Order Number 8921289

The assessment of dance movement satisfaction of elementary age children participating in a creative dance instructional program

Sanders, Gary Elvin, Ed.D.

The University of North Carolina at Greensboro, 1988

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THE ASSESSMENT OF DANCE MOVEMENT SATISFACTION OF ELEMENTARY AGE CHILDREN PARTICIPATING IN A CREATIVE DANCE INSTRUCTIONAL PROGRAM

BY

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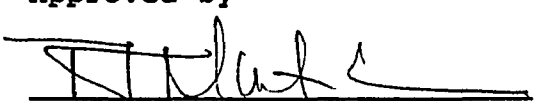
A Dissertation Submitted to
the Faculty of the Graduate School at
The University of North Carolina at Greensboro
in Partial Fulfillment
of the Requirements for the Degree
Doctor of Education

Greensboro
1988

Approved by



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10-15-88

Date of Acceptance by Committee

9-8-88

Date of Final Oral Examination

SANDERS, GARY ELVIN, Ed.D. The Assessment of Dance Movement Satisfaction of Elementary Age Children Participating in a Creative Dance Instructional Program. (1988) Directed by Dr. Tom Martinek. 104 pp.

The purpose of this study was to develop a dance movement satisfaction scale to measure the effect of a creative dance program on dance satisfaction in second and fourth grade students. Two phases were established; the first was to assess the validity and reliability of the scale, and the second was to determine treatment effects of the creative dance program for second and fourth grade subjects.

An initial pool of 103 items was developed using various sources from elementary physical education and creative dance literature, and several items from the investigator's own dance experiences. The items represented four content areas of creative dance; music/self-accompaniment, movement or dynamic qualities, locomotor/nonlocomotor movements, and choreography.

A panel of judges reviewed the scales 103 items, and a total of 33 items was removed from the scale. The 70 items that remained were then used in the preliminary study to assess the reliability of the scale. s=108.

Reliability was assessed through test-retest and item analyses. The test-retest yielded a stability coefficient of .85. The item analysis provided point bi-serial correlations to determine to what degree each item measured

overall satisfaction along with the Cronbach Alpha index of the scales' internal consistency. Items that had correlations below .40 were dropped from the scale. A total of 15 items were removed which left 55 items remaining in the final dance movement satisfaction scale. The Alpha coefficient for internal consistency was .95.

The purpose of Phase 2 was to determine the capabilities of the dance movement satisfaction scale to assess various levels of satisfaction in elementary age children. There were 147 second and fourth grade subjects that participated in this phase of the study. Subjects were randomly assigned to two conditions: the creative dance program (treatment) or a games unit (control). For six consecutive weeks one class of second grade students and one class of fourth grade students received the creative dance program. Two other classes of second and fourth grade subjects were given the games unit.

The findings from the statistical analysis showed that the treatment groups had significantly higher satisfaction scores ($p < .01$). than the control group. There was no significant difference found between genders, no significant difference was found between grades, and there were no significant interaction effects among the variables tested.

ACKNOWLEDGEMENTS

The author wishes to extend his appreciation to Dr. Tom Martinek, my committee advisor. Without his assistance, support, untiring reviews, late night telephone conversations, and encouragement with this project, this dissertation would not have become a reality. The author would also like to extended his gratitude to the other committee members: Dr. Marie Riley, Dr. Rosemary McGee, and Dr. Garrett Lange for their unselfish efforts and support in his behalf.

A special thanks goes to my wife Susan, her parents Rudolph and Margaret Wilson, and my daughter Whitney, for their support and patience during the completion of this project. The author also wishes to thank his parents Gordon and Bernice Sanders for their prayers and financial assistance.

For their assistance as judges and readers of this project, special thanks are extended to: Dr. Steve Dempsey, Mrs. Alice Mason, Dr. John Massengale, Dr. Charles Bucher (who passed away July 15, 1988), Deb Stone, Sue Jonas, Gerry Cohen, Craig Bowie, Don Hormuth, and Lamar Patterson.

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CHAPTER I

INTRODUCTION

Historically, early humans used dance to explain the unexplainable and solve the mysteries of life. Living at the mercy of natural forces, they believed that by dancing, they could control their fate. It was part of their religion, poetry, and science. Ceremonial ritual dances were the central focus for celebrating birth, a good harvest, marriage, honoring the elements and paying tribute the sun, rain, moon, stars, as well as casting out demons, and the guiding spirit after death. These early people believed that their very survival depended upon dances of such strength, agility, and magnitude that they would be most worthy of notice by the gods who controlled their fate (Horst & Russell, (1972).

Dance movement expresses a language of universal understanding. By dancing, we communicate through movement. Movements can express ideas, project images, establish eras of time, create themes or evoke emotions. These movements establish relationships between ideas to shape meaningful expressions. However, in order to communicate, integrate, and pursue movement concepts, children must first be taught the fundamentals of this language (Joyce, 1980).

Barrett (1986) stated that the binding factor to children's dance is movement. When movement is used as a form of communication, the fundamentals of dance are explored and experienced (Logsdon, et al., 1986). Barrett also believes that children naturally love to move. This movement expression is the beginning of children's dance.

Dance in elementary physical education. In the past, dance activities was rarely recognized as having a vital role in physical education (Wisconsin Bulletin No. 29., 1981). Recently, however, dance activities have become more recognized for the contributions it makes in developing the whole child (Wisconsin Bulletin No. 29, 1981).

Dance forms that are usually successful in the elementary physical education curriculum are folk, social, square, and creative or modern dance. Gradually, through glamorization and enhancement by the media, dance has begun to establish itself in society, thus allowing the public to become more aware of the benefits of dance to enhance self-image and self-esteem (Wisconsin Bulletin No.2119, 1981).

> The role of dance in education is to provide all students with an opportunity to experience a wide, varied, and in-depth exposure to dance as an art form. Dance educators have a commitment to teach students how to use movement as a medium of expression, to integrate the motor with the cognitive, to explore the bond between personality and movement, and to stretch the traditional boundaries of the educational process. To be realized as an integral part of education, the dance experience must develop, progress, and grow toward clearly defined goals. Most important is the

> establishment of these goals is that they be responsive to the needs and interests of each individual child. For reasons such as these, dance should be intrinsic to the education of all students at all grade levels (Wisconsin Bulletin No. 2119, 1981: p.7).

Riley (1987) and Brennan (1986) maintain that there is a basic need to document the value of creative dance for children. This need can be accomplished by the testing of a theoretical framework where evidence is provided to establish the purposes and values of dance. Results of research will give creative dance more credibility thereby allowing educators to develop better curriculums through which these ideas will be communicated.

H'Doubler (1977) and Hanna (1982) suggested that every child can learn to experience dance as a means of expression. This expression will result in dynamic movements when combined with the mental, emotional and spiritual activities of the body. To better appreciate and understand feelings and emotions of the child, the physical educator should become aware of dance experiences that enhance these concepts. Such concepts would be (1) the capacity to take in, to become impressed; and (2) the capacity to give out, to express (H'Doubler, 1977; Hanna, 1982).

It is, therefore, essential that children evaluate themselves as they progress through different types of dance experiences. It is equally important that teachers

utilize various ways to assess their student's levels of satisfaction toward dance so that maximum benefits from their movement experiences are insured.

Evaluation of satisfaction toward dance. Schultz, Smoll, Carre, and Moser (1986) believe that affective education should be an ingredient of physical education programs. According to these authors, affective evaluation should help the child and the teacher understand the implications of what has been experienced. Educators should also encourage and assist other students in the class to share their feelings. The evaluation process should also help the teacher determine to what degree they have been successful or unsuccessful in effectively planning and implementing the learning process.

Stoner (1982) suggested that physical educators have long prepared the lesson objectives with the whole child in mind. It is vital, therefore, that these affective objectives be measured so that the success of learning experiences can be determined. However, rarely in physical education is affective behavior measured. We simply assume its presence. Stoner encouraged that steps should be taken to change this pattern in support of affective measurement.

One type of affective measurement has been the evaluation of student satisfaction toward movement forms of physical activity. For example, Nelson and Allen (1970)

developed a Movement Satisfaction Scale to assess movement satisfaction of several groups of 14 to 21 year old men and women.

The data indicated that male subjects responded with a greater degree of satisfaction than women and that older subjects responded with more dissatisfaction than younger subjects. For some of the items, as age increased the subjects indicated a greater degree of dissatisfaction with their movement. Men expressed a greater degree of satisfaction on items pertaining to vigorous physical activity, while the women expressed more satisfaction with items that related to rhythmical and graceful qualities.

Tanner (1969) found the need to develop and utilize a scale to measure movement satisfaction with elementary age children. She revised and adapted the Nelson and Allen Scale for use with primary age children. Tanner studied differences of selected measures of body image and movement concept in two types of elementary physical education programs where School A was activity-oriented and School B had a basic movement program.

An original scale of 55 items was submitted to a jury of five to assess the relevance and appropriateness of the items for examining children. The scale was eventually reduced to 30 items and utilized a five point Likert scale with animated Snoopy figures on a response form to determine the children's level of the movement concept.

The findings from Tanner's study showed that greater feelings of movement satisfaction were shown by the children in a basic movement program than those in a games activity program indicating a more positive concept toward movement. This finding tended to justify the inclusion of the basic movement approach at the primary grade level. Tanner cautiously explained that further studies with better control of other extraneous variables need to be done before it can be accepted that the basic movement approach was a major factor for the differences.

Another result was the lack of the relationship between the measure of body image and movement satisfaction. Tanner concluded that since the body image instrument used to measure the subjects was noted on a grid as the child perceived them (i.e.height, extended height, shoulder width hip width, and arm span), and the movement satisfaction measure was more affectively oriented, the lack of this relationship was not unexpected.

Tanner found that there were no significant relationships between body concept, concerning estimation of body dimensions, and movement concept, concerning feelings of movement satisfaction.

Measurement of satisfaction toward dance can be used for evaluation of teaching and curriculum changes and finding levels of satisfaction and dissatisfaction among students. Evaluation may motivate teachers to use student

input during their planning efforts (McGee, 1982). Parents and teachers can also help students become more aware of themselves by helping them describe their feelings by means of thorough use of valid and reliable measures. Although this rise in awareness may be sufficient reason to make affective measure of real value, quick changes are not to be expected.

Since Tanner's scale was primarily developed for use in elementary physical education instruction, there were no similar measures in dance. Perhaps with better tools for measurement and increased knowledge, dance education programs may find affective measures professionally justifiable. The purpose of this study, therefore, was to develop a Dance Movement Satisfaction Scale and to measure the effect of a creative dance program on dance satisfaction in second and fourth grade students.

Statement of the Problem

The purposes of this study were to (1) construct and establish validity and reliability of a Dance Movement Satisfaction Scale and (2) determine the dance satisfaction of selected samples of second and fourth grade pupils who participate in a creative dance instructional program.

Specifically, the following questions guided this study:

(1) Is the Dance Movement Satisfaction Scale valid and reliable?

(2) Are there significant differences between the students in a creative dance program and students who are not in regard to satisfaction with dance movement?

(3) Are there significant differences between male and females in regard to dance movement satisfaction?

(4) Are there significant differences between second and fourth grade students in regard to dance movement satisfaction?

(5) Are there significant first and second order interactions among groups, sex, and grade levels in regard to dance movement satisfaction?

Definition of Terms

The following definitions were assigned to the terms to clarify their meanings in the proposed study:

1. Affective Domain represents those measures of children's feelings about movement (Tanner, 1969).
2. Creative Dance refers to expressive communication through rhythmic and spatial form of the whole body (Murray, 1975). The craft of creative dance is self-expression through the elements of body, space, time, force, and flow (Joyce, 1980).

3. Dance Satisfaction suggests the child's feelings of satisfaction or dissatisfaction toward dance movement experiences.

4. Reliability is the consistency of an individual in repeated administrations of the same test (Safrit, 1986; Nelson & Johnson, 1986).

5. Satisfaction is an emotional payment for successful action and an incentive to continue acting (Branden, 1969).

6. Validity refers to the degree to which the test measures what it is designed to measure (Nelson & Johnson, 1986), the honesty of the test (Barrow & McGee, 1979). Content validity shows that the test items adequately represent all important areas of the content (Safrit, 1986).

Limitations of the Study

This study was limited to the responses of second and fourth grade students to the paper and pencil Dance Movement Satisfaction Scale administered by the investigator. The writer examined the possible threats to internal and external validity.

Internal validity threats. History effects such as outside participation in private dance lessons may affect the dependent variable (scale scores). This is especially relevant to this study since a pretest and post-test design was used.

External validity threats. The selection of treatment interaction is a threat to the study, as the subjects were not randomly selected. The subjects were from intact classes from the George E. Harris and Will Beckley Elementary Schools, Las Vegas, Nevada. Consequently, the study was limited to the second and fourth grade students of these schools.

The writer also foresaw that the Hawthorne Effect of reactive arrangements may occur as the treatment groups received the creative dance lessons. These effects dissipated after a period of time.

Experimenter bias could have also occurred during the study as the investigator was the instructor of the subjects' Physical Education classes. However, in order to control this threat, every effort was made to teach within the boundaries of each unit and to maintain the integrity of the objectives set forth within the study.

Significance of the Study

There is little basis for knowing or understanding the degree to which elementary students are satisfied or appreciative of their own dance movements. Measuring this affective reaction can help the physical and dance educator assess the status of children and their growth in skillful appreciation and tolerance in creative dance.

Many writers have stated that positive affective behaviors should be measured, as they are important for maintaining cooperative physical and dance education activities (Schultz, Smoll, Carre, and Moser, 1985; Marsh, 1984; McGee, 1982; Stoner, 1982; Krathwohl, 1981; and Simon & Smoll, 1975). The measurement tool developed in this study provided a means for obtaining this type of information. In addition, continued study into this area can facilitate program and curriculum changes to better suit the future needs of dance and physical educators.

Scope of the Study

This study was concerned with the affective responses on the Dance Movement Satisfaction Scale from two sample populations of second and fourth grade elementary students. The first group of subjects was used for the preliminary study, which was conducted to assess the validity and reliability of the scale. The second population was used to determine the effects of a creative dance program. The creative dance and games programs were based on a six week unit. The classes were taught by the investigator during the subjects' regular physical education period. Three classes met three times a week for 35 minutes, and one fourth grade class met twice a week for 55 minutes. Pretest data were gathered from the paper and pencil Dance Movement Satisfaction Scale the first week. Verification

of the dance and games lessons taught was assessed on a weekly basis by three dance and physical educators. Post-test data were obtained the final week of the program.

CHAPTER II

REVIEW OF RELATED LITERATURE

This study was conducted to develop a Dance Movement Satisfaction Scale for elementary school age children and to assess the effect of a creative dance program on dance satisfaction in second and fourth grade students. The literature reviewed in this chapter is presented in three sections: a) The Role of Creative Dance in Elementary Physical Education, b) Measuring the Affective Domain in Physical Education and Dance, and c) Measurement of Dance Satisfaction of Children.

The Role of Creative Dance in Elementary Physical Education

> Dance as an art, and as the expressive entity of creative movement,, is vital to the development of the total individual. All of the arts provide ways in which man can bring shape and order to his fragmented and rapidly changing world. But dance provides a primary medium for expression involving the total self (not just a part, like the voice) or totally separated from the physical self (like painting or sculpture). Dance and the movement that produces it is "me" and, as such, is the most intimate expressive media. A child's self-concept, his own identity and self-esteem are improved in relation to such use of his body's movement (Murray, 1973 p.5).

Where did creative dance have its beginning? Goldfield (1977) reported that the development of creative dance began with Isadora Duncan around 1903. Duncan broke

away from the traditional form of ballet and invented a new mode of dance called "freedom of expression". Duncan shocked the dance world when she performed in her bare feet wearing loose-fitting garments (Cunningham, 1983); today, however, these types of costumes are common place. Joining Duncan in the free dance form was Ruth St. Denis, Ted Shawn, Martha Graham, Doris Humphery and Charles Weidman. These American pioneers of modern dance paved the way for creative dance in the schools.

One of the original objectives for the inclusion of creative dance in a school setting was teaching creative rhythmic movements to children. Creative dance was first used in physical education programs in the 1920's and 1930's (Chapman, 1980). Due to the success and excitement over this new movement experience it has now become an essential part of all well-rounded Elementary Physical Education programs. Chapman (1980) further stated that because of this success, creative dance has continued to grow and new realms of movement experiences continue to be explored. With the importance placed on integrating the concept of humanism into our physical education programs, creative dance offers a significant contribution to the movement experiences of the child.

Chapman (1980) believed, however, that over the last four decades, historical events and trends have put dance education in a state of flux. Dance, as a creative art

form, is not a constant. Due to the changes in music, dress codes, and moral outlooks, the role that dance may take in the cognitive, physical, and affective development of the child is uncertain.

Wiseman (1979) believed that there are profound educational and remedial effects of dancing and that these should be available to all children. She explained that creative dance is uniquely personal, and therefore no two children move in the same way. She reported that these creative movements need to be recognized, strengthened and supported to satisfy the child's need to develop as a unique individual.

A strong rationale for including dance in physical education programs is that it is usually accepted as a highly desirable activity that can be enjoyed individually or in a group. It also appeals to all ages and helps to create friendships and a sense of unity regardless of sex, race, or socioeconomic backgrounds. Finally, it provides an emotional release and promotes relaxation (Jarratt, 1987). The energy factor in dance is one of the strongest means of communication, for it produces the dynamic variations that tones and textures the movements. The core of the dance experience should insure that the children become aware of the various methods of discovering their movement abilities and feeling satisfied about themselves as creative individuals (Dimondstein, 1983).

McColl (1979) suggested that educators should identify a focus in dance education that can set a different direction for improving the quality of children's lives. The following guidelines assist the educator in making dance a viable learning experience for children:

(1) recognize and understand dance for children as an art form,

(2) be able to verbalize the relationship of dance to other art forms,

(3) approach dance as arts educators-not as teachers of movement, and

(4) structure aesthetic elements as part of the learning process (p. 44).

In order to provide suitable movement experiences for children, the National Dance Association's publication "Children's Dance Revised Edition" (1981) suggested that it is important to:

(1) Assist the children through movement-centered dance activities and other movement experiences in order to:

> "Develop" an adequate degree of satisfaction in and mastery of their body movements for their own pleasure, confidence and self-esteem.
>
> "Greatly expand" their movement resources by offering them many opportunities to explore, discover, invent, and develop different ways of moving and to structure sequences.

"Increase" their aesthetic sensitivity by emphasizing the expressive and imaginative potential of their movements, as well as the physical and athletic aspects.

"Participate" with others in recreational folk and ethnic dances by helping them learn traditional dance steps and understand the different ways they have been use through centuries of people dancing together.

"Make" dances for themselves and others and, when they are ready for the experience, perform them for peer audiences.

(2) Assist the children through audience-centered dance activities to:

"Develop" sensitivity to the essence of movement as communication as they observe the performance of their peers.

"Appreciate" the many forms of dance which have evolved in different cultures, all based on common movement resources from which people have drawn for the expressive purposes (p. 43).

These guidelines should be a valuable tool to the novice, as well as the experienced teacher to enhance and enlighten the children's awareness of creative dance.

H'Doubler (1977) stated that not everyone is expected to be a great dancer, therefore, some children will benefit from their creative dance experience more than others. Every child should have access to a box of crayons and given the opportunity to learn the basic ideas of drawing, however, not every child will become a great artist. Likewise, all children should have the opportunity to experience the sensation of expressing their feelings

through creative movement. The fact that dance has not been lost through the ages is evidence of its value to the educational process.

Measuring the Affective Domain in Physical Education and Dance

If creative dance becomes a part of the total physical education program, how does one effectively evaluate its effectiveness? One way is by assessing the affective outcomes of dance program participation. Pease (1970) reported that there is a need for the development of dance measurement instruments, and the findings from these scales should be made available to all educators.

Stinson (1979) pointed out that the dance experience is significant to the affective domain. Development in this area, however, is often difficult to measure. On the other hand, assessment of dance can be viewed as a learning and artistic process.

Educational practices today emphasize the use of more humanistic approaches in teaching in order to meet the psychological needs of the participating children. Dance and physical educators have included affective objectives in their lesson plans and have assumed that these objectives were being met through the movement experiences provided to their students. Moreover, students have been evaluated on skill performance and cognitive knowledge

without any evaluation of the affective objectives (Marsh, 1984). This unfortunate omission in the evaluation process ignores the importance of assessing all aspects of a movement program.

Measurement in the Affective Domain

Measurement experts (Safrit, 1986; Marsh, 1984; Frye, 1983; Wiese and Shick, 1982; Stoner, 1982; Baumgartner and Jackson, 1982; Barrow and McGee, 1979; McGee, 1977) have suggested that if positive affective behaviors are important for continued participation in dance and physical education movement experiences then affective assessment tools should be provided. If the affective objectives are listed then the educators should take time to evaluate them (Marsh, 1984).

Goals of the affective domain include the development of the child's interests, attitudes, appreciations, values, and emotional bases (Krathwohl et al, 1964). McGee (1977, 1982) and Safrit (1986) maintain that these goals should be assessed to allow the children to know themselves better. Having this information can assist the teachers in curriculum changes that will provide the students with positive affective outcomes during instruction. This expanding of the child's awareness, therefore, should be sufficient enough to make affective measures important to utilize.

> Feelings...cannot be passed along from teacher to learner in the way information is transmitted. Nor can the learner acquire them by pursuing them directly as he might acquire understanding by study. Feelings are almost always the consequence of something-of success of failure, of duty done or duty ignored, of danger escaped (Ebel 1972, p.4).

Stoner (1982) reported that in the majority of texts reviewed at least one chapter was devoted to promoting positive affective behaviors. She stated that dance and physical education usually provide four kinds of experiences that can assist in the affective development at both elementary and secondary levels.

> (1) Rules, required for many games and sports, help develop knowledge and attitudes relating to accepting, following, establishing and enforcing rules.
>
> (2) Group activities, such as team sports, group games and creative movement experiences, serve as a convenient laboratory for developing cooperation, leadership and followership.
>
> (3) Movement activities require the child to become familiar with the body, its capabilities and limitations-a natural atmosphere for the development of self-concepts relating to body image.
>
> (4) Physical Education provides a laboratory for the development of positive attitudes toward physical activity as a way of life (Stoner, 1982 p.17).

Physical and dance educators have been interested in such affective aspects as self-esteem, attitudes, self-awareness, body image and movement satisfaction. Instruments to measure these various affective concepts can be found readily in the measurement literature (Safrit, 1986; Johnson & Nelson, 1986; Baumgartner & Jackson, 1982; Logsdon et al, 1984; Bosco & Gustafson, 1983; Kirkendall,

Gruber, & Johnson, 1980; Mood, 1980; Verducci, 1980; Barrow & McGee, 1979; Phillips & Hornak, 1979; Matthews, 1978).

These instruments were designed to be used in the classroom or gymnasium without requiring the teacher to be qualified as a measurement specialist to administer them. However, the affective traits measured do lack some precision as the constructs are less static than those measured by cognitive or motor performance scales (Wiese & Shick, 1982).

Several researchers have attempted to utilize these affective scales to assess various program outcomes. For example, Hanson (1970) studied the effect of a concentrated movement program on the affective behavior of four year old children at a university elementary school. The purpose of the study was to ascertain the usefulness of a movement behavior program used as a part of the regular daily curriculum. The analysis of the data indicated that anxiety of the children in the movement behavior program was lowered. The children also felt better about themselves relative to their ability to participate in the various activities of the program.

Riley (1984) studied the factors of self-esteem, body image, and problem solving as related to nine-year old in a six week creative dance program. The boys and girls were pre and post-tested with paper and pencil scales and were

individually interviewed. The study demonstrated that a creative dance program resulted in an increase in physical self-esteem, with girls showing the highest gains, while the boys were more anxious about participating in the program.

Carlson (1980) used a self-report technique to gather affective responses from second grade children. The responses were both oral and written. She asked the children to complete this statement "When I Dance, I Feel...." The study showed that after participating in a creative dance program, children had more positive feelings of satisfaction with their own physical selves. In addition, the children gradually became aware of their feelings about dance and about themselves in dance.

In a more recent study, Ayob (1986) examined the purpose concepts in creative dance for children. The purpose concepts were identified from the creative dance literature (i.e. freedom of expression, movement skills, enjoyment and fulfillment, aesthetic awareness, self-image, and socialization). Ayob's findings indicated that children showed a high degree of involvement and responses appropriate to the identified purpose concepts of creative dance for children. While "running as fast as you can" was demonstrated with more enthusiasm from the children than "jumping for joy", consequently, feelings were used as stimuli to the movement.

Problems of Measurement in the Affective Domain

Although affective assessment has increased over the years, educators should be aware of the shortcomings associated with the affective inventories. Safrit (1986) and Goodwin and Driscoll (1984) have stated that when testing the affective domain, reactive affects of different conditions during testing situations seem to be prevalent. (i.e., being influenced from responses from the pretest).

Another deficiency of inventories measuring the affective behaviors is response distortion. In this situation the children may not always be honest with their answers, may fake answers, or answer in a socially desirable way. Zaichkowsky, Zaichkowsky, and Martinek (1980) felt that faking well with affective measures is typically found with young children, more so than with older children. Some inventories are designed with positive and negative statements to detect the subjects bias to distort the items.

Ball (1971) and Walker (1973) also reported several problems of measuring children's affective behaviors:

(1) Young children tend to have unstable attitudes over long periods of time.

(2) Young children often lack the reading and writing skills necessary for many assessment situations.

(3) Young children also have short attention spans.

(4) Young children have a hard time taking risks.

(5) Young children have a hard time following directions.

Because of these problems researchers have tried to attend to these difficulties in order to obtain the most valid measure from the children.

Measurement of Dance Satisfaction of Children

This research investigation used movement satisfaction as another way of assessing affective behavior. As stated earlier, dance satisfaction reflects the child's feeling of satisfaction or dissatisfaction toward dance movement experiences. The literature reviewed indicated that there is very little research completed in the area of dance satisfaction for children. Studies done on movement satisfaction have been mainly in the area of physical education. The investigator will review these works as they helped to provide the content for the development of a dance movement satisfaction scale.

Nelson and Allen (1970) were concerned that previous studies of body and self-concept did not address students' attitude toward their ability to move. Consequently, they developed a scale to assess an individual's satisfaction or dissatisfaction of their movement ability.

During the initial stages of development a pool of 129 items was reduced to 75 items by a panel of judges. The

judges decision to retain items was based on the item's relevance to content, clarity of meaning, and its unbiased wording toward men and women. Next, the scale was administered to both men and women ranging in age from 14 to 21 years. The 75-item scale was then scored and item analyzed. From this analysis, the scale was reduced to the final fifty items. The purpose of the fifty-item scale was to help the teacher and researchers identify movement satisfaction status, changes in adults, research relationships between self-concept and movement satisfaction, and to compare movement satisfaction between males and females of different age groups.

The data indicated that men subjects responded with a greater degree of satisfaction than women, and that older subjects responded with more dissatisfaction with their movement ability than younger subjects. Men expressed a greater degree of satisfaction on items such as "Ability to Perform Very Vigorous Physical Activities" and "Ability to Participate in Sport Activity of a Varsity Level." Women expressed more satisfaction with items that related to rhythmical and graceful qualities.

A number of research studies were conducted subsequently using the Nelson and Allen Scale. For example, Rohaly (1971) used movement satisfaction as part of an investigation that studied the relationships among movement participation, trait anxiety, and twelve aspects

of self-actualization. Her subjects were college age women enrolled in physical education classes at Ohio State University. It appeared that trait anxiety, self-regard, and movement satisfaction were interrelated. However, the gender of the student influenced the interrelationship among the variables. Specifically, women who scored high in movement satisfaction showed greater self-actualization than did those with low movement satisfaction.

Overby (1986) used the Nelson and Allen Scale to study the effects of dance training on selected elements of movement satisfaction. They explored the differences between beginning and experienced dancers in satisfaction of body awareness and imagery ability. The experienced dancers consistently scored higher on the Nelson and Allen scale especially with regard to satisfaction of body awareness and imagery ability.

A number of studies were also conducted with elementary age children. Since the Nelson-Allen Movement Satisfaction Scale (1970) was not originally developed for use with young children, Tanner (1969) adapted and revised it for use with elementary age populations. Through different reliability and validity processes, the revised Nelson and Allen Scale was reduced to 30 items. It purported to assess the level of satisfaction or dissatisfaction children had about their movement.

Tanner studied the effects of two types of elementary physical education programs relative to one measure of movement satisfaction and one measure of body image. One school used an activity-oriented program and another a basic movement program.

The findings from Tanner's study showed that there was a greater feeling of satisfaction of the children in the basic movement program than there was in the activity oriented program. This information tended to justify the inclusion of the basic movement approach at the primary grade level. Tanner cautioned, however, that better control of other possible contributing variables are needed before it can be concluded that the basic movement approach increases levels of movement satisfaction.

Tanner (1969) also found no sex or grade differences in movement satisfaction of the first and second grade subjects. Regarding the body image measure, Tanner found that the students estimations were inaccurate and indicated that primary children are not cognitively ready to make these judgements.

Snodgrass (1975) also used the Tanner Movement Satisfaction Scale to study the relationships of measures of body image, movement satisfaction, and physical self-concept of first and second grade children. Findings of the study indicated that first grade subjects were more positive in self-concept and movement satisfaction than the

second grade. The study also indicated that the lowest scores for movement satisfaction were found with the first grade girls.

Results also indicated a definite relationship between self-concept and movement satisfaction. However, there was no significant relationship found between movement satisfaction and body image. More important, however, was that the self-concept and movement satisfaction assessment tools proved to be satisfactory for use with elementary age children.

CHAPTER III

METHODOLOGY

The purpose of this study was to develop a dance movement satisfaction scale to measure the effect of a creative dance program on dance satisfaction in second and fourth grade elementary students. In this chapter, two phases will be discussed: (1) the development of the student dance movement satisfaction scale, and (2) the determination of treatment effects of a creative dance program for second and fourth grade students. There were two separate sample populations used in each phase.

Phase 1-Development of the Dance Movement Satisfaction Scale

Development of the Scale Items

An initial pool of 103 items for the Dance Movement Satisfaction Scale was derived from several sources from the Elementary Physical Education and Creative Dance literature as well as from other Movement Satisfaction Scales (Tanner, 1969; Nelson and Allen, 1970; Murray, 1975; Docherty, 1977; Laban, 1979; Joyce, 1980; Stinson, 1982; and Kirchner, 1985). Several items were also identified by the investigator from his own dance experiences. These experiences included four years of teaching elementary

physical education and ten years as a university dance and physical education teacher. The items from the author reflected more of the environmental elements children are exposed to (i.e., "When I dance, it makes me feel good to move to rock music," "When I dance, it makes me feel good to move to music video's," "When I dance, it makes me feel good to learn movements from the television," "When I dance, it makes me feel good to move to music on the stereo").

The items in the initial pool represented four areas of creative dance: (1) music/self-accompaniment, (2) movement qualities or dynamics, (3) locomotor/nonlocomotor movements, and (4) choreography (Joyce, 1980; Murray, 1975). These items can be found in Appendix A.

Validity

After the item pool was established, further content validity was established by having a group of eight Dance and Physical Educators from the University of Nevada, Las Vegas and the Clark County School District serve as judges. The judges were used to determine whether the items were appropriate for determining children's satisfaction levels of a creative dance program. Individuals for this panel were selected for their expertise in the areas of elementary physical education and children's dance.

On November 17, 1986, the judges met with the investigator to assess the scale items. Each judge was to have reviewed the scale prior to the meeting. During the meeting, each item was discussed, and the following questions guided the judges in their assessment: (1) Are the items relevant to creative dance instruction? and (2) Are the items appropriate for assessment of movement satisfaction? If any judge had a negative response to an item, the investigator recorded this on a tally sheet. Occasionally, some of the panel members would disagree upon an items relevance and/or appropriateness.

After discussion, a yes and no verbal vote regarding the inclusion or exclusion of an item was taken and recorded by the investigator. Items with four or more negative votes were deleted from the scale. One exception with four negative votes was made. The judges agreed that the item, "When I dance, it makes me feel good to learn movements from television," should remain as part of the scale due to the fact that television plays such an influential part in the lives of children; therefore, children can learn many dance movements from it.

A total of 33 of the 103 items was eliminated by this process. Some items that did not have any negative votes were deleted from the scale due to their similarity to

other items (i.e., "When I dance, it makes me feel good to use twitching movements," and "When I dance, it makes me feel good to use jerking movements").

Upon further review of the remaining items, the judges were asked if they felt the wording of the items was appropriate for elementary children? If any judge suggested a word change for an item, a discussion followed resulting in some of the items being reworded for clarity. A few items were combined so they represented a full movement sequence (i.e., "When I dance it makes me feel good to use sinking and rising movements").

Finally, the judges were asked if any additional items should be added to the scale? There were no new items suggested by the panel. The initial pool of 103 items was condensed to a scale of 70. The summary of the judges responses can be found in Appendix B and the revised scale of items can be found in Appendix C.

It was also felt that partial content validity was contained in the scale because the items represented the educational objectives set forth for creative dance in the curriculum guide of the Clark County School District, Las Vegas, Nevada. A brief description of the objectives follows:

(1) the student will develop a movement vocabulary through movement experiences,

(2) the student will arrange movements in a sequence with contrast and form, using combinations of the elements of movement,
(3) the student will experience space, force, and time as an element of movement through performance in a group (Movement and Dance Grades 1-4 Curriculum Guide, 1983).

The principals of both George E. Harris and Will Beckley Elementary Schools wanted to be sure that the scale and the creative dance program met the educational objectives established by the school district. Elementary Physical Education Specialist's from each school met with the investigator and reviewed the objectives. They concluded that the program fulfilled the districts' objectives and that these objectives were reflected in the items of the scale.

A subject response sheet consisting of three words (Always, Sometimes, and Never) was also presented to the judges for review. Committee members felt, however, that the use of only three choices would not provide enough variability in the students responses as they could acquiesce toward the middle response. Consequently, a set of four responses was agreed upon: All of the time, Most of the time, Sometimes, and Never. Scoring was set for the responses as 4, 3, 2, and 1 respectively. The subject response sheet can be found in Appendix D. The investigator explained to the judges that Safrit (1986) and

Baumgartner and Jackson (1982) suggested that when subjects have more choices to choose from, the reliability of the scale increases according to the number of responses.

Reliability

The methods used to assess the reliability of the Dance Movement Satisfaction Scale were test-retest and item analysis. To accomplish this, preliminary studies were conducted during the week of January 26-30, 1987, at George E. Harris Elementary School, Clark County, Las Vegas, Nevada. The Human Subject Committee from the University of North Carolina at Greensboro approved the study. Human subjects approval forms were sent home the week of January 19-23, 1987.

Test-retest. Test-retest reliability measured the stability of an individuals' score during repeated administrations of the same test. Traditionally, test-retest has been widely used as a measure of a test or scale's stability. The test-retest data were derived from paper and pencil responses from 108 second and fourth grade students at George E. Harris Elementary School. George E. Harris Elementary School was an urban school with a middle class social economic status and had a student population of 686 students. The sample consisted of 26 boys and 27 girls in the two second grade classes and 25 boys and 30 girls from the two classes in the fourth grade. There were

six subjects that were not retested. The racial mix for the second grade was as follows: White, 40; Black, 8; Asian/Pacific Islander, 2; Hispanic, 2; and other, 1. The racial mix for the fourth grade was as follows: White, 41; Black, 6; Asian/Pacific Islander, 3; Hispanic, 4; and other, 1.

The students were assessed on two consecutive days during their regularly scheduled physical education period. Administration of the scale to the second grade classes was read by a professor of elementary physical education and the investigator. The administration of the scale to the fourth grade classes was read by an assistant professor and the investigator. All were from the School of Health, Physical Education, and Recreation, and the Department of Dance Arts at the University of Nevada, Las Vegas.

On each test day, the students received a response sheet. The procedures for the Dance Movement Satisfaction Scale were read aloud to the subjects. The procedures can be found in Appendix E. Due to the number of items in the scale (70 items), three short breaks of approximately 30 seconds or less were given to the subjects. The subjects were told to place their markers down, stand and stretch. Students received breaks after completing items 20, 40, and 62. Response sheets were collected after each session and hand scored by the investigator.

Item analysis. An item analysis was conducted on the retest data of preliminary study to further determine the reliability, validity, and quality of the Dance Movement Satisfaction Scale. Cronbach's Alpha technique was used. The Cronbach Alpha technique assumes equivalence of all items and is used as a measure of internal consistency when only one form of the test is used (McMillian & Schumacher, 1984; Rothstein, 1985).

Internal consistency referred to by Ferguson (1981) was an individual passing the scales' easy items and failing the difficult items. In other words, the subjects performance on the scale contained no inconsistencies. Difficult items in the Dance Movement Satisfaction Scale were most likely the movement words not understood by that individual. If all of the subjects had obtained their scores in this manner, the response pattern may be internally consistent. However, rarely does this occur. An Alpha coefficient was determined in order to provide an index of how consistently the items measure the over all construct of dance movement satisfaction.

Point bi-serial correlations were also obtained between individual item scores and the total scale scores. These correlations helped to determine to what degree each item measures overall satisfaction. Items that had

correlations below .40 were dropped from the scale, leaving 55 items. Results of both test-retest and the item analysis are presented in Chapter IV.

Phase 2-Determining Treatment Effects on Dance Satisfaction

Subjects

The purpose of this phase of the study was to determine whether the Dance Movement Satisfaction Scale was sensitive enough to assess a treatment effect of a creative dance program. In order to assess the sensitivity of the Dance Movement Satisfaction Scale, the scale was administered to four physical education classes.

These classes consisted of 147 second and fourth grade elementary students from the Will Beckley Elementary School, Clark County, Las Vegas, Nevada. Will Beckley Elementary School is an urban school with a social economic status of slightly below middle class. The second grade had four classes with 43 boys and 43 girls for a total of 88 subjects. The racial mix for the second grade is as follows: White, 60; Black, 12; Asian/Pacific Islander, 5; Hispanic, 6; and other, 5.

The fourth grade had three classrooms with 25 boys and 36 girls for a total of 61 subjects. The racial mix for

the fourth grade is as follows: White, 30; Black, 14; Asian/Pacific Islander, 5; American Indian, 1; Hispanic, 9; and other, 2.

Originally there were 174 subjects but because of statistical mortality due to illness, subjects being suspended from school, not following directions, and students moving out of the school district, the final sample population evaluated was 147. A summary of this information may be found in Table 1. These subjects represented a population of 604 students that attended Will Beckley Elementary School. The lowest number of subjects in a physical education class was 25 and the largest was 50. Each class lasted 35 minutes.

Two of the physical education classes served as the treatment groups, and the two other physical education classes served as control groups. These two conditions were randomly assigned by tossing a coin. The author assigned one of the second grade classes "heads" and the other class "tails". The same procedure was performed for the two fourth grade classes. If the coin showed heads or tails, that physical education class became the treatment group and received the creative dance program. The other physical education class then became the control group and received the games unit. The control group was used to compare the subjects level of satisfaction with subjects receiving the treatment.

Table 1

Summary of Population of the Second and Fourth Grade Boys and Girls within the Treatment and Control Groups

Grade/Sex	Treatment (Dance)	Control (Games)
Grade 2		
Boys	20	23
Girls	21	22
Grade 4		
Boys	10	15
Girls	13	23
Total participants evaluated	147	

Procedures

The dance program was taught during the students regular physical education class. Human subjects approval forms were sent home and returned by the subjects prior to the beginning of the creative dance and games program. The investigator took the place of the regular physical education teacher during the six week unit. Objectives used for the dance lessons were extracted from the areas of music/self accompaniment, movement qualities or dynamics, choreography, and locomotor/nonlocomotor movements. The investigator selected these areas from those recommended in the creative dance literature (Stinson, 1982; Joyce, 1980;

Boorman, 1969 & 1981; Docherty, 1977; Lockhart & Pease, 1977; Murray, 1975; Horst and Russell, 1972). As previously mentioned they also reflected the educational objectives of creative dance in the curriculum guide for children within the Clark County School District, Las Vegas, Nevada.

In many of the dance lessons, music was used where the tempo varied from fast to slow. In some cases, a movement sequence was taught without any accompaniment. Lessons were primarily centered on the dance movement language. Lessons of choreography introduced the concepts of space awareness, levels, personal space, general space, and relationships with individuals, pairs, trios, and group dance experiences. Lessons of dance movement or dynamic qualities included the teaching of such body movements that were sustained, swinging, percussive, collapse, and vibratory.

The control group classes received a games unit during the physical education lessons. Objectives of the games unit were derived from Kirchner (1985), Dauer and Pangrazi (1986), and Shurr (1982). They were cooperative as well as competitive in nature. Competitive game objectives focused on games that require the use of throwing, catching, striking, and locomotor movements.

Cooperative game objectives focused on noncompetitive activities that stressed the importance of student interaction rather than the game outcomes or final scores (Kirchner, 1985).

A specific feature of the creative dance program was that it allowed the children to express the four aspects of movement: space, force, time and flow. These four aspects also allowed the subjects to explore their own body movements and become more aware of their feelings of self.

Riley (1984) stated that the movement explored through creative dance arouses the physical and mental capacities that allow the child to develop an aesthetic awareness, and the ability to communicate with their body as an expressive medium. On the other hand, the games unit was structured in such a way that it did not allow the subjects freedom to express movements beyond that which was planned for each game.

An example of an activity used in the game lesson was Rescue Relay. The object of Rescue Relay was to save a person from the center island by building a bridge made of hoops from a designated starting point. Subjects were divided into two groups. On a starting signal, the two teams would begin to build their bridge. The game was very competitive as only one child was permitted on the bridge at a time and each group wanted to reach the island before the other. As the hoop bridges approached the island, the

last person to put the hoop down would extend a hand and bring the person across the bridge of hoops they had constructed. Directions were given to the subjects as to where, when, and how the game was to be played. The children did not have any choice within the game proceedings.

A dance lesson using the nursery rhyme Humpty Dumpty was used as one of the creative dance movement sequences. All of the subjects were asked to express with their bodies just what type of shape Humpty Dumpty might have been. The children were then asked to show the investigator three different ways in which Humpty Dumpty might have sat on the wall. The children were then challenged to express a way that "Humpty Dumpty had a great fall." Each child then explored many different movements, directions, and levels, of how "all of the king's horses and all of the king's men couldn't put Humpty Dumpty together again." In the creative dance lessons, the children had the freedom to choose how, when, and where each movement would be expressed.

Verification of Content

Verification of the content was done on a weekly basis by a panel of three judges to assess the types of movement experiences that were taught in both units. The investigator selected a panel of three judges from the Clark County School District who represented the areas of

Elementary Physical Education and Dance. At the end of each week during the six week testing period, the judges received a worksheet which included a list of activities taught in each unit. The judges were instructed to verify on the worksheet whether they agreed or disagreed if the movement experiences typified either or both dance or games learning experiences. Two of the three judges were in 100 percent agreement and the other judge indicated that 84 percent of the lessons were consistent with the units taught. Examples of the verification worksheet can be found in Appendix F.

Data Collection and Analysis

During the first class period, the students from both groups received the pretest of the Dance Movement Satisfaction scale which was read to the students by the investigator. The post-test was administered during the last physical education class of the six week unit.

The data obtained from the Dance Movement Satisfaction Scale were statistically analyzed using a 2 X 2 X 2 Analysis of Covariance (ANCOVA) with the pretest serving as the covariate. The confidence level was set at .05. The ANCOVA was accessed from the SPSS-X program at the University of Nevada, Las Vegas. Ferguson (1981) and Courtney (1983) stated that where statistical rather then experimental method was used to "control" or adjust for the

effects of one or more uncontrolled variables, ANCOVA permits the researcher a more valid evaluation of the outcome.

The pretest data were adjusted for initial differences. This helped to reduce sampling error and increase accuracy. The ANCOVA assisted the investigator in answering the following questions:

(1) Are there significant differences between the students in a creative dance program and students who are not in regard to satisfaction with dance movement?

(2) Are there significant differences between males and females in regard to dance movement satisfaction?

(3) Are there significant differences between second and fourth grade students in regard to dance movement satisfaction?

(4) Are there significant first and second order interactions among groups, sex, and grade levels in regard to dance movement satisfaction?

CHAPTER IV

FINDINGS AND DISCUSSION

The purpose of this study was to develop a dance movement satisfaction scale to measure the effect of a creative dance program on dance satisfaction for second and fourth grade elementary students. Data presented and discussed are as they relate to the five research questions:

(1) Is the Dance Movement Satisfaction Scale valid and reliable?

(2) Are there significant differences between the students in a creative dance program and students who are not in regard to satisfaction with dance movement?

(3) Are there significant differences between males and females in regard to dance movement satisfaction?

(4) Are there significant differences between second and fourth grade students in regard to dance movement satisfaction?

(5) Are there significant first and second order interactions among groups, sex, and grade levels in regard to dance movement satisfaction?

Validity and Reliability of the Dance Movement Satisfaction Scale

Validity of the Dance Movement Satisfaction Scale

The data resulting from the study of the content validity confirmed that the test items adequately represent all important areas of the content (Safrit, 1986). Components for the scale items were selected from categories that were most frequently represented in dance literature. These categories were: music/self accompaniment, locomotor, nonlocomotor, movement or dynamic qualities, and choreography (Joyce, 1980; Murray, 1975). A panel of eight judges was also selected to determine whether the items were appropriate for determining children's satisfaction levels of a creative dance program. The judges further confirmed the content validity of the scale. This information was reported in Chapter III.

Reliability of the Dance Movement Satisfaction Scale

Reliability of the scale was referred to as the dependability of scores and their association related to freedom from error as suggested by Safrit (1976, 1981). Goodwin and Driscoll (1984) suggested that more than one type of reliability measure should be reported with affective assessments tools. For purposes of this study, test-retest and item analysis were used to determine the scales reliability.

Test-Retest Reliability. Test-retest reliability was obtained by assessing the subjects on two consecutive days during their scheduled physical education period. Response sheets were collected after each session and hand scored by the investigator. From the data several Pearson product-moment correlation coefficients for stability were computed. The Pearson product-moment coefficients for the second grade subjects were .50 girls, .87 for the boys, and .76 for all second graders. Pearson coefficients for the fourth grade subjects were .92 for the girls, .89 for the boys, and .91 for all fourth graders. Sex grouping correlation coefficients were .89 for the boys and .77 for the girls. The overall Pearson *r* was .85. Table 2 provides a summary of the Pearson Product-Moment coefficients for each grade and sex grouping from the preliminary study.

Item Analysis of the Dance Movement Satisfaction Scale

The Cronbach's Alpha technique was used to measure the scales internal consistency. Point bi-serial correlations determined to what degree each item measured overall satisfaction are generated from this technique. Table 3 shows the point bi-serial correlations of the 70 items. Items that had correlations below .40 were dropped from the scale and are indicated with an (*) in Table 3. A total of

Table 2

Summary of Pearson Product-Moment Coefficients for Second and Fourth Grade Boys and Girls

Grade/Sex	N	Pearson Coefficient
Grade 2	53	.76
Boys	26	.87
Girls	27	.50
Grade 4	55	.91
Boys	25	.89
Girls	30	.92
Total for Boys	51	.89
Total for Girls	57	.77
Grade Total	108	.85

fifteen items did not meet the .40 criteria and were deleted from the scale. The remaining 55 items were used in the final dance movement satisfaction scale. The final form of the Dance Movement Satisfaction Scale can be found in Appendix G.

The following items had the three highest correlations: Item 69-When I dance, it makes me feel good to bend my body into different shapes (r=.68); Item 65-When I dance, it makes me feel good to leap (r=.68); Item 50-When I dance, it makes me feel good to make shapes with my

Table 3

Point bi-serial correlations of the 70 items

Item		Item	
1.	.1261*	36.	.4423
2.	.5387	37.	.5104
3.	.1875*	38.	.6111
4.	.2835*	39.	.5724
5.	.3786*	40.	.5317
6.	.1474*	41.	.5670
7.	.4537	42.	.4936
8.	.4864	43.	.4738
9.	.4196	44.	.4860
10.	.5364	45.	.4344
11.	.5065	46.	.3961*
12.	.3324*	47.	.2631*
13.	.3097*	48.	.5193
14.	.5001	49.	.5944
15.	.4738	50.	.6355
16.	.4748	51.	.5455
17.	.4872	52.	.5838
18.	.4292	53.	.4342
19.	.4651	54.	.6156
20.	.0931*	55.	.6129
21.	.3487*	56.	.4536
22.	.3981*	57.	.5333
23.	.2897*	58.	.4369
24.	.5112	59.	.4854
25.	.4665	60.	.5949
26.	.4706	61.	.4043
27.	.5106	62.	.5462
28.	.3660*	63.	.6351
29.	.4147	64.	.5227
30.	.5609	65.	.6775
31.	.4717	66.	.4048
32.	.4695	67.	.5608
33.	.5998	68.	.3640*
34.	.4078	69.	.6837
35.	.5013	70.	.4639

body (r=.64). The following items had the three lowest correlations: Item 34-When I dance, it makes me feel good to use kicking movements (r=.41); Item 66-When I dance, it

makes me feel good to sing (r=.40); and Item 61-When I dance, it makes me feel good to move with a partner or a group (r=.40).

The overall Alpha coefficient from the remaining 55 items was .95. Alpha coefficients for second grade subjects were .88 for the girls, .95 for the boys, and .92 for all second grade subjects.

The Alpha coefficients for the fourth grade subjects were .95 for the boys, .93 for the boys, and .95 for all fourth grade subjects. Alphas for genders were .95 for the boys and .90 for the girls. Therefore, the overall internal consistency was quite high for the total group, as well as for each sex and grade group.

The standard error of measurement was calculated to specify the limits within which the reader can expect the scale scores to vary due to measurement error. Smaller standard error of measurements typically increase the reliability of the test (Baumgartner and Jackson, 1982; Safrit, 1981).

Standard error of measurements for the second grade boys were 7.03, 7.52 for the girls, and 7.59 for all second grade subjects. The standard error of measurements for fourth grade girls were 6.63, 6.34 for the boys, and 6.45 for all fourth grade subjects. Each of the standard error of measurements by genders were 7.06 for the boys and 7.41 for the girls. These data suggest that if the subjects

were given repeated measures of the scale his or her score could fall within a band of + or - one standard error of measurement of the observed score. Table 4 provides a summary of the item analysis, for each grade and sex grouping from the preliminary study.

Table 4

Summary of the Item Analysis for Second and Fourth Grade Boys and Girls

Grade/Sex	N	S.E.m.	S.D.	Cronbach Alpha
Grade 2	53	7.59	26.84	.9197
Boys	26	7.03	31.43	.9465
Girls	27	7.52	21.71	.8769
Grade 4	55	6.45	28.86	.9490
Boys	25	6.34	28.37	.9544
Girls	30	6.63	25.07	.9271
Total for Boys	51	7.06	31.57	.9541
Total for Girls	57	7.41	23.42	.9047
Total	108			.9544

Discussion of Validity and Reliability

In recent years, the assessment of movement satisfaction has been limited to elementary educational settings. Question one of this study addressed content validity which was partially established through the use of

a panel of judges. These judges were qualified educators in the areas of elementary physical education and dance.

Through careful analysis, and by using the criteria developed by the investigator to evaluate each item, the panel condensed a large pool of 103 items down to only 70. The investigator decided to use a panel of judges as a tool for assessing content validity due to the wide use and recommendations of highly respected measurement specialists (Safrit, 1986; Baumgartner & Jackson, 1982; Johnson & Nelson, 1986 and Barrow & McGee, 1979).

Based on the responses from the panel, it appeared that in regard to the concept of dance movement, the judges did not have a large number of discrepancies. Therefore, the different backgrounds of the panel did not seem to affect the interpretability of the items.

The reader is reminded that partial content validity was also established by having the items selected from the educational objectives set forth for creative dance in the curriculum guide of the Clark County School District, Las Vegas, Nevada. This further suggests that the Dance Movement Satisfaction Scale was especially appropriate to assess this particular population of elementary age children.

The high Alpha coefficients provided a strong index of the internal consistency of the scale items. Other studies have also shown that items of movement satisfaction

scales were highly consistent with one another. For example, Nelson and Allen (1970) found the internal consistency of their scale was .96. Tanner (1969) also found a high internal consistency with her scale with a coefficient of .87. It is worthy to note, therefore, that while the construct of movement satisfaction is an abstract concept to measure, the scale of items still remain highly consistent with each other and that the factors contributing to measurement error will be less (Safrit, 1986).

Another measure of reliability was test-retest. The investigator wanted to assess the day-to-day feelings of the subjects as they related to the scale, therefore, the test-retest method was used to assess the overall stability of the Dance Movement Satisfaction Scale. Many external factors can affect the reliability of a study, including the length of the test, instructions, the perceived difficulty of the assignment, familiarity with the subject matter, and range of talent in the participants.

The feelings of satisfaction for movement in a child may change from day-to-day, depending upon distractions from uncontrolled variables and from the impact of the learning experiences in class. However, the second grade boys and fourth grade boys and girls satisfaction levels appeared to be relatively stable. On the other hand, the

second grade girls appeared less stable in their responses. Upon further review of the distribution of scores, the possibility for the low coefficient for the second grade girls may have been due to negative skewness. In contrast, the second grade boys and fourth grade boys and girls scores were more normally distributed.

Ebel (1965) stated that reliability coefficient is larger for groups with a wider range of talents and abilities than from those with narrower ability ranges. He also noted that reliability is greater for lengthy tests than for shorter ones. The varying range of talents, exposure to dance and dance movements, and abilities may suggest one reason for the low reliability coefficient for the second grade girls.

Another factor that may have caused the second grade girls low reliability in particular, could be that they may have faked more of their responses than the other group. Some of the subjects may have sought to reply to the investigators questions as their friends would have rather than responding with their true feelings. Thus, the possibility of the subjects seeking the most socially desirable response could have contributed to the outcome.

Younger children tend to be more influenced by the social consequences of their behavior. Zaichkowsky, Zaichkowsky, and Martinek (1980) found that on affective measures such as attitudes, self-concept, and self-esteem,

"faking well" was extremely common with early elementary age children. In this instance the young girl may have been exceedingly eager to please the adults administrating the scale, rather than responding to the scale items as they honestly felt. Maccoby (1980) stated that the behavior of children cannot be predicted by knowing the sex of the child. Therefore, this outcome may be unique for this particular group of girls.

The second grade boys, along with the fourth grade boys and girls, responded consistently on a day-to-day basis regarding their feelings toward dance movement satisfaction. According to McCelland (Stein & Baily, 1976) this consistency within the second grade boys could possibly be due to the individual's attempt to strive for success in any given setting.

Stein and Bailey (1976) reported that this concept has received a great deal of support in investigations of males and not females. Academic effort and intellectual performance are not used in these correlations for females. This may suggest that within this particular group of second grade boys and girls, the boys responded to the task of answering the Dance Movement Satisfaction scale as a goal they were required to attempt. Whereas the girls behavior with the responses were directed toward more social approval (Crandall, 1966).

The Effects of a Creative Dance Program on Dance Movement Satisfaction

The purpose of this phase was to determine whether the Dance Movement Satisfaction Scale was sensitive enough to assess a treatment effect of a creative dance program. The data obtained from the Dance Movement Satisfaction Scale were statistically analyzed using a 2 X 2 X 2 Analysis of Covariance. The pretest served as the covariate. Variables analyzed in the ANCOVA were groups (treatment and control), sex, and grade. The confidence level was set at .05. Table 5 below provides a summary of pretest and post-test means for the second and fourth grade boys and girls.

Group Differences of the Adjusted Means for Treatment and Control Groups

The mean scores for each group on the Dance Movement Satisfaction Scale when adjusted for their pre-test scores were:

Games (control)	=113.57
Dance	=124.00
Grand Mean	=118.11

The *F* ratio derived from the analysis of covariance was found to be significant, $F(1,145) = 7.21$, $p<.01$. The subjects in the creative dance treatment group were

Table 5

Summary of Unadjusted Means of the Second and Fourth Grade Boys and Girls

Grade/Sex	Pretest	S.D.	Post-test	S.D.
Grade 2	127.98	23.88	123.01	33.04
Boys	127.79	27.27	120.88	38.44
Girls	128.16	20.26	125.14	26.89
Grade 4	121.25	26.04	116.48	25.97
Boys	123.24	31.79	115.60	29.52
Girls	119.86	21.55	117.08	23.62
Total for Boys	126.12	28.86	118.94	35.28
Total for Girls	124.38	21.14	121.47	25.61
Games	122.55	24.53	115.67	31.18
Dance	126.00	25.62	126.30	28.46

significantly more satisfied with their movement than those in the games group. A summary of these data can be found in Table 6.

Sex Differences of the Adjusted Means

The mean score for each group on the Dance Movement Satisfaction Scale when adjusted for their pre-test scores were:

Table 6

Summary Table for F Test on Differences Among Treatment and Control Groups When Adjusted for Pre-test Scores

Source	SS	DF	MS	F
Groups	3895.21	1	3088.18	7.21*
Residual	59140.34	138	428.55	
Total	130304.26	146	892.50	

Statistically significant beyond the .01 level (*).

Boys =116.66

Girls =119.35

The F ratio derived from the analysis of covariance was not found to be significant, $F(1,145) = 1.87$, $p>.10$. This indicates that both of the genders were similarly relative to their movement satisfaction. A summary of these data can be found in Table 7.

Table 7

Summary Table for F Test on Differences Among Boys and Girls Groups When Adjusted for Pre-test Scores

Source	SS	DF	MS	F
Sex	799.28	1	799.28	1.87
Residual	59140.33	138	428.55	
Total	130304.26	146	892.50	

Grade Differences of the Adjusted Means

The mean scores for each group on the Dance Movement Satisfaction Scale when adjusted for their pre-test scores were:

Grade 2	=120.73
Grade 4	=114.41

The F ratio derived from the analysis of covariance was not found to be significant, $F(1,145) = .001$, $p>.10$. This suggests that there were no significant differences between second and fourth grade groups on dance movement satisfaction. A summary of these data can be found in Table 8.

Interaction Effects of the Groups

The F ratios derived from the analysis of covariance of the Dance Movement Satisfaction Scale scores for interaction of group x sex, group x grade, sex x grade, and group x sex x grade were found not to be significant, ($p>.10$). A summary of these data can be found in Table 9.

Table 8

Summary Table for F Test on Differences for Second and Fourth Grade Groups When Adjusted for Pre-test Scores

Source	SS	DF	MS	F
Grade	.32	1	.32	.001
Residual	59140.33	138	428.55	
Total	130304.26	146	892.50	

Table 9

Summary Table for F Test on Interactions of Group, Grade, and Sex When Adjusted for Pre-test Scores

Source	SS	DF	MS	F
Groups/Sex	149.20	1	149.20	.348
Groups/Grade	20.53	1	20.53	.048
Sex/Grade	17.80	1	17.80	.042
Groups/Sex/ Grade	5.78	1	5.78	.013
Residual	59140.33	138	428.55	
Total	130304.26	146	892.50	

Discussion

The results of the study indicated that there was a significant difference in dance movement satisfaction between the creative dance (treatment) group and the games

(control) group. This suggests that the subjects in the creative dance program were more satisfied with their movement responses than the subjects in the games group.

Subjects in the creative dance classes were given more opportunity to practice and explore the movement sequences, thus developing a body awareness and movement language of their own. Within the games lessons, only a few students could participate at a time and the movement language was not stressed.

The Basic Stuff Series, Volume I, (Oglesby, Bell & Griffin, 1981) suggests that children's movement satisfaction is related to the amount of freedom given to them during physical activity. Whereas, Harris (1973) believed that satisfaction experienced within movement activity is centered about the sensitivity and awareness of the body in motion. A variety of stimulations, such as dance, are needed to allow kinesthetic awareness and to maintain the joy and satisfaction of doing.

The subjects in the games group were controlled by the rules of the activity more so than those in the creative dance program. This suggests that in the present study the subjects in the creative dance classes were given wider ranges of movement experiences than those in the games lessons, thus allowing them to be more satisfied with their movement responses.

In a previous study, Tanner (1969) supported these findings. Tanner (1969) found that movement satisfaction for children in a basic movement program were consistently more positive than for those students who were in an activity or game based program. She defined basic movement as a wide variety of movement experiences centering around the body in relation to the concepts of space, time, force, and flow. These concepts are identical to those taught in the creative dance classes. Her findings may imply that a basic movement curriculum, along with the activity or games programs of physical education, contributes differently to the children's degree of satisfaction with their own movement.

Given the above findings, elementary physical education programs that offer movement experiences where the children have some freedom as to what, where, and how certain movements may be explored and learned appear to be more successful in allowing children to become more aware of their bodies. The movement experience programs seem to assist the children in developing a larger movement language, thus allowing for understanding of these body movements. This freedom of expression in the physical form allows a child to express the degree to which they may be satisfied or dissatisfied with their movements. Whereas,

activity game orientated programs are more structured and do not allow the children to express their body awareness as openly.

Carlson (1980), Riley (1984, 1987), and Ayob (1986) also supported the concept of participation in a creative dance program because it fosters a high degree of involvement for elementary age children. The results of these past studies indicated that the subjects who participated in creative dance had more positive feelings of satisfaction toward their own physical self. Each of these past studies along with the present study have given support to the idea that creative dance should be considered for inclusion in the total physical education curriculum. This is especially true when the goals of the program focus on the development of satisfaction of one's movement capabilities.

In the present study, there were no significant differences found between the genders in regard to dance movement satisfaction. Snodgrass (1975; Tanner (1969) found similar results as sex differences were not evident in their studies.

From a social learning theory perspective, these particular findings seem somewhat surprising. Traditionally, it is thought through past social experiences girls would be more satisfied with the elements

inherent in creative dance than boys. For example, many parent's enroll their daughters in local studio dance classes at an early age in hopes of refining their social skills thus allowing them to become more graceful and "ladylike." On the other hand, most boys participate in sports related activities such as, Pop Warner Football, T-Ball, Little League, Soccer, Basketball, Swimming, Gymnastics and Wrestling. Regardless of a students' sex, both boys and girls seem to derive more satisfaction form participation from the creative dance program.

Riley (1984) found that with fourth grade boys and girls participating in creative dance class, sex differences appeared between the two groups. During audio-taped interviews with the subjects over half of the boys reported to be nervous about the program, where only one girl suggested a similar feeling. The girls were willing to experiment with movement, where the boys were hesitant to be different. Most all of the children responded positively relating to feeling better about their own self after having participated in the creative dance program.

It was also found that there were no significant differences in movement satisfaction between the two grades nor were there any interaction effects with the treatment. This suggests that as the subjects get older the impact of dance experiences appears to remain constant.

Similarly, Tanner (1969) found that grade level had little effect on the satisfaction levels of her elementary sample. However, Snodgrass (1975) did find some grade differences between her first and second grade subjects. Specifically, she found that the first graders showed greater feelings of satisfaction than did the second grade students from the same school. Consequently, the mixed findings between present and past studies suggest that further investigations relative to grade differences are needed.

Given the results of this study, there appears to be a pattern linking the movement satisfaction construct with elementary "movement oriented" physical education programs where creative dance is taught. This pattern may be due to the process of allowing children to develop a movement language while using the four aspects of movement embedded in the satisfaction scale. Consequently, The Dance Movement Satisfaction Scale proved to be a useful measurement tool to assess the partial effects of a creative dance program for elementary age children.

CHAPTER V

SUMMARY, CONCLUSIONS, AND RECOMMENDATIONS

Summary

The purpose of this study was to develop a dance movement satisfaction scale to measure the effects of a creative dance program in second and fourth grade elementary students.

The investigator reviewed the literature pertaining to the role of creative dance in elementary physical education, measuring the affective domain in physical education, and the measurement of dance satisfaction of children.

To determine the validity of the dance movement satisfaction scale, a panel of judges were employed to review the content of 103 movement items. After the review, 70 items remained for the preliminary study.

To determine the reliability of the scale two measures were used: test-retest for stability, and an item analysis. The Pearson coefficient for stability was reported as .85 and the Cronbach Alpha for internal consistency was reported as .95. After the item analysis, the scale was reduced to 55 items for Phase 2 of the investigation. Items that scored below .40 were removed from the scale.

In order to assess treatment effects on dance movement satisfaction, 147 second and fourth grade subjects from the Will Beckley Elementary School were used. Four classes were involved in the study. Two classes from each grade level received the creative dance lessons, and two classes from each grade level received the games lessons. Verification of treatment was conducted by a panel of judges.

The pretest was administered to the subjects during the first class period, and the post-test was administered after the completion of the six week units. The data obtained from the Dance Movement Satisfaction Scale were statistically analyzed using a 2 X 2 X 2 Analysis of Covariance, where the pretest served as the covariate. A summary of the findings from the analysis is given below:

1. Significant difference was found between the treatment and control groups at the .01 level.
2. No significant differences were found between genders and grades of the study.
3. There were no significant interaction differences found among the groups.

Conclusions

Based on the findings of this study and considering the limits of the investigation, it was concluded that the Dance Movement Satisfaction Scale effectively measured program effects of a creative dance unit. The children in the

creative dance unit became more aware of their bodies than those in the control group, and developed a better understanding of the movement language used in creative dance. These subjects were allowed to express their feelings of movement satisfaction in the creative dance classes; in contrast, the control games group the subjects were not. Therefore, the creative dance classes had a significant impact on the subjects level of dance movement satisfaction. This conclusion is supported by other researchers who have investigated the movement satisfaction construct. The Dance Movement Satisfaction Scale is an measurement instrument that can be used with elementary school age children.

The statistical data indicated that there was no significant difference found between boys and girls with regard to dance movement satisfaction. As was previously reported in the study by Riley (1984, 1987) some differences between the sexes were found when assessment was done by interviewing and questioning techniques. On a one-to-one interaction, this personal level may cause children to become less uninhibited about their feelings of movement, may produce different results.

Further investigation of the data indicated that there was no significant difference between the second and fourth grades with regard to dance movement satisfaction, nor were

there any interaction effects with the treatment. The creative dance program may have provided a more common effect regardless of gender or grade level of the participants.

Recommendations for Future Studies

The following suggestions for future study evolved from this investigation and were found to be a concern of the investigator:

1. More information about the concurrent validity of movement satisfaction should be obtained. For example, the correlations between the Dance Movement Satisfaction Scale and other scales (i.e., Tanner's Movement Satisfaction Scale 1969, and/or the Nelson and Allen Scale, 1970) would provide physical and dance educators with validity comparisons related to the construct of movement satisfaction.

2. Several constructs of movement satisfaction that were not identified in the present study were self-concept, self-esteem, attitude, and body images. Future study should be undertaken that would correlate the Dance Movement Satisfaction Scale with these other psychological constructs.

3. Assessment of dance movement satisfaction encompassing the entire student population of one or two elementary schools should be further examined. This information would allow the elementary schools an opportunity to evaluate their

creative dance experiences and compare it to another school. The data may also provide further analysis as to any sex or grade differences with regard to movement satisfaction.

4. A follow-up of this study should be undertaken to assess the longitudinal effects of dance movement satisfaction. The study may be conducted over longer periods of time such as three months, six months, nine months, to a year. This study would allow the investigator to determine if the subjects maintained their relative status towards dance movement satisfaction, or developed change over time.

5. The Nelson and Allen Scale (1970) pointed out that older adults assess their movement ability as declining with the passage of time. The desire for physical activities may still be present, however the body may not always cooperate. Therefore, a study should be undertaken to assess dance movement satisfaction in junior and senior high school students and older adults through the various stages of the aging process. This information would assist dance educators in measuring different levels and degrees of dance movement satisfaction within these groups.

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APPENDICES

APPENDIX A

INITIAL DANCE MOVEMENT SATISFACTION ITEM POOL

SANDERS DANCE MOVEMENT SATISFACTION SCALE #1

1. When I dance, it makes me feel good to move to music.
2. When I dance, it makes me feel good to move to fast music.
3. When I dance, it makes me feel good to move to slow music.
4. When I dance, it makes me feel good to move without music.
5. When I dance, it makes me feel good moving to just the beat of a drum.
6. When I dance, it makes me feel good to move to rock music.
7. When I dance, it makes me feel good to move to jazz music.
8. When I dance, it makes me feel good to move to classical music.
9. When I dance, it makes me feel good to move to country and western music.
10. When I dance, it makes me feel good to move to music video's.
11. When I dance, it make me feel good to move lightly.
12. When I dance, it makes me feel good to move in slow motion.
13. When I dance, it makes me feel good to move with strength and force.
14. When I dance, it makes me feel good to use quick movements.
15. When I dance, it makes me feel good to use lots of energy.
16. When I dance, it makes me feel good to use swinging movements.

17. When I dance, it makes me feel good to move with tight, firm movements.

18. When I dance, it makes me feel good to move with relaxed, loose motion.

19. When I dance, it makes me feel good to move with flowing motion.

20. When I dance, it makes me feel good to use throwing and catching movements.

21. When I dance, it makes me feel good to use striking and batting movements.

22. When I dance, it makes me feel good to use break dance movements.

23. When I dance, it does not make me feel good to move.

24. When I dance, it makes me feel good to move with gentle movements.

25. When I dance, it makes me feel good to move with fierce movements.

26. When I dance, it makes me feel good to move carefree.

27. When I dance, it makes me feel good to move with sharp movements.

28. When I dance, it makes me feel good to move carefully.

29. When I dance, it makes me feel good to move with rounded movements.

30. When I dance, it makes me feel good to move with enormous movements.

31. When I dance, it makes me feel good to move with bold movements.

32. When I dance, it makes me feel good to move with confidence.

33. When I dance, it makes me feel good to move with square movements.

34. When I dance, it makes me feel good to move with angular movements.

35. When I dance, it makes me feel good to move with curvy movements.

36. When I dance, it makes me feel good to use hard movements.

37. When I dance, it makes me feel good to use tiny movements.

38. When I dance, I am afraid to move.

39. When I dance, it makes me feel good to use jerking movements.

40. When I dance, it makes me feel good to use twitching movements.

41. When I dance, it makes me feel good to explore movements.

42. When I dance, it makes me feel good to move with chopping movements.

43. When I dance, it makes me feel good to use popping movements.

44. When I dance, it makes me feel good to move at a low level.

45. When I dance, it makes me feel good to move at a medium level.

46. When I dance, it makes me feel good to move at a high level.

47. When I dance, it makes me feel good to use creeping movements.

48. When I dance, it makes me feel good to use sneaking movements.

49. When I dance, it makes me feel good to use slithering movements.

50. When I dance, it makes me feel good to use shuffling movements.

51. When I dance, it makes me feel good to use spinning movements.

52. When I dance, it makes me feel good to use kicking movements.

53. When I dance, it makes me feel good to use skating movements.

54. When I dance, it makes me feel good to use tumbling movements.

55. When I dance, it makes me feel good to use crawling movements.

56. When I dance, it makes me feel good to use melting movements.

57. When I dance, it make me feel good to use floating motion.

58. When I dance, it makes me feel good to use rising movements.

59. When I dance, it makes me feel good to use sinking movements.

60. When I dance, it makes me feel good to move with floppy movements.

61. When I dance, it makes me feel good to move with happy movements.

62. When I dance, it makes me feel good to use exciting movements.

63. When I dance, it makes me feel good to move with droopy movements.

64. When I dance, it makes me feel good to move with loving movements.

65. When I dance, it makes me feel good to use spongy movements.

66. When I dance, my movements are nervous.

67. When I dance, it makes me feel good to move with big movements.

68. When I dance, it makes me feel good to use little movements.

69. When I dance, it makes me feel good to use small movements.

70. When I dance, my movements are tense.

71. When I dance, it makes me feel good to learn dance movements from my teacher.

72. When I dance, it makes me feel good to make up my own dance movements.

73. When I dance, it makes me feel good to move to a certain number of beats.

74. When I dance, it makes me feel good to move to my own rhythm.

75. When I dance, it makes me feel good to make shapes with my body.

76. When I dance, it make me feel good to move while using different parts of my body.

77. When I dance, it makes me feel good to jump.

78. When I dance, it makes me feel good to skip.

79. When I dance, it makes me feel good to gallop.

80. When I dance, it makes me feel good to run.

81. When I dance, it makes me feel good to hop.

82. When I dance, it makes me feel good to leap.

83. When I dance, it makes me feel good to walk.

84. When I dance, it makes me feel good to twist my body into different shapes.

85. When I dance, it makes me feel good to use turning movements.

86. When I dance, it makes me feel good to express myself while moving on the floor.

87. When I dance, it makes me feel good to move side-ways.

88. When I dance, it makes me feel good to move backwards.

89. When I dance, it makes me feel good to move forward.

90. When I dance, it makes me feel good to move up and down.

91. When I dance, it makes me feel good to move with a partner or a group.

92. When I dance, it makes me feel good to learn dance movements from a book.

93. When I dance, it makes me feel good to move to music on the stereo.

94. When I dance, it makes me feel good to learn movements from the television.

95. When I dance, it makes me feel good to snap my fingers.

96. When I dance, it makes me feel good to clap my hands.

97. When I dance, it makes me feel good to sing.

98. When I dance, it makes me feel good to move with smooth movements.

99. When I dance, it makes me feel good to move with soft movements.

100. When I dance, it makes me feel good to move with long movements.

101. When I dance, it makes me feel good to move with short movements.

102. When I dance, it makes me feel good to bend my body into different shapes.

103. When I dance, it makes me feel good to stretch my body as far as I can reach.

APPENDIX B

SUMMARY OF JUDGES RESPONSES

SUMMARY OF JUDGES RESPONSES ABOUT THE RELEVANCE AND APPROPRIATENESS OF EACH ITEM

The number corresponding to the item number was the "no" responses of the eight judges as scored by the investigator.

(* those items that were deleted, ** combined item)

1.	0		44.	0		87.	0	
2.	0		45.	0		88.	0	
3.	0		46.	0		89.	0	
4.	2		47.	0		90.	0	
5.	0		48.	0		91.	0	
6.	6	*	49.	6	*	92.	7	*
7.	8	*	50.	2		93.	5	*
8.	8	*	51.	1		94.	4	
9.	7	*	52.	0		95.	0	
10.	6	*	53.	0		96.	0	
11.	0		54.	3		97.	1	
12.	0		55.	4		98.	1	*
13.	1		56.	0		99.	6	*
14.	0		57.	0	*	100.	2	
15.	0		58.	6	**	101.	2	
16.	2		59.	3	**	102.	1	
17.	2		60.	0		103.	0	
18.	0		61.	0				
19.	2		62.	0				
20.	3		63.	0				
21.	3		64.	7	*			
22.	2		65.	6	*			
23.	5	*	66.	8	*			
24.	0		67.	0				
25.	8	*	68.	8	*			
26.	6	*	69.	0				
27.	0		70.	8	*			
28.	0		71.	1				
29.	5	*	72.	0				
30.	6	*	73.	6	*			
31.	8	*	74.	7	*			
32.	6	*	75.	0				
33.	7	*	76.	0				
34.	5	*	77.	0				
35.	3	*	78.	0				
36.	7	*	79.	0				
37.	0		80.	0				
38.	4	*	81.	0				
39.	0		82.	0				
40.	1	*	83.	0				
41.	1		84.	0				
42.	3		85.	0				
43.	0		86.	6	*			

APPENDIX C

REVISED DANCE MOVEMENT SATISFACTION SCALE

SANDERS DANCE MOVEMENT SATISFACTION SCALE #2

1. When I dance, it makes me feel good to move to music.
2. When I dance, it makes me feel good to bend my body into different shapes.
3. When I dance, it makes me feel good to move without music.
4. When I dance, it makes me feel good moving to just the beat of a drum.
5. When I dance, it makes me feel good to move lightly.
6. When I dance, it makes me feel good to move in slow motion.
7. When I dance, it makes me feel good to move with strength and force.
8. When I dance, it makes me feel good to use quick movements.
9. When I dance, it makes me feel good to use lots of energy.
10. When I dance, it makes me feel good to use swinging movements.
11. When I dance, it makes me feel good to move with tight, firm movements.
12. When I dance, it makes me feel good to move with relaxed, loose motion.
13. When I dance, it makes me feel good to move to slow music.
14. When I dance, it makes me feel good to move with flowing motion.
15. When I dance, it makes me feel good to use throwing and catching movements.
16. When I dance, it makes me feel good to use sneaking movements.

17. When I dance, it makes me feel good to use popping movements.

18. When I dance, it makes me feel good to use striking and batting movements.

19. When I dance, it makes me feel good to run.

20. When I dance, it makes me feel good to use break dance movements.

21. When I dance, it makes me feel good to move with gentle movements.

22. When I dance, it makes me feel good to move with sharp movements.

23. When I dance, it makes me feel good to move carefully.

24. When I dance, it makes me feel good to use tiny movements.

25. When I dance, it makes me feel good to use jerking movements.

26. When I dance, it makes me feel good to explore movements.

27. When I dance, it makes me feel good to move with chopping movements.

28. When I dance, it makes me feel good to move to fast music.

29. When I dance, it makes me feel good to move at a medium level.

30. When I dance, it makes me feel good to use creeping movements.

31. When I dance, it makes me feel good to use shuffling movements.

32. When I dance, it makes me feel good to move at a high level.

33. When I dance, it makes me feel good to use spinning movements.

34. When I dance, it makes me feel good to use kicking movements.

35. When I dance, it makes me feel good to skip.

36. When I dance, it makes me feel good to use skating movements.

37. When I dance, it makes me feel good to use tumbling movements.

38. When I dance, it makes me feel good to stretch my body as far as I can reach.

39. When I dance, it makes me feel good to use crawling movements.

40. When I dance, it makes me feel good to use melting movements.

41. When I dance, it makes me feel good to use sinking and rising movements.

42. When I dance, it makes me feel good to move with floppy movements.

43. When I dance, it makes me feel good to move with happy movements.

44. When I dance, it makes me feel good to use exciting movements.

45. When I dance, it makes me feel good to move at a low level.

46. When I dance, it makes me feel good to use small movements.

47. When I dance, it makes me feel good to learn dance movements from my teacher.

48. When I dance, it makes me feel good to make-up my own dance movements.

49. When I dance, it makes me feel good to hop.

50. When I dance, it makes me feel good to make shapes with my body.

51. When I dance, it makes me feel good to move while using different parts of my body.

52. When I dance, it makes me feel good to move with big movements.

53. When I dance, it makes me feel good to walk.

54. When I dance, it makes me feel good to twist my body into different shapes.

55. When I dance, it makes me feel good to use turning movements.

56. When I dance, it makes me feel good to move side-ways.

57. When I dance, it makes me feel good to move backwards.

58. When I dance, it makes me feel good to gallop.

59. When I dance, it makes me feel good to move forward.

60. When I dance, it makes me feel good to move up and down.

61. When I dance, it makes me feel good to move with a partner or a group.

62. When I dance, it makes me feel good to learn movements from the television.

63. When I dance, it makes me feel good to jump.

64. When I dance, it makes me feel good to clap my hands.

65. When I dance, it makes me feel good to leap.

66. When I dance, it makes me feel good to sing.

67. When I dance, it makes me feel good to move with short movements.

68. When I dance, it makes me feel good to snap my fingers.

69. When I dance, it makes me feel good to move with long movements.

70. When I dance, it makes me feel good to move with droopy movements.

APPENDIX D

DANCE MOVEMENT SATISFACTION SCALE RESPONSE SHEET

SANDERS DANCE MOVEMENT SATISFACTION SCALE

RESPONSE SHEET

1.	ALL OF THE TIME	MOST OF THE TIME	SOMETIME	NEVER
2.	ALL OF THE TIME	MOST OF THE TIME	SOMETIME	NEVER
3.	ALL OF THE TIME	MOST OF THE TIME	SOMETIME	NEVER
4.	ALL OF THE TIME	MOST OF THE TIME	SOMETIME	NEVER
5.	ALL OF THE TIME	MOST OF THE TIME	SOMETIME	NEVER
6.	ALL OF THE TIME	MOST OF THE TIME	SOMETIME	NEVER
7.	ALL OF THE TIME	MOST OF THE TIME	SOMETIME	NEVER
8.	ALL OF THE TIME	MOST OF THE TIME	SOMETIME	NEVER
9.	ALL OF THE TIME	MOST OF THE TIME	SOMETIME	NEVER
10.	ALL OF THE TIME	MOST OF THE TIME	SOMETIME	NEVER
11.	ALL OF THE TIME	MOST OF THE TIME	SOMETIME	NEVER
12.	ALL OF THE TIME	MOST OF THE TIME	SOMETIME	NEVER
13.	ALL OF THE TIME	MOST OF THE TIME	SOMETIME	NEVER
14.	ALL OF THE TIME	MOST OF THE TIME	SOMETIME	NEVER
15.	ALL OF THE TIME	MOST OF THE TIME	SOMETIME	NEVER
16.	ALL OF THE TIME	MOST OF THE TIME	SOMETIME	NEVER

APPENDIX E

DANCE MOVEMENT SATISFACTION SCALE PROCEDURES

SANDERS DANCE MOVEMENT SATISFACTION SCALE

PROCEDURES

You have a questionnaire answer sheet in front of you that will determine how you feel about yourself in relationship to movement. I am going to ask you some questions about things that you do, and you are to circle the word that best shows how you feel about doing them.

The words you may choose from are: ALL OF THE TIME, MOST OF THE TIME, SOMETIME, AND NEVER. (the words should be printed on the board) Let us try some examples: When I run, it makes me feel good to run fast. Which one might you circle? Let us try another example: When I play the piano, it makes me feel good to play it loud. Which one might you circle? Let us try one more. When I eat pizza, it makes me feel good to eat pepperoni. Which one might you circle? Now, do you think you understand how to do this? I think you do, don't you.

Remember, you do not have to please anyone with your answers and there are no right or wrong answers. Be honest and just show how you feel about each question.

Place a "B" at the top of the page if you are a boy and a "G" if you are a girl, next write your grade number beside that letter. Put your marker beside number one and listen carefully to each statement. (repeat each statement) Number two, place your marker beside number two... Thank you.

APPENDIX F

VERIFICATION WORK SHEET OF THE CREATIVE DANCE AND GAMES LESSONS

VERFICATION WORK SHEET OF THE CREATIVE

DANCE AND GAMES LESSONS

MOVEMENT EXPERIENCES	GAMES	DANCE
2nd and 4th Games		
Piggy Back		
Leap Frog		
Drag Race		
Chinese Get Up		
in 2's		
in 4's		
in 6's		
in 8's		
all of the boys		
all of the girls		
the whole class		
Rocking Chair		
Wheel Barrow		
Airplane		
Standing People Pass		
2nd and 4th Dance		
Shapes		
Symmetrical		
Asymmetrical		
Shape/Clap/Move		
Hand Jive		
Squeeze a Sneeze		
Run, Freeze, Sneak,		
Compress, Explode, and		
Crumble		
Humpty Dumpty		

VERIFICATION WORK SHEET OF THE CREATIVE DANCE AND GAMES LESSONS

MOVEMENT EXPERIENCES	GAMES	DANCE
2nd and 4th Games		
Parachute activities Fly the Chute		
Duck Ball		
Rescue Relay		
2nd and 4th Dance		
Squeeze a Sneeze Run, Leap, Freeze, Sneak, Compress, Explode, and Crumble (review)		
The Lion-leg and arm movements, shake and bend, turning in place, spring up (review)		
Walk Like a Tarkanian-Shark jaw movements, slide, skip, sway, Tark shape, jump shot, Basketball arm movements (behind the back, between the legs, on the shoulders, finger spin) (review)		
Conan the Barbarian-Grow, Swing, Sway, Run, Leap, Jump, Sink, (soft/light, strong and forceful) (review)		
Teton Mountain Stomp-with partner, Side-together-side stomp 2 Side-stomp, side stomp, Walk, run, skip, gallop and make arm shapes and change levels with partner 16 to 20 counts (review)		

APPENDIX G

FINAL FORM OF THE DANCE MOVEMENT SATISFACTION SCALE

SANDERS DANCE MOVEMENT SATISFACTION SCALE #3

1. When I dance, it makes me feel good to bend my body into different shapes.
2. When I dance, it makes me feel good to move with strength and force.
3. When I dance, it makes me feel good to use quick movements.
4. When I dance, it makes me feel good to use lots of energy.
5. When I dance, it makes me feel good to use swinging movements.
6. When I dance, it makes me feel good to jump.
7. When I dance, it makes me feel good to move with flowing motion.
8. When I dance, it makes me feel good to use throwing and catching movements.
9. When I dance, it makes me feel good to use sneaking movements.
10. When I dance, it makes me feel good to use popping movements.
11. When I dance, it makes me feel good to use striking and batting movements.
12. When I dance, it makes me feel good to run.
13. When I dance, it makes me feel good to use tiny movements.
14. When I dance, it makes me feel good to use jerking movements.
15. When I dance, it makes me feel good to explore movements.

16. When I dance, it makes me feel good to move with chopping movements.

17. When I dance, it makes me feel good to move at a medium level.

18. When I dance, it makes me feel good to use creeping movements.

19. When I dance, it makes me feel good to use shuffling movements.

20. When I dance, it makes me feel good to move at a high level.

21. When I dance, it makes me feel good to use spinning movements.

22. When I dance, it makes me feel good to use kicking movements.

23. When I dance, it makes me feel good to skip.

24. When I dance, it makes me feel good to use skating movements.

25. When I dance, it makes me feel good to use tumbling movements.

26. When I dance, it makes me feel good to stretch my body as far as I can reach.

27. When I dance, it makes me feel good to use crawling movements.

28. When I dance, it makes me feel good to twist my body into different shapes.

29. When I dance, it makes me feel good to use sinking and rising movements.

30. When I dance, it makes me feel good to move with floppy movements.

31. When I dance, it makes me feel good to move with short movements.

32. When I dance, it makes me feel good to use exciting movements.

33. When I dance, it makes me feel good to move at a low level.

34. When I dance, it makes me feel good to make-up my own dance movements.

35. When I dance, it makes me feel good to hop.

36. When I dance, it makes me feel good to move forward.

37. When I dance, it makes me feel good to move while using different parts of my body.

38. When I dance, it makes me feel good to move with big movements.

39. When I dance, it makes me feel good to walk.

40. When I dance, it makes me feel good to use melting movements.

41. When I dance, it makes me feel good to use turning movements.

42. When I dance, it makes me feel good to move side-ways.

43. When I dance, it makes me feel good to move with happy movements.

44. When I dance, it makes me feel good to move backwards.

45. When I dance, it makes me feel good to gallop.

46. When I dance, it makes me feel good to move up and down.

47. When I dance, it makes me feel good to move with a partner or a group.

48. When I dance, it makes me feel good to learn movements from the television.

49. When I dance, it makes me feel good to make shapes with my body.

50. When I dance, it makes me feel good to move with tight, firm movements.

51. When I dance, it makes me feel good to clap my hands.

52. When I dance, it makes me feel good to leap.

53. When I dance, it makes me feel good to sing.

54. When I dance, it makes me feel good to move with long movements.

55. When I dance, it makes me feel good to move with droopy movements.