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Sutlive, Josephine Laffiteau

**A DESCRIPTION OF CHILDREN'S VERBAL RESPONSES TO A MODERN
DANCE WORK IN GRADES KINDERGARTEN THROUGH SIX**

The University of North Carolina at Greensboro

Ed.D. 1982

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A DESCRIPTION OF CHILDREN'S VERBAL RESPONSES
TO A MODERN DANCE WORK IN GRADES
KINDERGARTEN THROUGH SIX

by

Josephine L. Sutlive

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

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1982

Approved by


Dissertation Adviser

APPROVAL PAGE

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

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SUTLIVE, JOSEPHINE L. A Description of Children's Verbal Responses to a Modern Dance Work in Grades Kindergarten Through Six. (1982) Directed by: Dr. Kate R. Barrett, Pp. 154

The purpose of this study was to describe the verbal responses that children make to a modern dance work on film before those children have received formal instruction in dance. A two-dimensional category system was designed for the purpose of classifying the subjects' verbal responses to the dance film. Valentine's (1962) classification scheme for children's verbal responses to paintings was the source for the four categories of dimension one. These categories were objective, expressive, associative, and subjective. Rudolf Laban's (1968) movement analysis framework was the source for the four categories of dimension two. These categories were body, effort, space, and relationship.

The data for this study were collected in one public elementary school in grades kindergarten through six. 112 children were selected for this study. Eight boys and eight girls were selected from each grade level. The subjects observed the film and were interviewed individually by an interviewer trained by the investigator. Each subject was asked questions to be answered during and after viewing the dance film. Each interview session was recorded on tape. The interviews were transcribed on a recording sheet and the subjects' verbal statements were transferred to tally sheets, which enabled the investigator to tabulate frequencies and percentages for the total number of statements in each

category according to the subject's sex and grade level. Cross-break tables and graphic illustrations were constructed from the frequencies and percentages of the subjects' responses and formed the basic measures for the presentation and discussion of the data. The following conclusions were obtained:

1. There were more similarities in the types of statements made by children in different grade levels than there were differences.

2. There were more similarities in statements made by both boys and girls within the same grade levels than there were differences.

3. There were more similarities in the movement aspects identified by children in all grade levels kindergarten through six than there were differences.

4. There were more similarities in the movement aspects identified by both boys and girls within the same grade level than there were differences.

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CHAPTER I

INTRODUCTION

Education in dance is commonly interpreted as education in the production and appreciation of dance forms. While it is apparent that perceiving the aesthetic qualities of dance can increase a person's enjoyment, it is not apparent that the nature of such qualities is well understood. Literature on this topic is scarce. Aestheticians have written little about the aesthetic contemplative experience of dance (Friesen, 1975). Most of the writing regarding the aesthetic nature of dance relates either to the aesthetic experience of dancing (Sheets, 1966) or to the creative intent of the choreographer.

In order to begin to increase knowledge about the contemplative experience in dance there is a need to examine the process of becoming aesthetically educated. One view of aesthetics is the belief that its task is to examine critical statements made about works of art (Beardsley, 1966). Beardsley (1966) further believes that aesthetics can be thought of as the philosophy of criticism. Aesthetics consists of those principles that are required for clarifying and confirming critical statements. Dance has its share of critics who have written reviews as well as some verbal choreographers who have talked about the intentions

of their own works. This use of aesthetics to clarify critical statements made about dance can presumably contribute to the awareness of the dance observer (Read, 1974).

H. S. Broudy's suggestions are helpful in understanding the relationships of aesthetic contemplation to aesthetic education. According to Broudy (1972), the role of aesthetic education is to enlarge and refine an individual's repertory of feeling and to improve the responses people make to their visual environment and to works of art. In order for dance educators to recognize improvement in response to dance works, there is a need to know how individuals respond to dance works before these individuals receive training in dance appreciation.

Broudy (1972) states that knowledge about an art form deepens and broadens the satisfaction gained from perception, but since this aesthetic satisfaction assumes the ability to perceive aesthetic images, he advocates a perceptual approach to aesthetic education. The key concept in this approach is the perceptive process which, in the arts, includes the perception of the sensory, formal, and expressive properties of the art form. Dance, with its own set of perceptual considerations, is no exception to this process.

An individual's appreciation for his or her visual environment is enhanced as they learn to recognize, talk

about, and work with the underlying structures of art forms (Ecker, 1973). Individuals also come to understand issues and to develop criteria for appraising visual forms and for arriving at personal preferences and opinions (Dempsey, 1971).

The development of aesthetic appreciation and judgment reflects an important goal for education as a whole. Through such development may emerge a means of exercising abilities in decision making and value choices (Read, 1974).

Background and Significance

The appreciation of art forms involves language as one medium of communication. There is very little research about the study of children's talk about art forms (Ecker, 1973). Ecker (1973) believes that research which seeks to identify the underlying structures of behavior may reveal children's talk about art to be the second major avenue toward an understanding of their artistic creativity, the first avenue being the art work itself. Ecker (1973) concludes that children can think creatively in the kind of language that might collectively be called aesthetic inquiry. Art education has neglected the study of children's linguistic activity for aesthetic inquiry at different ages.

Several investigators in the fields of child development and linguistics note the significance of the study of children's verbal language. Whorf (1964), a leader in the linguistic determinists' movement, believes that all

higher forms of thinking are dependent on verbal language and that the structure of an individual's language predetermines how one perceives or views their surroundings. Chomsky (1970) concludes from his studies that verbal language is an instrument of thought and a means for encountering new experiences. He also states that verbal language is useful in recreating experience and actually manipulating one's reality, symbolically.

Several researchers in the visual arts field attempted to discover through verbal language how children respond to works of art. These researchers have noted the art works that subjects prefer and have analyzed the verbal statements that subjects make about paintings. Several weaknesses were evident in these two methods of investigation: (a) picture preference studies do not give specific information about why the subjects liked one picture better than another; (b) picture preference studies do not explain what factors influenced the subjects' choices; (c) picture preference studies lack information concerning how responses were solicited, and (d) picture preference studies have not classified all verbal responses solicited by the investigator (Moore, 1970; Morrison, 1935; Olney & Cushing, 1935; Valentine, 1962; Wilson, 1966).

It is evident from the literature that more inquiry is needed to establish information about how children respond to works of art. There is a need for emphasis on the

contemplative experience in dance education in order to contribute to the child's development of aesthetic appreciation (Friesen, 1975). It has been suggested by experts in aesthetic education that teachers should be more concerned with impressive than expressive perception (Broudy, 1961; Eisner, 1976). The implication of this belief for the educational dance teacher is that more emphasis should be placed on conceptual understanding of the fabric of dance and less emphasis on technique and performance (Hill, 1978). Knowledge of what children say they see as observers of dance works can be helpful to teachers in planning meaningful and significant learning experiences in the aesthetic appreciation of dance.

Statement of the Problem

The purpose of this study was to describe the verbal responses that children make to a modern dance work before receiving formal instruction in dance. Specifically, the study was designed to answer the following questions:

1. Do children in grades kindergarten through six make different kinds of statements about a modern dance work?
2. Do boys at a given grade level make statements about a modern dance work that are different from statements that girls make at the same grade level?
3. Do children in grades kindergarten through six identify different movement aspects of a modern dance work?

4. Do boys at a given grade level identify different movement aspects of a modern dance work than do girls at the same level?

Definitions of Terms

1. Aesthetic education--the process of liberating an individual's capacities for perceiving and responding to his or her environment and to works of art (Friesen, 1975).

2. Dance appreciation--knowledge and experience that deepens and broadens an individual's response capacities to dance works. Appreciation of modern dance works involves appreciation of the body as the aesthetic image. This consideration is unique to the perception of dance in that the human body creates the illusions and must be attended to symbolically within the dance (H'Doubler, 1968).

3. Educational dance--creative dance for children in which the teacher helps children discover for themselves their personal movement and imaginative capacities (Russell, 1975).

4. Formal dance instruction--instruction in dance conducted on a regular basis by a dance specialist in the Winston-Salem school system.

5. Manifest-abstract modern dance--modern dance in which the thematic content is presented in a less literal way. The movement depends less upon extraneous aid, such as pictorial, literary, or dramatic theme, to convey its message. The movement relies solely upon its own power to arouse emotive forces.

6. Neutral statements--statements which do not lead the subject to respond in a special manner or to specific aspects of the dance. In this study examples of such statements are: (a) "Tell me what you see," and (b) "Tell me all about what you are seeing."

7. Preference questions--questions that require the subject to say which part of the modern dance he or she liked best and why. In this study examples of such questions are: (a) "Did you like or not like the film". "Why"? (b) "Were there parts of the film you liked better than other parts"? "Why"?

Assumptions

The following assumptions were acknowledged to be basic to this study:

1. Children in grades kindergarten through six are capable of providing word descriptions of what they see when watching a modern dance film.

2. The students available for this study and the system from which they come are representative of students and schools in Winston-Salem/Forsyth County School System.

Scope

The study was limited by the following factors:

1. The subject's verbal responses to the modern dance film entitled "junction" were the only source of data.

2. The sample for the study came from one elementary public school in one administrative public school unit. The

sample consisted of a total of 112 children in grades kindergarten through six. The subjects for the study were eight boys and eight girls from each grade level.

3. C. W. Valentine's (1962) classification scheme for children's verbal responses to works of art and Rudolf Laban's (1963) movement analysis framework was used to classify the verbal statements made by the subjects.

CHAPTER II

REVIEW OF RELATED LITERATURE

A study of the literature pertaining to dance education for children indicated a major concern for the child as dance creator and performer, but revealed a lack of concern for the child as dance spectator. According to Brinson (1978),

Dance history has neglected the subject of spectator education and books about dance education, dance in education, educational dance--apart from demonstrating general disagreement in this field--all deal with the child as a doer and creator (p. 26).

A premise of this study is that aesthetic education is an aim of dance education for children. With regard to this aim, one vital focus of dance education is the development of the skill of aesthetic contemplation of dance works. Redfern (1973) referred to this skill as "a special kind of attending to and contemplation of an object as a thing in its own right, and not as instrumental to some further end" (p. 139). Osborne (1968) agreed with this idea and stated that "our interest, if it is an aesthetic interest, terminates in the object and we are wholly engrossed in perceiving, contemplating, and perfecting our awareness of the object upon which our attention is directed" (p. 140).

This chapter is organized around the following three ideas: (a) approaches to the aesthetic education of

children, (b) current trends in dance education for children, and (c) research studies related to children's verbal responses to works of art.

Aesthetic Education

During the past several years aesthetic education has been an accepted term among educators in the arts. Aesthetic education in its simplest form is learning how to perceive, judge, and value aesthetically what we come to know through our senses (Madeja & Onuska, 1977). The aesthetic factor of perception, as described by Read (1974), is "a disposition to feel the completeness of an experienced event." Reimer (1972) described aesthetic education as "the development of sensitivity to the aesthetic qualities of perceptible objects or events" (p. 99). The object or event being a dance, a poem, a snowstorm, a flower, or a building. These things may have both functional and aesthetic qualities. A building has a utilitarian function, but it can also have aesthetic qualities such as color, shape, and texture. Aesthetic qualities involve conditions of relationship, balance, and tension (p. 105). All objects and events have their own aesthetic qualities and each art form has its special way of capturing these qualities (p. 106).

Aesthetic Experience

The aesthetic experience is valued intrinsically. It is an experience that is valued for itself and requires no

functional or practical justification. The aesthetic perception of a dance requires the observer to be aware of the rhythmic patterns, body shapes, spatial relationships, weight and time content, and constantly changing dynamic forces (Redfern, 1973). The aesthetic perception of a painting requires that we look at its colors, shapes, textures, and interpret the relationships of these sensory qualities into a whole conceptualization. The degree to which we can do this depends on our knowledge and experience as a perceiver. This perceptual experience has no relationship to the monetary value of art or how the art form fits into a historical perspective of art (Madeja, 1977).

Aesthetic experiences have a range of intensity depending on the individual's capability as a perceiver. The depth of aesthetic perception differs among individuals (Broudy, 1972; Langer, 1953).

Aims of Aesthetic Education

Several authors have provided specific aims for aesthetic education. Gotshalk (1971) believed that aesthetic education is primarily the development of sensitivity to aesthetic values. According to this view, aesthetic education is primarily education in intrinsic perception. Madeja (1977) suggested that aesthetic education is a way of helping people to perceive, to the fullest capabilities, the interrelationships between form and content that characterizes

the aesthetic. Dewey (1934) described a work of art as "substance so formed that it can enter into the experience of others and enable them to have more intense and more fully rounded out experiences of their own" (p. 109). He believed that a work of art only has meaning when an individual interacts with the form and content of the artist's experience. According to this view, the aim of aesthetic education is to increase the quality and quantity of these interactions. This aim can be reached by designing instructional programs that develop aesthetic perception, provide aesthetic experiences, and enhance awareness of aesthetic values (Madeja & Onuska, 1977). A program of aesthetic education should mainly be concerned with introducing aesthetic values into instruction and the development of aesthetic ways of knowing and perceiving objects and events.

Approaches to the Aesthetic Education of Children

Central Midwestern Regional Educational Laboratory

Approach. The Central Midwestern Regional Educational Laboratory approach is a comprehensive approach to aesthetic education using all the arts for its content (Madeja, 1977). This aesthetic education program has a perceptual focus. Opportunities for participation in all the arts are encouraged and problem-solving experiences which concentrate on specific aesthetic elements are provided (Madeja & Onuska, 1977). The aims of the Central

Midwestern Regional Educational Laboratory aesthetic program focus on helping children heighten their capacities for recognizing and analyzing the aesthetic qualities of objects and events, enhancing children's responses to works of art and to aesthetic qualities in nature, involving children in experiences of an aesthetic nature, and helping children develop their critical judgmental abilities based on increased aesthetic awareness (Madeja, 1977).

Hurwitz and Madeja (1977) pointed out that:

The basic components of the program are instructional units that are adaptable to regular classroom use under the direction of a nonarts teacher and can be used separately or in conjunction with other materials. The materials are structured to teach a specific concept and each set contains all the materials and instructions necessary for teaching (p. 131).

The aesthetic criticism approach. The literature reveals aesthetic criticism to be another approach to the aesthetic education of children (Ecker, 1973). The aesthetic criticism method for aesthetic education involves both creative and critical analysis of art forms. One model of instruction for critical analysis is offered by Gaitskill and Hurwitz (1970). Using Ackerman's four categories of statements--technique, form, meaning, and feeling, these authors developed a discovery method which leads children to discover for themselves a system of criticism. As an example of the critical approach to aesthetic education, children are asked by the teacher to discuss all the differences among several paintings. When all differences have been discussed and

listed in columns, the teacher writes the names of the categories at the top of each column: technique, form, meaning, and feeling. This approach encourages children to look at and talk about paintings without preconceived ideas of what to look for and does not place restrictions on their thinking. Ecker (1973) concluded that this approach enables children to think creatively in the kind of language that might be called aesthetic inquiry. He stated that:

Children not only talk about art but also talk about their talk; they not only criticize art objects and events, but also reflect upon the nature of the critical act itself. In fact, when their powers of imagination and curiosity are unrestrained, five levels of inquiry were identified. If we count art production and appreciation as the first level of inquiry, we find children: (a) creating and appreciating art, (b) criticizing it, and (c) challenging and supporting the judgments of others, whether adults or children. Moreover, we find them (d) theorizing about the nature of art and criticism, and (e) analyzing theories and arguments (Ecker, 1973, p. 70).

Ecker suggested the need to discover the capacity of children for aesthetic inquiry at all levels and at different ages. He pointed out that art education has neglected research which investigates the range of linguistic activity at different levels. In order to begin to investigate children's verbal activity and range at different age levels, Valentine (1962) conducted investigations which have provided four basic types of statements and serve as a sound guide for teachers involved in the study of children's responses to art (Madeja, 1977). His four basic types of statements are classified as

objective, associative, subjective, and character expressive (p. 49). Valentine's categories have been used extensively with children for discussion and analysis of works of art (Madeja, 1977).

The historical approach. An historical approach to aesthetic education is advocated by Erickson (1979). She proposed that historical thinking can be considered as a source for instructional method in aesthetic education. Specifically, she suggested that "the achievement of major aesthetic education goals both objective and subjective can be directly facilitated by engaging students in historical activities" (p. 82). For example, the discipline of history demands "that the student be able to separate his/her practical needs from his/her contemplation of an object or event and it allows for continual contemplation on the past in order for the student to examine changes in his/her conceptions and attitudes" (p. 90). Erickson expressed the belief that the historical method and the critical method should not be exclusive of each other, but should complement each other within a curriculum of aesthetic education. She pointed out that the historical method has a distinct advantage on the issue of judgment. The historical process provides for a beginning student a framework for reflection and contemplation on the aesthetic aspects of an object or event without being forced to examine preference.

Dance Education for Children

Dance education for children has its own special values,

content, and methodology. Murray (1975) pointed out that "dance as an art, and as the expressive entity of creative movement is vital to the development of the total individual" (p. 5). Russell (1965) suggested that the main concern of dance is the use of movement content for expressive purposes and the dance lesson is aimed at providing opportunities for children to develop understandings and appreciations of their own movement and capacities.

Values of Dance Education for Children

The literature revealed that dance education is an important part of general education. It can enhance the mental, physical, social, aesthetic and creative growth of children (Boorman, 1973; H'Doubler, 1968; Joyce, 1973; and Murray, 1975).

Intellectual and mental values. As stated by Russell (1965), dance contributes to the intellectual development of children in that it can reinforce and stimulate learning. The movement, line, pattern, form, shape, rhythm, time, and energy elements of dance are concepts that underlie the structure of many subjects (Russell, 1969). As stated by Broudy (1961), the understanding of these underlying structures of subject matter permits other things to be related to it meaningfully. In relation to this idea, Joyce (1973) explained that dance education can reinforce intellectual concepts related to mathematics, social studies, language, and science. Fleming (1976) believed that

"mathematical concepts are clarified as individuals relate movements to quantitative relationships" (p. 11). Dance education also encourages the capacity to see relationships among content areas (Russell, 1965). In support of this idea, Read (1974) believed that dance as one of the arts can serve as an integrating element for the total curriculum. Read (1974) pointed out that dance education enhances the child's ability to make choices and critical judgments which reflect an important goal for education as a whole.

The ability of children to use spoken and written language can be enhanced through dance education experiences that relate spoken language to the language of dance (Boorman, 1973). As Joyce (1973) stated "the child learns how to speak through his body and in so doing becomes aware of body language and its relationship to words" (p. 5). It was suggested by Boorman (1973) that children use words, poems, songs, and the concepts suggested by them as motivation for their dances.

As well as serving an integrating function among subjects in the curriculum, other intellectual values of dance education were identified. Fleming (1976) believed that dance experiences can enhance the ability to perceive, identify, and solve problems. She explained that children are encouraged to discover things for themselves by working with movement problems. In relation to this point, Murray (1975) stated that "exploring movement arouses physical and

mental challenges and leads to an awareness of its expressiveness and powers of communication" (p. 24).

Physical values. Dance education has been identified for its value in helping children develop an increasing awareness of their bodily capacities and their mastery of movement (Laban, 1968; Russell, 1975). The dance experience can expand the movement vocabulary of children and improve their capacities for endurance, and technical skill (Joyce 1973). This development of body mastery and increased movement vocabulary has been viewed as a necessary component for children's personal expression. As Russell (1965) suggested, "In dance and drama the main concern is with expressive movement, that is, with the mastery of the body in order to use the language of movement expressively and creatively" (p. 11). Dimondstein (1971) supported this point of view with her belief that the kinesthetic awareness developed through dance education focuses on the child's capacities to use the body expressively and the concern is not only for skill development but the development of a feel for movement or an aesthetic perception of movement. Murray (1975) agreed that "dance is an art and must be taught with some appreciation for its unique value as art, and not merely as another motor activity involving movement" (p. 53). H'Doubler (1968) synthesized this point of view with her suggestion that in dance the body must be educated to be responsive to the creative mind seeking expression.

Social values. Dance education is considered valuable to the social and psychological development of children. As Murray (1973) pointed out:

All of the arts provide ways in which man can bring shape and order to his fragmented and rapidly changing world. 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. A child's identity, self-concept, and self-esteem are improved in relation to such use of the body's movement (p. 5).

In relation to this idea, Dimondstein (1971) stated that children can come to know themselves in a new way through the expressive use of movement. H'Doubler (1968) expressed the view that dance is particularly suited to personality development. She stated that dance "serves all the ends of individual growth; it helps to develop the body; it stimulates the imagination and challenges the intellect, it helps to cultivate an appreciation for beauty, and it deepens and refines the emotional nature" (p. 64). Fleming (1976) pointed out that acceptance of self, respect for self, and some understanding of self is a by-product of dance education experiences. She explained that self-image and self-confidence are enhanced positively through dance experiences that encourage discovering, identifying, and accepting.

Further psychological benefits of dance education for children are suggested by Joyce (1973). She stated that "the experience of free large body movements during part of the school day has been shown to benefit the child's ability to

concentrate on 'mental' subjects" (p. 6). Joyce (1973) also pointed out that dance can be a release from classroom tension and can be helpful in getting "the brain working" (p. 6).

Study of the literature indicated that awareness and acceptance of self can lead to a greater understanding and acceptance of others' feelings and abilities. It is pointed out by Bruce (1965) that "Dance helps in the process of socialization" (p. 59). This happens, he suggested, as children learn "group relationship, to fit into a group dance, to share floor space, and to fit in with someone else's ideas" (p. 59).

Aesthetic values. Authors have agreed that creativity and aesthetic sensibilities are stimulated through dance education (H'Doubler, 1968; Murray, 1977; and Russell, 1975). In relation to this finding, Joyce (1973) stated that the dance experience heightens perception and appreciation of the formal sensory properties of all the arts. She further pointed out that through movement children can become aware of space, shape, and rhythm relationships among all the arts (p. 5). Laban (1968) suggested that dance education can lead individuals to a depth of awareness of their creative and expressive capabilities. The need for educators to be more concerned with man's creative capacities was expressed in Laban's belief that:

the dream side of human nature has fallen into disrepute. It is also assumed that the human

capacity of becoming conscious of the dream side of our life inevitably leads to some irrational mysticism, which cannot be mastered or controlled. Exactly the opposite is, however, the case. We lose, through such neglect, the control of our life and fall into a state of insecurity which is difficult to remedy. (p. 20)

Content of Dance Education for Children

Several conceptual frameworks emerged from the literature which suggested appropriate content for a program of dance for children. Many dance education frameworks appeared to include the movement elements of time, space, and energy (Boorman, 1971; H'Doubler, 1968; Murray, 1975; and Russell, 1975). These elements and variations of them were reflected in Dimondstein's (1971) statement that "the body moves in and through space, which requires time, and since movement functions in relation to gravity, use of body weight or force is introduced" (p. 16). She also pointed out that through movement experiences children can discover space-time-force relationships in their own bodies and can learn to control and synthesize the elements for expressive purposes (p. 21).

Murray (1975) described the elements of space, shape, time, and force as the properties of movement. She defined force as movement qualities which are heavy, light, strong, explosive, and tight. The property of space was described as level, size, direction, pathway, and focus of gaze. The time property was described as rate of speed, duration, and interval. The shape property was defined as large-small, wide-narrow, round-pointed, straight-curved, and symmetrical-

asymmetrical. A similar movement framework is suggested by Joyce (1973). She pointed out that the four basic elements of dance are body, space, force, and time. The body elements included body parts, body locomotor, and nonlocomotor actions. The space element included direction, size, focus, and pathway. The force element included sharp or smooth, strong or light, and tight and loose. The time element included beat, speed, and duration.

Dance educators such as Boorman (1971), Carroll and Lofthouse (1969), McKittrick (1972), and Russell (1975) advocated content based on the movement framework of Rudolf Laban. Laban's (1968) framework consisted of four basic movement components. These components were identified as (a) the body--what the body is doing, ways the body can move, and body shapes; (b) effort--how the body is moving in terms of weight, time, space, and flow; (c) space--where the body is moving in terms of level, direction, pathway, plane, and extension; and (d) relationship--body parts moving in relation to each other, and relationship of an individual to another individual or to groups (Russell, 1965).

In terms unlike many of the other movement theories, Gates (1968) classified movement according to differences in uses. She defined movements as (a) voluntary or involuntary actions; (b) natural or contrived; (c) functional or expressive; (d) whole body movement or peripheral body

movements; and (e) locomotor movements or axial movements.

The philosophical papers and addresses presented at the Dance and the Child Conference, held in July 1978 at the University of Alberta, suggested another aspect of content for the dance education of children related to the child as dance spectator. Brinson (1978) suggested that children should be helped to be critical and appreciative observers of dance. He stated that:

much good work is done through seeing; explanation, discussion; linking seeing and doing; seeking to develop imaginative involvement and perhaps analytical ability; searching for a synthesis between performance and spectator (p. 37).

It was further pointed out by Brinson that in order to become a true dance thinker, children need the opportunity to discuss openly with others their opinions and judgments as observers of dance. He suggested that children should have the opportunity to extend their horizons as dance spectators in order to enlarge their vocabulary of response. Among the methods and research suggested by Brinson for expanding children's opportunities for visual experiences in dance were live dance performance, extended use of dance on film, the development and use of video tapes, the creation of dance books designed for children as spectator and creator, and research concerned with advantages and disadvantages of viewing dance on stage live, on film, and on video tape (p. 36).

Brinson also identified the need for dance educators to

be more concerned with impressive than expressive perception if the aesthetic education of children is an aim of creative dance (p. 78). This implies that teachers of creative dance put more emphasis on conceptual understanding of the components of dance composition and the interrelatedness of these sensory and formal properties. Children should watch dance as often as they dance (p. 78). This need for aesthetic and conceptual understanding of art forms is also implicit in the writings of leaders in the field of aesthetic education for children (Broudy, 1961; Eisner, 1976; Madeja, 1977). Osborne (1978) suggested that the cultivation of aesthetic sensibilities is a major value of human life. He believed that the capacity to appreciate or value things intrinsically can lead to an attitude toward life not based entirely on external benefits (p. 71).

Methodology of Dance Education for Children

A statement by Russell (1965) concerning the child-centered philosophy of dance education pointed out a common thread among several methodologies identified with dance education for children. She stated:

The lesson should aim to provide opportunities for the child to develop an understanding of his own movement capacities, to learn the language of movement and so invent and create sequences and dances of his own. In contrast to teaching of set styles, where the direct method is used exclusively, the expressive aspect of movement is the main concern. As in Mathematics, Science, English, and Art we want the child to discover, to explore and to use his imagination. We are concerned with the personal aspect, the involvement of the individual

even at a simple level. We are not concerned with teacher-dominated work. The important thing is that the child is making something for himself (p. 17).

In agreement with this idea, Murray (1975) advocated what she termed the problem-solving approach. She believed that children need the opportunity to make decisions and discover a variety of ways to solve movement problems in dance. Murray also encouraged the use of imagery, songs, words, and music as approaches to the forming of dances.

As another advocate of the problem-solving methodology, Joyce (1973) suggested that dance lessons be structured to facilitate a variety of ways for children to explore the elements of dance. Through her book she presented 34 lessons demonstrating the use of movement elements in the teaching of children's dance. Joyce also suggested the need for children to explore the use of sounds and rhythm instruments such as drums, tambourines, and wood blocks to accompany their dances. Dimondstein's (1971) writings reflected the need to provide for exploration and improvisation in order to facilitate variety of movement response in a program of dance education. She pointed out that "Dance experiences are presented in terms of problem-solving through the use of movement elements in situations which permit children to understand, imagine, explore, and create" (p. 59).

Boorman (1971), Carroll and Lofthouse (1969), McKittrick (1972), and Russell (1975), as followers of Laban, presented methods designed to involve children as creators and

observers in exploratory and problem-solving experiences in movement.

The writings of Boorman (1971), and Russell (1965) suggested a progression of lesson content based on the movement theme concept of Rudolf Laban (1968). These themes reflect a continuum of increasing complexity corresponding to the development of children from the infant stage to the highest age group (Russell, 1975). With regard to the use of these themes, Laban (1968) pointed out that:

Each of the basic movement themes represents a movement idea corresponding to a stage in the progressive unfolding of the growing child and in the later stages to the development of his mental understandings of the principles involved (p. 28).

Each of Laban's themes focuses on specific aspects of his movement framework and provides for the development and integration of movement concepts (Preston-Dunlop, 1963).

Literature Pertaining to Research Studies of
Children's Verbal Responses to Works of Art

With regard to the belief that one aim of aesthetic education is to improve responses that children make to works of art, there is a need to know how children react to works of art before those children receive training in art (Moore, 1970). One approach to this problem is to reveal the initial verbal responses by children to works of art (Moore, 1971).

An early study conducted by Voss (1936) classified children's statements made about art objects. The subjects

she interviewed were asked to discuss the art objects. Each subject's verbal response was classified as aesthetic or nonaesthetic. Sixty subdivisions of the two major categories were used. The responses indicated that the majority of statements were in the nonaesthetic classification category. In a similar investigation, Valentine (1962) attempted to classify children's statements about works of art. The classification categories were (a) objective, (b) associative, (c) character-expression, and (d) subjective. After several studies using these categories, Valentine found that most of the comments made by children aged six to ten years were of the objective type and very rarely were there references to form or expression.

In another attempt to classify children's verbal responses to works of art, Wilson (1966) formulated two major categories for each statement made about the work of art. He classified each statement as either evaluational, anecdote-poetry, or affective description. He then classified each statement a second time according to the aspect of the art work to which the responses referred. These categories included sensory qualities, technical qualities, meaning aspects, tertiary aspects, historical aspects, and not classified. Wilson's studies indicated that there is very little difference in the language used by students in the fifth, seventh, ninth, and eleventh grades when verbally responding to works of art.

In a more recent study conducted by Moore (1970), 100 children in selected grades one through twelve were asked to look at paintings and tell what they saw and state which painting they liked the best and why. He classified each statement according to a modified version of Valentine's (1962) classification scheme for children's verbal responses to works of art. Moore's data indicated that children at different grade levels do make different statements about works of art. The major differences were that younger children made proportionately more objective statements than the older children and the older children made proportionately more character-expressive statements than did the younger children. He was also able to conclude that the most frequent types of statements at all grade levels were the objective comments. The data indicated no difference in the types of statements made by boys and girls at a given grade level.

Summary

Search of the literature revealed dance education to be a valuable component in the total development of children. The learning process of educational dance was identified for its value in increasing children's awareness of their bodily capacities and mastery of movement for expressive purposes.

Dance educators have recently begun to recognize the need to be more concerned with impressive than expressive perception of dance if aesthetic education is an aim of educational dance. Authors have suggested that children be

helped to be critical and appreciative observers of dance. Researchers in the field of educational dance have suggested that studies be conducted which will expand children's opportunities for visual experiences in dance.

The literature also revealed aesthetic education to be essential to the total development of individuals. Aesthetic education is generally defined as educating an individual's sensitivity toward perceptual, intellectual, and emotional experiences so that these are deepened and integrated into an organized whole. Aesthetic education was viewed as a way to improve the responses people make to their visual environment and to works of art.

Three basic approaches to aesthetic education emerged from the literature. The first approach was comprehensive and used all the arts as the major source of content. A second approach to the aesthetic education of children was aesthetic criticism, which involved both creative and critical analysis of art forms and encouraged children to talk about a variety of aspects of the art work. The third approach was defined as historical and engaged children in historical activities.

The literature revealed that dance education for children is a vital aspect of the general education of children. It was suggested that dance education contributes to the mental, physical, social, aesthetic, and creative

growth of children.

With regard to the content of dance education, several movement frameworks emerged from the literature. These frameworks, although differing in some aspects of content, contained the common elements of time, space, and energy. Spectator education was also suggested as another content area in the dance education of children.

The literature identified the methodology of dance education for children as child centered. This methodology provides opportunities for children to discover, explore, and use their imaginations, the concern being that children are making something for themselves.

The literature pertaining to research studies of children's verbal responses to works of art was concerned with the factors that the subjects themselves reported as having influenced their picture preference decisions. Most of the studies indicated that children of different ages attend to different aspects of the work of art. It was concluded that the kinds of statements children make about works of art change with increasing age and that the most frequent type of statements made at all grade levels was the objective comment.

CHAPTER III

PROCEDURES

The purpose of this study was to describe the verbal responses that children made to a modern dance work on film before those children had received formal instruction in dance. Through the technique of content analysis, the researcher focused on answering the following questions:

1. Do children in grades kindergarten through six make different kinds of statements about a modern dance work?
2. Do boys at a given grade level make statements about a modern dance work that are different from the statements that girls make at the same grade level?
3. Do children in grades kindergarten through six identify different movement aspects of a modern dance work?
4. Do boys at a given grade level identify different movement aspects of a modern dance work than do girls at the same grade level?

The procedures are discussed in three sections: preliminary procedures, data collection, and preparation and analysis of the data.

Preliminary Procedures

Subject Selection

112 children served as the population for this study. Eight boys and eight girls were randomly selected from each

grade level, kindergarten through grade six. The subjects were all enrolled in Cash Elementary School in the Winston-Salem/Forsyth County Public School System. The decision to study this number of subjects comes from prior inquiry in the visual art field. Studies of children's verbal responses to paintings have used similar sample sizes (Moore, 1970; Wilson, 1968; and Valentine, 1962).

Film Selection

The modern dance film used in this study was a color nine-minute work entitled Junction. The dance was choreographed by Paul Taylor in 1968 and danced to the music of J. S. Bach.

The investigator and a specialist in creative dance for children at the University of North Carolina at Greensboro made the film selection. Qualifications of these individuals are presented in Appendix A. This film was selected because (a) the quick-paced tempo of the movement established and maintained the attention of young children, and (b) the length of the film was appropriate for the children's attention span.

Human Subjects Review

Written permission was received from the principal of the school in which the data were gathered. The permission was sent in the form of a letter to the principal. See Appendix B for a copy of the principal's permission form.

All details of participants' permission and procedures

for the study were presented to the Human Subjects Review Committee of the School of Health, Physical Education, Recreation, and Dance at the University of North Carolina at Greensboro. Approval to conduct the study was granted on April 29, 1980.

Content Analysis

The selection of content analysis as the technique for analyzing the data in this study was based on a study of the literature of content analysis and the researcher's belief that the subjects' verbal responses can best be described and interpreted through this technique. The following is a brief review of the process of content analysis.

According to Berelson (1952) the concept of content analysis is "the objective, systematic, and quantitative description of the manifest content of communication" (p. 18). A more current definition is stated by Carney (1972) as "any technique for making inferences by objectively and systematically identifying specific characteristics of messages" (p. 25).

In order to clarify the task of the content analyst, Stone, Dunphy, Smith, and Ogilvie (1970) pointed out that "content analysis does not study behavior itself, but just as the archaeologist infers the life of a culture from a pattern of remnants, so the content analyst infers the orientation and concerns of a speaker, subculture, or

culture from the record of what is said" (Stone et al., 1970, p. 104).

Holsti (1969) recommended a combination of quantitative and qualitative approaches as necessary for in-depth investigation of communications. He further suggested several ways for the appropriate use of content analysis. These were to describe characteristics of communication, to describe trends in communication content, to analyze style, to compare known attributes of audience to messages produced for them, and to describe patterns of communications.

Requirements of content analysis. According to the content analysis literature, five basic requirements exist for its use as a basic research tool. These requirements are to (a) be objective, (b) be systematic, (c) have generality, (d) use qualitative and quantitative methods, and (e) analyze manifest content.

The requirement of objectivity is insured only if the researcher follows specific rules and procedures during all phases of the research process. According to Holsti (1969), "systematic means that the inclusion and exclusion of content or categories is done according to consistently applied rules" (p. 4).

The use of both qualitative and quantitative methods contribute to the insight gained from the data. Qualitative and quantitative data tend to feed each other and provide insights which might not emerge if only one of the

methodologies were employed (Holsti, 1969).

Assumptions of content analysis. Berelson (1952) stated that the content analyst must acknowledge the following assumptions:

1. Inferences about relationship between intent and content can be validly made.
2. The study of the manifest content is meaningful or can be taken as a valid unit of study.
3. Quantitative descriptions of communication content are meaningful. This implies that the frequency of occurrence of specific characteristics of the content is in itself an important factor in the communication process under specific conditions.

Stages in the development of content analysis. These stages suggest the appropriate usage of content analysis as a research tool:

1. Formulate research questions
 2. Select sample and define categories
 3. Read and code content objectively
 4. Obtain scores
 5. Compare scores with other variables
 6. Interpret findings based on appropriate concepts
- (Berelson, 1952, p. 21).

Advantages and disadvantages of content analysis.

According to Stone (1970), the advantages of content analysis

as a research tool are that (a) it can be copied and shared with other investigators, (b) it can be analyzed and reanalyzed until the researcher is satisfied, (c) it is an excellent means of studying long-term changes of attitudes, concerns, and styles, and (d) it can be reused later with another hypothesis.

Content analysis is not free of disadvantages for the researcher. A recognized disadvantage appears to be that the fragments under investigation may not be representative of the situation being studied and the significant information may never be accessible to the researcher.

Development of the Category System

In order to facilitate the content analysis carried out in the present study, the researcher designed a two-dimensional category system for describing the subjects' verbal responses to the modern dance film. Each dimension of the system provided categories for the classification of specific types of verbal responses. Two major sources were used to develop the category system. Valentine's (1962) classification scheme for describing children's verbal responses to paintings was the source for the four categories in dimension one of the system. Laban's (1968) movement analysis framework was the source for the four categories in dimension two of the system. Dimension one consisted of four categories: objective, associative, subjective, and

expressive (Valentine, 1962). Dimension two of the system provided a more detailed analysis of the statements in the objective category only. The analysis identified the specific aspects of movement to which each objective type of statement referred. Dimension two of the system consisted of four categories: body, effort, space, and relationship (Laban, 1963). Each of these categories contained specific movement aspects. The body category consisted of the aspects of body activity, body part, and body shape. The effort category consisted of the aspects of time, weight, space, and flow. The space category consisted of the aspects of direction and level. The relationship category consisted of the aspects of body part to body part, individual to individual, group to group, movement to music, and movement to costume.

The two dimensions of the system are presented below. A definition of each dimension is given, followed directly by examples.

DIMENSION ONE: Dimension one of the system consisted of four categories for the classification of types of statements (Valentine, 1962). A definition of each of these categories is given, followed by examples of types of statements classified in each category.

CATEGORIES:

1. OBJECTIVE - The objective statement category was

used to classify all statements that described the literal aspects of movement. The objective statements described the movement content of the dance (Valentine, 1962).

Examples

"He's jumping."

"He's moving his foot."

"She's in a ball shape."

"He's moving fast."

2. ASSOCIATIVE - The associative statement category was used to classify all verbal statements that described memories or other associations suggested to the subject by the dance. The analogy was often used as a form of response in this category. The analogy implies similarities between perceived and other phenomena from past experience (Valentine, 1962).

Examples

"He looks like a bird."

"They move like sea weed."

"They look like trees blowing in the breeze."

3. SUBJECTIVE - The subjective statement category was used to classify all verbal responses that described mood or feeling suggested to the subject by the dance (Valentine, 1962).

Examples

"They are scared."

"She was mad."

"She's full of joy."

4. EXPRESSIVE - The expressive statement category was used to classify all verbal statements that reveal a story-like interpretation of the dance. In this type of response the subjects tell a story about what they see (Valentine, 1962).

Examples

"He's a king with three servants."

"It's a party where two people meet for the first time."

"She's trying to escape from the shark."

DIMENSION TWO: Dimension two of the system consisted of four categories for the classification of statements in the objective category. These were thus classified in order to refine the identification of the movement content most recognized by the subjects. Each of the four categories in dimension two is defined, and examples of types of statements classified in each category are given.

CATEGORIES:

1. BODY - The body category was used to classify statements which described the three aspects of body activity, body part, and body shape. The

body activity statements described the activities of traveling, turning, rising, and sinking. The body part statements described or identified specific body parts. The body shape statements described specific body shapes that were ball-like (curved or rounded) or screw-like (twisted) (Laban, 1968).

Examples

Body Activity-"He's jumping."

Body Part-"He's moving his foot."

Body Shape-"She's in a ball shape."

2. EFFORT - The effort category was used to classify statements which described the effort aspects of time, weight, space, and flow. The time aspect statements described movement in terms of sudden and quick or slow and sustained. The weight aspect statements described movement in terms of firm and strong or fine and light. The space aspect statements described movement in terms of its pathway through space. This pathway may be either direct and straight or indirect and wavy. The flow aspect statements described movement in terms of fluent and free or bound and confined (Laban, 1968).

Examples

Time-"He's moving fast."

"She's moving slowly."

Weight-"He's moving lightly."

"Her movements look strong."

Space-"They're moving in a straight path."

"She's moving in a wavy motion."

Flow-"They're moving and can't stop."

"She's moving and she's getting ready to stop."

3. SPACE - The space category was used to classify statements which described the space aspects of direction and level. The direction statements described movement in terms of the direction toward which it traveled. The direction may be forward, sideward, backward, up, or down. The level statements described movement in terms of the level toward which a movement travels. These levels may be high, medium, or low (Laban, 1968).

Examples

Direction-"She's moving forward."

"She's moving backward."

"He's moving sideways."

"She's moving up toward the ceiling."

"He's moving down to the floor."

Level-"She's low and close to the floor."

"She's moving high off the floor."

4. RELATIONSHIP - The relationship category was used to classify statements which described the relationship

aspects of body part to body part, individual to individual, group to group, movement to music, and movement to costume. The body part to body part statements described the relationship of one individual's body parts to other body parts of that same individual in action or stillness. The individual to individual statements described the relationship of one dancer to another in terms of approaching, meeting, parting, surrounding, side by side, behind, leading, or following. The group to group statements described the relationship of groups to each other, stated in the same terms used for the individual to individual relationships. The movement to music relationship statement described any identification of movement in relation to the music. The movement and costume relationship statements described any identification of movement in relation to costume (Laban, 1968).

Examples

Body part to body part-"Her hand is under
her foot."

Individual to individual-"He is following her."

Group to group-"They're moving to meet those
other people."

Movement to music-"He's moving to the music."

Movement to costume-"She's moving with red on."

A summary of examples of types of statements classified in Dimension one and two of the system can be found in Figure 1 and 2.

Data Collection

The collection of data consisted of two parts: the observation and interview procedures and the transcription procedures.

Interview and observation procedures.

All subjects observed the film and were interviewed individually during the regular school day by an interviewer trained by the investigator. The interview session for all subjects was conducted in a private conference room at the elementary school attended by the subjects. The interview room was equipped with a large table, a 16 mm film projector with screen, two chairs, and a small table on which a tape recorder was placed. Eight subjects a day were interviewed during the month of May 1980. The interview session for each subject was approximately 20 minutes in length.

The interviewer escorted each subject to the conference room from his or her classroom. The interviewer introduced herself to each subject and explained that he or she would be asked to look at a film and answer some questions about it. The interviewer also explained that some of the questions would be asked while the subject was watching the film and other questions would be asked immediately after the film

OBJECTIVE

ASSOCIATIVE

SUBJECTIVE

EXPRESSIVE

"He's jumping."

"He's moving his
foot."

"She's in a ball
shape."

"He's moving lightly."

"He's moving fast."

"They're moving in a
straight path."

"She's moving
backwards."

"He is following
her."

"He's moving with
the music."

"I liked the way
the girl in the
red suit is
moving."

"He looks like a bird."

"They move like sea
weed."

"They look like trees
blowing in the
breeze."

"They are scared."

"She was mad."

"She's full of joy."

"He's a king with
three
servants."

"It's a party
where two
people meet
for the first
time."

"She's trying to
escape from
the shark."

Figure 1. Summary of types of statements classified in dimension one of the category system.

BODY	EFFORT	SPACE	RELATIONSHIP
<u>Body Activity</u>	<u>Time</u>	<u>Direction</u>	<u>Body Part to</u>
"He's <u>jumping</u> ."	"He's moving <u>fast</u> ."	"She's moving <u>backwards</u> ."	<u>Body Part</u>
"She's <u>running fast</u> ."	"She's moving <u>slowly</u> ."	"She's moving <u>backwards</u> ."	*"Her <u>hand is</u>
*"She's <u>skipping</u>	*"She's <u>running fast</u> ."	"She's moving <u>forward</u> ."	<u>under her</u>
<u>lightly and fast</u> ."	*"She's <u>skipping</u>	"She's moving <u>sideways</u> ."	<u>foot</u> ."
<u>Body Part</u>	<u>lightly and fast</u> ."	"She's moving <u>up</u>	<u>Individual to</u>
"He's moving his	<u>Weight</u>	"She's moving <u>toward the</u>	<u>Individual</u>
<u>foot</u> ."	"He's moving <u>lightly</u> ."	<u>ceiling</u> ."	"He is <u>following</u>
*"Her <u>hand is</u> under	"Her movements look	"He's moving <u>down</u>	<u>her</u> ."
<u>her foot</u> ."	<u>strong</u> ."	<u>to the floor</u> ."	<u>Group to Group</u>
<u>Body Shape</u>	*"She's <u>skipping</u>	"He's moving <u>down</u>	"They're moving
"She's in a <u>ball</u>	<u>lightly and fast</u> ."	<u>to the floor</u> ."	<u>to meet those</u>
<u>shape</u> ."	<u>Space</u>	<u>Level</u>	<u>other people</u> ."
	"They're moving in a	"She's <u>low and</u>	<u>Movement to Music</u>
	<u>straight path</u> ."	<u>close to the</u>	"He's <u>moving to</u>
	"She's moving in a	<u>floor</u> ."	<u>the music</u> ."
	<u>wavy motion</u> ."	"She's moving <u>high</u>	<u>Movement to</u>
	<u>Flow</u>	<u>off the floor</u> ."	<u>Costume</u>
	"They're <u>moving and</u>		"I liked the way
	<u>can't stop</u> ."		<u>the girl in</u>
	"She's <u>moving and</u>		<u>the red suit</u>
	<u>she's getting</u>		<u>is moving</u> ."
	<u>ready to stop</u> ."		

Note. The statements marked with asterisks are classified in more than one category because they contain more than one aspect of movement content.

Figure 2. Summary of types of statements classified in dimension two of the category system.

had ended. Each subject was encouraged to answer the first question while watching the film. Each subject was also informed that his or her responses would be recorded on tape during the interview. After these introductory instructions, each subject was asked if he or she had any questions.

The interviewer gave the following instructions approximately three seconds before starting the film: "While you are watching the film, tell me what you see." If the subject failed to verbally respond to the instructions after the film began, the instruction was given a second time. If the subject continued to respond verbally to the instructions while watching the film, no other instructions were given during the film. If the subject failed to respond verbally to the first instruction, three follow-up instructions were permissible, as follows; "Tell me what you see now", "Tell me about the way the people are moving", and "Tell me all about what you are seeing." These instructions helped the subjects comprehend the nature of the task.

Immediately after each subject had viewed the film, the interviewer asked the following questions: "Did you like or not like the film? Why?", "Were there parts of the film you liked better than other parts? Why?"

Transcription procedures.

Each individual interview session was recorded on one side of a cassette tape and placed in an envelope marked

according to subject number, age, sex, and grade level. Two weeks after the last interview session, the investigator and a professional stenographer transcribed the tape-recorded interviews.

Interjudge and Intrajudge Reliability

Interjudge agreement refers to the ability of different judges to measure the same behavior with consistency.

Intrajudge agreement refers to the consistency of measurement for the same thing on two different occasions (Safrit, 1973).

With the category system established and the subjects' verbal responses classified according to the rules of the system, the reliability of the judges was tested. Judge A was the researcher and Judge B was an instructor of visual art for children. The researcher randomly selected 100 statements from the transcribed list of statements. The two judges classified each statement using the category system designed for this study. Brophy and Good (1969) recommended using a percentage of agreement score to determine interjudge and intrajudge agreement. An agreement of 80 percent, recommended by Brophy and Good (1969) was accepted for this study. The formula chosen by the investigator was offered by Holsti (1969) in order to determine the reliability of the judges. The formula is:

$$R = \frac{2(C_1^2)}{C_1 + C_2}$$

According to this formula, R indicates reliability, $2(C_1^2)$ indicates the number of category assignments both judges

agree on and C_1+C_2 is the total of category assignments.

The percentage of interjudge agreement for the use of categories in dimension one and dimension two of the system can be found in Tables 1 and 2. The percentage of agreement between the two judges exceeded 80 percent in all categories except the relationship category, which contained more complex aspects than did the other three categories in dimension two of the system; moreover, Judge B did not have sufficient practice with the category system.

The same formula that was used to obtain the interjudge percentage of agreement was used to determine the intrajudge agreement. The 80 percent agreement recommended by Brophy and Good (1969) was again used as the standard.

As shown in Tables 3 and 4, the researcher (Judge A) had an intrajudge agreement above 80 percent in all categories. Because of the high interjudge agreement and the high intrajudge agreement of Judge A, reliability of the category system was accepted.

Preparation and Analysis of Data

Preparation of Data

Data preparation involved three processes: (a) transcribing tape-recorded statements from each subject on a recording sheet, (b) transferring the subjects' statements from recording sheet to tally sheets which enabled the

Table 1
Interjudge Agreement of Dimension One
Category Assignments for Subjects'
Verbal Statements

Category	Judge AB
Objective	92.4%
Associative	82.3%
Subjective	80.2%
Expressive	83.3%

Table 2
Interjudge Agreement of Dimension Two
Category Assignments for Subjects'
Verbal Statements

Category	Judge AB
Body	93.3%
Effort	90.3%
Space	83.2%
Relationship	72.4%

Table 3
Intrajudge Agreement of Dimension One
Category Assignments for Subjects'
Verbal Statements

Category	Judge AA
Objective	98.2%
Associative	92.4%
Subjective	92.3%
Expressive	84.2%

Table 4
Intrajudge Agreement of Dimension Two
Category Assignments for Subjects'
Verbal Statements

Category	Judge AA
Body	100.0%
Effort	95.6%
Space	93.2%
Relationship	83.3%

investigator to arrive at frequency counts for the total number of verbal statements in each category according to subjects' sex and grade level, and (c) constructing cross break tables and graphic illustrations from the frequencies and percentages of the subjects' responses. See Appendix C for a sample copy of the raw data recording sheet. See Appendix D and E for grade three tally sheets.

All of the data preparation was carried out by the investigator with the assistance of a professional stenographer during the first part of the process. It was done two weeks after the tape-recorded interviews were completed.

Analysis of Data

The analysis of data was designed to answer the questions specific to the statement of the problem. To facilitate the analysis, raw data recording sheets, tally sheets, frequency and percentage cross break tables, and graphic illustrations were utilized.

The researcher used a two dimensional category system in order to classify the subjects' verbal responses to the dance film. Each dimension of the system provided four categories for the classification of statements. Dimension one of the system provided one analysis of the subjects' verbal responses. Dimension two of the system provided a second analysis of the responses in the objective category of dimension one in order to refine the identification of

the movement content most recognized in that category. Each statement was classified in the appropriate categories of dimension one according to the grade level and sex of the subjects. After completion of the dimension one classification, all statements in the objective category of dimension one were reclassified in the appropriate categories of dimension two according to the grade level and sex of the subjects. Frequency totals were obtained for each category of response through tallying the number of statements classified in each category. Frequency and percentage cross break tables were constructed from these totals and formed the basic measures for the presentation and discussion of the data. The cross break form of analysis is used with categorical or nominal data in order to study relationships between variables or for the purpose of descriptive comparisons of data (Kerlinger, 1973). The cross break tables in this study cross-partitioned the grade level and sex of the subjects with the classification categories for types of statements. The differences and similarities among these three variables were discussed.

Guidelines were established to determine whether a significant difference was suggested in percentage comparisons (Stouffer, 1963). When percentages did differ, part of the difference might be due to chance or to rounding off the percentage. The effects of chance were less when the nominal data were larger. To accommodate these effects the total number of statements in each category were taken into account.

This number was shown in the cross break tables as total number of statements. In order to find out how much to allow, that is, how much difference in percentage to regard as not significant, the following chart was appropriate: (Stouffer, 1963).

<u>Number of Statements</u>	<u>Allowance of Percentage Points</u>
182	11 - 17
285	10 - 15
291	8 - 12
425	7 - 10
1,253	4 - 6
2,108	3 - 5

If the difference in percentage was not larger than the allowance, it was considered not to be a significant difference. If a significant difference was indicated, the allowance was subtracted from the difference in order to find the exact number of percentage points difference.

In addition to a quantitative description of the subjects' verbal responses, the qualitative aspects of communication were identified through a description of verbal response trends in each category. The findings were also compared with other similar studies in visual art research.

CHAPTER IV

PRESENTATION, ANALYSIS, AND DISCUSSION OF DATA

The purpose of this study was to describe the verbal responses that children make to a modern dance film before receiving formal instruction in dance. Eight boys and eight girls were selected from each grade, kindergarten through six. The subjects came from Cash Elementary School in the Winston-Salem/Forsyth County Public School system.

A two-dimensional category system was designed for describing the subjects' verbal responses to the modern dance film. Each dimension of the system provided categories for the classification of specific types of verbal responses. Valentine's (1962) classification scheme for describing children's verbal responses to paintings was the source for the four categories in dimension one of the system. These categories were objective, associative, subjective, and expressive. Laban's (1968) movement analysis framework was the source for the four categories in dimension two of the system. These categories were body, effort, space, and relationship. Dimension one of the system provided one analysis of the subjects' verbal responses. Dimension two of the system provided a second analysis of the statements in the objective category of dimension one in order to identify the specific aspects of movement to which each

objective statement referred.

The subjects observed the film and were interviewed individually during the regular school day by an interviewer trained by the investigator. Each subject was asked specific questions to be answered while viewing the modern dance film as well as questions to be answered after viewing the film. Each interview session was recorded on a cassette tape. The interviews were transcribed on a recording sheet and the statements were transferred to a tally sheet which enabled the investigator to tabulate frequencies for the total number of verbal statements in each category according to the subject's sex and grade level. Frequency and percentage cross break tables were constructed from these totals and formed the basic measures for the presentation and discussion of the data. The cross break tables cross partitioned the grade level and sex of the subjects with the classification categories for types of statements.

Specifically, the following questions were used as a guide for the presentation, analysis, and discussion of the data:

1. Do children in grades kindergarten through six make different kinds of statements about a modern dance work?
2. Do boys at a given grade level make statements about a modern dance work that are different from the statements that girls make at the same grade level?
3. Do children in grades kindergarten through six

identify different movement aspects of a modern dance work?

4. Do boys at a given grade level identify different movement aspects of a modern dance work than do girls at the same grade level?

Presentation and Analysis

Question 1. Do Children in Grades Kindergarten Through Six Make Different Kinds of Statements About a Modern Dance Work?

As the responses presented in Table 5 indicate, a total of 2,108 statements were classified among the objective, associative, subjective, and expressive categories. Of the four categories 1,737 or 82.4% of the total verbal responses for all grade levels were in the objective category, 214 or 10.2% were in the associative category, 111 or 5.2% were in the expressive category and 46 or 2.2% were in the subjective category. Figure 3 graphically illustrates the percentage of objective, associative, subjective, and expressive type statements made by each grade level kindergarten through six.

Within the objective category, grade one had the highest number of verbal responses with a total of 368 or 89.4% and grade five had the lowest number of responses with 144 or 69%. In the associative category, grade two had the highest number of verbal responses with 50 or 14.3% and grade three had the lowest number of responses with 22 or 8.5%. In the

TABLE 5

Frequency and Percentage of Statements Made by Grades Kindergarten Through Six
Classified in the Objective, Associative, Subjective, and Expressive Categories

Type of Comment	Grade K		Grade 1		Grade 2		Grade 3		Grade 4		Grade 5		Grade 6		Total	
Objective	301	87.2%	368	89.4%	284	81.1%	219	84.2%	222	81.9%	144	69.0%	199	78.0%	1737	82.4%
Associative	29	9.5%	26	7.9%	50	14.3%	22	8.5%	26	9.6%	31	13.8%	30	11.8%	214	10.2%
Subjective	5	1.4%	6	1.0%	4	1.1%	10	3.8%	4	2.5%	15	3.1%	2	1.5%	46	2.2%
Expressive	10	2.9%	7	1.7%	12	3.5%	8	4.5%	19	7.0%	33	14.1%	22	8.7%	111	5.2%
Total	345	100.0%	407	100.0%	350	100.0%	260	100.0%	271	100.0%	225	100.0%	255	100.0%	2108	100.0%

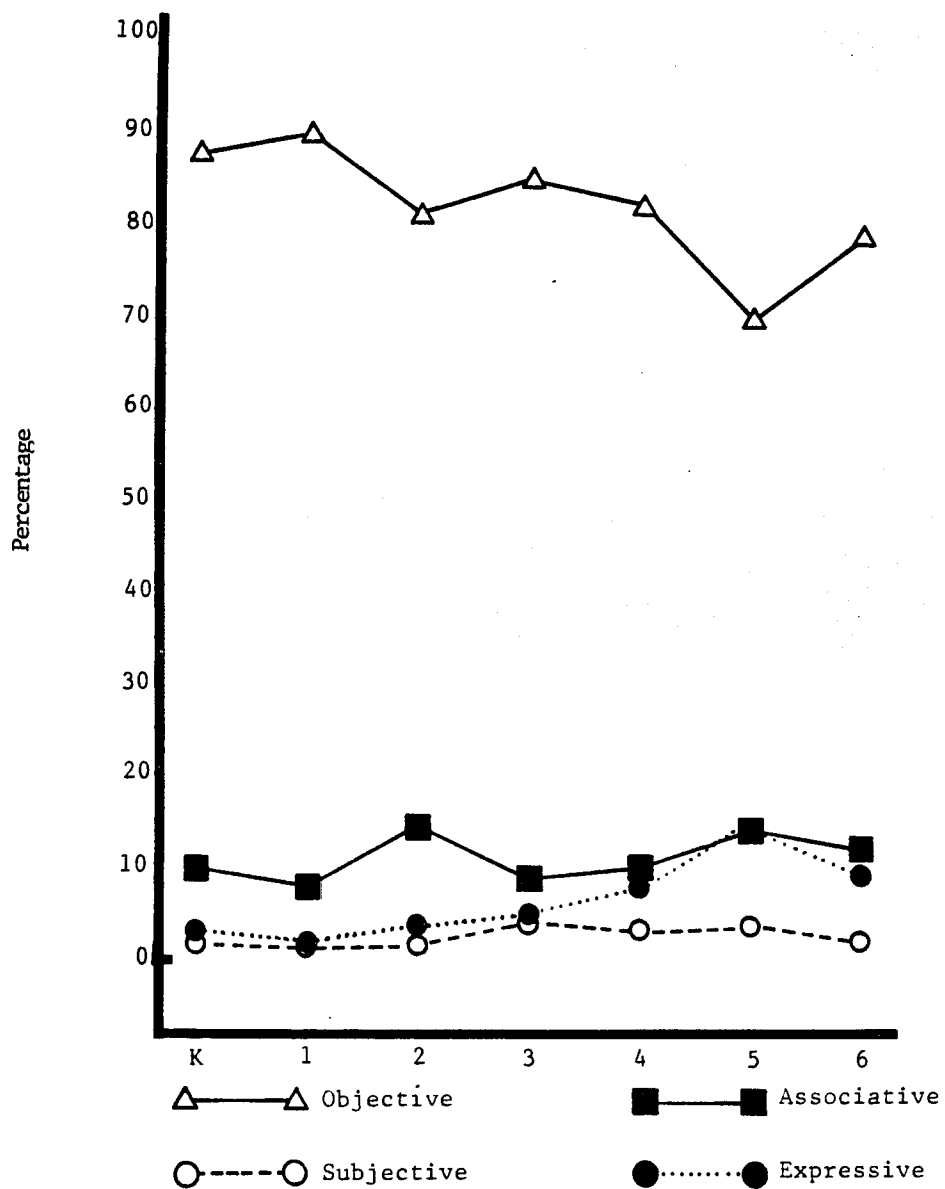


Figure 3. Percentage of statements made by grades kindergarten through six classified in the objective, associative, subjective, and expressive categories.

subjective category, grade five had the highest number of verbal responses with a total of 15 or 3.1% and grade six had the lowest number of verbal responses with a total of 2 or 1.5%. In the expressive category, grade five had the highest number of responses with 33 or 14.1% and grade one had the lowest number of responses with 7 or 1.7%.

Question 2. Do Boys at a Given Grade Level Make Statements About a Modern Dance Film that are Different from the Statements that Girls Make at the Same Grade Level?

Table 6 reveals that across all four categories a total of 1,054 responses were made by both boys and girls. As shown in Tables 6 and 7, 880 or 83.4% of the boys' responses and 856 or 81.4% of the girls' responses were in the objective category, 87 or 8.3% of the boys' responses and 127 or 12% of the girls' responses were in the associative category, 63 or 6% of the boys' responses and 49 or 4.6% of the girls' responses were in the expressive category, 24 or 2.3% of the boys' responses and 22 or 2% of the girls' responses were in the subjective category.

Within the objective category, grade four boys and girls had the greatest range in total number of responses with a total of 100 or 70.9% for boys and 122 or 96.2% for girls as shown in Tables 6 and 7. Grade six boys and girls had the smallest range in total number of responses with a total of 112 or 78.8% for boys and 86 or 78.1% for girls.

In the associative category, grade three boys and girls

had the greatest range in total number of responses with a total of 1 or 0.8% for boys and 21 or 15.1% for girls. Grade six boys and girls had the smallest range in total number of responses with a total of 17 or 12.0% for boys and 13 or 11.0% for girls.

In the subjective category grade three boys and girls had the greatest range in total number of responses with a total of 9 or 7.5% for boys and 1 or 0.7% for girls. Grade six boys and girls had the smallest range in total number of responses with a total of 1 or 0.7% for boys and 1 or 0.9% for girls.

The expressive category responses show that grade four boys and girls had the greatest range in total number of responses in this category with a total of 18 or 13% for boys and 1 or 0.7% for girls. Grade one boys and girls had the smallest range in total number of responses with 5 or 2.5% for boys and 2 or 1.0% for girls. Figure 4 illustrates the percentage of statements made by both boys and girls in grades kindergarten through six classified in the objective, associative, subjective, and expressive categories.

Question 3. Do Children in Grades Kindergarten Through Six Identify Different Movement Aspects of a Modern Dance Work?

Body. As the responses in Table 8 indicate, a total of 1,253 statements were classified among the three aspects of the body category: body activity, body part, and body shape. Of these three aspects, 890 or 71.0% of the

TABLE 6

Frequency of Statements Made by Both Boys and Girls in Grades Kindergarten Through Six
Classified in the Objective, Associative, Subjective, and Expressive Categories

Type of Comment	Grade K		Grade 1		Grade 2		Grade 3		Grade 4		Grade 5		Grade 6		Total	
	Boys	Girls	Boys	Girls	Boys	Girls	Boys	Girls	Boys	Girls	Boys	Girls	Boys	Girls	Boys	Girls
Objective	149	152	185	183	151	133	107	112	100	122	76	69	112	86	880	856
Associative	6	23	9	17	15	35	1	21	23	3	16	15	17	13	87	127
Subjective	2	3	2	4	2	2	9	1	3	1	5	10	1	1	24	22
Expressive	2	8	5	2	2	10	3	5	18	1	20	13	11	10	63	49
Total	159	186	201	206	170	180	120	139	145	127	117	106	142	110	1054	1054

TABLE 7
 Percentage of Statements Made by Both Boys and
 Girls in Grades Kindergarten Through Six Classified
 in the Objective, Associative, Subjective, and Expressive
 Categories

Type of Comment	Grade K		Grade 1		Grade 2		Grade 3		Grade 4		Grade 5		Grade 6		Total	
	Boys	Girls	Boys	Girls	Boys	Girls	Boys	Girls	Boys	Girls	Boys	Girls	Boys	Girls	Boys	Girls
Objective	87.3%	81.7%	92.0%	88.8%	88.8%	73.9%	89.2%	80.2%	70.9%	96.2%	65.0%	63.4%	78.8%	78.1%	83.4%	81.4%
Associative	8.4%	12.4%	4.5%	8.3%	8.8%	19.4%	0.8%	15.1%	15.9%	2.3%	13.6%	14.0%	12.0%	11.0%	8.3%	12.0%
Subjective	1.4%	1.6%	1.0%	1.9%	1.2%	1.1%	7.5%	0.7%	0.2%	0.8%	4.3%	9.6%	0.7%	0.9%	2.3%	2.0%
Expressive	2.9%	4.3%	2.5%	1.0%	1.2%	5.6%	2.5%	4.0%	13.0%	0.7%	17.1%	13.0%	8.5%	10.0%	6.0%	4.6%
Total	100.0%	100.0%	100.0%	100.0%	100.0%	100.0%	100.0%	100.0%	100.0%	100.0%	100.0%	100.0%	100.0%	100.0%	100.0%	100.0%

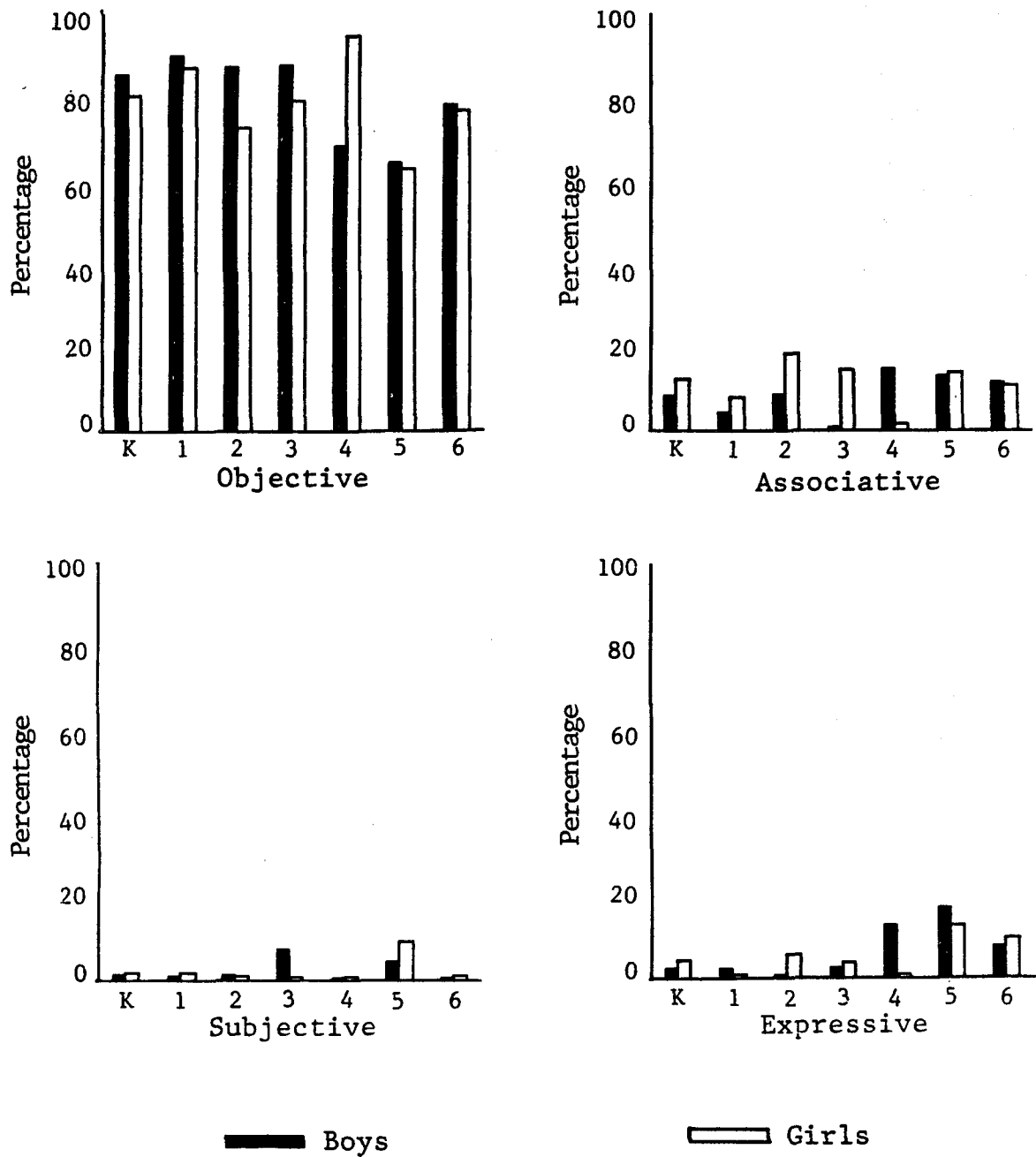


Figure 4. Percentage of statements made by both boys and girls in grades kindergarten through six classified in the objective, associative, subjective, and expressive categories.

TABLE 8

Frequency and Percentage of Statements Made by Grades Kindergarten Through Six
Classified in the Body Category: Body Activity, Body Part, and Body Shape

Body Aspects	Grade K	Grade 1	Grade 2	Grade 3	Grade 4	Grade 5	Grade 6	Total
Body Activity	154 (82.8%)	190 (72.0%)	156 (73.6%)	125 (68.7%)	107 (65.2%)	58 (61.1%)	100 (66.7%)	890 (71.0%)
Body Part	29 (15.6%)	72 (27.3%)	51 (24.1%)	55 (30.2%)	56 (34.1%)	34 (35.7%)	50 (33.3%)	347 (27.7%)
Body Shape	3 (1.6%)	2 (0.8%)	5 (2.3%)	2 (1.1%)	1 (0.6%)	3 (3.2%)	0 (0.0%)	16 (1.3%)
Total	186 (100.0%)	264 (100.0%)	212 (100.0%)	182 (100.0%)	164 (100.0%)	95 (100.0%)	150 (100.0%)	1253 (100.0%)

statements were classified as body activity responses, 347 or 27.7% were classified as body part responses and 16 or 1.3% were classified as body shape responses. Figure 5 illustrates the percentage of statements made by grades kindergarten through six classified in the body category: body activity, body part, and body shape.

Effort. The data in Table 9 show that a total of 425 statements were classified among the four aspects of the effort category: time, weight, space, and flow. Of these four aspects, 419 or 98.6% were classified as time responses, 3 or 0.7% were classified as weight responses, 2 or 0.5% were classified as flow responses, and 1 or 0.2% were classified as space responses. Figure 6 graphically illustrates the percentage of statements made by grades kindergarten through six classified in the effort category: time, weight, space, and flow.

Space. According to the data in Table 10, a total of 182 statements were classified among the two aspects of the space category: direction and level. Of these two aspects 180 or 98.9% of the statements were classified as direction responses and 2 or 1.1% were classified as level responses. Figure 7 illustrates the percentage of statements made by grades kindergarten through six in the space category: direction and level.

Relationship. According to the data in Table 11, 285 statements were classified among the five aspects of the

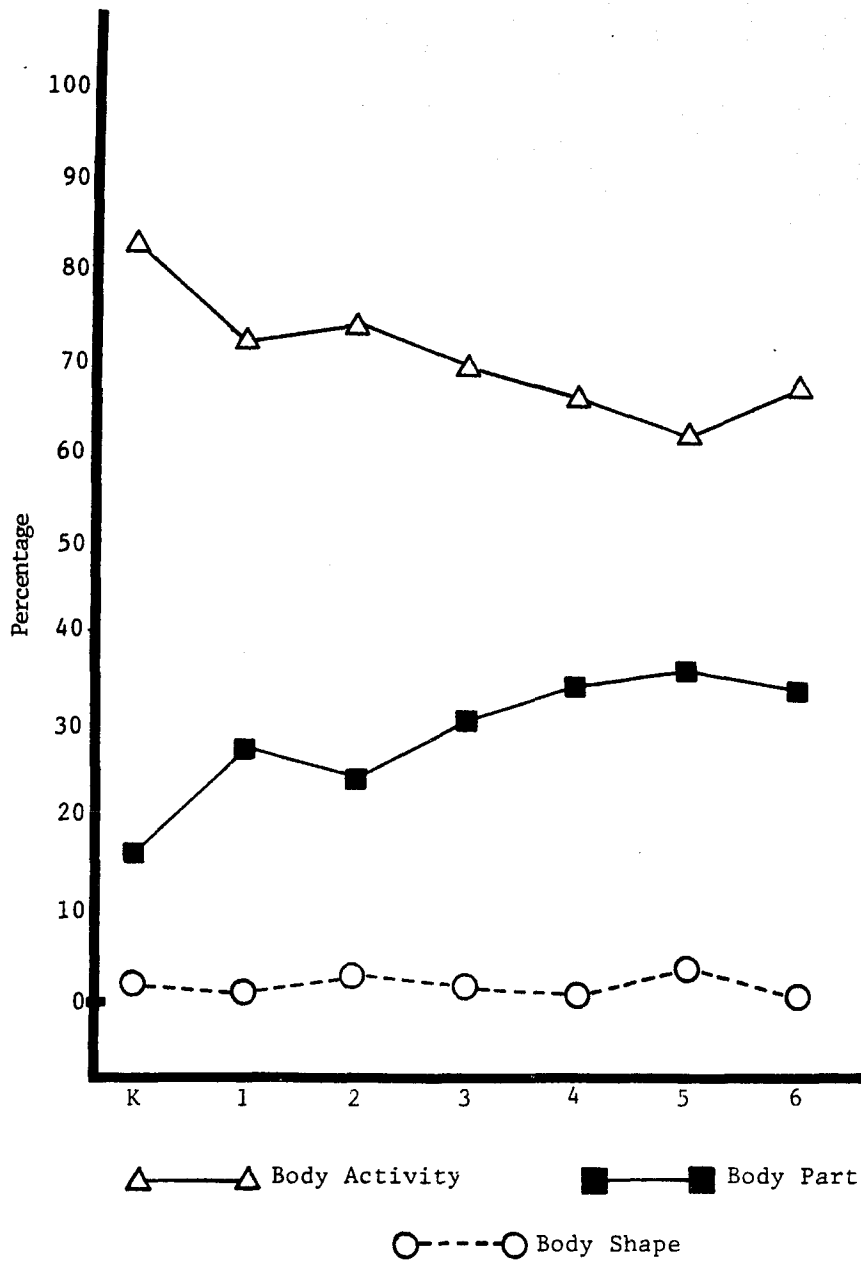


Figure 5. Percentage of statements made by grades kindergarten through six classified in the body category: body activity, body part, and body shape.

TABLE 9
 Frequency and Percentage of Statements Made by Grades Kindergarten Through Six
 Classified in the Effort Category: Time, Weight, Space, and Flow

Effort Aspects	Grade K	Grade 1	Grade 2	Grade 3	Grade 4	Grade 5	Grade 6	Total
Time	66 (98.5%)	62 (100.0%)	48 (96.0%)	41 (100.0)	87 (100.0%)	47 (94.0%)	68 (100.0%)	419 (98.6%)
Weight	0 (0.0%)	0 (0.0%)	2 (4.0%)	0 (0.0%)	0 (0.0%)	1 (2.0%)	0 (0.0%)	3 (0.7%)
Space	1 (1.5%)	0 (0.0%)	0 (0.0%)	0 (0.0%)	0 (0.0%)	0 (0.0%)	0 (0.0%)	1 (0.2%)
Flow	0 (0.0%)	0 (0.0%)	0 (0.0%)	0 (0.0%)	0 (0.0%)	2 (4.0%)	0 (0.0%)	2 (0.5%)
Total	67 (100.0%)	62 (100.0%)	50 (100.0%)	41 (100.0%)	87 (100.0%)	50 (100.0%)	68 (100.0%)	425 (100.0%)

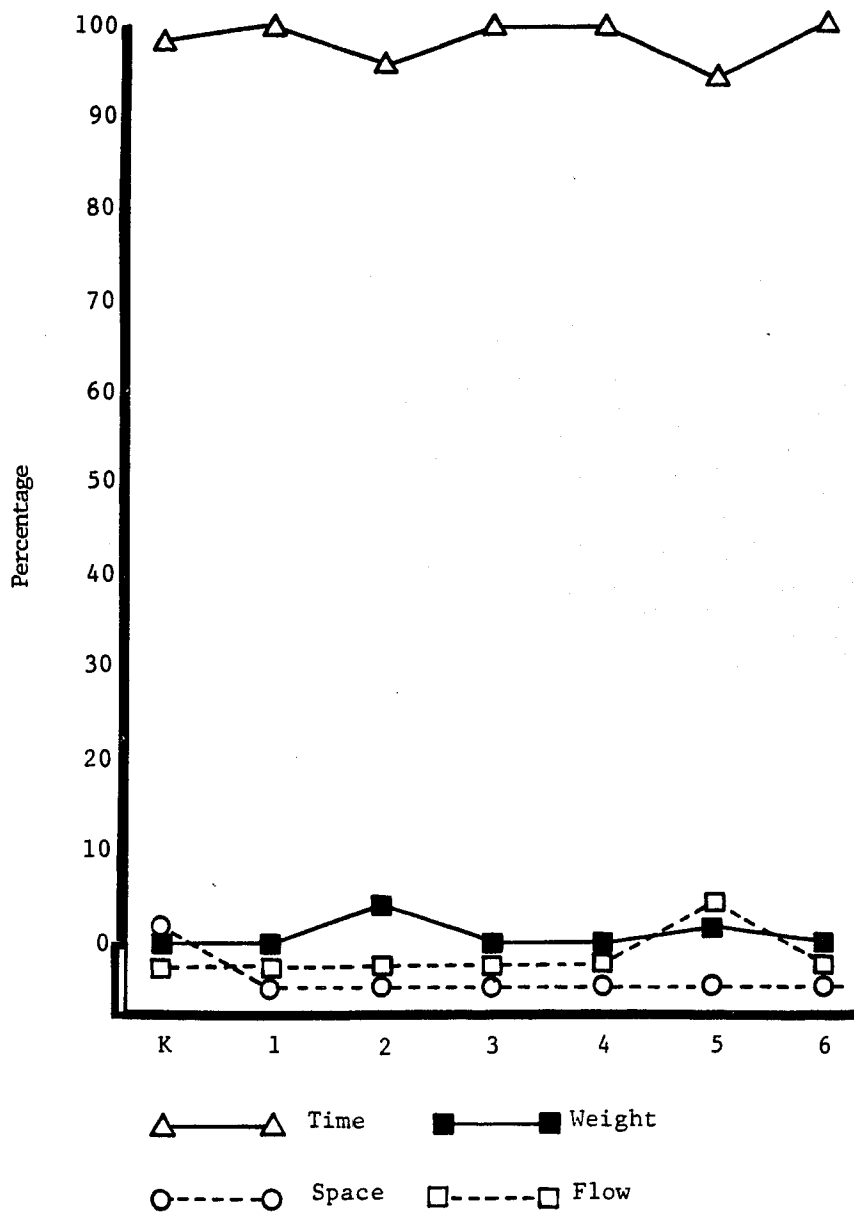


Figure 6. Percentage of statements made by grades kindergarten through six classified in the effort category: time, weight, space, and flow.

TABLE 10

Frequency and Percentage of Statements Made by Grades Kindergarten Through Six
Classified in the Space Category: Direction and Level

Space Aspects	Grade K	Grade 1	Grade 2	Grade 3	Grade 4	Grade 5	Grade 6	Total
Direction	37 (100.0%)	45 (100.0%)	36 (100.0%)	14 (93.3%)	13 (100.0%)	10 (90.9%)	25 (100.0%)	180 (98.9%)
Level	0 (0.0%)	0 (0.0%)	0 (0.0%)	1 (6.7%)	0 (0.0%)	1 (9.1%)	0 (0.0%)	2 (1.1%)
Total	37 (100.0%)	45 (100.0%)	36 (100.0%)	15 (100.0%)	13 (100.0%)	11 (100.0%)	25 (100.0%)	182 (100.0%)

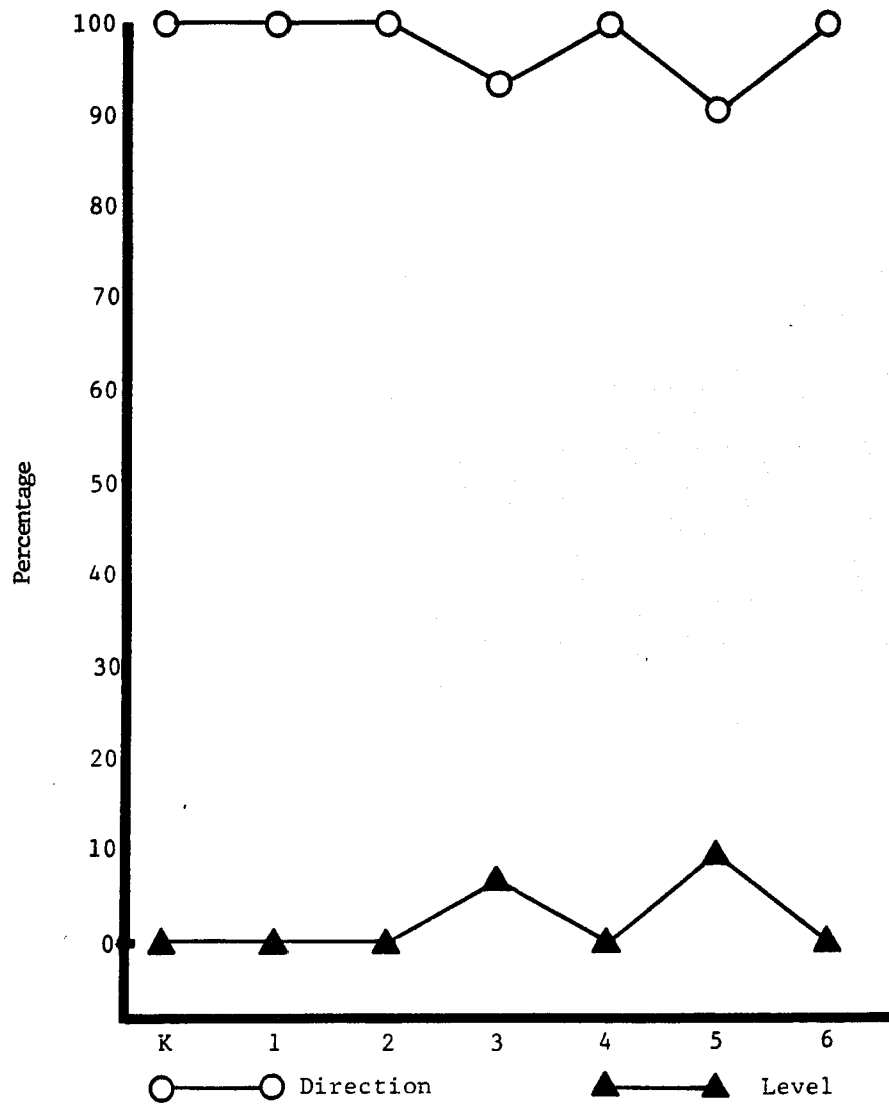


Figure 7. Percentage of statements made by grades kindergarten through six classified in the space category: direction and level.

TABLE 11

Frequency and Percentage of Statements Made by Grades Kindergarten Through Six
 Classified in the Relationship Category: Body Part to Body Part,
 Individual to Individual, Group to Group, Movement to Music, and Movement to Costume

Relationship Aspects	Grade K	Grade 1	Grade 2	Grade 3	Grade 4	Grade 5	Grade 6	Total
Body Part to Body Part	1 (2.9%)	2 (3.3%)	5 (8.9%)	1 (2.5%)	4 (12.1%)	1 (3.4%)	2 (6.3%)	16 (5.6%)
Individual to Individual	24 (70.6%)	22 (36.1%)	36 (64.3%)	28 (70.0%)	26 (78.8%)	18 (62.1%)	17 (53.1%)	171 (60.0%)
Group to Group	7 (20.6%)	27 (79.4%)	13 (23.2%)	2 (5.0%)	0 (0.0%)	1 (3.4%)	7 (21.9%)	57 (20.0%)
Movement to Music	0 (0.0%)	2 (3.3%)	2 (3.6%)	1 (2.5%)	1 (3.0%)	1 (3.4%)	0 (0.0%)	7 (2.5%)
Movement to Costume	2 (5.9%)	8 (13.1%)	0 (0.0%)	8 (20.0%)	2 (6.1%)	8 (27.6%)	6 (18.8%)	34 (11.9%)
Total	34 (100.0%)	61 (100.0%)	56 (100.0%)	40 (100.0%)	33 (100.0%)	29 (100.0%)	32 (100.0%)	285 (100.0%)

relationship category: body part to body part, individual to individual, group to group, movement to music and movement to costume. Of these five aspects 171 or 60.0% of the statements were classified as individual to individual responses, 57 or 20.0% were classified as group to group responses, 34 or 11.9% were classified as movement to costume responses, 16 or 5.6% were classified as body part to body part responses, and 7 or 2.5% were classified as movement to music responses. Figure 8 illustrates the percentage of statements made by grades kindergarten through six classified in the relationship category: body part to body part, individual to individual, group to group, movement to music, and movement to costume.

Question 4. Do Boys at a Given Grade Level Identify Different Movement Aspects of a Modern Dance Work than do Girls at the Same Grade Level?

Body. As shown in Table 12 a total of 675 verbal statements made by boys and 578 responses made by girls were classified among the three aspects of the body category: body activity, body part, and body shape. As indicated in Tables 12 and 13, 498 or 73.8% of the boys' statements and 392 or 67.8% of the girls' statements were classified as body activity responses, 171 or 25.3% of the boys' statements and 176 or 30.4% of the girls' statements were classified as body part responses, 6 or 0.9% of the boys' statements and 10 or 1.7% of the girls' statements were classified as body shape

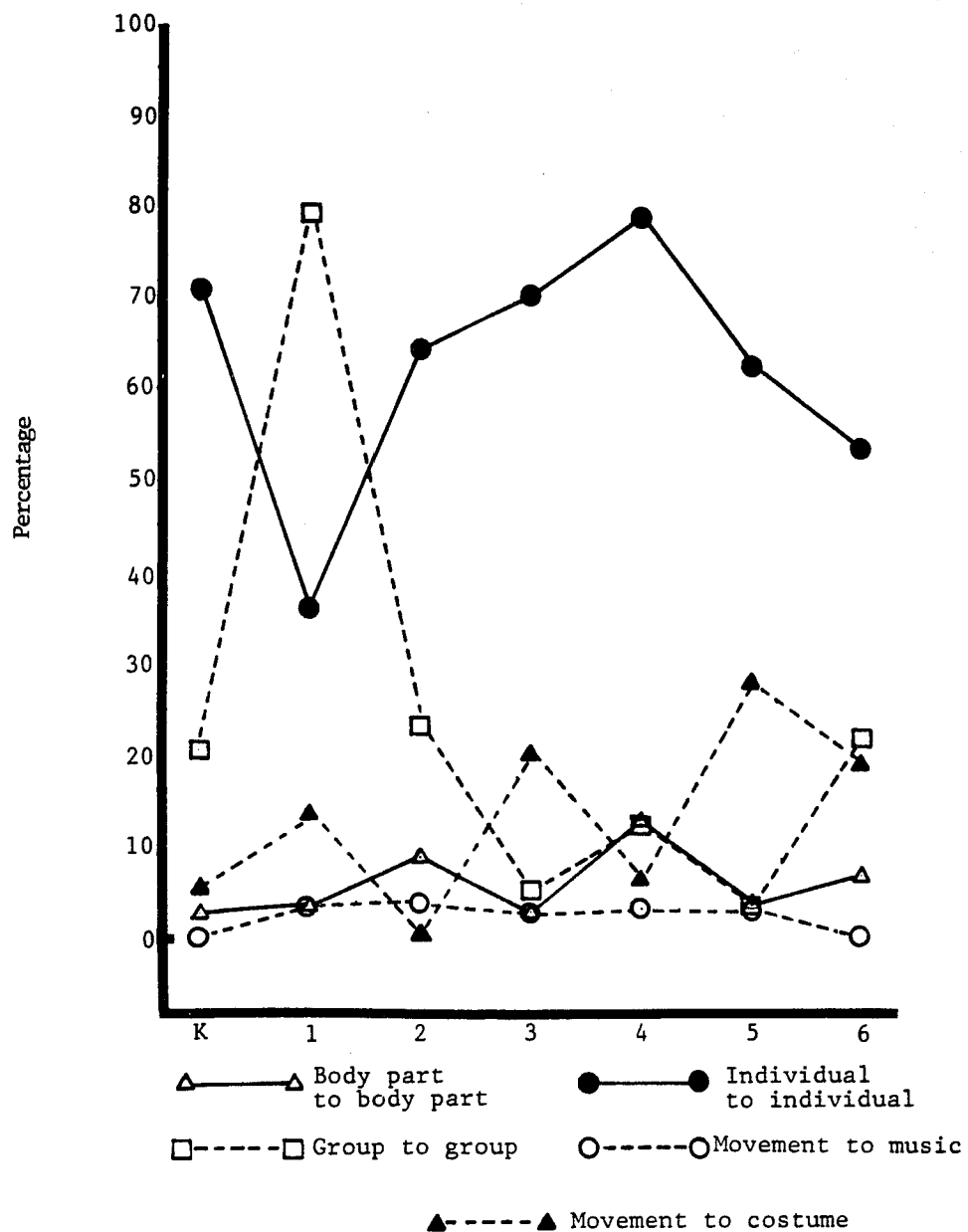


Figure 8. Percentage of statements made by grades kindergarten through six classified in the relationship category: body part to body part, individual to individual, group to group, movement to music, and movement to costume.

TABLE 12

Frequency of Statements Made by Both Boys and Girls in Grades Kindergarten Through Six
Classified in the Body Category: Body Activity, Body Part, and Body Shape

Body Aspects	Grade K		Grade 1		Grade 2		Grade 3		Grade 4		Grade 5		Grade 6		Total	
	Boys	Girls	Boys	Girls	Boys	Girls	Boys	Girls	Boys	Girls	Boys	Girls	Boys	Girls	Boys	Girls
Body Activity	81	73	111	79	90	66	63	62	50	57	38	20	65	35	498	392
Body Part	7	22	24	48	27	24	30	25	29	27	24	10	30	20	171	176
Body Shape	2	1	1	1	1	4	1	1	1	0	0	3	0	0	6	10
Total	90	96	136	128	118	94	94	88	80	84	62	33	95	55	675	578

TABLE 13

Percentage of Statements Made by Both Boys and Girls in Grades Kindergarten Through Six
Classified in the Body Category: Body Activity, Body Part, and Body Shape

Body Aspects	Grade K		Grade 1		Grade 2		Grade 3		Grade 4		Grade 5		Grade 6		Total	
	Boys	Girls	Boys	Girls	Boys	Girls	Boys	Girls	Boys	Girls	Boys	Girls	Boys	Girls	Boys	Girls
Body Activity	90.0%	76.0%	81.6%	61.7%	76.3%	70.2%	67.0%	70.5%	62.5%	67.9%	61.3%	60.6%	68.4%	63.6%	73.8%	67.8%
Body Part	7.8%	22.9%	17.6%	37.5%	22.9%	25.5%	31.9%	28.4%	36.3%	32.1%	38.7%	30.3%	31.6%	36.4%	25.3%	30.4%
Body Shape	2.2%	1.0%	0.7%	0.8%	0.8%	4.3%	1.1%	1.1%	1.3%	0	0	9.1%	0	0	0.9%	1.7%
Total	100.0%	100.0%	100.0%	100.0%	100.0%	100.0%	100.0%	100.0%	100.0%	100.0%	100.0%	100.0%	100.0%	100.0%	100.0%	100.0%

responses. Figure 9 illustrates the percentage of statements made by both boys and girls in grades kindergarten through six classified in the body category: body activity, body part, and body shape.

Effort. The evidence in Table 14 shows that a total of 211 verbal statements made by boys and 214 statements made by girls were classified among the four aspects of the effort category: time, weight, space, and flow. As Tables 14 and 15 indicate, 207 or 98.1% of the boys' statements and 212 or 99.1% of the girls' statements were classified as time responses. Figure 10 illustrates the percentage of statements made by both boys and girls in grades kindergarten through six classified in the effort category: time, weight, space, and flow.

Space. The data in Table 16 shows that a total of 106 verbal statements made by boys and 76 statements made by girls were classified among the two aspects of the space category: direction and level. As Tables 16 and 17 indicate, 105 or 99.1% of the boys' statements and 75 or 98.7% of the girls' statements were classified as direction responses. Figure 11 illustrates the percentage of statements made by both boys and girls in grades kindergarten through six classified in the space category: direction and level.

Relationship. The evidence in Table 18 indicates that a total of 118 verbal statements made by boys and 173 statements made by girls were classified among the five

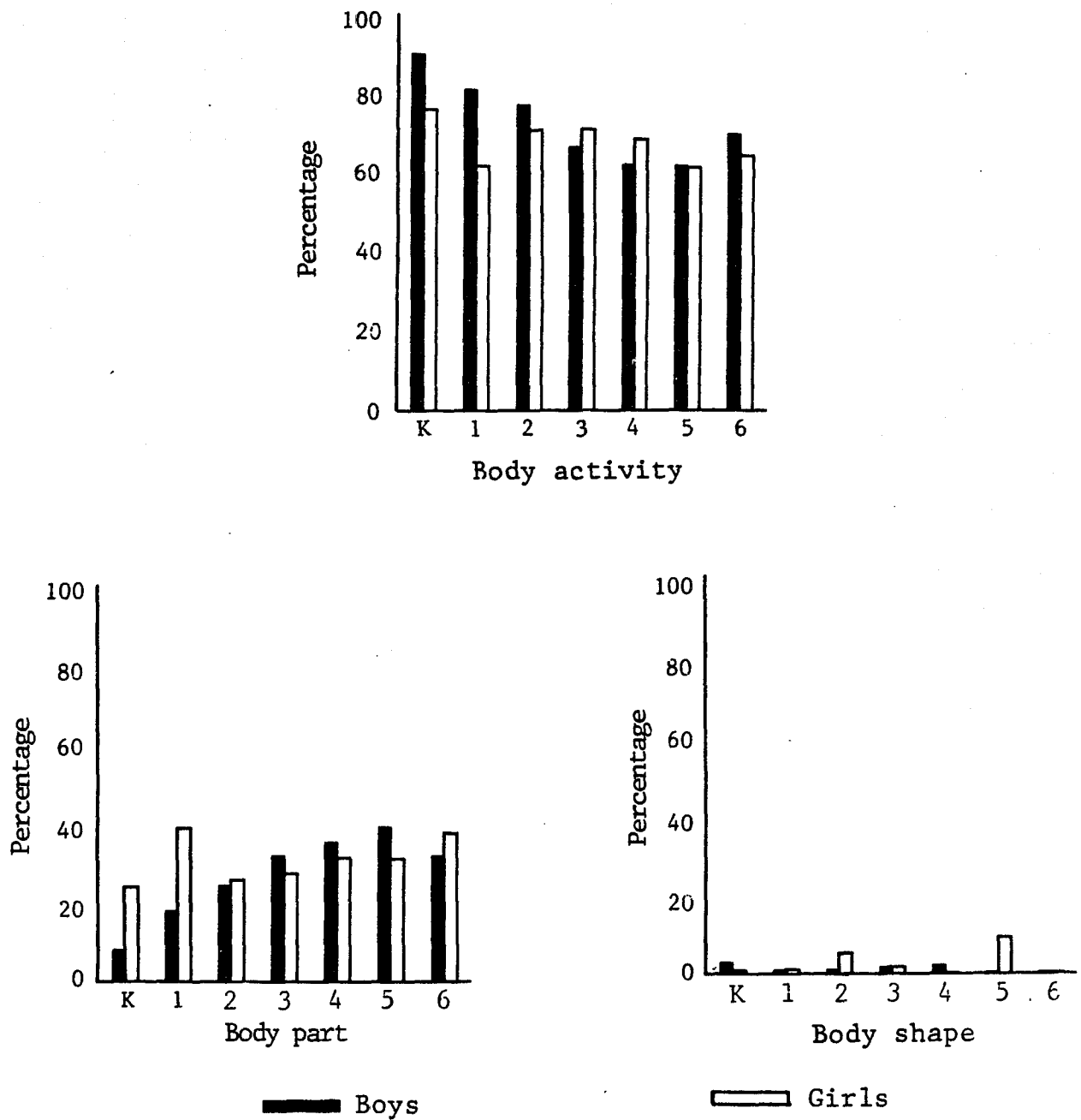


Figure 9. Percentage of statements made by both boys and girls in grades kindergarten through six classified in the body category: body activity, body part, and body shape.

TABLE 14

Frequency of Statements Made by Both Boys and Girls in Grades Kindergarten Through Six
Classified in the Effort Category: Time, Weight, Space, and Flow

Effort Aspects	Grade K		Grade 1		Grade 2		Grade 3		Grade 4		Grade 5		Grade 6		Total	
	Boys	Girls	Boys	Girls	Boys	Girls	Boys	Girls	Boys	Girls	Boys	Girls	Boys	Girls	Boys	Girls
Time	38	28	36	26	25	23	19	22	40	47	24	23	25	43	207	212
Weight	0	0	0	0	0	2	0	0	0	0	1	0	0	0	1	2
Space	1	0	0	0	0	0	0	0	0	0	0	0	0	0	1	0
Flow	0	0	0	0	0	0	0	0	0	0	2	0	0	0	2	0
Total	39	28	36	26	25	25	19	22	40	47	27	23	25	43	211	214

TABLE 15

Percentage of Statements Made by Both Boys and Girls in Grades Kindergarten Through Six Classified in the Effort Category: Time, Weight, Space, and Flow

Effort Aspects	Grade K		Grade 1		Grade 2		Grade 3		Grade 4		Grade 5		Grade 6		Total		
	Boys	Girls	Boys	Girls	Boys	Girls	Boys	Girls	Boys	Girls	Boys	Girls	Boys	Girls	Boys	Girls	
Time	97.4	100.0	100.0	100.0	100.0	92.0	100.0	100.0	100.0	100.0	100.0	88.9	100.0	100.0	100.0	98.1	99.1
Weight	0	0	0	0	0	8.0	0	0	0	0	0	3.7	0	0	0	0.5	0.9
Space	2.6	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0.5	0
Flow	0	0	0	0	0	0	0	0	0	0	0	7.5	0	0	0	0.9	0
Total	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0

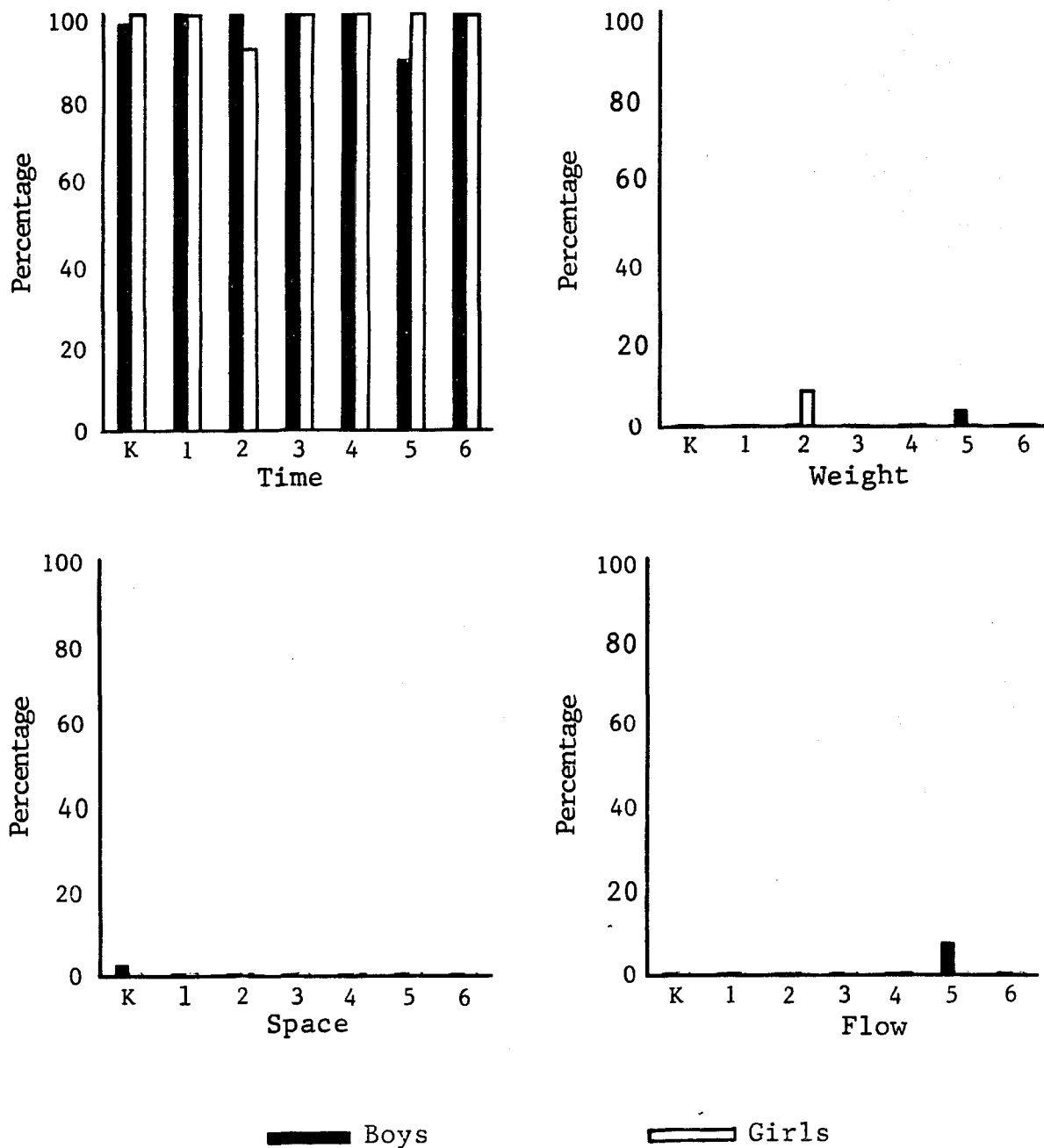


Figure 10. Percentage of statements made by both boys and girls in grades kindergarten through six classified in the effort category: time, weight, space, and flow.

TABLE 16

Frequency of Statements Made by Both Boys and Girls in Grades Kindergarten Through Six
Classified in the Space Category: Direction and Level

Space Aspects	Grade K		Grade 1		Grade 2		Grade 3		Grade 4		Grade 5		Grade 6		Total	
	Boys	Girls	Boys	Girls	Boys	Girls	Boys	Girls	Boys	Girls	Boys	Girls	Boys	Girls	Boys	Girls
Direction	20	17	23	22	23	13	5	9	8	5	7	3	19	6	105	75
Level	0	0	0	0	0	0	0	1	0	0	1	0	0	0	1	1
Total	20	17	23	22	23	13	5	10	8	5	8	3	19	6	106	76

TABLE 17

Percentage of Statements Made by Both Boys and Girls in Grades Kindergarten Through Six
Classified in the Space Category: Direction and Level

Space Aspects	Grade K		Grade 1		Grade 2		Grade 3		Grade 4		Grade 5		Grade 6		Total	
	Boys	Girls	Boys	Girls	Boys	Girls	Boys	Girls	Boys	Girls	Boys	Girls	Boys	Girls	Boys	Girls
Direction	100%	100%	100%	100%	100%	100%	100%	90%	100%	100%	87.5%	100%	100%	100%	99.1%	98.7%
Level	0	0	0	0	0	0	0	10%	0	0	12.5%	0	0	0	0.9%	1.3%
Total	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100.0%	100%	100%	100%	100%	100.0%

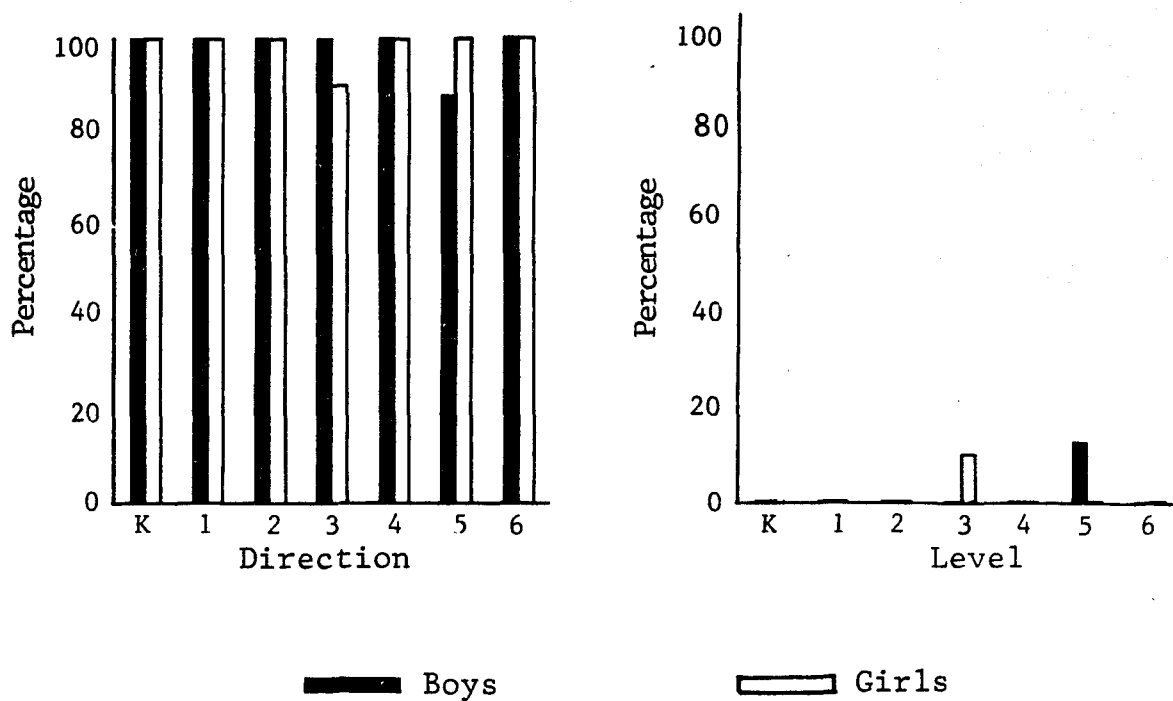


Figure 11. Percentage of statements made by both boys and girls in grades kindergarten through six classified in the space category: direction and level.

TABLE 18

Frequency of Statements Made by Both Boys and Girls in Grades Kindergarten Through Six
Classified in the Relationship Category: Body Part to Body Part, Individual to Individual,
Group to Group, Movement to Music, and Movement to Costume

Relationship Aspects	Grade K		Grade 1		Grade 2		Grade 3		Grade 4		Grade 5		Grade 6		Total	
	Boys	Girls	Boys	Girls	Boys	Girls	Boys	Girls	Boys	Girls	Boys	Girls	Boys	Girls	Boys	Girls
Body Part to Body Part	1	0	2	0	2	3	0	1	1	3	1	0	2	0	9	7
Individual to Individual	7	17	9	13	18	18	15	13	8	18	9	9	8	9	74	97
Group to Group	1	6	11	16	6	6	7	1	1	0	0	0	1	3	22	41
Movement to Music	0	0	1	1	0	2	0	1	1	0	0	1	0	0	2	5
Movement to Costume	1	1	2	6	0	0	2	6	0	2	2	6	4	2	11	23
Total	19	24	25	36	26	30	18	22	10	23	12	17	17	15	118	173

aspects of the relationship category: body part to body part, individual to individual, group to group, movement to music, and movement to costume. According to the data in Tables 18 and 19, 74 or 62.7% of the boys' statements and 97 or 56.1% of the girls' statements were classified as individual to individual responses, 22 or 18.6% of the boys' statements and 41 or 23.7% of the girls' statements were classified as group to group responses, 11 or 9.3% of the boys' statements and 23 or 13.3% of the girls' statements were classified as movement to costume responses, 9 or 7.6% of the boys' statements and 7 or 5.9% of the girls' statements were classified as body part to body part responses, and 2 or 1.7% of the boys' statements and 5 or 2.9% of the girls' statements were classified as movement to music responses. Figure 12 illustrates the percentage of statements made by both boys and girls in grades kindergarten through six classified in three aspects of the relationship category: body part to body part, individual to individual, and group to group. Figure 13 illustrates the percentage of statements made by both boys and girls in grades kindergarten through six classified in two aspects of the relationship category: movement to music and movement to costume.

Discussion

The purpose of this study was to describe the verbal responses that children in grades kindergarten through six

TABLE 19

Percentage of Statements Made by Both Boys and Girls in Grades Kindergarten Through Six
Classified in the Relationship Category: Body Part to Body Part, Individual to Individual,
Group to Group, Movement to Music, and Movement to Costume

Relationship Aspect	Grade K		Grade 1		Grade 2		Grade 3		Grade 4		Grade 5		Grade 6		Total	
	Boys	Girls	Boys	Girls	Boys	Girls	Boys	Girls	Boys	Girls	Boys	Girls	Boys	Girls		
Body Part to Body Part	10.0	0	8.0	0	7.7	10.0	0	4.5	10.0	13.0	8.3	0	11.8	0	7.6	5.9
Individual to Individual	70.0	70.8	36.0	36.1	69.2	60.0	83.3	59.1	80.0	78.3	75.0	52.9	47.0	60.0	62.7	56.1
Group to Group	10.0	25.0	44.0	44.4	23.1	23.3	5.6	4.5	0	0	0	5.9	17.6	26.7	18.6	23.7
Movement to Music	0	0	4.0	2.8	0	6.7	0	4.5	10.0	0	0	5.9	0	0	1.7	2.9
Movement to Costume	10.0	4.2	8.0	16.7	0	0	11.1	27.3	0	8.7	16.7	35.3	23.5	13.3	9.3	13.3
Total	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0

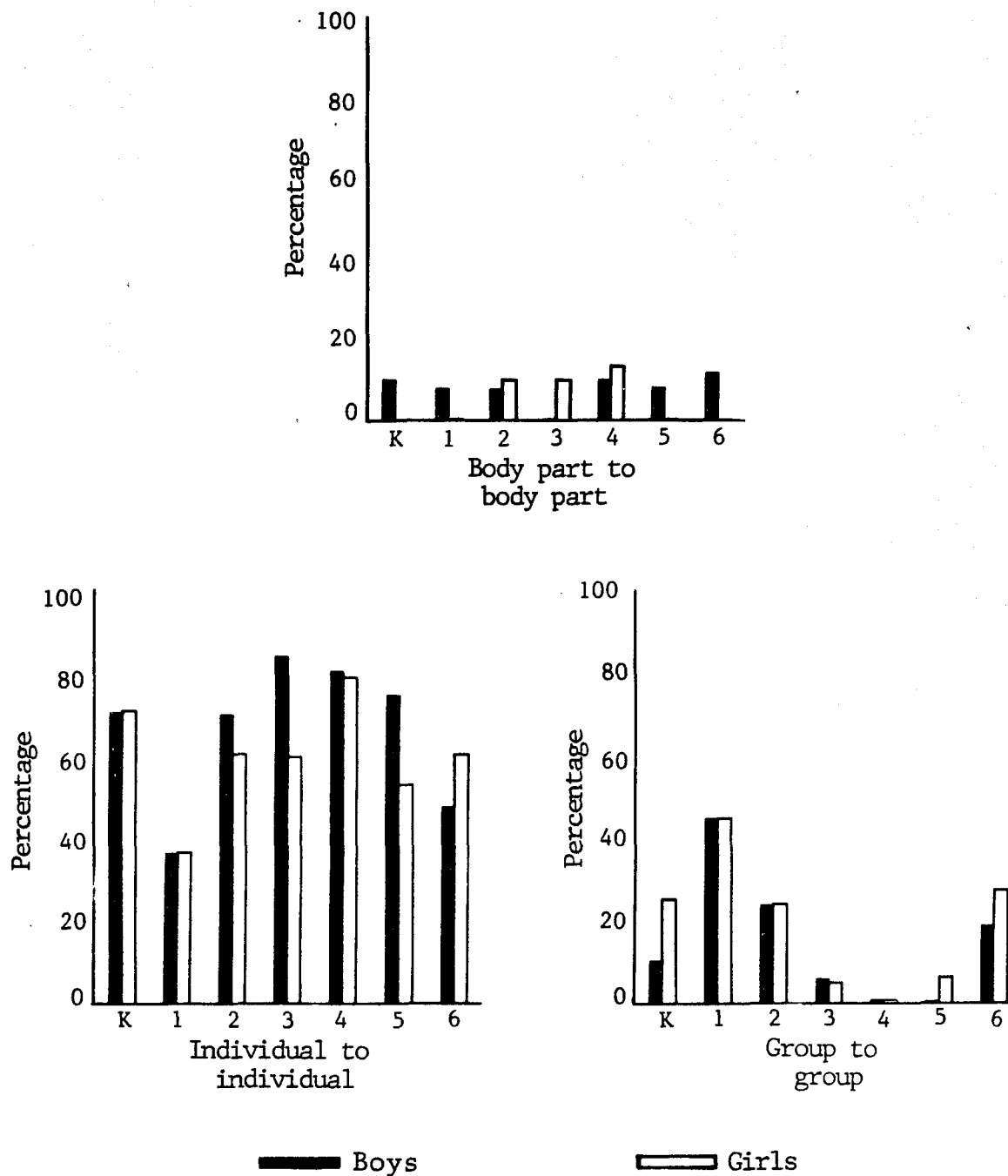


Figure 12. Percentage of statements made by both boys and girls in grades kindergarten through six classified in three aspects of the relationship category: body part to body part, individual to individual and group to group.

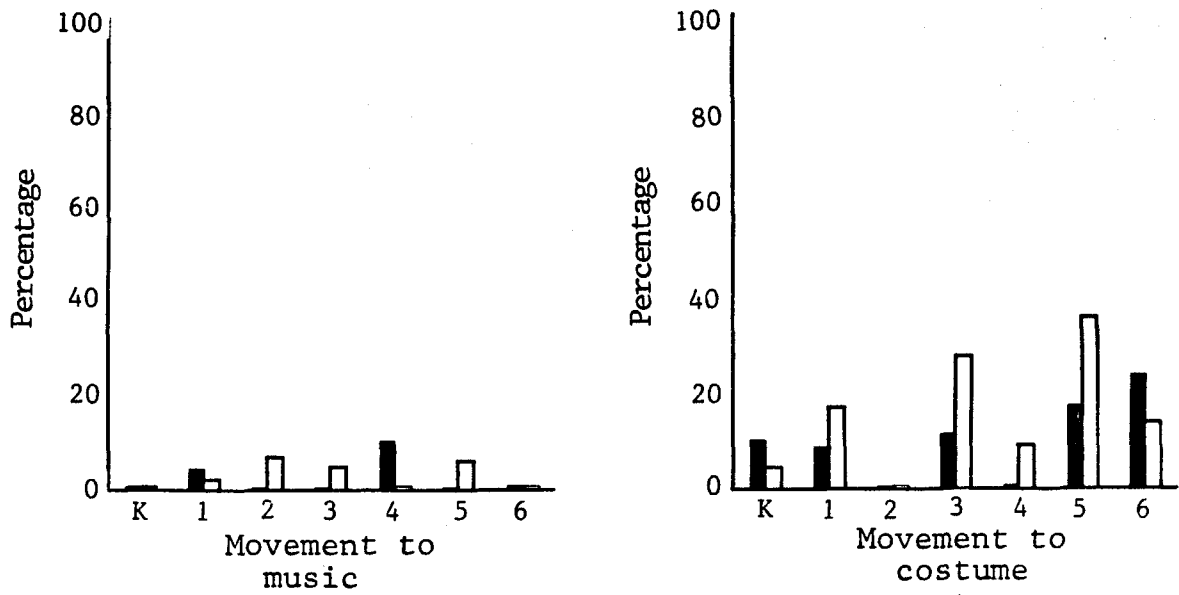


Figure 13. Percentage of statements made by both boys and girls in grades kindergarten through six classified in two aspects of the relationship category: movement to music and movement to costume.

made to a modern dance film before those children had formal instruction in dance. This discussion is divided into two parts. The first part focuses on types of statements classified in dimension one of the system and the second part focuses on types of statements classified in dimension two of the system.

Dimension One

Objective. The data provided evidence that the objective type of statement was the most frequently made response by both boys and girls in all grade levels kindergarten through six. The total number of objective responses was 1,737 or 82.4% of the total verbal responses for all grade levels. Based on Stouffer's (1963) scale of percentage differences, no significant difference in the percentages of this type of statement among grade levels was suggested. The verbal responses in this category described the literal aspects of the movement content of the dance. For example, responses by children were "They are rolling", "They're moving real slow", and "They are kicking."

In other studies similar results were evident. For example, in studies of children's responses to paintings, Valentine (1962) reported that the most frequently occurring comments made by children ages 6 to 10 were of the objective type and rarely were there references to form or expression. Moore (1970), using Valentine's classification scheme, also found that the objective statement was the most frequently

used by children in grades one through twelve when verbally responding to paintings.

The evidence in this study shows that the frequency of statements occurring in the objective, associative, subjective, and expressive categories is similar in all grade levels kindergarten through six. This finding indicates that there was very little difference in the language used by children in grades kindergarten through six. This result is supported by Wilson's (1966) analysis of children's verbal responses to paintings. His study indicated that there was very little difference in the language used by students in the fifth, seventh, ninth, and eleventh grades.

Associative. The associative type of statement was the second most frequently made response in all grade levels kindergarten through six with the exception of boys in grade three. The verbal responses in this category consisted of statements that described memories or other associations suggested to the subject by the dance. The analogy was often used as a form of response. Examples of the children's responses were "They look like statues", "It looks like a tree breaking down", "They look like two rocks rolling", "They look like sea weed", and "The man is moving like a spider." Applying Stouffer's (1963) scale to percentages of associative statements among grade levels, the differences that existed were not considered significant. Within grade levels, however, significant differences in

the percentages of this type of statement made by both boys and girls were found in grades two, three, and four. In terms of other research, this finding is contradictory to Moore's (1970) investigation of children's verbal responses to paintings which indicated that children in grades one, four, and seven made no responses classified as associative.

Subjective. The subjective type of statement was shown to be the least frequently used response in all grade levels by both boys and girls with the exception of girls in grade one and boys in grade three. The responses in this category described the opinion of mood or feeling states suggested to the subject by the dance. Examples of this type of statement were "I'd be scared to do that", "They are moving very lonely", "Now they are happy", "There is a feeling of joy", and "He looks happy." Based on Stouffer's (1963) scale, no significant differences in the percentages of subjective statements among grade levels were suggested.

This finding was supported in Valentine's (1962) studies of children's verbal responses to paintings. His subjects, ages 6, 7, 8, 9, and 10 made very few references to the mood or feelings aroused by the paintings. Similar studies conducted by Wilson (1966) and Moore (1970) also showed that the least frequent type of verbal responses was the subjective response.

Expressive. This type of verbal statement was the third most frequently made response in grade levels

kindergarten through six by both boys and girls with the exception of girls in grade one and boys in grade three. The verbal responses in this category described a story or event about specific dance sequences in the film. Examples of expressive statements were "He's trying to rescue somebody", "He's falling in the water with a shark coming", "They are trying to make somebody swim across", and "That person is getting up and warning them".

The data also showed that the percentage of expressive responses increased in grades four, five, and six when compared with grades kindergarten, one, two, and three. This finding is supported by other similar studies. For example, Moore's (1970) study of children's verbal responses to paintings showed evidence that expressive responses increased with the age of the subjects. He found that children in grades one and four made no comments classified as expressive, while subjects in grade seven made five statements in this category. Similarly, subjects in grades ten and twelve made more expressive statements than the previous grade levels. Valentine (1962) also concluded from his studies of children's responses to paintings that older children in grades five, six, and seven made proportionately more expressive statements than did the younger children in grades one, two, three, and four. The evidence in this category and other similar studies may indicate a developmental trend. This is pure speculation,

however, because no data were gathered to investigate this.

Dimension Two

It is apparent from the literature that little is known about children's verbal responses as observers of movement as dance. There is nothing to which the results of this aspect of the study can be compared. The literature did reveal, however, that knowledge of the properties of movement such as space, time, force, flow, shape, and relationship are considered vital content for a program of dance education for children. The findings in this part of the study will be discussed according to the specific aspects of each category: body, effort, space, and relationship.

Body. The data indicated that this type of statement was the most frequently made response among the four categories (body, effort, space, relationship) of dimension two of the system by both boys and girls in grades kindergarten through six. Based on Stouffer's (1963) scale of percentage differences, no significant difference was suggested in the percentages of this type of statement among grades one, two, three, four, and six. A significant difference was, however, suggested in grades kindergarten and five when compared with the other grade levels. The only significant difference suggested in the percentage of this type of statement made by boys and girls was in grades kindergarten and one.

The body category classified statements which described the three aspects of the body category: body activity, body part, and body shape. The body activity statements described the actions of traveling, turning, rising, and sinking. Examples of this type of statement were "He is jumping", "They are walking", and "They are spinning." The body part type statements described or identified specific body parts. Examples of this statement were "I see hands", "She's on her toes", and "His feet are moving." The body shape type statements described specific body shapes that are rounded, curved, or twisted, such as "She's in a ball shape", "He's all twisted", and "His body is round."

The verbal responses in the body category most frequently described the aspect of body activity. The total body activity responses accounted for 71% of the total grade level responses in this category. The data also show that 73.8% of the boys' responses and 67.8% of the girls' responses in the body category referred to the body activity.

Effort. This type of statement was the second most frequently made response among the four categories of dimension two in all grade levels, kindergarten through six, with the exception of girls in grade one, boys and girls in grade two, and girls in grade three. According to Stouffer's (1963) scale, no significant differences in the percentages of this type of response were suggested among grade levels or between boys and girls in each grade level. The verbal

responses in this category described the four aspects of the effort category: time (sudden-slow), weight (firm-fine), space (direct-indirect), and flow (bound-free). Examples of this type statement were "He's moving fast", "Her movements look strong", "They're moving in a straight path", and "She's moving and getting ready to stop."

The verbal responses in the effort category most frequently described the time aspect, which accounted for 98.6% of the total grade level responses in this category. The data show that 98.1% of the boys' responses and 99.1% of the girls' responses in the effort category referred to the time aspect.

Space. As the data indicate, this type of statement was the least frequently identified among the four categories of dimension two in grades kindergarten through six by both boys and girls with the exception of boys in kindergarten and boys in grade six. Stouffer's (1963) scale of percentage differences suggested no significant difference in the percentage of this type of statement among grade levels or between boys and girls in each grade level. The verbal responses in this category described the two aspects of the space category: the direction and the level into which the dancers traveled. Examples of these type statements were "She's moving forward", "He's moving backwards", "She's low and close to the floor", and "She's moving high off the floor."

The verbal responses in the space category most frequently described the direction aspect. The direction aspect responses accounted for 98.9% of the total grade level responses in the space category. The data show that 99.1% of the boys' responses and 98.7% of the girls' responses in this category referred to the direction aspect.

Relationship. The relationship statement was the third most frequently made response among the four categories of dimension two in grades kindergarten through six by both boys and girls with the exception of boys in grades kindergarten and six. The verbal responses in this category described the five aspects of the relationship category: body part to body part, individual to individual, group to group, movement to music, and movement to costume. Examples of these statements according to the category order above were "Her hand is under her foot", "He is following her", "They're moving to meet those other people", "He's moving to the music", and "She's moving with red on."

Within the relationship category, the individual to individual type of statement was the most frequently occurring response. According to Stouffer's (1963) scale of percentage differences, no significant difference was suggested in the percentages of this type of statement among grades kindergarten, two, three, four, and five. A significant difference was, however, suggested in grades one and six when compared with the other grade levels. The

only significant difference suggested in the percentage of this type of statement made by boys and girls was in grades three and five. The individual to individual responses accounted for 60% of the total grade level responses in the relationship category. The data show that 62.7% of the boys' responses and 56.1% of the girls' responses in this category referred to the individual to individual aspect.

It is the investigator's opinion that the children's verbal responses in this study suggest their experience with or in movement and the language associated with that experience. The majority of the children's responses spoke of the dance in terms of the body activity (jumping, turning, running, walking), the speed of movements (fast, slow), the direction of movement (backwards, forwards), the body parts being used (arms, feet, hands), and the relationship of one individual to another (moving over, under, beside, and behind another person). These responses imply a limited involvement with the content or fabric of movement and a limited language expressive of the concepts of that fabric. As Bourne (1966) suggested, the importance of language in conceptual behavior cannot be denied, it is recognized that individuals can learn concepts without being able to verbalize or put them into words. Still, words serve at least two fundamental functions in conceptual behavior. As Bourne (1966) stated, they serve as symbols and cues or signs. As symbols, words

can allow us to think about concepts. In relation to educational dance for children, words can serve as cues to stimulate creative or imaginative activity and provide children a basis for discovering the characteristics of dance which distinguish it from other purposes of movement.

The findings in this study, which led to this observation, support the need for dance educators to provide children experiences as creators and observers designed to heighten perceptions of the movement properties of line, rhythm, shaping, changing spatial relationships, rhythmic patterns and their integration with body shapes, and the changing varieties possible with changes in weight and time content. As Hill (1978) has suggested,

as aesthetic educators we must make the connection for the child between all the dance experiences, his natural body movements, and the concepts he is forming about these movements. The child experiences kinesthetically the different muscle tensions in, for example, body shapes; he must be given the language which will enable him to develop and recognize the images or the concepts which enable him to differentiate between a twisted shape and an elongated one. His attention must be directed to the twists that occur in natural objects and be helped to develop further connections which must be made in the imagery of dance--when the twist ceases to be a physical shape and becomes the objectification for the particular idea or feeling which demands that particular shape. Broudy suggests that such knowledge provides the basis for the child's aesthetic education, and I have applied them to the vehicle of creative dance (p. 74).

Clearly children need opportunities designed to develop

aesthetic appreciation of dance as an art form. These kinds of opportunities should not be confused with standard approaches of training a young dance critic. As Brinson (1978) explains, the conventional approach to criticism and appreciation is the opposite of spectator education and the terms need to be avoided because they have gained connotations which are rigid and dry. The essence of spectator education encourages children to be critical and appreciative; however, the focus as described by Brinson (1978) is on

explanations, discussion, linking seeing and doing; seeking to develop imaginative involvement and perhaps analytical ability; searching for a synthesis between performance and spectator where imaginative activity on stage creates imaginative activity in the spectator. Such is the essence of spectator education (p. 37).

CHAPTER V
SUMMARY, CONCLUSIONS, AND RECOMMENDATIONS

In order to increase knowledge about the contemplative experience in dance and its relationship to the appreciation of dance, there is a need to examine the process of perceiving dance. It is assumed that appreciation of art forms involves language as one medium of communication. Research which seeks to identify the underlying structures of perceptual behavior may reveal children's talk about art to be the second major avenue toward an understanding of their artistic creativity. It is also assumed that the role of aesthetic education is to enlarge and refine an individual's repertory of feeling and to improve the responses people make to their visual environment and to works of art. If dance educators are to recognize improvement in responses to dance works, there is a need to know how individuals respond to dance works before these individuals receive training in dance appreciation.

The purpose of this study was to describe the verbal responses that children make to a modern dance work on film before those children have received formal instruction in dance.

The data for this study were collected in one public elementary school in grades kindergarten through six. 112

children were selected for this study, eight boys and eight girls from each grade level. A two-dimensional category system was designed for the purpose of classifying the subjects' verbal responses to the dance film. Valentine's (1962) classification scheme for children's verbal responses to paintings was the source for the four categories of dimension one. These categories were objective, expressive, associative, and subjective. Rudolf Laban's movement analysis framework was the source for the four categories of dimension two. These categories were body, effort, space, and relationship.

The subjects observed the film and were interviewed individually by an interviewer trained by the investigator. Each subject was asked questions to be answered during and after viewing the dance film. Each interview session was recorded on tape. The interviews were transcribed on a recording sheet and the subjects' verbal statements were transferred to tally sheets, which enabled the investigator to tabulate frequencies and percentages for the total number of statements in each category according to the subjects' sex and grade level. Cross break tables and graphic illustrations were constructed from the frequencies and percentages of the subjects' responses and formed the basic measures for the presentation and discussion of the data.

Conclusions

Four questions were posed in the conceptualization of

this study. Answers derived from the data and the specific collection and analytic techniques utilized permit the following conclusions:

1. Question 1: Do children in grades kindergarten through six make different kinds of statements about a modern dance work? The evidence of this study indicated a pattern of similarity in the types of statements made by children in all grade levels kindergarten through six. There were more similarities in the types of statements made by children in different grade levels than there were differences.
2. Question 2: Do boys at a given grade level make statements about a modern dance work that are different from the statements that girls make at the same grade level? The findings of this study indicated that both boys and girls in grades kindergarten through six made objective statements more frequently when compared with the frequency of the other types of statements. The evidence in this study also shows more similarities than differences in the frequency of statements occurring in the objective, associative, subjective, and expressive categories in all grade levels kindergarten through six. This finding indicates that there was very little difference in the language used by children in grades kindergarten through six.
3. Question 3: Do children in grades kindergarten through six identify different movement aspects of a modern dance work? The data in this study indicated that there were more similarities in the movement aspects identified by children

in all grade levels kindergarten through six than there were differences.

4. Question 4: Do boys at a given grade level identify different movement aspects of a modern dance work than do girls at the same grade level? The findings in this study show evidence of more similarities in the movement aspects identified by both boys and girls in grades kindergarten through six than there were differences.

Recommendations for Further Study

Based on the findings of this study, the following recommendations for further research are indicated:

1. Conduct this study using a live dance performance. The verbal responses may be altered as a result of having subjects observe a live performance.

2. Conduct this study with a larger age span of subjects. This would make it possible to compare the verbal responses of younger and older children.

3. Conduct this study with the same population after the subjects have received training in dance appreciation. This type of study might reveal further information about what type of instructional procedures produce what type of changes in the verbal responses of subjects.

4. Conduct this study using at least two or three different forms of dance. The verbal responses of subjects may differ according to the form of dance being observed by the subjects.

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APPENDIXES

APPENDIX A

Qualifications of the Individuals Involved in the
Selection of the Dance Film

QUALIFICATIONS OF THE INDIVIDUALS INVOLVED IN
THE SELECTION OF THE DANCE FILM

Ms. Josephine L. Sutlive

Current Position

Educational Dance Specialist, Winston-Salem/
Forsyth County Schools

Education

B.S. Georgia Southern College, Statesboro, Georgia
M.S. University of Tennessee, Knoxville, Tennessee
Ed. D. Candidate, University of North Carolina at
Greensboro, N. C.

Experiences Related to Dance Education for Children

Teacher, Lillian Black Elementary School (1-6)
Teacher, Winston-Salem/Forsyth County Public
Schools (K-8)
Teacher, Elon College (educational dance method
courses for Physical Education Majors)
Workshop director for professional organizations
and public school systems throughout the
state of North Carolina
Member of a sub-committee for the North Carolina
Department of Public Instructions Quality
Assurance Program for teacher certification
programs in dance education
Chairperson, Dance Section of the North Carolina
Association for Health, Physical Education,
Recreation, and Dance (1978)

Member of the North Carolina Arts Council

Steering Committee formed in order to
establish a statewide association for
dance

Designed physical education evaluation materials
published in a text book entitled The Child
in Physical Education: A Focus on the
Teaching Process (Lea and Febiger, Publishers,
1977)

Ms. Susan W. Stinson

Current Position

Assistant Professor in Dance, University of North
Carolina at Greensboro, N.C.

Education

B.A., Hood College, Frederick, Maryland, 1968

M.A., George Washington University, Washington, D.C.,
1970

Further study, University of North Carolina at
Greensboro, N.C.

Experiences Related to Dance Education for Children

Dance Guild of Virginia (faculty, 4-8 year olds)

Dance studios, recreation centers in Virginia, North
Carolina (teacher, kindergarten through six)

Public and private schools, kindergarten through
nine, Hawaii (dance educator, under a Model
Cities grant to Hawaii State Dance Council, as
well as other sources of funding. Included work
with teachers and handicapped children, up to 20
classes per week).

Kalihi-Palama Culture and Arts Society, A Model Cities
Agency (research grant for evaluation study of
creative movement project in public schools).

Research Demonstration Children's Center
(Consultant in music and movement).

University of Hawaii College of Continuing Education

(instructor, teacher training course) in children's dance.

University of Hawaii (Assistant Professor)

Salvation Army Residential Treatment

Facility for Children and Youth

Hawaii, 9-18 year olds and faculty/staff

(consultant)

Carolina Friends School, Durham, N.C., kindergarten through twelve, (faculty)

Member of state committee to develop standards for certification in dance in N.C.

Artist-in-Schools program, National Endowment for the Arts (named Dance Movement Specialist in 1976). Federally funded residencies in Winston-Salem, N.C., 1977 and Toledo, Ohio, 1978. Locally funded residencies and workshops in N.C.

University of North Carolina at Greensboro, (Instructor, parttime).

Member of Commission on Children's Dance of National Dance Association; founding member and alternate U.S. delegate to steering committee of Dance and the Child: International.

Montessori Children's House of Durham, (pre-school), dance educator

Publications since 1970

"Aesthetic Experience in Children's Dance," accepted

for publication by Journal of Physical Education
& Recreation

"Creative Movement in the Public Schools: Project
Analysis," Dance Research Journal, Vol. VII,
Spring-Summer 1975, pp. 44-50.

"Dance as Creative Interaction With the Child,"
Young Children, Vol. 32/6, September 1977, pp.
49-53. Reprinted in The American Montessori
Bulletin. Vol. 16, No. 2, 1978, pp. 11-15.

"Evaluating the Child: Issues for Dance Educators,"
Journal of Physical Education & Recreation,
Volume 50, Number 7, September 1979, pp. 53-54.

Book in progress: Dance in Pre-school.

"Implications and Limitations of Piagetian Theory for
the Teaching of Dance" to be presented at
Conference of Dance and the Child: International,
summer 1982.

APPENDIX B
Principal's Consent Form

PRINCIPAL'S CONSENT FORM

Dissertation Study
Jody Sutlive

I understand that the purpose of this study is to describe children's verbal responses to a modern dance film.

I understand that the teachers involved in this study will have specific children taken from their classes for short interview sessions.

I understand that a summary of the results of the study will be made available to me at the completion of the investigation if I so request.

I wish to give my voluntary cooperation for my school's participation.

Signature

Address

Date

APPENDIX C
Sample Recording Sheet

SAMPLE RECORDING SHEET

Subject Number	Age	Sex	Grade	Statements
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APPENDIX D
Grade Three Tally Sheets for Statements
Categorized in the Four Categories
of Dimension One of the System

GRADE THREE TALLY SHEETS FOR STATEMENTS CATEGORIZED IN THE
FOUR CATEGORIES OF DIMENSION ONE OF THE SYSTEM

TALLY SHEET

Types and Frequency of Statements Made
in the Objective Category
by Boys and Girls Grade 3

Boys	Girls
1. Some are moving sort of fast.	1. She's in a low position and moving her arms.
2. They're walking real slow.	2. They are moving in slow motion.
3. He's moving real fast now like he's real happy.	3. I see men and women walking.
4. They are moving fast.	4. All of them are turning.
5. They are walking.	5. He's moving fast.
6. One person is standing on another person.	6. The lady stands on his back.
7. They are rolling.	7. They are walking slow.
8. They are walking slow.	8. They are dancing to the music.
9. He's jumping up and down.	9. They are moving in slow motion.
10. He's jumping.	10. The lady's on the man's back.
11. He's rolling.	11. I liked the part where they kept crawling over each other.
12. They are moving their arms.	12. He put his feet on the man's back.
13. They're rolling.	13. She is moving sideways.
14. They're stretching their legs and turning.	14. She's moving backwards.
15. They're rolling and crawling.	15. The lady's walking behind the man.
16. They're moving sideways.	16. The other lady's twirling around with her hands behind her back.
17. They're balling up.	17. A man's walking.
18. They're stretching.	18. This man is turning around and doing like a cat.
19. They're sliding.	19. He's moving sideways.
20. They're standing on each other's back.	

TALLY SHEET
Types and Frequency of Statements Made
in the Objective Category
by Boys and Girls Grade 3

Boys	Girls
21. They are all twisting.	20. This lady is standing on this man's back.
22. He's walking.	21. They're moving slowly.
23. They're moving up and down.	22. They're moving slowly.
24. The man is twisting.	23. He stands up, goes back down, and goes back up.
25. He's moving slowly.	24. They have on different colored suits.
26. They're shaking their arms.	25. They are moving their arms.
27. He's twisting again.	26. They are twisting.
28. He's jumping; he's moving his legs.	27. They are moving their hands and legs and feet.
29. She's moving her arms.	28. One man is walking with a woman on his shoulders.
30. She's rolling.	29. They're moving their arms and legs.
31. They've got their hands moving.	30. They're twirling around.
32. The other man is still crawling.	31. He's moving his arms everywhere and his legs, too.
33. They're shaking their arms and walking.	32. A woman is rolling up into a ball.
34. A man went under the man's feet.	33. They're dancing in slow motion.
35. She was standing on the man's back.	34. I liked the part where the woman was standing on the man's back.
36. They're moving with their feet.	35. I see a black box, one of 'em is standing on it.
37. A person has their hand on the other person's back.	36. One is in a red suit and one is in a white suit.
38. A person is standing on a person's back.	37. One is orange, green, yellow, and pink.
39. They're walking.	
40. She moves her arms and legs.	
41. They have different colors on.	
42. Two men are walking.	
43. They are jumping.	
44. They are moving their heads.	

TALLY SHEET
Types and Frequency of Statements Made
in the Objective Category
by Boys and Girls Grade 3

Boys	Girls
45. One is putting her foot on the man's stomach.	38. One of them is swinging her arms.
46. They are moving their arms, feet, and legs.	39. One is walking.
47. Now a person is standing on a person's back.	40. They are both walking.
48. I liked it because it had different colors.	41. One is in a black and white suit.
49. A man and a lady are walking beside each other.	42. One is in a red and white suit.
50. The man is crawling.	43. They are moving sort of slow.
51. The man and lady are walking.	44. Two of 'em is walking.
52. They are spinning.	45. He's moving his arms an awfully lot.
53. Some men are rolling.	46. He's moving his arms.
54. He's moving fast.	47. They're moving their arms and legs.
55. They're kicking.	48. Now they're twisting.
56. They're moving slowly.	49. They're still moving slow.
57. There's a lady rolling over a man.	50. That one that is standing on him is moving her arms like a butterfly.
58. Now they're walking very slow.	51. They're twisting.
59. They are moving kind of fast.	52. They are meeting.
60. They're moving slow.	53. They're twisting and turning.
61. Now all of them are turning.	54. They are all walking slow.
62. Now they're walking.	55. They are twisting again.
63. Now they're walking kind of fast.	56. A man twirled her.
64. He's moving his arms a lots and his legs, too.	57. This one is jumping like when you are swimming.
65. He turns a lots.	58. She's twirling and fighting.
	59. She is sitting on a man's shoulder.
	60. They are walking kind of slow.
	61. There are two that are rolling.

TALLY SHEET
Types and Frequency of Statements Made
in the Objective Category
by Boys and Girls Grade 3

Boys	Girls
66. They are bending and moving their arms.	62. They all are twirling like a top would do.
67. Now they're moving slowly.	63. One is kicking and one is jumping.
68. They are kicking.	64. There is one rolling.
69. They are moving very slowly.	65. One is twirling.
70. Somebody's walking.	66. He is walking toward him.
71. Somebody's crawling.	67. They are kicking, bowing, and twirling.
72. Somebody's running.	68. They are twirling like a top would do.
73. They are moving real quick.	69. He curls down like a person that is shy.
74. Somebody is walking slow.	70. In dance you can move slow and fast and use most all parts of your body.
75. They're stretching.	71. I like mostly twirling and dancing on their toes.
76. Somebody is turning.	72. One is walking.
77. They're rolling.	73. They're moving slowly.
78. Everybody is spinning.	74. He's hopping.
79. He is moving real fast.	75. One's twisting.
80. He's jumping up in the air.	76. They're moving sort of slow.
81. Some people are jumping over people.	77. Two of them are swaying.
82. Two people are kicking their feet.	78. They are moving up and down slow.
83. They are moving in slow motion.	79. They're slow; they're fast.
84. The man is pushing the woman.	80. They're walking.
85. The woman is standing up on the man's back.	81. They bend.
86. Some people are walking.	82. She's bending and moving her arms.
87. She's moving her arms.	83. She's walking.
88. He's running.	84. She's walking.
89. He's turning around.	

TALLY SHEET
Types and Frequency of Statements Made
in the Objective Category
by Boys and Girls Grade 3

Boys	Girls
90. One person is walking.	85. She moves her feet a lots and her arms.
91. Four people are walking.	86. They're going toward each other.
92. They are mostly moving their legs, arms, and their whole body.	87. They're turning.
93. Now she's moving her arms and legs.	88. Two people are running.
94. She's moving her feet and legs.	89. He's jumping.
95. She is walking slow.	90. He's running.
96. All of them are turning.	91. He's running.
97. They are moving their feet, their legs, and their head.	92. They're rolling.
98. He's jumping and running.	93. They're reaching.
99. They're walking.	94. They're walking slow.
100. They're walking, they're sliding.	95. They're moving slow.
101. They're sliding under each other.	96. They go under people.
102. One person is standing on a person's back.	97. I liked it because they had colorful suits on.
103. The man has the lady on his shoulder.	98. She's moving fast.
104. She lifts her hands up in the air.	99. They are sort of hopping.
105. They are walking behind each other.	100. A man's walking.
106. There's a lady on the ground rolling.	101. She raises her arms.
107. A man just pushed the lady.	102. People are rolling.
	103. They're reaching.
	104. One's rolling.
	105. They're jumping up and down.
	106. They're moving in slow motion.
	107. A girl flaps her arms like a bird.
	108. They are walking.
	109. They're putting their feet up.
	110. They're kicking their legs up.

TALLY SHEET
Types and Frequency of Statements Made
in the Objective Category
by Boys and Girls Grade 3

Boys	Girls	Total
	111. She's moving her arms, and legs, and body.	
	112. He's moving slow.	
TOTAL 107	112	219

TALLY SHEET
Types and Frequency of Statements Made
in the Associative Category
by Boys and Girls Grade 3

Boys	Girls
1. That woman is acting like she is a statue.	1. They are moving like acrobats. 2. One is moving like an animal. 3. This man is turning around and doing like a cat. 4. They look like they are in a circus. 5. She's looking like a duck. 6. They did acrobats on each other and we did those at home, too. 7. Moving away as a snail would move. 8. That one that is standing on him is moving her arms like a butterfly. 9. This one is jumping like when you are swimming. 10. They look like they are fighting like in karate. 11. One is doing like a bird if it had a broken wing. 12. They all are twirling like a top would do. 13. They are acting like birds again. 14. He's acting like a gymnast would have to do in a warm-up. 15. They are twirling like a top would twirl. 16. He curls down like a person that is shy. 17. It looks like what you would see when people study ballet a lot.

TALLY SHEET
Types and Frequency of Statements Made
in the Associative Category
by Boys and Girls Grade 3

Boys	Girls	Total
	18. It looks like he is blind. 19. Looks like she is flying. 20. They're moving like a little doll in a music box. 21. A girl flaps her arms like a bird.	
TOTAL 1	21	22

TALLY SHEET
Types and Frequency of Statements Made
in the Subjective Category
by Boys and Girls Grade 3

Boys	Girls	Total
1. Some are moving like they are real excited.	1. I liked it because they looked funny.	
2. They're acting like they are not happy.		
3. They're acting like they are happy now.		
4. He's moving real fast now, like he's real happy.		
5. They're moving like they are happy.		
6. That one is moving like they are sort of happy.		
7. They're moving sadly like that man is dead.		
8. They're moving like they are lonely.		
9. I liked when they were all dancing together because they were happy.		
TOTAL 9	1	10

TALLY SHEET
Types and Frequency of Statements Made
in the Expressive Category
by Boys and Girls Grade 3

Boys	Girls	Total
1. Some are trying to ignore others.	1. Two are doing a war dance.	
2. That man is dead.	2. She's twirling and fighting.	
3. They are fighting.	3. He won something and the crowd is standing back clapping.	
	4. They're sort of fighting.	
	5. I liked it because they were acting like they were telling a story.	
TOTAL 3	5	8

APPENDIX E
Grade Three Tally Sheets for the
Statements Categorized in the
Four Categories of Dimension
Two of the System

GRADE THREE TALLY SHEETS FOR THE STATEMENTS CATEGORIZED
IN THE FOUR CATEGORIES OF DIMENSION TWO OF THE SYSTEM
TALLY SHEET

Types and Frequency of Statements Made in
the Body Activity Aspect of the Body
Category by Boys and Girls Grade 3

Boys	Girls
1. They're walking real slow.	1. I see men and women walking.
2. They are walking.	2. All of them are turning.
3. They are rolling.	3. They are walking slow.
4. They are walking slow.	4. I liked the part where they were crawling over each other.
5. He's jumping up and down.	5. The lady's walking behind the man.
6. He's jumping.	6. The other lady's twirling around with her hands behind her back.
7. He's rolling.	7. A man's walking.
8. They're rolling.	8. This man's turning around and doing like a cat.
9. They're stretching their legs and turning.	9. They are twisting.
10. They're rolling and crawling.	10. One man is walking with a woman on his shoulder.
11. They're stretching.	11. They're twirling around.
12. They're sliding.	12. They're kicking their legs up.
13. They are all twisting.	13. A woman is rolling up into a ball.
14. He's walking.	14. One of them is swinging her arms.
15. The man is twisting.	15. One is walking.
16. They're shaking their arms.	16. They are both walking.
17. He's twisting again.	17. Two of 'em is walking.
18. He's jumping and moving his legs.	18. Now they're twisting.
19. She's rolling.	19. They're twisting.
20. The other man is still crawling.	20. They're twisting and turning.
21. They're shaking their arms and walking.	
22. They're walking.	

TALLY SHEET
Types and Frequency of Statements Made in
the Body Activity Aspect of the Body
Category by Boys and Girls Grade 3

Boys	Girls
23. A man and a lady are walking beside each other.	21. They are walking slow.
24. A man is crawling.	22. They are twisting again.
25. The man and lady are walking.	23. A man twirled her.
26. They are spinning.	24. This one is jumping like when you are swimming.
27. Some men are rolling.	25. She's twirling and fighting.
28. They're kicking.	26. They are walking kind of slow.
29. There's a lady rolling over a man.	27. There are two that are rolling.
30. Now they're walking very slow.	28. They are all twirling like a top would do.
31. Now all of them are turning.	29. One is kicking and one is jumping.
32. Now they're walking.	30. There is one rolling.
33. Now they're walking kind of fast.	31. One is twirling.
34. He turns a lots.	32. He is walking toward him.
35. They are bending and moving their arms.	33. They are kicking, bowing, and twirling.
36. They are kicking.	34. They are twirling like a top would do.
37. Somebody's walking.	35. He curls down like a person that is shy.
38. Somebody's crawling.	36. I like mostly twirling and dancing on their toes.
39. Somebody's running.	37. One is walking.
40. Somebody is walking slow.	38. He's hopping.
41. They're stretching.	39. One's twisting.
42. Somebody is turning.	40. Two of them are swaying.
43. They're rolling.	41. They're walking.

TALLY SHEET
Types and Frequency of Statements Made in
the Body Activity Aspect of the Body
Category by Boys and Girls Grade 3

Boys	Girls	Total
44. Everybody is spinning.	42. They bend.	
45. He's jumping up in the air.	43. She's bending and moving her arms.	
46. Some people are jumping over people.	44. She's walking.	
47. Two people are kicking their feet.	45. She's walking.	
48. The man is pushing the women.	46. They're turning.	
49. Some people are walking.	47. Two people are running.	
50. He's running.	48. He's jumping.	
51. He's turning around.	49. He's running.	
52. One person is walking.	50. They're rolling.	
53. Four people are walking.	51. They're reaching.	
54. She is walking slow.	52. They're walking slow.	
55. All of them are turning.	53. They are sort of hopping.	
56. He's jumping and running.	54. A man's walking.	
57. They're walking.	55. She raises her arms.	
58. They're walking and they're sliding.	56. People are rolling.	
59. They're sliding under each other.	57. They're twirling.	
60. She lifts her hands in the air.	58. One's rolling.	
61. They are walking behind each other.	59. They're jumping up and down.	
62. There's a lady on the ground rolling.	60. A girl flaps her arms like a bird.	
63. A man just pushed the lady.	61. They are walking.	
	62. Now they're walking in a straight line.	
TOTAL 63	62	125

TALLY SHEET
Types and Frequency of Statements Made in
the Body Part Aspect of the Body
Category by Boys and Girls Grade 3

Boys	Girls
1. They are moving their arms.	1. She's in a low position and moving her arms.
2. They're stretching their legs and turning.	2. The lady stands on his back.
3. They're standing on each other's back.	3. The lady's on the man's back.
4. They're shaking their arms.	4. He put his feet on the man's back.
5. He's jumping and moving his legs.	5. The other lady's twirling around with her hands.
6. She's moving her arms.	6. The lady is standing on the man's back.
7. They've got their hands moving.	7. They are moving their arms.
8. They're shaking their arms and walking.	8. They are moving their hands and legs and feet.
9. A man went under a man's feet.	9. One man is walking with a woman on his shoulders.
10. She was standing on the man's back.	10. They're moving their arms and legs.
11. They're moving with their feet.	11. He's moving his arms everywhere and his legs, too.
12. A person has their hand on the other person's back.	12. They're kicking their legs up.
13. A person is standing on a person's back.	13. I liked the part where the woman was standing on the man's back.
14. She moves her arms and legs.	14. One of them is swinging her arms.
15. One is putting her foot on the man's stomach.	15. He's moving his arms an awfully lot.
16. They are moving their heads.	16. He's moving his arms.
17. They are moving their arms, feet, and legs.	17. They're moving their arms and legs.
18. Now a person is standing on a person's back.	18. That one that is standing on him is moving her arms like a butterfly.

TALLY SHEET
Types and Frequency of Statements Made in
the Body Part Aspect of the Body
Category by Boys and Girls Grade 3

Boys	Girls	Total
19. He's moving his arms a lots and his legs, too.	19. I like mostly twirling and dancing on their toes.	
20. They are bending and moving their arms.	20. She's bending and moving her arms.	
21. Two people are kicking their feet.	21. She moves her feet a lots and her arms.	
22. The woman is standing on the man's back.	22. She raises her arms.	
23. She's moving her arms.	23. A girl flaps her arms like a bird.	
24. They are mostly moving their legs, arms, and their whole body.	24. They're putting their feet up.	
25. Now she's moving her arms and legs.	25. She's moving her arms, and legs, and body.	
26. She's moving her feet and legs.		
27. They are moving their feet, their legs, and their head.		
28. One person is standing on a person's back.		
29. The man has the lady on his shoulder.		
30. She lifts her hands in the air.		
TOTAL 30	25	55

TALLY SHEET
Types and Frequency of Statements Made in the
Body Shape Aspect of the Body
Category by Boys and Girls Grade 3

Boys	Girls	Total
1. They're balling up.	1. A woman is rolling up into a ball.	
Total 1	1	2

TALLY SHEET
Types and Frequency of Statements Made in the
Time Aspect of the Effort
Category by Boys and Girls Grade 3

Boys	Girls	Total
1. Some are moving sort of fast and some are moving slow.	1. They are moving in slow motion.	
2. They're walking real slow.	2. He's moving fast.	
3. He's moving real fast now like he's real happy.	3. They are walking slow.	
4. They are moving fast.	4. They are moving in slow motion.	
5. They are walking slow.	5. They're moving slowly.	
6. He's moving slowly.	6. They're moving slowly.	
7. He's moving fast.	7. He's moving slow.	
8. They're moving slowly.	8. They're dancing in slow motion.	
9. Now they're walking very slow.	9. They are moving sort of slow.	
10. They are moving kind of fast.	10. They're still moving slow.	
11. They're moving slow.	11. They are walking slow.	
12. Now they're walking kind of fast.	12. They are walking kind of slow.	
13. Now they're moving slowly.	13. In dance you can move slow and fast and use most all parts of your body.	
14. They are moving slowly.	14. They're moving slowly.	
15. They are moving real quick.	15. They're moving sort of slow.	
16. Somebody is walking slow.	16. They are moving up and down and slow.	
17. He is moving real fast.	17. They're slow; they're fast.	
18. They are moving in slow motion.	18. He moves fast.	
19. She is walking slow.	19. They're walking slow.	
	20. They're moving slow.	
	21. She's moving fast.	
	22. They're moving in slow motion.	
TOTAL 19	22	41

TALLY SHEET
Types and Frequency of Statements Made in
the Weight Aspect of the Effort
Category by Boys and Girls Grade 3

	Boys	Girls	Total
	0	0	
TOTAL	0	0	0

TALLY SHEET
Types and Frequency of Statements Made in
the Space Aspect of the Effort
Category by Boys and Girls Grade 3

	Boys	Girls	Total
	0	0	0
TOTAL	0	0	0

TALLY SHEET
Types and Frequency of Statements Made in
the Flow Aspect of the Effort
Category by Boys and Girls Grade 3

	Boys	Girls	Total
	0	0	
TOTAL	0	0	0

TALLY SHEET
Types and Frequency of Statements Made in
the Direction Aspect of the Space
Category by Boys and Girls Grade 3

Boys	Girls	Total
<ol style="list-style-type: none"> 1. He's jumping up and down. 2. They're moving sideways 3. They're moving up and down. 4. He's jumping up in the air. 5. She lifts her hands up in the air. 	<ol style="list-style-type: none"> 1. She is moving sideways. 2. She's moving backwards. 3. He's moving sideways. 4. He stands up, goes back down, and goes back up. 5. They're kicking their legs up. 6. He curls down like a person that is shy. 7. They are moving up and down and slow. 8. They're jumping up and down. 9. They're putting their feet up. 	
TOTAL 5	9	14

TALLY SHEET
Types and Frequency of Statements Made in
the Level Aspect of the Space
Category by Boys and Girls Grade 3

Boys	Girls	Total
0	1. She's in a low position and moving her arms.	
TOTAL 0	1	1

TALLY SHEET
Types and Frequency of Statements Made in the
Body Part to Body Part Aspect of the
Relationship Category by Boys and Girls Grade 3

Boys	Girls	Total
0	1. The other lady's twirling around with her hands behind her back.	
TOTAL 0	1	1

TALLY SHEET
Types and Frequency of Statements Made in the
Individual to Individual Aspect of the
Relationship Category by Boys and Girls Grade 3

Boys	Girls	Total
1. One person is standing on another person.	1. The lady stands on his back.	
2. They're standing on each others back.	2. The lady's on the man's back.	
3. A man went under a man's feet.	3. I liked the part where they were crawling over each other.	
4. She was standing on a man's back.	4. He put his feet on the man's back.	
5. A person has their hand on the other person's back.	5. The lady's walking behind the man.	
6. A person is standing on a person's	6. The lady is standing on the man's back.	
7. One is putting her foot on the man's stomach.	7. One man is walking with a woman on his shoulders.	
8. Now a person is standing on a person's back.	8. I liked the part where the woman was standing on the man's back.	
9. A man and a lady are walking beside each other.	9. That one that is standing on him is moving her arms like a butterfly.	
10. There's a lady rolling over a man.	10. They are meeting.	
11. The woman is standing on the man's back.	11. She is sitting on a man's shoulder.	
12. They're sliding under each other.	12. He is walking toward him.	
13. One person is standing on a person's back.	13. They're going toward each other.	
14. The man has the lady on his shoulder.		
15. They are walking behind each other.		
TOTAL 15	13	28

TALLY SHEET
 Types and Frequency of Statements Made in the
 Group to Group Aspect of the Relationship
 Category by Boys and Girls Grade 3

Boys	Girls	Total
1. Some people are jumping over people.	1. They go under people.	
TOTAL 1	1	2

TALLY SHEET
Types and Frequency of Statements Made in the
Movement to Music Aspect of the Relationship
Category by Boys and Girls Grade 3

Boys	Girls	Total
0	1. They are dancing to the music.	
TOTAL 0	1	1

TALLY SHEET
Types and Frequency of Statements Made in the
Movement to Costume Aspect of the Relationship
Category by Boys and Girls Grade 3

Boys	Girls	Total
1. They're dancing and have different colors on.	1. I see a black suit, one of 'em is standing on it.	
2. I liked it because they had different colors on when they danced.	2. One is dancing in a red suit.	
	3. One is dancing in orange, green, yellow, and pink.	
	4. One is dancing in a black and white suit.	
	5. There is one moving in a red and white suit.	
	6. I liked it because they were dancing with colorful suits on.	
TOTAL 2	6	8