

The University of North Carolina
at Greensboro

JACKSON LIBRARY



CG

no. 11615

UNIVERSITY ARCHIVES

O'BRIEN, BARBARA A. A Philosophical Comparison of the Goals of Dance Education and Humanistic Education. (1977)
Directed by: Dr. Gay Cheney. Pp. 91

It was the purpose of this study to investigate the compatibility, based upon the humanistic principles, of the goals of dance education and humanistic education. It was hypothesized that if such a compatibility exists, there would be significant implications for dance education in the public schools.

A philosophical method of inquiry utilizing pertinent literature and research and an appropriate set of hypotheses and sub-hypotheses were applied to the topics of dance, dance education, education, humanistic education, and pedagogical implications. D. B. Gowin's "Structures of Knowledge Analysis" was the foundation for organizing the inquiry.

The results of the inquiry suggested that there exists a concept which is basic to both dance education and humanistic education, and that concept is a belief in the total development of the student. The results of the inquiry also suggested that the ethos of dance education and humanistic education are comparable. Both dance education and humanistic education appear to value the development of the student's self-awareness, the exploration of his personal environment, and the process of education. Dance education provides the student

and the teacher with alternatives in self-understanding, approaches to learning, and the creation of a learning environment. Therefore, the results of the inquiry seemed to support the positions that dance education is compatible with the emerging nature of the public school, and that dance education is a valuable tool for educators.

Barbara A. Brown

A Thesis Submitted to
Faculty of the Graduate School in
Education of North Carolina at Greensboro
in Partial Fulfillment
of the Requirements for the Degree
Master of Education

Greensboro
1977

Approved by

Gay E. Cherry
Professor

APPROVAL PAGE

A PHILOSOPHICAL COMPARISON OF THE GOALS OF
DANCE EDUCATION AND HUMANISTIC EDUCATION

Submitted to the Faculty of the Graduate School at the
University of North Carolina at Greensboro,

by

Barbara A. O'Brien

Thesis Adviser: Gay E. Cheney
Committee Members: William J. Portney

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

Dec. 13, 1977
Date of Acceptance by Committee
Greensboro
1977

Dec. 13, 1977
Date of Final Oral Examination

Approved by

Gay E. Cheney
Thesis Adviser

TABLE OF CONTENTS

APPROVAL PAGE

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

Thesis Adviser

Gary E. Cheney

Committee Members

William H. Purkey
Y. M. ...

Dec. 13, 1977
Date of Acceptance by Committee

Dec. 13, 1977
Date of Final Oral Examination

35503

TABLE OF CONTENTS

	Page
APPROVAL PAGE.....	ii
CHAPTER	
I. INTRODUCTION.....	1
Premise.....	7
Statement of the Problem.....	7
Review of Literature.....	8
Method and Design.....	11
Definition of Terms.....	14
Delimitations of the Study.....	15
II. NATURE OF DANCE.....	16
III. NATURE OF DANCE EDUCATION.....	25
IV. NATURE OF EDUCATION.....	41
V. NATURE OF HUMANISTIC EDUCATION.....	55
VI. THE RELATIONSHIP OF DANCE EDUCATION TO HUMANISTIC EDUCATION.....	68
VII. PEDAGOGICAL IMPLICATIONS.....	77
REFERENCES.....	87

CHAPTER I

INTRODUCTION

In the past, many philosophers and educators ranging from Plato to Dewey believed that a study of the arts was of great value to society and its members. This view is also held by more contemporary individuals as they continue to examine the contribution of the arts. "The nature of the modern world, " according to H'Doubler (1968:161, "makes it imperative that provision for some art experience be made." She said, "Our age, for the greater number of people, is one of industrialism and routine. The detail of the office, the piece job and the assembly line of the factory, rob the worker of any opportunity to identify himself with his work. He has no chance to create beauty of form or to share his aesthetic experiences through artistic creation." (H'Doubler, 1968:161) Langer (1951) shared a similar view. It was her position that "a life that does not incorporate some degree of ritual, of gesture and attitude, has no mental anchorage. It is prosaic to the point of total indifference, purely, casual, devoid of that structure of intellect and feeling which we call 'personality'." (Langer, 1951:244)

Burdick (1972) felt that the arts are essential to society. "They should not be thought of just as entertainment, though they certainly are entertaining. The arts are an integral part of our lives. They make us richer and fuller as individuals. They help hold our society together." (Burdick, 1972) Burdick's inclusive definition places the stress on a broad interpretation of the phrase "integral part of our lives", meaning "everyone's lives, not just the wealthy few who for too long seem to have felt that the arts were their own special preserve." (Burdick, 1972) Such a democratic view of the arts entitles each and every person to "...participate in and care about the arts according to his taste and ability. The arts are fundamental to the economic and social health of the community." (Burdick, 1972)

Several authors have considered the arts in terms of the influence they have on the human potential. Martin (1965) saw the art experience as something that enriches the emotional life. Taylor (1960) saw a relationship between the arts and the development of moral values. He attributed moral value to the study of the arts because of the discovery process which they encourage and their contribution to the richness of human experience. The beginning of a child's moral value occurs when he first explores his talents and desires (Taylor, 1960).

"The experience of art leads each of us into a discussion of ultimates, into questions of truth, into serious philosophy, since the response evoked in each of us becomes part of our stated and unstated vocabulary of response." (Taylor, 1960:61) Haberman and Meisel (1970) maintain an even broader interpretation in their statement that a meaningful experience in the arts enables one to deal with the problems of life be they practical, moral, psychological, or spiritual.

The arts are also related to one's sense of perception and thought process (Langer, 1951). Because they are sense oriented, they are complimentary to Langer's (1951) theory that all thinking begins with seeing. She defined "seeing" to mean not necessarily visualizing through the eye, but rather "with some basic formulation of sense perception in the peculiar idiom of sight, hearing, or touch, normally of all the senses together. For all thinking is conceptual, and conception begins with the comprehension of Gestalt." (Langer, 1951:244) If one agrees with her and also with Crary (1969:286) when he wrote that "the human potential is to create, to invent, to be joyful, to sing, to dance, to love, to speculate, to know wonder and amazement", then there is a foundation for the hypothesis that the arts are essential to the growth and development of the individual.

John Martin (1966:34) considered movement to be "the stuff of live experience", which, in turn, allows one to experience art. He felt that one can have "no experience of art until it has been transmitted into assimilable stuff, and this assimilable stuff is the stuff of life experience which in its basic terms is movement." (Martin, 1965:34) If movement experiences are crucial in experiencing art, and movement is a prime characteristic of dance, then dance can be considered part of the art experience. Lewitzky (1975:1) defined dance as an art form that is "concerned with motion in time and space." Dimondstein (1971:5) viewed dance as an art form that has a twofold purpose, "communion with self and communication with others. It communicates through form which are non-discursive but speaks through movement."

Dance has a nature which seems to lend itself to the type of desired experiences described previously by Langer (1951) and Crary (1969). Moreover, it has a rich heritage of cognitive knowledge and a tradition of participation. Dance, according to Dimondstein (1971:3), "is one of the prime forms of human expression." As a result of such a rich potential inherent in dance, individuals have always turned toward it as a source of self-expression, religious ritual, military training, cultural identification, social convention, or aesthetic experiences.

Another facet of the potential of dance is its application to education. Dance education implies that dance can serve "as an educational medium or experience which could achieve, through its unique blending of creative, physical, intellectual and social involvement, important goals of education for all students." (Kraus, 1969:258) In dance education, these goals are stated in terms of student growth and are seen as being "primary rather than the achievement of a high level of performing or choreographic skill on the part of students." (Kraus, 1969:258) H'Doubler (1968) discussed the relationship of dance education and student goals in more specific terms. She stated that dance as an educational experience helps to "develop the body, to stimulate the imagination and challenge the intellect, to cultivate an appreciation for beauty, and to deepen and refine the emotional nature" (H'Doubler, 1968:64). The potential of dance education as interpreted by King (1973: 71) is that of a "rich source of physical, psychological, and social experience that can grow as the child grows." King stated (1973:71), "As the child grows his body awareness must change if he is to develop his self-image positively. The continued association with motor experience could also contribute to his growing cognitive experience." It was the belief of Haberman and Meisel (1970:167, 139) that the "modern

child will improve the quality of his life through educational dance", and that dance is a "desirable and necessary activity to be included in the curriculum..." They viewed the teacher as a catalyst who utilizes movement to open up the student's emotional states (Haberman and Meisel, 1970). They described the process whereby "movement and feeling interact, feeding into each other; this feedback process enables the child to become aware of how he as an individual can get in touch with his own resources." (Haberman and Meisel, 1970:156)

Education, the public school system, and humanistic education pose another interesting set of relationships. Historically, education has been a major concern of the American society, and the organization of a public school system is the concrete reflection of this concern (Rudy, 1965). The public school system is one of the major institutions assigned to the task of aiding the individual as he seeks a means to function effectively within the society. Bruner (1968:118) felt that schools are "an entry into the life of the mind. It is, to be sure, life itself and not merely a preparation for living." "But", he continues, "it is a special form of living, one carefully devised for making the most of those plastic years that characterize the development of homo sapiens and distinguish our species from all others." (Bruner, 1968:118)

The significance of humanistic education is its emphasis on the

growth and development of the individual. Humanism is defined by Wootton and Selwa (1971:12) refers to an educative process in which human values, interests, feelings, and affairs are of chief importance." Therefore, in a humanistic setting, "the function of the school will be to serve the person. Instead of a school to make a citizen, we shall perforce have a school to make a man." (Foshay, 1970:144) The humanistic educator's respect for creative knowledge, self-expression, emotional response, critical judgment, an inquisitive mind, and aesthetic values creates a potential for a relationship between humanistic education and dance education. "Since education is living, it cannot be acquired without the involvement of mind, body, and emotions." (Haberman and Meisel, 1970:138)

Premise

The goals and purposes of dance education and humanistic education being similar, dance education has a place in the public schools.

Statement of the Problem

The focal point of this study centers on the possibility that if the goals and purposes of dance education and humanistic education are similar, then dance education has a place in the public schools. Therefore, it is the purpose of this

study to investigate the compatibility, based upon humanistic principles, of the goals of dance education and humanistic education. If such a compatibility exists, there are significant implications for dance education in the public schools.

Review of Literature

An investigation of the literature and research available for this study did not reveal any material that dealt with a direct philosophical relationship between dance education and humanistic education. The material that is available can be discussed under the category of: a) sources dealing with general information on dance and on education, b) sources dealing with information directly related to dance education and humanistic education, and c) sources dealing specifically with the philosophies of dance education and humanistic education as reflected in the goals and purposes of each.

To establish a frame of reference for dance education, the first chapters of this study examined the value of art and the nature of dance as an art form. Burdick (1972), Langer (1951), and Taylor (1960) presented the view that the arts are essential to the full development of society and the lives of its individual members. The arts contribute to moral development (Taylor, 1960), to increased perception (Langer, 1951), and to a strengthening of society. Burdick (1972), Dimondstein (1971), Lewitzky (1975)

and Martin (1965) defined dance as an art form and offered statements about its physical, creative and expressive nature. H'Doubler (1968) also made statements concerning the expressive nature of dance and comments on its potential for human communication. This position is corroborated by Hawkins (1964). Langer (1951) and Phenix (1964) offered insight into the aesthetics of the dance experience.

Support for the concept of dance education came from the Focus on Dance reports (1962, 1967) of the AAHPER Dance Division. Hawkins (1964), Lewitzky (1975), Martin (1965), Norris and Shiner (1965) and Russell (1969) considered the value of dance education to the individual student in terms of physical, creative, emotional, and aesthetic development. However, major sources drawn upon in the development of the chapter on dance education were Dimondstein (1971), Haberman and Meisel (1970), H'Doubler (1968) and Kraus (1969). Kraus developed the working definition of dance education used throughout the study. Haberman and Meisel (1970) and Hawkins (1964) discussed the potential of dance education for increasing the student's self-awareness, self-expression, communication skills, and problem solving techniques. Dimondstein (1971) proved to be an invaluable source for discussing dance in schools and the role of the teacher in dance education.

As part of the framework for discussing humanistic education, consideration was first given to the nature of education and the function of the public schools. Rudy (1965) outlined the historical development of the public school system in America, and he was joined by Brandwein (1971), Haberman and Meisel (1970), and Haubrick (1971) in a delineation of the tasks of education for our contemporary society. The point was raised by Goodland (1966), Grambs (1965), and Weinstein and Fantini (1970), however, that education, particularly in the format offered by the public schools, is not always attuned to the needs of the students' total development.

The concept of humanistic education was discussed in Chapter V as an alternative orientation for educators and students. An understanding of the concept was obtained from the yearbooks of the ASCD (Association for Supervision and Curriculum Development) edited by Combs (1962), Greenleaf and Griffin (1971), Hamilton and Saylor (1969), Haubrick (1971), and Leeper (1967). The definition of humanistic education was obtained from Wootton and Selwa (1971). The development of the total individual is a basic tenet of humanistic education, and Combs (1962), Greenleaf and Griffin (1971), Hamilton and Saylor (1969), and Weinstein and Fantini (1970) were major sources for discussing that point in this study. Zahorik and

Brubaker (1970) contributed information on the problem solving techniques which humanistic education encourages; while the writing of Combs, Avila, and Purkey (1971) was consulted for statements concerning the role of the teacher and the development of a student's self-concept. Eickhorn (1971), Hamilton and Saylor (1969), Hancock and McCulloch (1975), Hurwitz and Tesconi (1972) and Leeper (1967) were all utilized for their positions on the humanistic learning atmosphere and activities.

Method and Design

This study employs Gowin's method of philosophical inquiry. Gowin's method as utilized here applies a series of hypotheses and sub-hypotheses to the major concept under investigation. These concepts include the nature of dance, the nature of dance education, the nature of education, the nature of humanistic education, the relationship of dance education to humanistic education, and the pedagogical implication of such a relationship.

Pertinent literature is reviewed, analyzed, and synthesized in order to investigate and explore the major concepts of the study. The following hypotheses and sub-hypotheses serve as the organizational format for this task:

Hypothesis

Dance is a distinct experience and a valuable form of human movement.

Sub-hypotheses

1. Dance can be discussed in terms of particular qualities and characteristics.
2. Dance has educational potential.

Hypothesis

Dance education, being a component of the dance experience, is a valid and valuable process which enhances the student's personal growth and development.

Sub-hypotheses

1. Dance education involves the complete human being.
2. Dance education encourages the uniqueness of the individual student.
3. Dance education can help the student utilize body energy for constructive purposes in ways that are applicable to dance and non-dance situations.

Hypothesis

Education is a valid and primary experience that can be utilized as a process which enhances or detracts from the student's ability to understand himself, the society, and his place in it.

Sub-hypotheses

1. A major portion of a student's formal education is conducted by the public schools.

2. Public school education often reflects and/or may direct the goals and purposes of the dominant society.
3. The goals and purposes of the dominant society as represented by the educational system can be in conflict with the needs and welfare of the individual student.

Hypothesis

Humanistic education is an educational orientation that works for the positive growth and development of the individual student.

Sub-hypotheses

1. Humanistic education heightens the student's self-awareness and encourages the use of rational thought, action, and feeling to develop as a total person.
2. Humanistic education encourages the student to be sensitive to the quality of experiences through an awareness of the process of education and an appreciation of alternatives in human behavior.

Hypothesis

The goals and purposes of dance education and humanistic education are philosophically similar.

Sub-hypotheses

1. A concept exists which is basic to both dance education and humanistic education.

2. The ethos of dance education and humanistic education are compatible.

Hypothesis

Dance education should be a vital aspect of public education.

Sub-hypotheses

1. Dance education is compatible with the emerging nature of the public schools.
2. Dance education is a valuable tool for educators.

Definition of Terms

For the purpose of this study, the following definitions were utilized by the investigator:

Humanistic education. That educational orientation and process which places its primary emphasis on human values, interests, feelings, and affairs (Wootton and Selwa, 1971).

Dance education. That orientation which, through its unique blending of creative, physical, and intellectual and social involvement, calls for the achievement of important goals of education for all students will be considered dance education. These goals are interpreted in terms of student growth and take precedence over the achievement of a high level of technical or performance skills (Kraus, 1969).

Delimitations of the Study

There are a variety of philosophical approaches or orientations to education in the public schools. The humanistic approach is the chosen orientation. The literary sources have been limited to those since 1960 which discuss philosophically education and humanistic education as it applies to the growth and development of the individual student in the public school system. There is a significant increase in literary sources that are applicable to this study during this time period.

The literary or research sources have also been limited to those since 1960 which discuss philosophically dance and dance education experiences for the public schools. There has been a corresponding increase in the literature that is applicable to this study during this time period.

CHAPTER II

NATURE OF DANCE

Hypothesis

Dance is a distinct experience and valuable form of human movement.

Sub-hypotheses

- A. Dance can be discussed in terms of particular qualities and characteristics.
- B. Dance had educational potential.

Introduction

Dance is a phenomenon that has origins as old as those of man. Martin (1965:14-15) said that "dance antedates all other forms of art because it employs no instrument but the body itself which everyone has always with him and which, in the final analysis, is the most eloquent and responsive of all instruments." It is the use of the body as an instrument that has bound dance and its expression so exclusively to man (Wigman, 1966).

Every age has had its dance, and the fact that dance has lived through the centuries is evidence of its value to man (H'Doubler, 1968). "Dance carries on and systematizes

an activity that is operative in everyone's experience. It is coexistent with life." (H'Doubler, 1968:60) H'Doubler urged an acceptance of dance as an old and deeply rooted human activity whose foundation resides in the nature of man. Her reasoning was based upon the fact that dance has always existed. The forms of dance have changed, but its essential appeal through the ages has remained constant (Norris and Shiner, 1965).

Dance Can Be Discussed in Terms of Particular Qualities and Characteristics

Dance is a "creative art form which expresses and communicates ideas and controlled emotions through the medium of its substance, movement." (Norris and Shiner, 1965:1) It is the earliest and most elemental of all arts, and because it concerns itself with human movement, it is the primary, central act (Phenix, 1964; Mettler, 1966).

Dance can be described in terms of particular qualities and characteristics, the first being its aesthetics. It is through areas like dance that aesthetic understanding is most directly and deliberately cultivated. (Phenix, 1964) Murray (1963) suggested that dance is a composition which implies an arrangement of parts into a form. It is "...movement put into rhythmic and spatial form, a succession of movement which start, proceed, finish." (Murray, 1963:6) In order to

define dance as an art rather than nature or accident, it is necessary to systematize the parts according to the laws of a medium, in this case, dance. The status of art has been achieved when "random yet expressive movements are subjected to the harmonizing influence of rhythm and consciously given form." (H'Doubler, 1968:56) The logic of its organization is dependent upon the logic of its presented form. The "language" of presentation is non-discursive, symbolic, and metaphorical (Phenix, 1964).

Creativity is another quality associated with dance; indeed, to Hawkins (1964) creativity seemed to be the very heart of dance. "The urge to sense, discover, and relate tends to culminate in the creative act", and "from this searching encounter emerges a unique expression in the form of dance." (Hawkins, 1964:7) Haberman and Meisel (1970) defined creativity as a process of making applications of knowledge and added that the creative spark is very vulnerable. Crary (1969) examined creativity in terms of its universality in the human potential. He maintained that to create is to participate in the universal. "Man was created; he is creating; he has potential for further creation." (Crary, 1969:294) One goal of the creative process is to make significant works of art (Phenix, 1964).

Creative ability belongs to the "sphere of reality as much as to the realm of fantasy." (Wigman, 1966:12) The desire to utilize this ability is the result of a "sensed need to arrange already existing materials into forms that meet the individual's standards." (H'Doubler, 1968:xxi) Creative activity combines "what knowledge we have of a stimulating event with that of our relationship to it. It is this self-identification with experience that is the very core of creative effort." (H'Doubler, 1968:xxi)

Dance is the elemental creative medium by the very nature and constitution of man." (Martin, 1965: 294) His movement is utilized for expressive and imaginative purposes. (Murray, 1963) The creative process is a common bond between dance and the other arts. Self-identification and experience through participation, major components of the creative process, are also a major aspect of dance.

A third trait under consideration is the communicative character of dance. Movement provides the dance with alternatives to the verbal approach of conveying meaning to others (Norris and Shiner, 1965). Martin (1965) felt it is this quality of communication which distinguishes play from all the arts since the former lacks it and the latter demands it. Phenix (1964) discusses the communicative process in terms of abstraction. In the first stage, meanings are intended as

objectifications of inner experiences having universal import. Perception and understanding compose the second stage of the process. The "perceptual, vital connotations are contained in specific organic forms capable of being understood by other sensitive and receptive persons because the feelings conveyed are deeply rooted in the basic structure of human nature."

(Phenix, 1964:168) Hawkins (1964) also discussed the communication process which dance promotes. "Through his body, man is able to sense and perceive the tensions and rhythms of the universe. From the fabric of his perceptions he creates his dance. Through his dance he relates to his fellow man and to his world." (Hawkins, 1964:3) According to H'Doubler (1968), communication is essential to dance. She felt that the value of a dance composition depends upon its broad significance for others (H'Doubler, 1968). John Martin (1965) seemed to support this position. He stated that the dancer does not create his work "for mere pleasure of the process but always with the vision that the work itself once created will give back to those who see or hear it something of what he has put into it. From this vision he derives satisfaction." (Martin, 1965:40-41) A dancer utilizes bodily tensions and disciplined movements to communicate emotion and meaning. Thus, "dance becomes meaningful when the dancer moves with feeling

and conviction to communicate his concept." (Norris and Shiner, 1965:2) The process of communication--the process of "searching, exploring, and recognizing known materials derived from past experiences opens up a wealth of novel ingredients to be explored and conveyed to others." (Norris and Shiner, 1965)

A final set of observations about dance can be made in terms of its ability to express emotion. All art claims as its central subject matter emotional value rather than fact, and dance is the art which expresses emotional values in movement. (H'Doubler, 1968) Hawkins (1964:4) described dance as "the expression of man's inner form through the medium of movement." Because movement is the mode of expression, dance is an art of action. Meaningful movement "stems from a spark of spontaneity" and is complemented by intelligence in further structuring of the movement." (Norris and Shiner, 1965:2)

Dance has been examined in terms of the aesthetic, creative, communicative and expressive aspects of its nature. Therefore, the sub-hypothesis that dance can be discussed in terms of particular qualities and characteristics is found tenable.

Dance Has Educational Potential

H'Doubler (1968), Haberman and Meisel (1970), Kraus (1969)

and Norris and Shiner (1965) developed in their writings a transition from the qualities of dance to its educational potential. Dance, said Kraus (1969:272), "provides an aesthetic opportunity for students. They are helped to become open to aesthetic experience, both in terms of being able to respond fully and sensitively to artistic stimuli, and also in terms of being willing and increasingly able to express themselves through creative media." He also stated that "the development of values, and the education of feeling are both important elements of aesthetic experience." (Kraus, 1969:272) As the student begins to explore his own movement, he discovers that the elements of dance provide a rich source for expressing his own aesthetic nature. The inherent freedom of this art form allows the student to consciously explore time, space, and force. Moreover, he can develop "clear concepts of high and low, slow and fast, softness and great effort." (Haberman and Meisel, 1970:139) Martin (1965:14) stated that there is nothing so potent for the full grasp of the subject as "getting the 'feel' of the movement in one's own body." A deliberate effort to integrate these parts to a whole allows the student to make a statement of self in the dance. His creative involvement can be particularly intense because the body is the instrument and movement is the vocabulary. Through dance,

therefore, there are opportunities for teaching and learning which can enhance and encourage the personal creativity of the student. (Kraus, 1969)

A student can also learn to enhance the self-image through dance. H'Doubler (1968:60) commented that the "desire to find peace within ourselves and to bring about an adequate adjustment to the life around us is the basis for all for all mental and physical activity." Each person's dance is uniquely his own (Haberman and Meisel, 1970). Dance can then become another avenue for exploring the raw material, the self, when one becomes involved in the development of a finished product, the dance. The dance can therefore become a "new accomplishment which brings to the participant a greater sense of adequacy and deepens the sense of self-hood." (Haberman and Meisel, 1970)

Because an individual's involvement in dance can lead to an increase in aesthetic awareness, in creative capabilities, and in self-image, the sub-hypothesis that dance has educational potential is found to be tenable.

Analysis of the pertinent literature led to the support and acceptance of the two sub-hypotheses as follows:

- A. Dance can be discussed in terms of particular qualities and characteristics.

B. Dance has educational potential.

As a result of the evidence in support of the sub-hypotheses, the major hypothesis that dance is a distinct experience and valuable form of human movement is accepted as tenable.

Dance education, being a component of the dance experience, is a valid and valuable process which enhances the student's personal growth and development.

Sub-hypotheses

1. Dance education involves the complex human being.
2. Dance education recognizes the uniqueness of the individual student.
3. Dance education helps the student utilize body energy for constructive purposes in ways that are applicable to non-dance situations.

Introduction

In an interview in which she discussed her philosophy of dance in the public schools, Sally Lewstky (1973:18) stated that movement and dance are important "because we think, learn and store information kinesthetically, because we need to express non-verbal feelings in action, because motion is one of the ways we perceive, conceive, create, select, and communicate." The human body with its ability to express and respond to motion, thoughts and feelings

CHAPTER III
NATURE OF DANCE EDUCATION

Hypothesis II

Dance education, being a component of the dance experience, is a valid and valuable process which enhances the student's personal growth and development.

Sub-hypotheses

- A. Dance education involves the complete human being.
- B. Dance education encourages the uniqueness of the individual student.
- C. Dance education can help the student utilize body energy for constructive purposes in ways that are applicable to dance and non-dance situations.

Introduction

In an interview in which she discussed her philosophy of dance in the public schools, Bella Lewitzky (1975:18) stated that movement and dance are important "because we think, learn and store information kinesthetically, because we need to express non-verbal feelings in motion, because motion is one of the ways we perceive, conceive, create, select, and communicate." The human body with its ability to express and respond to motion, thoughts and feelings

becomes the main tool for the dance experience. As H'Doubler (1968:64-5) suggested, "every normal person has intellect, emotion, spirit, imagination, and the ability to move; in effect, all the essential ingredients of the dance experience." Introducing dance into the educational setting will allow the student to develop motor skills, increase self-understanding in a way not possible with other experiences or subject areas, develop an awareness of dance as an art form, and allow him to begin to understand new ways of approaching all learning.

Dance Education Involves the Complete Human Being and Can, Therefore, Enhance the Richness of the Academic Curriculum

In their writings on dance education, major authors such as H'Doubler (1968), Haberman and Meisel (1970), Martin (1965), Dimondstein (1971), et al, referred to dimensions of the dance experience that go beyond the physicality of the student. The implication of their collective statements is that dance education does involve the complete human being. Their philosophies of dance education speak also to the psychological, aesthetic, and social aspects of the student's development.

Educational dance, according to Kraus (1969:258), is a term that implies that dance, "is an educational medium or experience which could achieve, through its unique blending of creative, physical, intellectual and social involvement, important goals of education for all students." Haberman and

Meisel (1970) advocated an approach to dance education that involves the physical, emotional, intellectual and inspirational aspects of the student's experiences. Haberman and Meisel (1970) and Wooten (1962) spoke about dance and its relationship to the student's total development. The dance experience can represent "the sum total of what a person is now: the capacity to feel, think, react, and express his feelings through movement and other sensory communications." (Haberman and Meisel, 1970:155) The non-verbal aspects of the dance experience allows the student to sense, relate and express himself in ways that enhance his physical movement (Hawkins, 1964). The "organic unity" of the person is fundamental to Phenix's (1964) discussion of the "arts of movement." Martin (1965:292) says that the aim of dance education is "to broaden and deepen the individual's capacity for experience in fully rounded dimensions..."

Dimondstein (1971) and H'Doubler (1968) referred to the psychological influences of the dance experience. "The body is more than a manipulative tool, psychologically and kinesthetically it is a direct agent of a person's feelings." (Dimondstein, 1971:9) Again, the body "should be considered as the outer aspect of personality, for it is the agent through which we receive impressions from the external world

and by which we communicate our meaning." (H'Doubler, 1968: 63-4) Personality, as defined by H'Doubler (1968:63-4), is "the expressive total of all our physical, emotional, intellectual, and spiritual energies." She said that dance is particularly suited to a fulfillment of the personality. Haberman and Meisel (1970), too, felt that dance in public schools has possibilities for personality development.

For the maturing person, the aesthetic aspects of the personality must be nourished along with the physical and psychological (Wooten, 1962). "Man's basic human nature causes him to seek aesthetic experiences. He needs to have such sensory responses which we associate with qualities and feelings. Dance is one avenue for satisfying aesthetic needs." (Wooten, 1962:10) In learning about the elements of movement through the dance experience, each individual also learns to deal with manipulate force, time, and space (Norris and Shinner, 1965). Because dance goes beyond physical activity and into the realm of an art form, the perceptions the participant has can become aesthetic because his senses involve him in the total process of perceiving, feeling, and expressing (Dimondstein, 1971).

Through dance education, the student has the opportunity to involve many facets of identity in an expanded and comprehensive learning experience. The curriculum that makes

provisions for such learning experiences is expanding its course offerings, is providing alternative learning activities, and is encouraging the total development of the students. There are contemporary educators who are calling for these very type of changes. Kraus (1969:267) for example, indicated that there is a growing conviction among educators that there is a need to include in the curriculum "another kind of learning - one which is essentially nonverbal, creative, and open." He said that there is a need "to educate feelings, to inculcate sensitivity, to provide a testing-ground for values and personal growth and change", and thus provide the student with educational experiences "which can counter the stultifying effect of the 'high pressure' knowledge industry of the present." (Kraus, 1969:269) Due to this growing recognition of the need to attend to the student's creative development, Kraus (1969) indicated that the position of dance education is strengthened. Brandwein (1971) and Silberman (1970) warned that the full and integrated development of thought and feeling would be crippled if a false dichotomy is established between the affective and cognitive domain. The arts, which include dance, become essential to the educational process (Silberman, 1970). Indeed, according to H'Doubler (1968:61), "No one who understands the relation of the art of human

personality can question their values in education..."

An expanded curriculum that offers opportunities for divergent thinking and activity as well as educational experiences which are open-ended, that is, no single solution or desired responses, will more likely encourage the student's creative growth (Kraus, 1969). "Creativity is fostered in education when students are permitted or encouraged to exhibit spontaneity and individuality; when they are not regimented or repressed by imposed restraints or required conformity; when they have freedom to initiate purposeful behavior, to communicate freely, and to make their own choices of activity or learning experiences." (Kraus, 1969:264)

Dance is already being used in educational settings to develop within the student a sense of aesthetic form and construction (Cohen, 1966), to answer his need for a creative art experience, and to foster intuitive and critical judgment (Bruce, 1965). It is also being utilized by teachers and students to identify and deal with learning disabilities (King, 1973).

Dance education, therefore, "because of the inherent relationship between thought, feeling and action furnishes the basis and direction for a procedure of creative teaching and learning." (H'Doubler, 1968:XXiii)

The authors under consideration have discussed the dance experience in terms of the physical, psychological, and aesthetic influences on the student's development. Therefore, the sub-hypothesis that dance education involves the complete human being is found tenable.

Dance Education Encourages the Uniqueness of the Individual Student

Throughout this investigation, there have been constant references made to the fact that the human body and its potential for movement is the student's major tool and asset for his experiences in dance education (Haberman and Meisel, 1970; H'Doubler, 1968; Lewitzky, 1975). As the students explore the uniqueness of their own body and structure and movement responses, they are also exploring their sense of self. In talking about an individual's essence or center, Lewitzky (1975:3) says, "In dance, we have the handiest instrument for finding out what your centers are because the instrument is you." An awareness of the physical nature can lead the student to a new degree of self-understanding and appreciation. Quoting again from Lewitzky (1975:3), "Once you (the student) established that there is a viable product known as 'you' capable in intelligence -- body intelligence, not separated mind-body, but integrated, whole mind-body intelligence, which you have been using since you first moved, using the pick up knowledge -- once that fact

is acknowledged and developed, you can indeed move from your center to the external world."

In addition to offering the student a medium through which he can explore the uniqueness of his physical nature, dance education can help the student identify his own particular approach to the creative process. Dance education can be used to establish a "psychological climate that is hospitable to his uniqueness and to his originality and yet make demands upon him to organize his original, personal, imaginative experience into an objective form, presentable and communicative to his fellow human beings." (Smith, 1967:70-1)

Within such an environment, the student is encouraged to utilize the creative urge, which Haberman and Meisel (1970) and H'Doubler (1968) suggested exists in us all, as part of the self-identification process. Dance education enables the student to explore and expand upon these discoveries. It also can provide special significance to those experiences which involve the self in creative and constructive ways (Murray, 1963). Martin (1965) felt that the opportunity that dance gives the student to his own creative process is equal to and greater than the product he turns out. The view expressed by Haberman and Meisel (1970) is that through dance, the student is encouraged to develop his own motivations for dance ideas and moods. He is also provided with the opportunity

to explore his capacities for creating kinesthetic design. Dance education can be considered as a student-centered subject in which the focus of the educational process and its product becomes the development of the student's self-awareness and feelings as expressed through movement forms (Dimondstein, 1971).

Dance education then, enables the student to identify and utilize particular responses to physical and creative potential. The sub-hypothesis that dance education encourages the uniqueness of the individual student is found tenable.

Dance Education Can Help the Student Utilize Body Energy for Constructive Purposes in Ways that Are Applicable to Dance and Non-Dance Situations

Haberman and Meisel (1970:106) suggested that dance, particularly in an educational setting, enables an individual to become "more aware of the human body as a total resource -- its capacity to receive and transmit a continuous stream of non-verbal messages." It is through this increased awareness that the individual "recognizes how his movement affects other people and how other people affect him..." (Haberman and Meisel, 1970:156) Dance education can provide the motivation and skills necessary for such social interaction. The student has the option to utilize these motivations and skills, specifically, self-expression, self-discipline and control, and

creative problem solving, in dance and non-dance situations.

In the process of dance education efforts can be made towards "helping students to discover movement as a medium for expression and the development of ideas, to evolve their own creative ways of moving, to extend their own perceptions of space, rhythm, design, quality, and style; to learn to think, feel, and move freely..." (Lockhart and Pease, 1966:iv) Once the student has increased his kinesthetic awareness to this point, the process of communication through movement is ready to begin. Dance education encourages the student to discover the inner resources and to utilize them in terms that have personal value and are a challenge to the individual movement capacity. (Martin, 1965)

An initial hurdle for the student to overcome before fully attaining an appreciation of the movement process is the unblocking of his own movement response mechanisms "have become pretty well clogged up with the extraneous theories and the rust of disuse." H'Doubler (1968:162) cited "fear of emotional expression" and the "imprisonment of the personality in an unresponsive body" as an additional reason for such a blockage. As these problems are dealt with in the dance class, the student becomes free to communicate with the body and begin to appreciate this mode of communication. "When our

native response mechanisms are in working condition, the product of an art form such as dance "can speak directly from its creator's emotions to our own..." (Martin, 1965:14)

Once comfortable with expressing feelings, the students are encouraged to organize their emotions and to communicate them through the forms of movement (Dimondstein, 1971; Norris and Shiner, 1965). In mastering the use of the body and utilizing movement to share ideas and feelings with others, the student can claim an alternate yet rich communication expression (Dimondstein, 1971). To Lewitzky (1975:10) dance is a "remarkable vehicle of communication." Lewitzky (1975:10) interpretation of the process is described in the following quotation:

I must have a vehicle in which to place these experiences if I wish to communicate. I must find a way to get my experiences to stand aside from me and that is the function of form. Now I can invest a dance with my personal knowledge, and share it, step away from it, and have it exist outside me. I have placed my personal knowledge in the form of a dance and now I may share it with other participants, whether viewer or performer...

Yet while the student is learning to express himself freely and communicate through movement, he must not lose sight of that fact that self-discipline and self-control are still valuable skills to achieve. Dimondstein (1971:4) stated that "learning to control one's body is the basis of all

motor activity," while H'Doubler (1968) and Martin (1965) suggested that a certain degree of body control allows the student a fuller degree of self-expression.

The concept of body energy appears to be such an intriguing variety of thoughts on how it can be utilized for constructive purposes. Lewitzky (1975) said that students recognize a need to feel physically confident. Mastery of the physical self gives them a stronger center, and she felt that a strong center protects them against the threats of the environment. "Taking pride in their physical being and recognizing that they possess body knowledge about pretty impressive things - like space, time, symbol-making, motion - prepares them to move with a little bit of strength from themselves to the rest of the world." (Lewitzky, 1975:3)

To McKittrick (1972:13) dance was the "objectivisation of life forces," and Haberman and Meisel (1970:105) felt that it could be utilized to guide the student "to understand the power of his own body energy and the importance of directing it to constructive purposes." Through dance education, the student has a means of preserving spontaneity and liveliness and learns to integrate the faculties of his mind and body (Russell, 1969). Similarly, experiencing through movement can be a positive force in the integration of personality (Wooten, 1962:11).

Hawkins (1964) felt that there are certain emotions and experiences that are best symbolized through a non-verbal form such as dance. In dance education, the student can mold raw energy into aesthetic and constructive forms. In other words, through the dance experience, "the life of feeling is given objectivity in precise and manageable structures." (McKittrick, 1972:13)

A learning skill available to the student through dance education is that of creative problem solving. The "how to" rather than the "what", the process rather than the product is a significant concern of dance education (Lockhart and Pease, 1966). Thus, not only can the dance experience in an educational setting offer the student a unique means of exploring his physical and emotional capabilities, but it can also help him form a style of thinking and working that is applicable to non-dance situations. Process to Haberman and Meisel (1970:124) was "ways of working, freedom of attitude, self, discipline, and inner growth." They felt that a process oriented experience allows the student to renew his ability to respond in a simple and free manner to the situations around him (Haberman and Meisel, 1970).

In addition to learning a way of working through situations, a student involved in this type of dance experience

can also learn new ways of thinking about himself and new ways of relating to other people and happenings.

Strength and self-confidence, as products of self-awareness, can result from the student's initial experiences in dance education (Haberman and Meisel, 1970). The student has really gained a valuable life tool when he is able to continue to use his self-awareness and expression in a free, creative manner. The student is then able to create "new ways of dealing with force, time, and space..." (Norris and Shiner, 1965:181). As Lewitzky (1975:3) said, "Recognizing that you have the capacity to deal with space...learning to cope with the space in which you live with security is a very meaningful personal experience that prepares you for other sociological experiences." Kraus (1969) also mentioned the sociological benefits of a dance experience. In dance more than in academic subjects, the student can become involved in intense interpersonal relationships in small working groups. In addition to a wide range of social involvement, the student can learn the necessity for providing and accepting critical judgment (Kraus, 1969).

The ability to remain responsive to the environment and to keep the mind and impressions flexible will enable the student to deal creatively with new people and situations.

Haberman, (1970:124) suggested that this openness is the "essence of creative activity of any kind, and the ability to experience it is one of the most valuable and lasting skills any person can have." H'Doubler (1968:xxvi) says that this creative activity "is a means of becoming sensitive to quality values in one's environment, not only as found in the arts, but also as they can be observed in nature and human relations."

It becomes apparent that the dance education provides the student with opportunities in which to deal with the concepts of self-expression and communication, management of physical and emotional energy, and creative problem solving. The sub-hypothesis that dance education can help the student utilize body energy for constructive purposes in ways that are applicable to dance and non-dance situations is found tenable.

Summary

Analysis of the pertinent literature led to the support and acceptance of the three sub-hypotheses as follows:

- A. Dance education involves the complete human being and can, therefore, enhance the richness of the academic curriculum.
- B. Dance education encourages the uniqueness of the individual student.

- C. Dance education can help the student utilize body energy for constructive purposes in ways that are applicable to dance and non-dance situations.

As a result of the evidence in support of the sub-hypothesis, the major hypothesis that dance education, being a component of the dance experience, is a valid and valuable process which enhances the student's personal growth and development is accepted as tenable.

CHAPTER IV
NATURE OF EDUCATION

Hypothesis III

Education is a valid and primary experience that can be utilized as a process which enhances or detracts from the student's ability to understand himself, the society, and his place in it.

Sub-hypotheses

- A. A major portion of a student's formal education is conducted by the public schools.
- B. Public school education often reflects and/or may direct the goals and purposes of the dominant society.
- C. The goals and purposes of the dominant society as represented by the educational system can be in conflict with the needs and welfare of the individual student.

Introduction

The process of education has been a major concern of the American people since the earliest days of settlement and nation building, and the present decades have not

lessened this concern. An educated citizenry is essential to the realization of democratic ideals. The organization of a public school system is the concrete manifestation of their interest in education. "By the middle of the nineteenth century, the rise of Jacksonian Democracy and its accompanying 'Educational Awakening' had established the 'comon school' as one of the generally accepted pillars of the American way of life." (Rudy, 1965:2)

Public schools, which are education in institutionalized form, are significant in their function of initiating society's younger members into the habits and methods of learning (St. John, 1972). "Left to ourselves, we should remain ignorant of virtually everything the word 'education' stands for." (St. John, 1972:35) A public education system originated with the passage of compulsory education legislation in the mid 1800's. Historically, then, one can infer from Rudy's (1965) statement that the institution of public education has been closely allied to the dominant society and dependent upon it for direction and growth. Therefore, if the individual is a prime component in society, then the individual should also be a prime component in that society's educational scheme. As the needs of the individual and society change, the workings of the public school system should change correspondingly to meet those needs.

A Major Portion of a Student's Formal Education is Conducted
by the Public Schools

American youth spend the majority of their first years enrolled in public school. McClellan (1968:1) states that "the primary and secondary schools of the nation enroll practically all the youngsters of school age who have any chance of profiting from instruction." Initially, the schooling process was basically supplementary to other educative agencies such as home, church, neighborhood, job or apprenticeship. However, Haubrick (1971) maintained that there is a point in contemporary history when the public schools become an important instrument in realizing state and national goals, as well as becoming interconnected with industry.

As the reality and encompassing nature of the public school system became more established, larger numbers of students were spending more of their time under its influence. Legislation requiring school attendance for all children within certain specified age groups for a specified period of time each year had its beginnings in Massachusetts in 1852. (Rudy, 1965) A century later, Rudy (1965) reported that national enrollment figures reflected the highest totals yet on the number of students in attendance at some type of educational institution. The figures indicated also that post-secondary training was becoming feasible and popular due to the larger number of students who were graduating from high school (Rudy, 1965).

Through evolutionary and legislative growth, then, the public schools have developed a definite structure. Haubrick (1971) described the structure in terms of the Operating System and the Training System. The Operating System connects "parts of the public school apparatus such as teachers, administrators, supervisors and school board members that interact with one another." (Haubrick, 1971:147) The Training System is the apparatus of eighteen years of school, kindergarten through graduate school. From this system "students absorb certain ideas, feelings, and practices which subsequently bubble to the surface and are incorporated into the Operating System". (Haubrick, 1971:148)

Coexistent with the time factor, there is the expectation that a student in the public school system becomes proficient in learning selected tasks and attitudes. One category for these tasks and attitudes is socialization. Since World War I, public school administration have taken more seriously than ever before the concept of the school's socialization duties (Rudy, 1965). Formerly the family, the neighborhood, and the church performed many of the vital functions of socializing the young and preparing them for an adult role; but now larger, more highly integrated units are needed to accomplish this task (Rudy, 1965). H'Doubler (1968:60) seems

to lean towards such a broad interpretation of education in her statement that it should be "a building toward the integration of human capacities and powers resulting in well-adjusted, useful, balanced individuals".

A second group of selected tasks for the public school student to learn is under the heading of how to live in society by effectively coping with its problems. The acquisition of problem solving techniques is an integral part of the educational process, and the student becomes involved in learning how to solve problems of all sorts. (Hurwitz and Tesconi, 1972)

According to Hurwitz and Tesconi (1972:41), the "technique for approaching new information that is acquired by the student in the course of his experiences in school man turn out to be the most important part of the education process. Haberman and Meisel (1970) in discussing education for young children made a point that can also be applied to those in public secondary schools. That point is that education is not merely a preparation for living, it is living. "It (education) must be real, dynamic, relevant to the individual; it must be sufficiently abrasive to what the intellectual appetite for 'more' continued and extended experiencing, planning, exploring, evaluating, probing, and experimenting". (Haberman and Meisel, 1970:138)

Of course, public schools also promote the notion that education "takes the world as its subject; it is the process by which we learn of the past and present in order to shape the future." (Weinstein and Fantini, 1970:ix) This, too, becomes a cultivated attitude that constitutes a major portion of a student's education in the public schools.

The final set of expectations focuses on the discovery of the individual character of each student. Haberman and Meisel (1970:122) defining the word "educator" in its primary meaning of "those who lead forth", defined the role as "helping pupils discover and develop the abilities they have, so they can feel, respond, think, decide, and act for themselves." Brandwein (1971:44) called for the development of a system of education in which "the child can fulfill his individual powers in pursuit of excellence." H'Doubler (1968:61) adds that "the higher aim of education today is the development to the fullest extent of the growth of the individual, based upon a scientific understanding of all his needs and capacities".

It therefore becomes clear that there is a definite structure to the American public school system and that a majority of American youth participate in this system due to legislative provisions and societal expectations. Also, participation in this system exposes the student to certain

tasks and attitudes in a concentrated fashion. Thus the sub-hypothesis that a major portion of a student's formal education is conducted by the public schools is found tenable.

Public School Education Often Reflects and/or May Direct the Goals and Purposes of the Dominant Society

Every culture must civilize its young according to Grambs (1965), and the public school system is the contemporary culture's means towards this end. "Since the early 1900's, a number of influential educators had been informing the public that the primary function of America's schools was not so much the passing along of an intellectual heritage as it was the socialization and acculturation of American youth". (Rudy, 1965:158) Hurwitz and Tesconi (1972) did not see this role diminishing with regard to the current generation. On the contrary, "to the extent that current trends in our society continue to accentuate a separation of occupational and family roles, we may predict that the function of the school as a primary agent of cultural transmission will be enhanced". (Hurwitz and Tesconi, 1972:37)

The significance of the public school system and its relationship to society is a topic upon which St. John (1972) elaborated. According to him, the value of experiences prior to and after the public school experience notwithstanding,

"schools are the launching pads of educated society--take-off points toward civilization". (St. John, 1972:35)

"Schools were established and are expected by society to conserve and transmit to the rising generation the best that our heritage has produced", and to a surprising degree, they (schools) reflect the society in which they exist (St. John, 1972:36).

The American system of schooling "has been closely tied to ideals of intellectual curiosity, individualism, self-improvement, and social mobility". (Haubrick, 1971:viii)

Schools expectations, such as those just mentioned, are an aspect of culture evidenced in the schools because "the controlling agencies for schools and professional educators translate general expectations into specific content or skills to be acquired at each grade level". (Goodlad, 1966:11)

Hurwitz and Tesconi (1972) maintained the broader view that the major social forces in any society shape the formal educational system of that society. The belief that the schools are society's mirror is illustrated in the statement which says that "from the beginnings, schools in this society have not only responded to the polity in devising curricular offerings, administrative structure, and the like, they have also reflected the mein, the temper, the cultural flavor, as it were of society". (Hurwitz and Tesconi, 1972:ix) Therefore,

American public schools are dependent variables in the school-society relationship (Hurwitz and Tesconi, 1972). Not only are they "the creatures but microcosmic facsimilies of the larger society." (Hurwitz and Tesconi, 1972:ix) They at times can also play a role in influencing the rate of change in the society. This is accomplished "through the encouragement of creative activities on the part of students and through the inculcation of social values having to do with the desirability of progress... ." (Hurwitz and Tesconi, 1972:41-42

Indications then from the pertinent literature reveal the existence of a dependent relationship between public schools and their parent society, and the ability of the schools to reflect and possibly influence that society. The sub-hypothesis that public school education often reflects and/or may direct the goals and purposes of the dominant society is is therefore found tenable.

The Goals and Purposes of the Dominant Society as Represented by the Educational System Can Be in Conflict with the Needs and Welfare of the Individual Student

An initial conflict for the student can develop when the pace and expectations of his social environment is faster than that which exists in the characteristically conservative school environment (Grambs, 1965). There is "abundant evidence that procedures and goals of the school are incompatible with the

student's home experience and also incomprehensible to him-- especially city youth". (Grambs, 1965:21) Even school systems that conscientiously keep pace with their students' world often fail to relate adequately to those individuals plotted at the extremes on the socio-economic scale. Educational research exists which indicates that the American school exemplifies middle-class culture, middle-class virtues, and middle-class values (Grambs, 1965).

Another potential source of conflict is the rigid demarcation, as it exists in public schools, between the cognitive and affective domains. Weinstein and Fantini (1970) held that the educational system does not foster harmony between cognition and affect. Indeed, cognition is usually emphasized at the expense of affect. It is the curriculum which reveals a school system's emphasis and goals. Within its framework, one can see how well the areas of affect as they are equated with individual student needs are being represented. Using the curriculum as a basis of study, one could question how well individual needs are being recognized and met in comparison to that which is designed to suit a larger group. Weinstein and Fantini (1970) seemed to feel that very little is being done. "In most schools today, curriculum is based more on the requirements of the various subject disciplines than on other needs. Rarely is curriculum designed to help the student deal in personal terms

with the problems of human conduct." (Weinstein and Fantini, 1970:17) There is then the danger of educational irrelevance which is fostered when one uses "material that is outside or poorly related to the learners knowledge of his physical realm of experience" and uses "teaching materials and methods that ignore the learner's feeling". (Weinstein and Fantini, 1970: 21-22)

Haubrick (1971) was very strong in his criticism of the educational system. He described specialization of function, limited role definition, and an interdependence of various substructures as being characteristic of the system of schooling in the United States (Haubrick, 1971). The implications of his statements are that the organization of the "system" is detrimental to the development of the individual student. Here is the supporting argument:

School system tend to generate their own bureaucracy, tend to limit the nature and rate of change within the system, tend to function with their own ancillary structures in a national system of education, and tend to create a uniformity of response so as to protect those within the system from those without.

The interlock of the various bureaucratic components in the school system creates, for particular individuals, enormous obstacles which are often impossible to overcome.

Sociologists, putting the matter in terms of cultures, subcultures, etc. have indicated that schools are organized to promote the interests of those who control them. This control is almost always centered on middle-class school boards, administrators, and teachers. (Haubrick, 1971:273-275)

Goodlad (1966) discussed conflict in terms of society's use of the schools to mold the individual. "Traditionally, schools have been viewed as crucibles for molding the talents needed by that society." (Goodlad, 1966:1) Yet students do vary in background, aptitude and present level of attainment. This range in background and ability which the individual student possesses contributes to the variability within the identity of a class organization (Goodlad, 1966). If the schools are to provide a reasonable balance of success and failure for all students as Goodlad (1966) said they should, then they must not become too narrow in their expectations or selection of whom they serve or the goals they perpetuate. "Whenever schools too narrowly define that which is to be approved, they tend to deny expression of tendencies for want of which society soon may be crippled. Mankind suffers from denial of that which is innately man." (Goodlad, 1966:6) There is also the danger that when the school condemns an action or an expression that is unique to the individual rather than a group, the schools are also condemning the individual and blocking his full development (Goodlad, 1966).

It is difficult to accurately predict what a society will be like in the future and thus also difficult to predict the skills and attitudes needed by its citizens. However, since all societies are composed of individuals, one can reason that a dynamic, self-renewing society will require self-renewing individuals. "Schools, to contribute to the development of such individuals and such a society, must identify and foster human abilities not always cherished by schools of today and yesterday." (Goodlad, 1966:1) There must be a concerted effort to keep the expectations of the school concurrent with those of a student's extracurricular existence, to foster harmony between cognitive and affective domains, and to encourage individual expression. The pertinent literature just surveyed indicated a great need to accomplish these goals. Therefore, the sub-hypothesis that states that the goals and purposes of the dominant society and its related educational system can be in conflict with the needs and welfare of the individual student is found tenable.

Summary

Analysis of the pertinent literature led to the support and acceptance of the three sub-hypotheses as follows:

- A. A major portion of a student's formal education is conducted by the public schools.

- B. Public school education often reflects and/or may direct the goals and purposes of the dominant society.
- C. The goals and purposes of the dominant society as represented by the educational system can be in conflict with the needs and welfare of the individual student.

As a result of the evidence in support of the sub-hypothesis, the major hypothesis that education is a valid and primary experience that can be utilized as a process which enhances or detracts from the student's ability to understand himself, the society, and his place in it is accepted as tenable.

CHAPTER V

NATURE OF HUMANISTIC EDUCATION

Hypothesis

Humanistic education is an educational orientation that works for the positive growth and development of the individual student.

Sub-hypotheses

- A. Humanistic education heightens the student's self-awareness and encourages the use of rational thought, action, and feeling to develop as a total person.
- B. Humanistic education encourages the student to be sensitive to the quality of experiences through an awareness of the process of education and an appreciation of alternatives in human behavior.

Introduction

Kraus (1969) maintained that there are two prevailing orientations in contemporary education. The first is generally concerned with the development of the intellect by placing stress on fundamental academic skills. Values related to morality, civic or social development, creative involvement or preprofessional training are viewed as secondary goals (Kraus, 1969). The other orientation is concerned with

"meeting the needs of modern man by helping him adjust to his environment and indeed helping him to remodel or reshape it." (Kraus, 1969:264) The nature of the topic investigated in this chapter is more in keeping with the second position described by Kraus (1969). Humanism in education is noted in terms of each student's development as an individual (Greenleaf and Griffin, 1971). It is not "just a desirable option added to the basic process of education, but it is somehow tied in with the very essence of education itself". (Greenleaf and Griffin, 1971:18) The educational objectives which draw from the area of student concerns, both personal and impersonal, have a human focus; and this focus should be shared by the educational system of a free society (Weinstein and Fantini, 1970).

An adherence of these objectives can mean change in the present educational system. According to a recent publication of the National Educational Association (Greenleaf and Griffin, 1971:53), a "humane curriculum demands a reordering of the priorities of the school, and the instructional program must be reflective of the new order".

Wootton and Selwa (1971) and Eickhorn (1971) supported a humanistic reordering of the schools' priorities. Wootton and Selwa (1971:12) stressed the "need for a better balance

in the curriculum between facts and feelings and for more involvement by the learner in the solution of humane problems ..." After all, the problems that face the present generation are those "which relate to the values, feelings, needs and actions of the people". (Wootton and Selwa, 1971:12) Eickhorn's (1971) desire for change in contemporary education was based on an analysis of what he called a success syndrome that permeates the schools. This success syndrome "lead to a wide range of activities, many of which are antithetical to acceptable human values". (Eickhorn, 1971:24) Cheating, emotional tension, and conformity to predesignated behavior patterns are the results of this syndrome (Eickhorn, 1971).

The types of change which Wootton and Selwa (1971) and Eickhorn (1971) suggested along with those urged by Zahorik and Brubaker (1972), Foshay (1970), and other humanistic educators are not to be confused with permissiveness. Humane schools are not necessarily lacking in structure and control. On the contrary, a permissive approach may lead to the deterioration of human values because "responsible action cannot be developed in a milieu which permits non-responsible action on the part of students". (Eickhorn, 1971:25) The needs expressed by Wootton and Selwa (1971), Eickhorn (1971), et al places the priority for a humanistic approach at the very heart of the educational process.

Humanistic Education Heightens the Student's Self-Awareness
and Encourages the Use of Rational Thought, Action, and
Feeling to Develop as a Total Person

The human organism, whether in child or adult stage, is a rational and reflective being (Zahorik and Brubaker, 1972; Taylor, 1952; Hamilton and Saylor, 1969). It is this combination of rational and reflective, cognitive and affective that constitutes a "whole" human being. The development of "whole" human beings cannot be ignored by educators. "A contemporary theory of human nature accepts as observably true that each individual human being is a special case, and that if education is to be effective, it must deal with the emotional, the intellectual, and the social needs of the individuals it is serving." (Taylor, 1960:54) And again, "the child is a whole child; he must be dealt with as an entire entity; his thoughts, feelings and abilities are all relevant, not just his memory and his verbal capacity". (Hamilton and Saylor, 1969:24)

The characteristics and goals of humanism are such that they support the development of the whole person (Avila, Combs, and Purkey, 1971; Brandwein, 1971). As discussed by Leeper (1967:74), humanism "seeks realistically to make intelligence functional", yet it is also concerned with the more intangible qualities of "caring and personal meaning". Emotion ranks with

intellect in significance to the humanist because emotion "is a question of personal involvement, an indicator of the degree to which ideas are likely to affect behavior". (Leeper, 1967:74) Each individual's sense of curiosity and discovery is valued by humanistic educators. Zahorik and Brubaker (1972:5) stated that "man is capable of national and reflective thought and will be freed by the knowledge derived from the use of these qualities". Futhermore, "the drive to know, to relate, and to become is an aspect of human nature that appears to transcend the basic preservation needs and the search for material satisfactions." (Hawkins, 1964:6) Combs, Avila, and Purkey (1971:68) saw this concept as the "growth principle", and they define it as "the striving of all human beings engaged in a never ending search for personal adequacy or fulfillment."

In discussing curriculum structure a National Education Association study alluded to a humanistic viewpoint by acknowledging the reality of emotions, attitudes, ideals, ambitions, and values within the personality of the student and regards these qualities as "legitimate areas of concern for the educational process." (Greenleaf and Griffin, 1971:53) In other words, "we must regard the individual's self as a recognized part of the curriculum." (Avila, Combs, and Purkey, 1971:400)

The authors under study in this section delineated a humanist's awareness of and respect for the multi-dimensional nature of the human being, and they supported the concept of the "wholeness" of each individual. Thus the sub-hypothesis that humanistic education heightens the student's self-awareness and encourages the use of rational thought, action, and feeling to develop as a total person is found tenable.

Humanistic Education Encourages the Student to Be Sensitive to the Quality of Experiences Through An Awareness of the Process of Education and an Appreciation of Alternatives in Human Behavior

"The essence of humanness is to be sensitively alive, to be headed into the wind and in dynamic equilibrium." (Leeper, 1967: 70) A less dramatic definition offered by Hamilton and Saylor (1969:18) stated that "humanness is a quality of experiencing or interacting". Change and interaction seem then to be a method of heightening one's sensitivity to his experiences. Katz (1972) listed the ability to change and the desire to learn as goals of humanistic education. Carl Rogers (1971) suggested another approach to increasing the student's awareness of and sensitivity to experiences. He felt that the focus of evaluation is an internal phenomenon and that people have "the ability to live the values they believe in." (Rogers, 1971:215) Therefore a goal of humanistic education is to encourage the student to be "openly expressive of where he is and who he is."

(Rogers, 1971:215) To certain humanistic educators, however, there exists another internal phenomenon, that of the student's self-concept. According to Combs, Avila, and Purkey (1971:39) self-concept is "that organization of perception about self which seems to the individual to be **who** he is." Although it is an organization of ideas, that is an abstraction, "for the person himself, it has the feeling of absolute reality". (Combs, Avila, and Purkey, 1971:40) Experience, particularly in terms of interactions with both the physical environment and its significant people, plays a determining role in the development of an individual's self-concept.

Sensitivity to the quality of one's experiences can be part of the educational process, and it can be worked into the fabric of the public school curriculum. Brandwein (1971) and Hamilton and Saylor (1969) called for it in the form of more opportunities for self-expression and non-verbal learning activities. Some educators considered that the latter are particularly important because they theorized that conceptual learning is based on previously developed perceptual models. Hamilton and Saylor (1969) and Eickhorn (1971) called for the creation of an atmosphere where students can better experience the excitement of learning and encounter curiosity in a motivational fashion. Avila, Combs, and Purkey (1971) suggested

that the teacher is a significant factor in creating such an atmosphere. "He (the teacher) casts the situation and knowledge he is presenting is personally meaningful and enhancing to the student." (Avila, Combs, and Purkey, 1971:114-115) The conditions that are most likely to result in the greatest amount of learning are "a warm friendly accepting atmosphere that gives each student an opportunity to invest himself into the learning situation." (Avila, Combs, and Purkey, 1971:116) The teacher who utilizes this type of motivation will truly help the student understand his own learning experience.

It becomes evident, therefore, that humanistic education utilizes a variety of approaches in its efforts to work with the student as he strives to become more aware of the quality of his experiences. Two other approaches to be discussed are concerned with first, the relationship of educational process to product and second, the student's exposure to decision making and self-directed behavior.

The process of education encompasses a view of learning broader than merely possessing knowledge. According to Leeper (1967:75), "many of our current problems of alienation and depersonalization arises directly from our terrible absorption in the information half of the learning equation". Hamilton and Saylor (1969) shared similar concerns over the

excessive emphasis placed on product-oriented educational practices. They stated that such emphasis has made self-alienation endemic in the schools (Hamilton and Saylor, 1969). "Such ideas as self-direction, self-discipline, and creativity, all expressive of choice and responsible action in relation to knowledge, have been notably lacking in embodiment in school programs." (Hamilton and Saylor, 1969:39) "To produce more self-directed people it is necessary to give more opportunity to practice self-direction." (Avila, Combs, and Purkey, 1971:248) Programs which stress product education alone can have negative influences on student development. "Programs which neither encourage nor reward these kinds of activity will be focused upon conformity and comparative awareness of each person as an object." (Hamilton and Saylor, 1969:39)

Humanists assert that the goals of education and teaching should be personal meaning rather than facts (Leeper, 1967). This is in line with the motivational potential of the learning atmosphere just discussed. "If humanizing education is to be achieved, the 'person in the process' must be given prime attention." (Leeper, 1967:80) The organizational format of the schools should come from a combination of "planned opportunities for encounters as well as the kinds of 'things' to be encountered". (Hamilton, 1969:38) Again, a positive

self-concept can be determined by the quality of encounters the individual has with his environment. (Combs, Avila, and Purkey, 1971)

A report from the National Education Association advised educators to work toward process development i.e. inquiry, comparison, interpretation, and synthesis rather than the retention of facts. (Greenleaf and Griffin, 1971) "The student in whom the desire or need to know has been developed can learn to go after the information he needs." (Greenleaf and Griffin, 1971:52) Humanistic education offers such a pragmatic creative problem-solving orientation in both daily concerns as well as more philosophical issues e.g. "power and morality, idealism and reality, individual and group identity, and what is and what might be". (Zahorik and Brubaker, 1972:7,8) The process of decision making and the ability to self-direct behavior are two other methods which humanistic education utilizes to make the student more aware of the quality of his experiences.

Contemporary society is diverse and continually in a state of flux. Thus each individual is faced with the reality of what Foshay (1970) called cultural pluralism and with continual changes in patterns of interpersonal interactions. Change and cultural pluralism have contributed to a shift in

the expectations placed on the public school system. Formerly, two major functions of the education system were to offer instruction in acceptable social criteria and the development of the nation. These functions carried with them connotations of unilateral standards for achievement and belonging, e.g.: economic competence, active civic participation, and a primary loyalty to the country (Foshay, 1970). The reality of a diverse population and culture necessitates the acknowledgment of individual differences and undermines the validity of unilateral goals and procedures (Avila, Combs, and Purkey, 1971; Foshay, 1970). Moreover, the awareness and acceptance of these differences expands the needs of students so that it is not sufficient for them to rely totally on formal pedagogical procedures to learn about their roles in society (Hurwitz and Tesconi, 1972). According to Hurwitz and Tesconi (1972:39), the socialization process in contemporary education places more emphasis on "the unconscious assimilation and internalization of beliefs, values, and patterns of behavior of significant others with whom the individual comes in contact". Schools are now challenged to produce self-directed students. Humanistic education can provide students with opportunities to have a say in their own development through decision making (Avila, Combs, and Purkey, 1971; Eickhorn, 1971). The open structure that a humanistic learning environment can establish allows

the student to develop "a faith in his own judgment and thoughts" (Avila, Combs, and Purkey, 1971:262) and enhances his capacity to sense, feel and to understand more about himself and others (Wootton and Selwa, 1971).

Humanistic education offers the student exposure to opportunities that encourage skills in decision making and the management of behavior. These opportunities imply that the student can have a role in structuring his learning environment and activities, thereby achieving the sense of personal involvement which Leeper (1967) and other humanistic educators feel is a significant factor. In addition, humanistic education speaks to the student's needs for more opportunities to develop and explore his self-concept within his environment. Therefore, the sub-hypothesis that humanistic education encourages the student to be sensitive to the quality of experiences through an awareness of the process of education and an appreciation of the alternatives in human behavior is found tenable.

Summary

Analysis of the pertinent literature led to the support and acceptance of the two sub-hypotheses as follows:

- A. Humanistic education heightens the student's self-awareness and encourages the use of rational thought, action, and feeling to develop as a total person.

- B. Humanistic education encourages the student to be sensitive to the quality of experiences through an awareness of the process of education and an appreciation of alternatives in human behavior.

As a result of the evidence in support of the sub-hypotheses, the major hypothesis that humanistic education is an educational orientation that works for the positive growth and development of the individual student is accepted as tenable.

CHAPTER VI

THE RELATIONSHIP OF DANCE EDUCATION
TO HUMANISTIC EDUCATIONHypothesis V

The goals and purposes of dance education and humanistic education are philosophically similar.

Sub-hypotheses

- A. A concept exists which is basic to both dance education and humanistic education.
- B. The ethos of dance education and humanistic education are comparable.

Introduction

The major thrust of this study is the supposition that dance education has a place in the public schools, providing the goals and purposes of dance education and humanistic education are similar. At this point the investigation turns to an examination of the literature for instances of an existing relationship between dance education and humanistic education.

A Concept Exists Which is Basic to Both Dance Education and Humanistic Education

A comparative examination of statements made by the authors in this study indicate that both dance educators and

humanistic educators are concerned with the student's total development. This goal is frequently expressed in the literature of dance education and humanistic education in phrases such as the "whole person" or the "total self". Chapter IV of this work, which deals with humanistic education, has stated that the development of the whole human being is a basic tenet of humanism (Avila, Combs, and Purkey, 1971; Hamilton and Saylor, 1969; Taylor, 1960). The idea of "wholeness" is dependent upon the combination of the rational, the reflective, the cognitive, the affective, and the physical components that constitute the human organism (Brandwein, 1971; H'Doubler, 1968; Kraus, 1969; Lewitzky, 1975; Silberman, 1970; Zahorick and Brubaker, 1972). A translation of this thought into educational practices implies that the student must be dealt with as a total entity. To reiterate the position quoted earlier from Hamilton and Saylor (1969), the student's thoughts, feelings, and abilities are all relevant, not just his memory and verbal capacity. The educational dance literature under investigation also considers the total development of the student to be a fundamental and significant concept. H'Doubler (1968), Kraus (1969) and Silberman (1970) are representative when they spoke of the dance experience in terms of the student's creative, physical, and intellectual, and social involvement. Haberman and Meisel (1970) have

noted that the dance experience can be the sum total of the student's existence at a given moment because the student is called upon to utilize and combine the capacity to think, feel, react, and express feelings through movement.

The belief in the significance of the total development of the student, the nurturing of the physical, intellectual, and emotional components of the self, appears to be a concept shared by dance educators and humanistic educators. Thus, the sub-hypothesis that a concept exists which is basic to both dance education and humanistic education is found tenable.

The Ethos of Dance Education and Humanistic Education Are Comparable

An examination of the literature pertinent to this study indicates that there are three major areas in which dance education and humanistic education share common attitudes. These areas include the desire for the individual student to increase his self-awareness, the encouragement of the student to explore his personal environment, and the belief in a method of learning that stresses the value of the process the student experiences as well as the product he creates.

Throughout this study, the position of the humanistic educators has been such that the concept of the self is intergral to the positive growth and development of the student (Avila, Combs, and Purkey, 1971; Greenleaf and

Griffin, 1971; Hamilton and Saylor, 1969; Taylor, 1960). Self-concept is the student's definition of who he/she is, and it influences perceptions of social and physical interactions. (Combs, Avila, and Purkey, 1971) At the same time, the nature of these interactions work to define the student's self-concept (Combs, Avila, and Purkey, 1971; Weinstein and Fantini, 1970). An environment that provides a rich variety of experiences and sets a tone of encouragement, acceptance, and flexibility can have a positive influence on the student's self-respect (Eickhorn, 1971; Greenleaf and Griffin, 1971). A regard for the student's total self must become a recognized part of the school curriculum (Avila, Combs, and Purkey, 1971).

The self-concept is a shared concern between dance educators and humanistic educators. H'Doubler (1968) and Haberman and Meisel (1970) have previously been cited for their view that self-awareness and self-confidence are considered goals for the student's initial experience in dance education. Moreover, the body is the main instrument of dance; and as a reflection of the inner self, it can be guided in dance experiences that encourage the student to be more aware of his kinesthetic and psychological patterns, etc (Dimondstein, 1971; Haberman and Meisel, 1970; H'Doubler, 1968; Lewitzky, 1975). Stated another way, students can utilize

the dance experience as a positive force for the integration of their personalities because they can involve more than just their physical selves in dance (Dimondstein, 1971; Wooten, 1962).

A second area of similarity between dance educators and humanistic educators is their belief that the individual student should be encouraged to explore his personal environment. Humanists value an individual's sense of curiosity and discovery. In a humanistically oriented curriculum, students have the opportunity to have their curiosity nurtured as a motivational tool for learning (Eickhorn, 1971). As the student explores the physical surroundings and interacts with other individuals, he can be encouraged to trust his instincts and reactions, and he can thus be led to an appreciation of new experiences. Exploration can lead to an enhancement of the student's capacity to sense, feel, and to understand more about himself and others (Taylor, 1960; Wootton and Selwa, 1971). A portion of these experiences should be perceptual and non-verbal to allow the student to increase the parameters of his explorations. This increases his sensitivity to these experiences and allows him to achieve his full learning potential (Hamilton and Saylor, 1969; Zahorik and Brubaker, 1972). Significantly, it has been stated that conceptual learning is based upon perceptual models (Hamilton and Saylor, 1969).

In dance education, the type of exploration valued by the humanists can be provided. Dance is a physical activity that encourages the student to explore the equally physical dimensions of space, time, and force; yet it also allows for responses associated with feelings and qualitative judgments (Hawkins, 1964; Lewitzky, 1975; Norris and Shiner, 1965; Wooten, 1962). Therefore, the student can intensify the quality and learning potential of an experience because, through dance, the student is exploring and conceptualizing on kinesthetic, psychological, and aesthetic levels (Dimondstein, 1971; Hawkins, 1964; Martin, 1965). Humanistic education also values social interaction for its role in developing the self-concept. Dance education was viewed as a socializing experience by Kraus (1969) and Lewitzky (1975). They saw it as a means of students dealing with the physical surroundings, students interacting with small peer groups, and teachers creating a non-threatening environment where the student can learn to provide and accept critical judgment.

A third similarity noted between dance educators and humanistic educators is their common receptiveness about a philosophy of education. A humanistic viewpoint declares that the process of education means more than merely possessing knowledge. Taylor (1960) has talked about education as a process in which the student can discover what he believes,

how to establish standards, and how to find an image of himself and his duties. Humanism views man as being in constant search for personal meaning and fulfillment (Combs, Avila, and Purkey, 1971; Leeper, 1967). Humanistic educators thus propose that the process of education adopt a pragmatic, problem solving orientation in matters of both daily concerns and philosophical issues (Zahorik and Brubaker, 1972). Programs which allow for self-direction, self-discipline, and creativity as indicators of expressive choice and responsible action in relation to knowledge are preferred to those programs which stress a product orientation (Hamilton and Saylor, 1969). Greenleaf and Griffin (1971) have listed inquiry, comparison, interpretation, and synthesis as components of process education. An open environment with individualized, flexible, self-directed learning experiences are also conditions for the attainment of process development in education (Taylor, 1960; Wootton and Selwa, 1971; Zahorik and Brubaker, 1972).

Dance educators reflect similar thoughts about learning. Kraus (1969) has been cited as pointing up the need for alternative learning experiences implies activities and attitudes that are more characteristically student-centered, open-ended, non-verbal, and oriented more towards divergent thinking. Dimondstein (1971), Kraus (1969), and Lewitzky (1975) felt that dance education could provide these types of

alternative experiences in the curriculum. They, along with other dance educators, suggested that the value of the process of the dance experience equals that of the final product (Dimondstein, 1971; Haberman and Meisel, 1970; Hawkins, 1964; H'Doubler, 1968; Kraus, 1969; Lewitzky, 1975). This process orientation allows the student a unique means of exploring physical and emotional capabilities, and thus the total self. The creative problem solving techniques characteristic of dance education can be utilized to encourage the student to keep impressions and the mind open and flexible (Haberman and Meisel, 1970). The creative capacities can be developed as the student is urged to explore his own motivations and expressions for the idea or moods of his dance. The student's development continues as his involvement in the creative process moves him from a level of perception to a level of feeling and then finally to a level of formulation (Dimondstein, 1971; Haberman and Meisel, 1970). Thus, through the dance experience, the student can be introduced to an active way of learning; a way of thinking and learning that is also applicable to non-dance situations.

Since dance education and humanistic education both appear to value the development of the student's self-awareness, the exploration of his personal environment, and the

process of education; the sub-hypothesis that the ethos of dance education and humanistic education are comparable is found tenable.

Summary

Analysis of the pertinent literature led to the support and acceptance of the two sub-hypotheses as follows:

- A. A concept exists which is basic to both dance education and humanistic education.
- B. The ethos of dance education and humanistic education are comparable.

As a result of the evidence in support of the sub-hypotheses, the major hypothesis that the goals and purposes of dance education and humanistic education are philosophically similar is accepted as tenable.

CHAPTER VII
PEDAGOGICAL IMPLICATIONS

Hypothesis VI

Dance education should be a vital aspect of public education.

Sub-hypotheses

- A. Dance education is compatible with the emerging nature of the public schools.
- B. Dance education is a valuable tool for educators.

Introduction

In Chapter IV of this study, Rudy (1965) defined the public schools as being education in institutionalized form. The function of the public schools was identified as being that of a responsibility for the student's learning of selected tasks and attitudes. Specifically, these included the concept of socialization (Rudy, 1965), the acquisition of problem solving techniques (Hurwitz and Tesconi, 1972), and the discovery of the individual character of each student (Brandwein, 1971; Haberman and Meisel, 1970; H'Doubler, 1968). The following discussion reviews the statements made about dance education and suggests ways in which dance education can become a valuable tool for educators.

Dance Education is Compatible with the Emerging Nature of the Public Schools

The socialization of students was the first task of the public schools mentioned by Rudy (1965). Kraus (1969) and Lewitzky (1975) considered the dance education experience to have socializing overtones. They discussed the small group setting of the dance classes and the increased opportunities this provides for group interaction. Small classes also contribute to the creation of a more personal atmosphere in which the student can explore the concept of critical judgment and develop standards for his work. Developing a sense of appropriate self-control is also part of the socialization process, and this can be cultivated in the dance class. Participation in the dance experience allows the student to become more aware of physical and emotional energy (Haberman and Meisel, 1970). Dance becomes a means of allowing the student to explore and mold this energy into recognizable and constructive forms of his own choosing. (Hawkins, 1964; H'Doubler, 1968) The more personal environment also allows the student to view the authority of the teacher in a non-threatening manner. Because the dance teacher and the student share a mutual involvement in the creative process, a bond can develop between them which facilitates the student's respect for the knowledge and principles the teaching position represents.

The second task of the public schools as outlined in Chapter IV was the student's acquisition of problem solving techniques. Here, too, dance education can make a contribution to the ongoing process of general education. "In developing the creative process the child discovers his own scheme for sorting the important from the unimportant, his own way of organizing his world, not that of the teacher or some other authority." (Hancock and McCulloch, 1975:1) The dance experience values the creative efforts of the individual. It provides the student with a unique opportunity to explore and sort emotional responses and physical capabilities, and encourages the utilization of these personal resources as tools for problem solving (Dimondstein, 1971; Hawkins, 1964; H'Doubler, 1968). Moreover, because dance education values the process of discovery over the final product, and encourages the student to use all facets of his personality, a curriculum that includes dance also includes opportunities for the student to actively and creatively solve problems, to think in a divergent manner, to experience the challenge of open-ended situations, and to maintain a degree of flexibility in impressions and thought processes (Dimondstein, 1971; H'Doubler, 1968).

As the student encounters creative problem solving techniques through a dance education program, he is also

responding to the third task of the public schools. That task as cited in Chapter IV is to discover the individual nature of the child. As he explores his own creative capabilities through dance, the student also discovers more about what makes him unique as a person. Specifically, he gains an awareness of his physical structure, his style of movement, his range of emotional response, and his ability to meet the challenges of the creative problems set before him (Dimondstein, 1971; Haberman and Meisel, 1970; H'Doubler, 1968; Lewitzky, 1975). Dimondstein (1971) and H'Doubler (1968) have said that the body is the outer aspect of one's personality; and Kraus (1969) has stated that the dance experience calls for the student's creative, physical, intellectual, and social involvement. A significant implication drawn from these statements is that a student's explorations in dance education leads to a discovery of his own individual nature.

Therefore, because the opportunities extend to the student through his participation in a dance education program contribute to the fulfillment of the tasks of the public schools as set forth in Chapter IV, the sub-hypothesis that dance education is compatible with the emerging nature of the public schools is found tenable.

Dance Education is a Valuable Tool for Educators

Statements made in Chapter IV of this study indicated that the public schools were designed to initiate the student into the educational demands of the society, and as these demands change, the implication was made that the schools should make corresponding changes. (Rudy, 1965) There are indications that the public schools need to affect changes or at least provide students with alternative approaches to curriculum and methodology (Brandwein, 1971; Hancock and McCulloch, 1975; Kraus, 1969). Brandwein (1971:44-45) sees such a change emerging. He says, "Across the nation, methods of instruction are opening up more; and instruction is turning from the system of conveying traditional knowledge in a rigid way to the child, to a system where the child uses his own individual powers in the ardent pursuit of his various excellences." Haberman and Meisel (1970:113) stated that "there is an inevitable and natural affinity between the creative process and the education process." Such an alliance can form the base for this alternative approach to or an emphasis in education for which many educators are now calling. (Brandwein, 1971; Combs, Avila, and Purkey, 1971; Hancock and McCulloch, 1975; Kraus, 1969) One such alternative is to place the emphasis on "drawing from the child rather than teaching to him. Its an approach based on learning as a human experience, one in which

the child's involvement and development of fluency in creation is stressed, so that the way in which he learns becomes as important as what he learns." (Hancock and McCulloch, 1975:1)

Because of the nature of dance education is capable of fulfilling the needs outlined above, it can serve as one alternative to the traditional forms of education and thus become a valuable tool for educators. The relationship between dance education and creativity was established in Chapter III. The relationship between dance education and a process oriented approach to learning was discussed in the same chapter. These two characteristics of dance education allow educators to give equal emphasis to the development of the student's intuitive--non-verbal--emotional growth. With such an approach, students can "become more confident about themselves and their relation to the world, to find alternate means of expression for what they perceive--to know better who and what they are." (Hancock and McCulloch, 1975:3)

The position that dance education can be utilized to increase the student's self-awareness and self-expression was also supported by Dimondstein, 1971; Haberman and Meisel, 1970; H'Doubler, 1968; and Norris Shiner, 1965.

Dance education can also serve as a means to increase the student's self-confidence and improve his self-image, a goal found desirable in Chapters IV and V of this study. Lewitzky (1975) was cited in Chapter III for her view that an involvement in the dance experience makes the student more aware of his physical capabilities and allows him to improve his physical skills. Current research indicates that there is a correlation for the student between an increase in physical abilities and an increase in self-confidence (Campbell, 1978). Since dance education allows the student to become aware of his physical and emotional resources, the student can utilize them for attaining success and recognition sometimes denied him in the more cognitively oriented curriculum. Success in this fashion can also contribute to a more positive self-image (Hancock and McCulloch, 1975).

Another value of dance to educators is that it can be used to create an alternative environment for learning. "Formal education has traditionally imposed the notion that learning takes place most effectively in silence. However, when learning takes place through the body moving in space-time-force, we need to redefine the nature of the learning environment." (Dimondstein, 1971:43-44) Such an alternative environment is conducive to physical movement, to self-expression and communication through non-verbal means, to

opportunities for individual and group work, and to flexibility on the part of the teacher in determining appropriate work patterns and responses for each student (Dimondstein, 1971; Norris and Shiner, 1965) This type of environment also reduces for a student pressures to equate conformity of thoughts and products with success and eliminates the fear of being judged against the works of others. (Dimondstein, 1971; Hancock and McCulloch, 1975) There is room for individual exploration and expression in such an environment.

The position that considered a student capable of improving the self-concept by interacting with significant people in his environment was explored in Chapter V, and the assumption was made that the teacher can function as a significant person. Therefore, dance education can be a means of enhancing the teacher's role. The nature of the dance experience allows the teacher to work in a cooperative fashion with the student in order to facilitate the student's creative development. As Dimondstein (1971:43) said "Involvement in the creative process demands that the teacher consider herself not as one who 'gives' dance to children, but as a dance educator who can open new windows on the world for both the child and herself." It is the teacher that establishes the environment in which the student feels safe and free to explore and express creative efforts (Dimondstein, 1971; Norris and Shiner, 1965). It is the teacher

who challenges the student to develop full potential. Dance education affords the teacher a very crucial role since the nature of the teaching-learning experience implies that "her attitude and values towards dance, toward the body and toward children's capacities will release or inhibit their creative tendencies." (Dimondstein, 1971:49) Through dance, the teacher can deal directly with the potentials of students and herself/himself. "When teachers realize that their own potential is a powerful element, dance can offer still another path through which they can work with children in new and exciting ways." (Dimondstein, 1971:49)

Since dance education can be discussed in terms of its contributions to the establishment of alternatives in educational goals, environment and methodology, the sub-hypothesis that dance education is a valuable tool for educators is found tenable.

Summary

Analysis of the pertinent literature led to the support and acceptance of the two sub-hypotheses as follows:

- A. Dance education is compatible with the function of the public schools.
- B. Dance education is a valuable tool for educators.

As a result of the evidence in support of the sub-hypotheses, the major hypothesis that dance education should be a vital aspect of public education is accepted as tenable.

Wills, Donald L., Cooks, Arthur W., and Purkey, William W. (eds.). The National Health Promotion Handbook. Boston: Allyn and Bacon, Inc., 1973.

Worsham, Paul F. The Perceptual Aspects of Dance. The Pennsylvania State University, Harrisburg State University, 1971.

Wright, Walter S. Dance and Dance Games in Education. Oxford, Eng. Univ. Press, 1955.

Wright, Walter S. The Psychology of Dance. New York: Holt, Rinehart and Winston, 1948.

Wright, Walter S. The Arts in Education. Journal of Research in Developmental Education, 1970-71, December 1971, 28-32.

Wright, Walter S. Project entries, accredited high schools. 1968-1970. Journal of Research in Developmental Education, 1970-71, 28-32.

Wright, Walter S. (ed.). The National Health Promotion Handbook. Boston: Allyn and Bacon, Inc., 1973.

Wright, Arthur W. (ed.). Perceptual Aspects of Dance. Harrisburg, Pa.: Association for Supervision and Curriculum Development, 1971.

Wright, Arthur W., Wills, Donald L., and Purkey, William W. Public Relations: A Basic Handbook for the Schools. Boston: Allyn and Bacon, Inc., 1973.

Wright, Arthur W. Perceptual Aspects of Dance. Harrisburg, Pa.: Association for Supervision and Curriculum Development, 1971.

Wright, Arthur W. Perceptual Aspects of Dance. Harrisburg, Pa.: Association for Supervision and Curriculum Development, 1971.

Wright, Arthur W. Perceptual Aspects of Dance. Harrisburg, Pa.: Association for Supervision and Curriculum Development, 1971.

REFERENCES

- Avila, Donald L., Combs, Arthur W. and Purkey, William W. (Eds.). The Helping Relationship Sourcebook. Boston: Allyn and Bacon, Inc., 1971.
- Brandwein, Paul F. The Permanent Agenda of Man: The Humanities. New York: Harcourt Brace Jovanovich, 1971.
- Bruce, Violet R. Dance and Dance Drama in Education. Oxford, New York: Pergonion Press, 1965.
- Bruner, Jerome S. On Knowing, Essays for the Left Hand. New York, Atheneum, 1968
- Burdick, Richard S. The arts in massachusetts. Editorial Series. Needham, Massachusetts; WCVB-TV, December 19-31, 1972.
- Campbell, Linda R. Project entice, northwood high school, esea title iv. Chatham County: N.C., 1978 mimeographed.
- Cohen, Selma Jeanne (Ed.). The Modern Dance, Seven Statements of Belief. Middletown, Conn.: Wesleyan U. Press, 1966.
- Combs, Arthur W. (Ed.). Perceiving, Behaving, Becoming. Washington, D.C.: Association for Supervision and Curriculum Development, NEA, 1962
- Combs, Arthur W., Avila, Donald L. and Purkey, William W. Helping Relationships, Basic Concepts for the Helping Professions. Boston: Allyn and Bacon, Inc., 1971.
- Crary, Ryland Wesley. Humanizing the School; Curriculum Development and Theory. New York: Knopf, 1969.
- Dimondstein, Geraldine. Children Dance in the Classroom. New York: The Macmillan Company, 1971.
- Eickhorn, D. H. School as center for human development. Educational Leadership, 1971; 29, 24-27.

- Foshay, Arthur W. Curriculum development and the humane qualities. In Mary-Margaret Scobey and Grace Graham (Eds.), To Nurture Humaneness. Washington, D.C.: Association for Supervision and Curriculum Development, NEA, 1970.
- Goodlad, John I. School Curriculum and the Individual. Waltham, Mass.: Blaisdell Publishing Co., 1966.
- Gowin, D.B. A method for the analysis of structure of knowledge. Ithaca, New York: Cornell University, 1969, 1-5, mimeographed.
- Grambs, Jean Dresden. Schools, Scholars, and Society. Englewood Cliffs, New Jersey: Prentice-Hall, Inc., 1965.
- Greenleaf, Warren T., and Griffin, Gary A. Schools for the 70's and Beyond: A Call to Action; a Staff Report. Washington, D. C.: NEA Center for the Study of Instruction, 1971.
- Haberman, Martin, and Meisel, Tobi Garth (Eds.). Dance, An Art in Academe. New York: Teachers College Press, Teachers College, Columbia University, 1970.
- Hamilton, Norman K., and Saylor, J. Gaylen. (Eds.) Humanizing the Secondary School. Washington, D.C.: Association for Supervision and Curriculum Instruction, Council on Secondary Education, 1969.
- Hancock, Preston, McCulloch, Doc, and McCulloch, Lynda. Creative Education Through the Arts ... an Alternative. Raleigh, N.C.: North Carolina State Department of Public Instruction, Division of Cultural Arts, 1975.
- Haubrick, Vernon F. (Ed.). Freedom, Bureaucracy, and Schooling. Washington, D.C.: Association for Supervision and Curriculum Development, NEA, 1971.
- Hawkins, Alma M. Creating Through Dance. Englewood Cliffs, New Jersey: Prentice-Hall, Inc., 1964.
- H'Doubler, Margaret N. Dance, A Creative Art Experience. Madison, Wisconsin: The University of Wisconsin Press, 1968.

- Hurwitz, Emanuel, Jr., and Tesconi, Charles A., Jr. Challenges to Education, Readings for Analysis of Major Issues. New York: Dodd, Mead and Company, 1972.
- Katz, B. K. Humanizing the high school. Urban Review, March 1972, pp. 25-31.
- King, Bruce. Movement and learning: the priority for dance in elementary education. Dance Magazine, October 1973, pp. 68-71.
- Kraus, Richard. History of the Dance in Art and Education. Englewood Cliffs, New Jersey: Prentice-Hall, Inc., 1969.
- Langer, Susanne K. Philosophy in a New Key. New York: The New American Library, 1951.
- Leeper, Robert R. (Ed.). Humanizing Education: The Person in the Process. Washington, D.C.: Association for Supervision and Curriculum Development, NEA, 1967.
- Lewitzky, Bella, and McClung, Yvonne. Why Move?, A Conversation about Dance. San Francisco: Chadler and Sharp, 1975. (Eric No. Ed 125 989)
- Lockhart, Aileene, and Pease, Ester E. Modern Dance, Building and Teaching Lessons. Dubuque, Iowa: Wm. C. Brown Company Publishers, 1966.
- Martin, John. Introduction to the Dance. (Rev. ed.). New York: W.W. Norton & Co., Inc. Publishers, 1965.
- Maynard, Olga. American Modern Dancers, the Pioneers. Boston: Little, Brown and Company, 1965.
- McClellan, James E. Towards an Effective Critique of American Education. Philadelphia: J.B. Lippincott Company, 1968.
- McKittrick, D. Dance. London: Macmillan Education Limited, 1972.
- Mettler, Barbara. Materials of Dance as a Creative Art Activity. Boston: Mettler Studios, 1960.

- Murray, Ruth Lovell. Dance in Elementary Education (2nd ed.). New York: Harper & Row Publishers, 1963.
- Norris, Dorothy E., and Shiner, Reva P. Keynotes to Modern Dance. Minneapolis: Burgess Publishing Co., 1965.
- Phenix, Phillip. Realms of Meaning, a Philosophy of the Curriculum for General Education. New York: McGraw-Hill Book Company, 1964.
- Rogers, C. R. Can schools grow persons? Educational Leadership, 1971, 29, 215-217.
- Rudy, Willis. Schools in an Age of Mass Culture. Englewood Cliffs, New Jersey: Prentice-Hall, Inc., 1965.
- Russell, Joan. Creative Dance in the Secondary School. London: MacDonald & Evans Ltd., 1969.
- Silberman, Charles E. Crisis in the Classroom. New York: Random House, 1970.
- Smith, Nancy W. (Ed.). Focus on Dance IV, Dance as a Discipline. Washington, D.C.: American Association for Health, Physical Education, and Recreation, NEA, 1967.
- St. John, J. Bascom. Priorities in education. The Education Digest, 1972, 37, 34-37.
- Taylor, Harold. Art and the Intellect. New York: The Museum of Modern Art, 1960.
- Weinstein, Gerald, and Fantini, Mario D. (Eds.) Toward Humanistic Education - A Curriculum of Affect. New York: Praeger Publishers, 1970.
- Wenner, Gene. The John D. Rockefeller 3rd Fund, Arts in Education Program. Personal Correspondence between Mr. Wenner, Program Associate, and the writer, 1973.
- Wigman, Mary. The Language of Dance. Middletown, Connecticut: Wesleyan University Press, 1966.

- Wooten, Bettie Jane (Ed.). Focus on Dance II, An Inter-disciplinary Search for Meaning in Movement. Washington, D.C.: American Association for Health, Physical Education, and Recreation, NEA, 1962.
- Wootton, R., and Selwa, R. W. Humanizing education for today's youth. Contemporary Education, 1971, 43, 12-15.
- Zahorik, John A., and Brubaker, Dale L. Toward More Humanistic Instruction. Dubuque, Iowa: Wm. C. Brown Company Publishers, 1972.