6	10*	
- of music.				2/	3/3	5/7	2/2	12/12	6/6	4-7/5-7	5-6	10*	

STATEMENTS	FREQUENCY OF RATINGS							VALID CASES Q2/Q3	MODE(S) Q2/Q3	RANGE Q2/Q3	CONSEN. AREA Q2	CASES Q3 IN CON. AR.
	1 Q2/Q3	2 Q2/Q3	3 Q2/Q3	4 Q2/Q3	5 Q2/Q3	6 Q2/Q3	7 Q2/Q3					
COMPOSITION - continued												
5. Improvising movement - to music.			1/	1/1	3/3	2/4	4/4	11/12	7/6,7	3-7/4-7	5-7	11*
- to words			1/	1/1	4/4	2/3	4/4	12/12	5,7/5,7	3-7/4-7	5-7	11*
- to structured sound.			1/	1/1	4/4	2/3	4/4	12/12	5,7/5,7	3-7/4-7	5-7	11*
6. Improvising movement with the use of a small or large prop.	1/1	1/		2/2	2/2	/2	5/5	11/12	7/7	1-7/1-7	4-7	11*
7. Structuring movement into form after experimenting, selecting, and ordering.		1/	1/1	2/2	4/5	1/2	3/2	12/12	5/5	2-7/3-7	4-6	9
8. Organizing movements into various complexities.	1/1		1/	4/6	3/3		3/2	12/12	4/4	1-7/1-7	4-5	9
9. Composing a simple dance of one's own.	1/1	1/	1/	1/2	4/6	2/2	2/1	12/12	5/5	1-7/1-7	4-6	10*
10. Working from an evaluation of own simple composition.	1/1	1/		4/6	1/2	1/1	2/1	10/11	4/4	1-7/1-7	4-6	9 of 11*
11. Beginning with a good starting shape.	1/1	1/	1/	2/3	2/4	2/2	3/2	12/12	7/5	1-7/1-7	4-6	9
12. Holding the ending.	1/1	1/	1/	3/4	2/3	1/1	3/3	12/12	4,7/4	1-7/1-7	4-6	8
13. Working in sequential changes of movement having a beginning, climax, and ending, as an ABA form.	1/1	1/		3/3	3/4		4/4	12/12	7/5,7	1-7/1-7	4-7	11*
14. Working with small groups.		1/	2/1	1/2	1/2	3/3	4/4	12/12	7/7	2-7/3-7	4-7	11*
15. Working with large groups.		1/	2/2		2/2	3/4	4/4	12/12	7/6,7	2-7/3-7	5-7	10*
16. Verbalizing the concept of begin-move-end.			1/1	2/	2/3	3/4	4/4	12/12	7/6,7	3-7/3-7	5-7	11*
17. Assisting students in finding material thru setting brief movement problems.					3/	2/5	7/7	12/12	7/7	5-7/6-7	6-7	12*
18. Using children's real experiences for compositional ideas.					2/	5/6	5/6	12/12	6,7/6,7	5-7/6-7	6-7	12*
19. Using literary sources to be put in a composition.					5/4	6/7	1/1	12/12	6/6	5-7/5-7	5-6	11*
20. Using imaginary sources to be put in a composition.			1/1	1/	1/	4/6	5/5	12/12	7/6	3-7/3-7	6-7	11*
21. Helping children gain experiences in discovering the creative possibilities of various structural forms.				1/	4/5	4/7	3/	12/12	5,6/6	4-7/5-6	5-6	12*
22. Recognizing interesting movement sequences found by the children.					1/	3/4	8/8	12/12	7/7	5-7/6-7	6-7	12*

STATEMENTS	FREQUENCY OF RATINGS							VALID CASES Q2/Q3	MGDE(S) Q2/Q3	RANGE Q2/Q3	CONSEN. AREA Q2	CASES Q3 IN CON. AR.
	1 Q2/Q3	2 Q2/Q3	3 Q2/Q3	4 Q2/Q3	5 Q2/Q3	6 Q2/Q3	7 Q2/Q3					
COMPOSITION - continued												
23. Trying interesting movement sequences found by children together with appropriate transitions to arrive at compositions that can be performed.	1/1			1/1	2/2	3/3	5/5	12/12	7/7	1-7/1-7	5-7	10*
24. Assisting students in developing movement motives into simple dance studies with a beginning, middle, and end.		1/1			1/	6/7	4/4	12/12	6/6	2-7/2-7	6-7	11*
25. Helping the students learn to look at each others' movement compositions.					1/	7/8	4/4	12/12	6/6	5-7/6-7	6-7	12*
26. Helping the students learn to give suggestions for making each others' movement compositions better.	1/1					7/7	4/4	12/12	6/6	1-7/1-7	6-7	11*
PRODUCTION												
The elementary classroom teacher needs to gain knowledge of:												
1. How to share the work of children through demonstrations.				1/	1/	3/7	5/5	10/12	7/6	4-7/6-7	6-7	12*
2. How to select the appropriate <u>place and time</u> for a performance.				3/1	2/4	3/3	4/4	12/12	7/5,7	4-7/4-7	5-7	11*
3. How to select the appropriate <u>content</u> for a performance.				2/1	2/3	5/5	3/3	12/12	6/6	4-7/4-7	5-6	8
4. The danger of emphasizing performance over the process.						2/2	10/10	12/12	7/7	6-7/6-7	7	10*
5. How to emphasize experiencing for the many over skill of a few.						2/2	10/10	12/12	7/7	6-7/6-7	7	10*
6. How to find jobs which will involve all of the children in the production.				1/1	1/1	1/1	8/8	11/11	7/7	4-7/4-7	6-7	9 of 11*
7. How to create something out of nothing.					2/2	2/2	7/7	11/11	7/7	5-7/5-7	6-7	9* of 11
8. The parts of a stage.	3/3	1/1	1/	1/1	4/6		2/1	12/12	5/5	1-7/1-7	2-5	8
9. Strong and weak areas of the stage.	5/5		1/2	3/3	2/1		1/1	12/12	1/1	1-7/1-7	1-4	10*
10. Technical aspects of production.	6/6	1/1	/1	1/1	3/2		1/1	12/12	1/1	1-7/1-7	1-5	11*
11. Stage entrances and exits.	4/4		/1	4/4	1/2		3/1	12/12	1,4/1,4	1-7/1-7	1-7	11*
12. Elementary lighting design.	5/5	2/3	2/3	3/1				12/12	1/1	1-4/1-4	1-3	11*

STATEMENTS	FREQUENCY OF RATINGS							VALID CASES Q2/Q3	MODE(S) Q2/Q3	RANGE Q2/Q3	CONSEN. AREA Q2	CASES Q3 IN CON. AR.
	1 Q2/Q3	2 Q2/Q3	3 Q2/Q3	4 Q2/Q3	5 Q2/Q3	6 Q2/Q3	7 Q2/Q3					
PRODUCTION - continued												
13. How to define the performing space with simple materials.	1/1			4/5	2/3	2/2	2/	11/11	4/4	1-7/1-6	4-6	10*
14. Costuming which will not interfere with movement.	1/1			4/5	2/2	2/3	3/1	12/12	4/4	1-7/1-7	4-6	10*
15. How to make effective costumes with the simplest of materials and devices.	1/1		1/1	2/2	2/2	3/4	3/2	12/12	6,7/6	1-7/1-7	4-6	8
16. Elementary methods of taping music.	1/1		1/1	1/1	3/3	3/4	3/2	12/12	5,6,7/6	1-7/1-7	5-6	7
17. Communication.				1/		3/4	5/5	9/9	7/7	4-7/6-7	6-7	9* of 9
PRODUCTION												
The elementary classroom teacher needs to gain skill in:												
1. Sensing when children are ready to share their compositions with others.				1/	2/	4/7	5/5	12/12	7/6	4-7/6-7	6-7	12*
2. Organizing the works of children in informal demonstrations.			1/		5/6	5/5	1/1	12/12	5,6/5	3-7/5-7	5-6	11*
3. Working with and in the <u>experiences</u> of the children.					1/	3/5	7/7	11/12	7/7	5-7/6-7	6-7	12*
4. Working with and in the <u>abilities</u> of the children.						5/6	6/6	11/12	7/6,7	6-7/6-7	6-7	12*
5. Giving each child an opportunity to feel good about himself/herself as a thinking, moving, feeling individual.							12/12	12/12	7/7	7/7	7	12*
6. Working with - stage parts.	4/4	1/2	3/3	2/2	1/		1/1	12/12	1/1	1-7/1-7	1-4	11*
- wings.	4/4	1/2	3/3	1/2	2/		1/1	12/12	1/1	1-7/1-7	1-4	11*
- entrances and exits.	4/4	1/2	3/3	1/2	1/	1/	1/1	12/12	1/1	1-7/1-7	1-4	11*
- lighting.	6/6	1/3	2/2		2/		1/1	12/12	1/1	1-7/1-7	1-3	11*
7. Dressing the stage.	5/5	1/1	1/3	3/3	2/			12/12	1/1	1-5/1-4	1-4	12*
TEACHING METHODOLOGY												
The elementary classroom teacher needs to gain knowledge of:												
1. The need to have goals.					1/	2/3	8/8	11/11	7/7	5-7/6-7	6-7	11* of 11
2. Techniques for achieving goals.					1/	4/4	6/7	11/11	7/7	5-7/6-7	6-7	11* of 11
3. How dance can be part of the school day.					2/		9/12	11/12	7/7	5-7/7	7	12*

STATEMENTS	FREQUENCY OF RATINGS							VALID CASES Q2/Q3	MODE(S) Q2/Q3	RANGE Q2/Q3	CONSEN. AREA Q2	CASES Q3 IN CON. AR.
	1 Q2/Q3	2 Q2/Q3	3 Q2/Q3	4 Q2/Q3	5 Q2/Q3	6 Q2/Q3	7 Q2/Q3					
TEACHING METHODOLOGY - continued												
4. <u>Selecting content</u> which is appropriate to the age of the class.				1/	3/4	1/1	7/7	12/12	7/7	4-7/5-7	5-7	12*
5. <u>Selecting content</u> which is appropriate to the <u>experience</u> of the class.					1/	2/1	9/11	12/12	7/7	5-7/6-7	7	11*
6. <u>Selecting content</u> which is appropriate to the <u>group dynamics</u> of the class.					1/	4/5	7/7	12/12	7/7	5-7/6-7	6-7	12*
7. <u>Individualizing instruction.</u>				3/	1/2	2/3	6/6	12/11	7/7	4-7/5-7	5-7	11* of 11
8. <u>How to work developmentally.</u>					1/	2/3	8/8	11/11	7/7	5-7/6-7	6-7	11* of 11
9. <u>Managing a class effectively</u> by using <u>guided exploration.</u>				1/		1/1	10/11	12/12	7/7	4-7/6-7	7	11*
10. <u>Managing a class effectively</u> using <u>tasks.</u>				1/		3/4	8/8	12/12	7/7	4-7/6-7	6-7	12*
11. <u>Managing a class effectively</u> using a <u>problem solving technique.</u>				1/		2/2	9/10	12/12	7/7	4-7/6-7	7	10*
12. <u>How to emphasize problem solving</u> rather than technique.						4/4	8/8	12/12	7/7	6-7/6-7	6-7	12*
13. <u>How to emphasize individual creative exploration</u> rather than technique.						4/4	8/8	12/12	7/7	6-7/6-7	6-7	12*
14. <u>Ways to help the children do as well as they can.</u>					1/	2/1	9/11	12/12	7/7	5-7/6-7	7	11*
15. <u>Ways to help the children feel good about themselves.</u>						2/2	10/10	12/12	7/7	6-7/6-7	7	10*
16. <u>Ways to help the children feel good about the experience.</u>					2/	1/1	9/11	12/12	7/7	5-7/6-7	7	11*
17. <u>Starting where the children are.</u>					1/	1/	10/12	12/12	7/7	5-7/7	7	12*
18. <u>Taking cues from children.</u>						2/2	10/10	12/12	7/7	6-7/6-7	7	10*
19. <u>Teaching the children rather than the lesson.</u>				1/1			10/10	11/11	7/7	4-7/4-7	7	10*
20. <u>Establishing communications with children.</u>						2/2	10/10	12/12	7/7	6-7/6-7	7	10*
21. <u>Establishing trust with the children.</u>						1/	11/12	12/12	7/7	5-7/7	7	12*
22. <u>As many methods as possible for teaching dance.</u>	1/1		1/	3/3	1/2	2/2	3/3	11/11	4,7/4,7	1-7/1-7	4-7	10*
23. <u>As many approaches as possible for teaching dance.</u>				2/	2/4	3/3	4/4	11/11	7/5,7	4-7/5-7	5-7	11*
24. <u>The method which will work best for various individuals.</u>				1/1	4/3	1/2	6/6	12/12	7/7	4-7/4-7	5-7	11*

STATEMENTS	FREQUENCY OF RATINGS							VALID CASES Q2/Q3	MODE(S) Q2/Q3	RANGE Q2/Q3	CONSEN. AREA Q2	CASES Q3 IN CON. AR.	
	1 Q2/Q3	2' Q2/Q3	3 Q2/Q3	4 Q2/Q3	5 Q2/Q3	6 Q2/Q3	7 Q2/Q3						
TEACHING METHODOLOGY - continued													
25. Material to give children to help them get started.			1/			2/1	9/11	12/12	7/7	3-7/6-7	7	11*	
26. Wording problems in order to help children get started.						4/4	8/8	12/12	7/7	6-7/6-7	6-7	12*	
27. Ways to get children to listen individually so that you do not have to repeat yourself.				1/	1/	3/6	5/5	10/11	7/6	4-7/6-7	6-7	11*	
28. Ways to provide accomplishment for all.					3/	2/4	7/8	12/12	7/7	5-7/6-7	6-7	12*	
29. Mechanical operations and equipment which structure children's movement.		1/1		1/	4/7	1/	1/1	8/9	5/5	2-7/2-7	5	7	
30. The logical progression of a lesson to a climax.					1/	4/5	7/7	12/12	7/7	5-7/6-7	6-7	12*	
TEACHING METHODOLOGY													
The elementary classroom teacher needs to gain skill in:													
1. Keeping methodology simple.						2/1	4/5	5/5	12/11	7/6,7	5-7/5-7	6-7	10*
2. Sequencing materials.							7/7	5/5	12/12	6/6	6-7/6-7	6-7	12*
3. Working with creative imagination.						1/1	3/3	8/8	12/12	7/7	5-7/5-7	6/7	11*
4. Keeping the voice pleasant.				1/1		2/1	3/4	6/6	12/12	7/7	4-7/4-7	6-7	10*
5. Using the voice in an expressive manner.						1/	5/6	6/6	12/12	7/6,7	5-7/6-7	6-7	12*
6. Demonstrating interest, enthusiasm, and friendliness.						1/	3/3	8/9	12/12	7/7	5-7/6-7	6-7	12*
7. Demonstrating honest excitement over a good performance.							5/4	7/8	12/12	7/7	6-7/6-7	6-7	12*
8. Observation.							4/4	7/8	12/12	7/7	6-7/6-7	6-7	12*
9. Taking cues from the children.						1/	2/1	9/11	12/12	7/7	5-7/6-7	7	11*
10. Not expecting too much of the children.	2/1		1/1	1/1			3/2	5/7	12/12	7/7	1-7/1-7	4-7	10*
11. Providing a wide variety of exploratory experiences.				/1	1/	4/3	7/8	12/12	7/7	5-7/4-7	6-7	11*	
12. The use of teaching techniques such as													
- guided discovery.				1/		1/2	10/10	12/12	7/7	4-7/6-7	7	10*	
- teacher directed methodology.	1/1		1/1	1/	3/3	2/3	3/4	11/12	5,7/7	1-7/1-7	4-7	10*	
- exploration or improvisation.				1/	/1	3/3	8/8	12/12	7/7	4-7/5-7	6-7	11*	
- problem solving.				1/		2/2	9/10	12/12	7/7	4-7/6-7	7	10*	

STATEMENTS	FREQUENCY OF RATINGS							VALID CASES Q2/Q3	MODE(S) Q2/Q3	RANGE Q2/Q3	CONSEN. AREA Q2	CASES Q3 IN CON. AR.
	1 Q2/Q3	2 Q2/Q3	3 Q2/Q3	4 Q2/Q3	5 Q2/Q3	6 Q2/Q3	7 Q2/Q3					
TEACHING METHODOLOGY - continued												
13. Wording directions so that the child can process them.						5/4	7/8	12/12	7/7	6-7/6-7	6-7	12*
14. Posing questions and problems clearly and definitely.						4/4	8/8	12/12	7/7	6-7/6-7	6-7	12*
15. Setting problems that are challenging.						2/2	8/9	10/11	7/7	6-7/6-7	6-7	11*
16. Setting problems that are in the limitations of the ability of the group.					2/1	4/5	6/6	12/12	7/7	5-7/5-7	6-7	11*
17. Encouraging children to share their experiences.						4/4	7/8	11/12	7/7	6-7/6-7	6-7	12*
18. Encouraging individuality.						2/2	10/10	12/12	7/7	6-7/6-7	6-7	10*
19. Giving honest praise to those who need stronger self-acceptance.						3/3	9/9	12/12	7/7	6-7/6-7	6-7	12*
20. Handling attention-seeking activities and disruptive behavior.						2/2	10/10	12/12	7/7	6-7/6-7	6-7	12*
21. Using encouragement and praise effectively.						1/1	11/11	12/12	7/7	6-7/6-7	6-7	12*
22. Not limiting children to what you can do or think of.					1/1	1/1	9/10	11/11	7/7	5-7/6-7	6-7	11*
23. Demanding the best work from the children.			1/1		2/1	2/4	7/7	12/12	7/7	3-7/3-7	6-7	11*
24. Acknowledging the success of each child as progress in his/her performance.					1/1	4/4	7/7	12/12	7/7	5-7/5-7	6-7	11*
25. Showing respect for children's work.					1/1	2/1	9/11	12/12	7/7	5-7/6-7	6-7	12*
26. Being sensitive to the total personality of each child.				1/1		4/5	7/7	12/12	7/7	4-7/6-7	6-7	12*
27. Helping each child to feel he/she is relating on a one to one basis with you.		1/1			1/1	4/5	6/6	12/12	7/7	2-7/2-7	6-7	11*
28. Drawing on the child's own resources as to how a task should be solved.					1/1	3/3	8/8	12/12	7/7	5-7/5-7	6-7	11*
29. Anticipating student's response.				2/1	4/5	3/3	3/3	12/12	5/5	4-7/4-7	5-6	8
30. Generating thoughtful response to the work on the part of the student.					1/1	3/4	8/8	12/12	7/7	5-7/6-7	6-7	12*
31. Determining how much if any teacher guidance is needed by the students.				1/1	2/1	1/4	8/8	12/12	7/7	4-7/4-7	6-7	11*
32. Techniques for controlling the movement of the children.				2/1		3/4	7/7	12/12	7/7	4-7/4-7	6-7	11*

STATEMENTS	FREQUENCY OF RATINGS							VALID CASES Q2/Q3	MODE(S) Q2/Q3	RANGE Q2/Q3	CONSEN. AREA Q2	CASES Q3 IN CON. AR.
	1 Q2/Q3	2 Q2/Q3	3 Q2/Q3	4 Q2/Q3	5 Q2/Q3	6 Q2/Q3	7 Q2/Q3					
TEACHING METHODOLOGY - continued												
33. Techniques for getting students moving.						3/3	9/9	12/12	7/7	6-7/6-7	6-7	12*
34. Techniques for stopping movement.						4/4	8/8	12/12	7/7	6-7/6-7	6-7	12*
35. Assessing the quality of the students' work.					3/	3/6	6/6	12/12	7/6,7	5-7/6-7	6-7	12*
36. Helping children develop sensitivity to themselves and others.						2/2	10/10	12/12	7/7	6-7/6-7	6-7	12*
37. Following the lead of the class if they take hold of an idea and start into a direction you had not intended.					1/1	2/	9/11	12/12	7/7	5-7/5-7	7	11*
38. Using the children's energy and interest to build to a movement experience.				1/1		2/	9/11	12/12	7/7	4-7/4-7	7	11*
39. Building on the accomplishments of students.				1/	1/	1/1	9/11	12/12	7/7	4-7/6-7	7	11*
40. Laughing off a bad situation.			1/1		1/	2/3	7/7	11/11	7/7	3-7/3-7	6-7	10*
41. Ending a bad situation and trying something else.						2/2	10/10	12/12	7/7	6-7/6-7	6-7	12*
INTEGRATIVE TECHNIQUES												
The elementary classroom teacher needs to gain knowledge of:												
1. The many aspects of an elementary school curriculum to which a dance experience could contribute.			1/		1/	1/	9/12	12/12	7/7	3-7/7	7	12*
2. How dance can relate conceptually to												
- music.			1/		/1	1/	9/11	11/12	7/7	3-7/5-7	7	11*
- math.			2/		4/6	6/6	12/12	7/5,7	3-7/5-7	5-7	12*	
- visual arts.			1/		1/2	2/2	8/8	12/12	7/7	3-7/5-7	6-7	10*
- science.			1/	1/	3/5	1/1	6/6	12/12	7/7	3-7/5-7	5-7	12*
- language arts.			1/		1/2	2/2	8/8	12/12	7/7	3-7/5-7	6-7	10*
- social studies			1/		3/4	1/1	7/7	12/12	7/7	3-7/5-7	5-7	12*
3. The basic concepts of - art.	1/				2/1	1/3	8/8	12/12	7/7	1-7/5-7	6-7	11*
- music.	1/				2/1	3/5	6/6	12/12	7/7	1-7/5-7	6-7	11*
- drama.	1/			1/	4/5	1/2	5/5	12/12	7/5,7	1-7/5-7	5-7	12*
4. Cross-discipline learning with the body as the medium of expression.					3/1	4/6	5/5	12/12	7/6	5-7/5-7	6-7	11*
5. The relationship of all the arts.					2/1	2/3	8/8	12/12	7/7	5-7/5-7	6-7	11*
6. The aesthetic components in the child's total environment.						3/4	7/6	10/10	7/7	6-7/6-7	6-7	10*

STATEMENTS	FREQUENCY OF RATINGS							VALID CASES Q2/Q3	MODE(S) Q2/Q3	RANGE Q2/Q3	CONSEN. AREA Q2	CASES Q3 IN CON. AR.	
	1 Q2/Q3	2 Q2/Q3	3 Q2/Q3	4 Q2/Q3	5 Q2/Q3	6 Q2/Q3	7 Q2/Q3						
INTEGRATIVE TECHNIQUES - continued													
7. The logical connection of diverse learnings.					3/4	4/5	3/3	10/12	6/6	5-7/5-7	5-7	12*	
8. How the concepts of dance tie in with the concepts in the curriculum.							5/5	7/7	12/12	7/7	6-7/6-7	6-7	12*
9. How time, space, and force are basic to all areas of knowledge and to all disciplines.					1/	3/4	8/8	12/12	7/7	5-7/6-7	6-7	12*	
10. Laws of physics.	1/		1/	4/8	3/2	1/1	2/1	12/12	4/4	1-6/4-7	4-5	10*	
11. Physiological principles.				6/7	3/2	1/1	2/	12/12	4/4	4-7/4-7	4-5	9	
INTEGRATIVE TECHNIQUES													
The elementary classroom teacher needs to gain skill in:													
1. Being alert to situations in learning projects which would lend themselves to dance or creative movement interpretation.					1/	3/4	8/8	12/12	7/7	5-7/6-7	6-7	12*	
2. Being alert to ideas children may supply.					1/	4/5	7/7	12/12	7/7	5-7/6-7	6-7	12*	
3. Relating dance movement to the different disciplines.				1/1	4/4	2/2	5/5	12/12	7/7	4-7/4-7	5-7	11*	
4. Relating movement technique to those used by - artists.			1/1	1/	2/3	3/3	5/5	12/12	7/7	3-7/3-7	5-7	11*	
- musicians.			1/1	1/	2/3	3/4	4/4	11/12	7/6,7	3-7/3-7	5-7	11*	
- athletes.			1/1		2/1	4/5	4/5	11/12	6,7/6,7	3-7/3-7	6-7	10*	
5. Applying scientific principles to movement.			2/1	3/4	2/2	2/2	3/3	12/12	4,7/4	3-7/3-7	4-6	8	
6. Working with other teachers in a group.		1/		1/	2/4	4/5	3/2	11/11	6/6	2-7/5-7	5-6	9* of 11	
ASPECTS OF PERFORMANCE													
The elementary classroom teacher needs to gain knowledge of:													
1. Dance as a performing art.		2/		/1	5/7	1/	4/4	12/12	5/5	2-7/4-7	5-7	11*	
2. How to give children the experience of performing and expressing for others.	2/1			/1	4/4	1/1	5/5	12/12	7/7	1-7/1-7	5-7	10*	
3. Sharing the work of children through demonstrations.		1/		2/2	2/3	2/2	5/5	12/12	7/7	2-7/4-7	5-7	10*	
4. The type of performances which are best for children.				1/	2/1	2/4	7/7	12/12	7/7	4-7/5-7	6-7	11*	

STATEMENTS	FREQUENCY OF RATINGS							VALID CASES Q2/Q3	MODE(S) Q2/Q3	RANGE Q2/Q3	CONSEN. AREA Q2	CASES Q3 IN CON. AR.
	1 Q2/Q3	2 Q2/Q3	3 Q2/Q3	4 Q2/Q3	5 Q2/Q3	6 Q2/Q3	7 Q2/Q3					
ASPECTS OF PERFORMANCE - continued												
5. The importance of not emphasizing skill and performance over the process and experience.						3/3	9/9	12/12	7/7	6-7/6-7	6-7	12*
6. Teaching children to be an audience.				1/1	2/	2/4	7/7	12/12	7/7	4-7/4-7	6-7	11*
7. Gestalt principles of awareness.	1/1			2/	1/4	3/3	3/3	10/11	6,7/5	1-7/1-7	5-7	10*
8. Giving <u>and</u> receiving.				1/1	2/1	2/3	6/6	11/11	7/7	4-7/4-7	6-7	9* of 11
9. Activities that are audience centered.			1/1	4/5	2/3		2/	9/9	4/4	3-7/3-5	4-5	8* of 9
10. Providing audience centered activities for children.			1/1	4/4	/1	2/3	2/1	9/10	4/4	3-7/3-7	4-6	8* of 10
ASPECTS OF PERFORMANCE												
The elementary classroom teacher needs to gain skill in:												
1. Giving children opportunities to "show" informally with or in class.					1/	3/4	8/8	12/12	7/7	5-7/6-7	6-7	12*
2. Identifying interesting movement moments in a dance.				1/1	4/4	2/2	5/5	12/12	7/7	4-7/4-7	5-7	11*
3. Describing interesting movement moments in a dance.				1/1	4/4	2/2	5/5	12/12	7/7	4-7/4-7	5-7	11*
4. Helping children look at each others' work.					1/	1/	10/12	12/12	7/7	5-7/7	7	12*
5. Getting children to talk freely about what they see, like, and dislike in a dance.	1/1					2/3	8/8	11/12	7/7	1-7/1-7	6-7	11*
6. Helping children develop "awareness" through cues or problems.					1/	4/5	7/7	12/12	7/7	5-7/6-7	6-7	12*
7. Helping children to think and "feel" what they are doing.				1/1	1/		10/11	12/12	7/7	4-7/4-7	7	11*
8. Helping children receive.				1/1	1/	2/3	5/5	9/9	7/7	4-7/4-7	6-7	8* of 9
EVALUATION												
The elementary classroom teacher needs to gain knowledge of:												
1. Looking for evidence of growth in self-concept.					1/	6/7	5/5	12/12	6/6	5-7/6-7	6-7	12*
2. Looking for evidence of relationships with others.						5/5	7/7	12/12	7/7	6-7/6-7	6-7	12*
3. Looking for evidence of participation.						4/4	8/8	12/12	7/7	6-7/6-7	6-7	12*

STATEMENTS	FREQUENCY OF RATINGS							VALID CASES Q2/Q3	MODE(S) Q2/Q3	RANGE Q2/Q3	CONSEN. AREA Q2	CASES Q3 IN CON. AR.
	1 Q2/Q3	2 Q2/Q3	3 Q2/Q3	4 Q2/Q3	5 Q2/Q3	6 Q2/Q3	7 Q2/Q3					
EVALUATION												
The elementary classroom teacher needs to gain skill in:												
1. Observation.						3/3	9/9	12/12	7/7	6-7/6-7	6-7	12*
2. Listening.					1/	2/1	9/11	12/12	7/7	5-7/6-7	7	11*
3. "Sizing-up" a group.					2/	3/5	7/7	12/12	7/7	5-7/6-7	6-7	12*
4. Not having preconceived ideas.					2/1	3/4	7/7	12/12	7/7	5-7/5-7	6-7	11*
RELATING TO OTHERS												
The elementary classroom teacher needs to gain knowledge of:												
1. Planning.	1/1				1/	5/6	5/5	12/12	6,7/6	1-7/1-7	6-7	11*
2. School curriculum.	1/1				1/	5/6	5/5	12/12	6,7/6	1-7/1-7	6-7	11*
RELATING TO OTHERS												
The elementary classroom teacher needs to gain skill in:												
1. Working with other teachers.				1/1		6/7	4/4	11/12	6/6	4-7/4-7	6-7	11*
2. Involving the administration.				2/2	1/1	5/5	4/4	12/12	6/6	4-7/4-7	6-7	9
3. Relating to parents.					1/	4/5	6/6	11/11	7/7	5-7/6-7	6-7	11*
4. Taking cues from parents.				1/1	3/3	2/2	4/4	10/10	7/7	4-7/4-7	5-7	9* of 10
5. Determining evidence of satisfaction.					2/1	3/4	3/4	8/9	6,7/6,7	5-7/5-7	6-7	8* of 9

*Statements on which 80% of the respondents agreed (consensus reached) following Questionnaire Three.

APPENDIX K
RANKING OF STATEMENTS ACCORDING
TO THE MEAN

Ranking of Statements Concerning the Body According to the Mean

<u>KNOWLEDGE</u>		<u>SKILL</u>	
STATEMENTS	MEAN	STATEMENTS	MEAN
The elementary classroom teacher needs to gain knowledge of:		The elementary classroom teacher needs to gain skill in:	
Safety precautions to prevent injury to the body.	6.083	Observing the body's motion in order to make suggestions for correction.	6.500
The body's potential and limitation in movement.	5.417	Exploring to find his/her own body's potential.	5.833
The anatomy of the body (general).	5.333	Knowing how the body "feels" when placed in certain postures.	5.833
The correct terminology for identification of body parts.	5.250	Transmitting the knowledge of correct body alignment to students.	5.333
Individual differences in body structure and function.	5.167	Balancing one's body.	4.750
Correct alignment of the various body parts in static positions.	5.083	Assuming correct body alignment in static positions.	4.750
How the body parts move.	5.000	Assuming correct body alignment when moving.	4.635
How internal body parts contribute to movement.	5.000	Contracting and relaxing the musculature at will.	4.167
The basic mechanical principles of the body.	4.250	Strengthening the body.	4.083
Correct alignment of the various body parts in motion.	4.167	Stretching the body for increased flexibility.	*3.583
The laws of motion as they apply to body movement.	*3.750	The movement of all body parts individually and in coordinated patterns.	*3.167
How to develop an awareness of the body.	*3.750		
Different types of joints found in the body.	*3.583		
The body as a system of levers.	*3.333		
How external body parts contribute to movement.	*2.750		

*Competencies considered of less importance.

Ranking of Statements Concerning Child Development According to the Mean

<u>KNOWLEDGE</u>		<u>SKILL</u>	
STATEMENTS	MEAN	STATEMENTS	MEAN
The elementary classroom teacher needs to gain <u>knowledge of:</u>		The elementary classroom teacher needs to gain <u>skill in:</u>	
Total development of the child (cognitive, affective, and psychomotor) as a basis for selection of content and methodology.	6.583	Applying knowledge of motor development to the development of locomotor patterns.	7.000
How children learn at different ages.	6.583	Recognizing where a child is in his personal growth and development.	6.333
Emotional factors of children's development.	6.500	Recognizing the way groups are different.	6.250
When children are ready for group experiences.	6.333	Individualizing instruction for developmental level.	6.083
The effect of peer relationships in children's development.	6.250	Working with as many age levels as possible.	4.000
Affective aspects of child development.	6.167		
Importance of the child's total involvement in order to benefit from an activity.	6.167		
Cognitive aspects of child development.	6.083		
How children think at different ages.	6.083		
When children are physically ready for various activities.	6.083		
What children can learn at different ages.	6.000		
Social/psychological development of the child.	6.000		
Physical growth characteristics of various ages.	5.917		
Different stages of children's motor performance.	5.917		
Inter-personal development of the child.	5.917		
Effect of environment on children's development.	5.833		
Psychomotor aspects of child development.	5.750		
Ways to deal with boy/girl relationship situations.	5.500		
Physical potential of various children.	5.455		
When children are mentally ready for various activities.	5.250		
Piaget's cognitive theories.	4.364		
Piaget's perceptual theories.	4.273		

Ranking of Statements Concerning Movement According to the Mean

<u>KNOWLEDGE</u>		<u>SKILL</u>	
STATEMENTS	MEAN	STATEMENTS	MEAN
The elementary classroom teacher needs to gain <u>knowledge of</u> :		The elementary classroom teacher needs to gain <u>skill in</u> :	
The elements of movement (space, time, force, or whatever).	6.833	Observing movement for the purpose of helping the child.	6.833
The basic locomotor movements.	6.667	Recognizing unusual creativity in <u>movement exploration</u> .	6.750
How to develop basic locomotor movements in various directions.	6.500	Recognizing unusual creativity in <u>problem solving</u> .	6.750
A wide variety of movements which can be discovered.	6.500	Helping children <u>experience</u> various locomotor patterns.	6.583
Simple dance steps such as the skip, gallop, and slide.	6.364	Describing movement patterns.	6.333
The basic non-locomotor (axial) movements.	6.333	Recognizing efficient movement when observed.	6.333
The factors involved in each of the movement elements.	6.167	Analyzing movement patterns.	6.250
The fact that any movement assignment is appropriate for children if they are left "open ended" and explored fully.	6.00	Helping children <u>combine</u> various locomotor patterns.	6.250
There is a beginning, development (climax), and end to all movement.	5.917	Helping children <u>learn to combine</u> various stationary (non-locomotor) patters.	6.083
The weight transfer in the basic locomotor patterns.	5.667	Helping children <u>experience</u> the various stationary (non-locomotor) patterns.	6.083
How movement is put together in phrases that contain design, dynamics, motivation, and rhythm.	5.545	Exploring in order to discover new ways of moving.	5.583
Simple movement combinations.	5.500	Manipulating the body parts in various movements which are possible.	5.333
The classifications of movement.	5.455	Performing the basic locomotor movements.	5.250
The correct terminology for dance movements.	5.417	Performing basic non-locomotor movements.	5.083
The similarities yet distinct differences between various movements.	5.273	Moving easily and with a sense of presence.	4.917
The functional aspects of movement.	5.000	Developing creative problems in short phrases.	4.833
Traditional dance steps-the schottische.	5.750	Manipulating the joints in the various movements which are possible.	4.833
The types of movement possible in the various joints.	4.500	Developing movement phrases which contain design, dynamics, motivation, and rhythm.	4.250
The effect of gravity on movement performance.	4.583	Developing creative problems in <u>long phrases</u> .	4.083
The distribution of body weight.	4.455	Demonstrating the movement concepts.	4.000

<u>KNOWLEDGE</u>		<u>SKILL</u>	
STATEMENTS	MEAN	STATEMENTS	MEAN
Traditional dance steps - the waltz.	4.417	Moving all body parts independently.	*3.500
Traditional dance steps - the polka.	4.417	Moving all body parts in coordinated patterns.	*3.333
Traditional dance steps - the two step.	4.250	Performing movements such as crawling and rolling.	*2.917
Reaction time.	*3.778	Movement in the thoracic region.	*2.583
Traditional dance steps - the mazurka.	*3.500	Movement in the pelvic region.	*2.583

*Competencies considered of less importance.

Ranking of Statements Concerning Concepts and Use of Space According to the Mean

KNOWLEDGE		MEAN	SKILL		MEAN
STATEMENTS			STATEMENTS		
The elementary classroom teacher needs to gain <u>knowledge</u> in:			The elementary classroom teacher needs to gain <u>skill</u> in:		
Various concepts of space such as near/far, over/under, symmetry/asymmetry.		6.833	Using problem solving (creative approach) to provide children with experience in the spatial factors.		6.833
The various aspects of space as	- direction.	6.583	Setting problems to help students gain <u>experience</u> with their bodies' use of space.		6.667
	- relationship to others.	6.583	Setting problems to help students gain <u>knowledge</u> about their bodies' use of space.		6.583
	- shape.	6.545	Using the concepts of space in <u>setting</u> movement problems		6.500
	- level.	6.500	Using the concepts of space in <u>guiding</u> movement experiences.		6.500
	- pathways.	6.500	Spatial awareness.		6.417
The difference between personal and general space.		6.333	Using the basic elements of space in ways that relate to school subject matter.		5.917
The various aspects of space as	- facing.	6.273	Using the basic elements of space for the creative experience.		5.750
	- area.	6.091	Recognizing the proper and improper use of spatial elements by students.		5.750
	- location.	6.091	The use of the elements of space, as relationship to others.		5.667
The spatial experiences which are appropriate for various age groups.		6.083	The use of self-space.		5.583
Many ways spatial concepts can be used in dance.		6.083	Using spatial elements to enhance movement.		5.583
The various aspects of space as	- dimension.	5.909	The use of the elements of space as	- direction.	5.417
	- focus of gaze.	5.750		- pathways.	5.333
	- kinesphere.	5.625		- shape.	5.273
How the spatial factors affect body movement.		5.500		- level.	5.167
The body and space as dimensionally related.		5.500		- location.	5.100
Space as a substance with texture.		4.100	Using the basic elements of space in ever new combinations.		5.083
			The use of the elements of space as	- area.	4.909
				- focus.	4.909

STATEMENTS	KNOWLEDGE	STATEMENTS	SKILL	HEAD
		Demonstrating the concepts of space which are fundamental to movement.		1 033
		The use of the elements of space as	faceting	1 121
			atmosphere	1 121
			biomorphism	1 111

Ranking of Statements Concerning Concepts and Use of Time According to the Mean

<u>KNOWLEDGE</u>		<u>MEAN</u>	<u>SKILL</u>		<u>MEAN</u>
<u>STATEMENTS</u>			<u>STATEMENTS</u>		
The elementary classroom teacher needs to gain <u>knowledge in:</u>			The elementary classroom teacher needs to gain <u>skill in:</u>		
A concept of stop/finish.		6.917	Guiding student in discovering the factors of time.		6.583
A concept of start/begin.		6.833	Setting problems to help students gain experience in their bodies use of rhythm thru guided exploration.		6.583
The rhythm of basic locomotor patterns.		6.583	Setting problems to help students gain knowledge about their bodies use of rhythm thru guided exploration.		6.583
The basic elements of time as - pulse (underlying beat).		6.417	Guiding students in experiencing the factors of time.		6.500
The basic elements of time as - tempo.		6.333	Observing students in experiencing the factors of time.		6.500
How the elements of time may be used to formulate movement problems.		6.333	Working with pulse.		6.500
The appeal to children of movement experiences involving changes in time and challenges in timing.		6.250	Working with rhythm.		6.417
The basic elements of time as - accent.		6.167	Clapping out simple rhythmic patterns with students.		6.417
- changes in tempo.		6.091	Working with tempo.		6.333
- rhythmic patterns.		6.083	Observing students in discovering the factors of time.		6.083
- even and uneven timing.		6.083	Clapping out simple rhythmic patterns for students.		5.917
How the various elements of time affect the movement of children.		6.083	Working with duration.		5.917
The basic elements of time as - phrasing.		6.000	Moving at different speeds.		5.750
- duration.		6.000	Freezing movement quickly.		5.750
How the elements of time can vary with individuals.		5.917	Working with accent.		5.636
The basic elements of time as - rhythm.		5.909	The application of the various factors of time to movement.		5.583
- meter.		5.750	Moving in different rhythms.		5.583
Music/dance relationships.		5.583	Working with meter.		5.583
The relation of time to various elements of space.		5.545	Correcting students in discovering the factors of time.		5.417
Resources for music/dance relationships.		5.500	Correcting students in experiencing the factors of time.		5.417

<u>KNOWLEDGE</u>		<u>SKILL</u>	
STATEMENTS	MEAN	STATEMENTS	MEAN
The basic elements of dance as - grouping of beats into measures.	5.417	Initiating movement quickly.	5.417
The basic elements of time as - unstructured time.	5.364	Recognizing correct timing to an accompaniment.	5.250
The temporal nature of movement in terms of <u>structured time</u> .	5.167	Recognizing correct timing to one's own rhythmic sequence.	5.167
Movement which is organized to have a specific meter rhythmic pattern, tempo, duration, and form.	5.083	Working with note values.	4.917
The temporal nature of movement in terms of <u>organic time</u> .	5.000	Moving rhythmically within a prescribed time framework.	4.833
Simple musical notation.	5.000	Understanding time signatures.	4.417
A vocabulary of music/dance relationships.	5.000	Moving accurately within a prescribed time framework.	4.364
The temporal nature of movement in terms of <u>functional time</u> .	5.000	Demonstrating correct timing to one's own rhythmic sequence.	4.333
The temporal nature of movement in terms of <u>breath related time</u> .	4.917	Demonstrating correct timing to an accompaniment.	4.083
Rhythm notation.	4.833	Writing simple rhythmic patterns.	*3.917
		Moving to different note values.	*3.583
		Analyzing simple movement timing by the use of musical notation.	*2.833
		The use of musical notation in explaining simple movement.	*2.750
		Formulating musical notation problems.	*2.667
		Moving to musical notation problems.	*2.667
		Working with rhythm bands.	*2.667

*Competencies considered of less importance.

Ranking of Statements Concerning Concepts and Use of Dynamics According to the Mean

<u>KNOWLEDGE</u>			<u>SKILL</u>	
STATEMENTS		MEAN	STATEMENTS	MEAN
The elementary classroom teacher needs to gain <u>knowledge of</u> :			The elementary classroom teacher needs to gain <u>skill in</u> :	
Those factors which modify and determine the effect of movement performance as	- qualities of movement.	6.364	Working effectively with dynamics in order to guide children's learning in this area.	6.083
	- energy.	6.091	Recognizing the use of different degrees of force.	6.083
The effect of varying degrees of force on movement.		6.083	Formulating problems dealing with contrasts of dynamics.	5.833
Varying degrees of force.		5.917	Finding poetry that has good examples of dynamics.	5.750
The communicative nature of movement.		5.833	Finding pictures of photographs that show good contrasts of dynamics.	5.667
Those factors which modify and determine the effect of movement performance as	- range of motion.	5.818	Recognizing the effect of contrasting amounts of force.	5.250
	- feeling.	5.818	The use of dynamics.	5.167
The expressive nature of movement.		5.583	Demonstrating the effect of contrasting amounts of force.	4.000
The dynamics of sound and movement combined.		5.500	Demonstrating the use of different degrees of force.	*3.833
The relationship of the dynamics of movement to its quality.		5.500	Setting problems to help students gain <u>knowledge</u> thru using their bodies related to Laban's effort actions.	*3.500
How the space required affects the dynamics of movement.		5.417	Observing students working with Laban's effort actions.	*3.500
The relationship of the dynamics of movement to its expressiveness.		5.417	Correcting students working with Laban's effort actions.	*3.500
How dynamics relate to the factors of space.		5.091	Guiding students in the <u>discovery</u> of Laban's effort actions.	*3.500
How the dynamics of movement are affected by the time required.		5.083	Guiding students in the <u>understanding</u> of Laban's effort actions.	*3.500
How to be aware of various dynamics of an individual's movements.		5.000	Setting problems to help students gain <u>experience</u> thru using their bodies related to Laban's effort actions.	*3.333
Those factors which modify and determine the effect of movement performance as	- gestural connotations.	4.000	Personal movement experiences related to Laban's effort actions.	*3.333
	- texture.	*3.909		
Laban's basic effort actions.		*3.750		

<u>KNOWLEDGE</u>		<u>SKILL</u>	
STATEMENTS	MEAN	STATEMENTS	MEAN
How to explain Laban's basic effort actions.	*3.583		
How to analyze Laban's basic effort actions.	*3.583		

*Competencies considered of less importance.

Ranking of Statements Concerning Accompaniment According to the Mean

<u>KNOWLEDGE</u>		<u>SKILL</u>	
STATEMENTS	MEAN	STATEMENTS	MEAN
The elementary classroom teacher needs to gain <u>knowledge of:</u>		The elementary classroom teacher needs to gain <u>skill in:</u>	
A variety of action words that can be used in movement problems.	6.750	Following pulsed movement on a drum.	6.545
Percussion sounds which are effective for accompaniment.	6.417	Accompanying simple rhythmic sequence with a drum, rhythm sticks, other sound-makers, or the voice.	6.500
A variety of words relating to others and to the environment which can be used in movement problems.	6.364	Keeping a constant tempo on a drum or other instrument.	6.500
Music and sounds which are effective as accompaniment for various moods.	6.333	Selecting suitable music for dance.	6.417
The limitations of pre-recorded music.	6.333	Recognizing the correct tempo for the desired movement.	6.333
Voice and body sounds which are effective for accompaniment.	6.250	Recognizing when students are rhythmically accurate.	6.083
How accompaniment can be used to heighten the movement experience.	6.250	Recognizing the sound which would add to a movement situation.	6.083
Recordings of music which are appealing to children for dance.	5.917	Determining the status of children in <u>responding</u> to accompaniment.	6.083
Various instruments and sound-making implements which might be used for accompaniment.	5.833	Employing some rhythmic variety on a drum.	6.000
Problems common to using accompaniment.	5.583	Accompanying any simple rhythmic sequence in correct timing.	5.833
Poetry which is effective for initiating dance ideas.	5.583	Determining the status of children in <u>listening</u> to accompaniment.	5.833
Organic and nature sounds which are effective for accompaniment.	5.333	Playing interesting and appropriate percussion accompaniment of movement.	5.750
Chants which are effective for children's dance.	5.083	Constructing simple rhythmic patterns.	5.417
A repertoire of songs suitable for children's dance.	5.000	The application of the principles of accompaniment.	5.333
Simple ways to use improvisation on the piano to accompany creative dance compositions.	4.167	Moving with music and other types of sound accompaniment.	4.667

Ranking of Statements Concerning Aspects of Composition According to the Mean

<u>KNOWLEDGE</u>		<u>SKILL</u>	
<u>STATEMENTS</u>	<u>MEAN</u>	<u>STATEMENTS</u>	<u>MEAN</u>
The elementary classroom teacher needs to gain <u>knowledge of:</u>		The elementary classroom teacher needs to gain <u>skill in:</u>	
The importance of problem solving in developing a composition.	6.667	Recognizing interesting movement sequences found by the children.	6.667
How to take cues from situations and from each other.	6.667	Assisting students in finding material thru setting brief movement problems.	6.583
A wide variety of exploratory activities.	6.667	Using children's real experiences for compositional ideas.	6.500
The right tone of voice to use when making movement suggestions.	6.444	Helping the students learn to look at each others' movement compositions.	6.333
The use of movement and sound in composition.	6.364	Using imaginary sources to be put in a composition.	6.167
Ideas for movement in compositions, such as mirroring, shadowing, question and answer, and echoing.	6.333	Working with movement and its various elements.	6.000
A variety of "leads" or approaches into dance-making.	6.333	Exploring movement from the approach of manipulation.	6.000
The importance of simplicity in composition.	6.250	Assisting students in developing movement motives into simple dance studies with a beginning, middle, and end.	6.000
How to work with the concept of begin-move-end.	6.167	Helping the students learn to give suggestions for making each others' movement compositions better.	5.917
How to make movement suggestions to children in order to produce varied and quality compositions.	6.091	Exploring movement from the approach of music.	5.917
What a movement theme is.	6.000	Improving movement - to music.	5.917
What to expect when making movement suggestions.	5.909	- to structured sound.	5.833
Making associations.	5.909	- to words.	5.833
Imaginary sources to be put in a composition.	5.833	Verbalizing the concept of begin-move-end.	5.833
Tools for expanding a movement theme.	5.833	Using literary sources to be put in a composition.	5.750
Physical settings which are conducive for making movement suggestions.	5.818	Exploring movement from the approach of interpretation of poetry or songs.	5.750
Aspects of composition such as - sequence.	5.818	Trying interesting movement sequences found by children together with appropriate transitions to arrive at compositions that can be performed.	5.667
The proper energy level to use when making movement suggestions.	5.778		

<u>KNOWLEDGE</u>			<u>SKILL</u>		
<u>STATEMENTS</u>		<u>MEAN</u>	<u>STATEMENTS</u>		<u>MEAN</u>
Aspects of composition such as - unison.		5.778	Working with large groups.		5.667
- non-unison.		5.545	Working with small groups.		5.583
- contrast.		5.500	Helping children gain experiences in discovering the creative possibilities of various structural forms.		5.533
How the basic elements (space, time, and force) are combined in a composition.		5.417	Improvising movement with the use of a small or large prop.		5.500
Literary sources to be put in a composition.		5.333	Structuring movement into form after experimenting, selecting, and ordering.		5.167
Aspects of composition such as - balance.		5.273	Working in sequential changes of movement having a beginning, climax, and ending, as an ABA form.		5.083
- transition.		5.273	Beginning with a good starting shape.		4.917
Guiding movement experiences through <u>sequential</u> movement.		5.250	Holding the ending.		4.917
Guiding movement experiences through <u>unison movement</u> .		5.167	Composing a simple dance of one's own.		4.833
Guiding movement experiences through <u>theme and variation</u> .		5.083	Organizing movements into various complexities.		4.500
The creative possibilities of structural form.		5.000	Solving personal movement problems.		4.417
How to transpose a movement theme to another part of the body.		4.917	Working from an evaluation of own simple composition.		4.364
Simple sequential forms for short studies.		4.750	Performing simple "learned" dances, such as folk dances.		*3.833
How to reverse a movement theme.		4.583			
How to extract various elements of a movement theme in order to "play" with them.		4.500			

*Competencies considered of less importance.

Ranking of Statements Concerning Aspects of Production According to the Mean

<u>KNOWLEDGE</u>		<u>SKILL</u>	
STATEMENTS	MEAN	STATEMENTS	MEAN
The elementary classroom teacher needs to gain <u>knowledge of</u> :		The elementary classroom teacher needs to gain <u>skill in</u> :	
How to emphasize experiencing for the many over skills of a few.	6.833	Giving each child an opportunity to feel good about himself/herself as a thinking, moving, feeling individual.	7.000
The danger of emphasizing performance over the process.	6.833	Working with and in the <u>experiences</u> of the children.	6.583
Communication.	6.556	Working with and in the <u>abilities</u> of the children.	6.500
How to create something out of nothing.	6.455	Sensing when children are ready to share their compositions with others.	6.417
How to find jobs which will involve all of the children in the production.	6.455	Organizing the works of children in informal demonstrations.	5.583
How to share the work of children through demonstrations.	6.417	Working with - stage parts.	*2.667
How to select the appropriate <u>place and time</u> for a performance.	5.833	- wings.	*2.667
How to select the appropriate <u>content</u> for a performance.	5.833	- entrances and exits.	*2.667
Elementary methods of taping music.	5.083	Dressing the stage.	*2.333
How to make effective costumes with the simplest of materials and devices.	5.000	Working with lighting.	*2.033
Costuming which will not interfere with movement.	4.667		
How to define the performing space with simple materials.	4.364		
The parts of a stage.	*3.833		
Stage entrances and exits.	*3.333		
Strong and weak areas of the stage.	*2.917		
Technical aspects of production.	*2.667		
Elementary lighting design.	*2.000		

*Competencies considered of less importance.

Ranking of Statements Concerning Teaching Methodology According to the Mean

<u>KNOWLEDGE</u>		<u>SKILL</u>	
STATEMENTS	MEAN	STATEMENTS	MEAN
The elementary classroom teacher needs to gain <u>knowledge of</u> :		The elementary classroom teacher needs to gain <u>skill in</u> :	
How dance can be part of the school day.	7.000	Using encouragement and praise effectively.	6.917
Establishing trust with the children.	7.000	Building on the accomplishments of students.	6.917
Starting where the children are.	7.000	Taking cues from the children.	6.917
Managing a class effectively by using <u>guided exploration</u> .	6.917	Showing respect for children's work.	6.917
Material to give children to help them get started.	6.917	Not limiting children to what you can do or think of.	6.909
Ways to help the children feel good about the experience.	6.917	The use of teaching techniques such as guided discovery.	6.833
Ways to help the children do as well as they can.	6.917	The use of teaching techniques such as problem solving.	6.833
Selecting content which is appropriate to the <u>experience</u> of the class.	6.917	Following the lead of the class if they take hold of an idea and start into a direction you had not intended.	6.833
Taking cues from children.	6.833	Encouraging individuality.	6.833
Managing a class effectively using a <u>problem solving technique</u> .	6.833	Helping children develop sensitivity to themselves and others.	6.833
Ways to help the children feel good about themselves.	6.833	Handling attention seeking activities and disruptive behavior.	6.833
Establishing communications with children.	6.833	Ending a bad situation and trying something else.	6.833
How to work developmentally.	6.727	Setting problems that are challenging.	6.818
Teaching the children rather than the lesson.	6.727	Techniques for getting students moving.	6.750
The need to have goals.	6.727	Giving honest praise to those who need stronger self-acceptance.	6.750
Wording problems in order to help children get started.	6.667	Demonstrating interest, enthusiasm, and friendliness.	6.750
How to emphasize problem solving rather than technique.	6.667	Using the children's energy and interest to build to a movement experience.	6.750
Ways to provide accomplishment for all.	6.667	Observation.	6.667
Managing a class effectively using <u>tasks</u> .	6.667	Determining how much if any teacher guidance is needed by the students.	6.667
How to emphasize individual creative exploration rather than technique.	6.667	Wording directions so that the child can process them.	6.667

<u>KNOWLEDGE</u>		<u>SKILL</u>	
<u>STATEMENTS</u>	<u>MEAN</u>	<u>STATEMENTS</u>	<u>MEAN</u>
Techniques for achieving goals.	6.636	Posing questions and problems clearly and definitely.	6.667
Selecting content which is appropriate to the <u>group dynamics</u> of the class.	6.583	Demonstrating honest excitement over a good performance.	6.667
The logical progression of a lesson to a climax.	6.583	Generating thoughtful response to the work on the part of the student.	6.667
Ways to get children to listen individually so that you do not have to repeat yourself.	6.455	Encouraging children to share their experiences.	6.667
Individualizing instruction.	6.364	Techniques for stopping movement.	6.667
Selecting content which is appropriate to the <u>age</u> of the class.	6.250	Being sensitive to the total personality of each child.	6.583
The method which will work best for various individuals.	6.083	Drawing on the child's own resources as to how a task should be solved.	6.583
As many approaches as possible for teaching dance.	6.000	Working with creative imagination.	6.583
As many methods as possible for teaching dance.	5.091	The use of teaching techniques such as exploration or improvisation.	6.583
Mechanical operations and equipment which structure children's movement.	4.889	Providing a wide variety of exploratory experiences.	6.500
		Assessing the quality of the students' work.	6.500
		Acknowledging the success of each child as progress in his/her performance.	6.500
		Using the voice in an expressive manner.	6.500
		Sequencing materials.	6.417
		Setting problems that are in the limitations of the ability of the group.	6.417
		Techniques for controlling the movement of the children.	6.417
		Keeping methodology simple.	6.364
		Laughing off a bad situation.	6.364
		Demanding the best work from the children.	6.333
		Keeping the voice pleasant.	6.250
		Helping each child to feel he is relating on a one to one basis with you.	6.167

<u>KNOWLEDGE</u>		<u>SKILL</u>	
STATEMENTS	MEAN	STATEMENTS	MEAN
		Not expecting too much of the children.	5.750
		Anticipating student's response.	5.667
		The use of teaching techniques such as teacher directed methodology.	5.417

Ranking of Statements Concerning Aspects of Performance According to the Mean

<u>KNOWLEDGE</u>		<u>SKILL</u>	
STATEMENTS	MEAN	STATEMENTS	MEAN
The elementary classroom teacher needs to gain <u>knowledge of:</u>		The elementary classroom teacher needs to gain <u>skill in:</u>	
The importance of not emphasizing skill and performance over the process and experience.	6.750	Helping children look at each others' work.	7.000
The type of performances which are best for children.	6.500	Helping children to think and "feel" what they are doing.	6.750
Teaching children to be an audience.	6.417	Giving children opportunities to "show" informally with or in class.	6.667
Giving <u>and</u> receiving.	6.273	Helping children develop "awareness" through cues or problems.	6.583
Sharing the work of children through demonstrations.	5.833	Helping children receive.	6.333
Dance as a performing art.	5.583	Getting children to talk freely about what they see, like, and dislike in a dance.	6.250
How to give children the experience of performing and expressing for others.	5.500	Describing interesting movement moments in a dance.	5.917
Gestalt principles of awareness.	5.455	Identifying interesting movement moments in a dance.	5.917
Providing audience centered activities for children.	4.900		
Activities that are audience centered.	4.222		

Ranking of Statements Concerning Integrative Techniques According to the Mean

<u>KNOWLEDGE</u>		<u>SKILL</u>	
STATEMENTS	MEAN	STATEMENTS	MEAN
The elementary classroom teacher needs to gain <u>knowledge of:</u>		The elementary classroom teacher needs to gain <u>skill in:</u>	
The many aspects of an elementary school curriculum to which a dance experience could contribute.	7.000	Being alert to situations in learning projects which would lend themselves to dance or creative movement interpretation.	6.667
How dance can relate conceptually to music.	6.833	Being alert to ideas children may supply.	6.583
How time, space, and force are basic to all areas of knowledge and all disciplines.	6.667	Relating movement technique to those used by athletes.	6.083
The aesthetic components in the child's total environment.	6.600	Relating dance movement to the different disciplines.	5.917
How the concepts of dance tie in with the concepts in the curriculum.	6.583	Relating movement technique to those used by artists.	5.917
The relationship of all the arts.	6.583	Relating movement technique to those used by musicians.	5.833
The basic concepts of art.	6.583	Working with other teachers in a group.	5.818
How dance can relate conceptually to visual arts.	6.500	Applying scientific principles to movement.	5.167
How dance can relate conceptually to language arts.	6.500		
The basic concepts of music.	6.417		
Cross-discipline learning with the body as the medium of expression.	6.333		
How dance can relate conceptually to social studies.	6.250		
How dance can relate conceptually to science.	6.083		
How dance can relate conceptually to math.	6.000		
The basic concepts of drama.	6.000		
The logical connection of diverse learnings.	5.917		
Physiological principles.	4.833		
Laws of physics.	4.583		

Ranking of Statements Concerning Evaluation According to the Mean

<u>KNOWLEDGE</u>		<u>SKILL</u>	
<u>STATEMENTS</u>	<u>MEAN</u>	<u>STATEMENTS</u>	<u>MEAN</u>
The elementary classroom teacher needs to gain <u>knowledge of:</u>		The elementary classroom teacher needs to gain <u>skill in:</u>	
Looking for evidence of participation.	6.667	Listening.	6.917
Looking for evidence of relationships with others.	6.583	Observation.	6.750
Looking for evidence of growth in self-concept.	6.417	"Sizing-up" a group.	6.500
		Not having preconceived ideas.	6.500

Ranking of Statements Concerning Relating to Others According to the Mean

<u>KNOWLEDGE</u>		<u>SKILL</u>	
STATEMENTS	MEAN	STATEMENTS	MEAN
The elementary classroom teacher needs to gain <u>knowledge of:</u>		The elementary classroom teacher needs to gain <u>skill in:</u>	
Planning.	6.000	Relating to parents.	6.545
School curriculum.	6.000	Determining evidence of satisfaction.	6.333
		Working with other teachers.	6.167
		Involving the administration.	5.917
		Taking cues from parents.	5.900