

A TEACHER'S RESOURCE GUIDE ADDRESSING
HEALTH AND DANCE ISSUES: A DELPHI STUDY

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I am submitting herewith a dissertation written by Wendy Guess-Hall entitled "A Teacher's Resource Guide Addressing Health and Dance Issues: A Delphi Study." I have examined this Dissertation for form and content and recommend that it be accepted in partial fulfillment of the requirements for the degree of Doctor of Philosophy with a major in Health Studies.

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I dedicate this work to my family and hope that they might continue to pass on the legacy that was started generations ago.

ABSTRACT

WENDY GUESS-HALL

A TEACHER'S RESOURCE GUIDE ADDRESSING

HEALTH AND DANCE ISSUES: A DELPHI STUDY

MAY 2005

The purpose of this study was to produce a list of essentials components that should be contained in an K-6 grade teacher's resource guide, addressing the health issues through dance. A panel consisting of members of the Texas Association of Health, Physical Education, Recreation and Dance (TAHPERD), who were considered to have expertise relating to the topic, generated this inventory of components. The Delphi method was utilized to achieve consensus among these experts. A series of four general questions were distributed to the panel of committee members from the Association.

The study was conducted in two rounds. In Round One panelists were asked to respond to the four general questions relating to elementary dance; 1) list 5-10 essential components of movement/dance concepts and skills; 2) list 5-10 genres of dance; 3) correlate to other subjects, and 4) list the ways that dance promotes health lifestyles. Round Two contained the participants' responses from the previous

round grouped thematically by question and by context. The panelists were asked to rate each response using a 5 point Likert scale, indicating how essential they felt each item was in relation to dance at the elementary level. In addition, participants were asked to associate each item with one of four fine arts strands found in the Texas Essential Knowledge and Skills, where the secondary dance is included.

The essential components for a resource guide resulting from this study include: rhythm, locomotor skills (run, jump, etc), effort (bound, free, etc), teaching progressions for presenting material, creative dance, recreation & partner dance (square, swing, etc), fitness dance (yoga, aerobics), and World Dance (folk, ethnic, etc). The essential subjects to be linked to dance include Fine Arts, Health, Physical Education, and Social Studies. The essential health promotion benefits included fitness, social, emotional and intellectual benefits.

The recommendations gained from this study will be presented to a committee from the Dance Division of the Texas Association of Health, Physical Education, Recreation and Dance, with the understanding that an essential resource guide could then be produced in a manner acceptable to the majority of potential users.

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CHAPTER 1

INTRODUCTION

Lifestyle related diseases such as heart disease are the leading causes of death in the U.S. (Centers for Disease Control [CDC], 2004). Obesity has been linked increasingly to lifestyle diseases. As a result, obesity in children is now a major health issue throughout the United States. The Healthy People 2010 (2004) document states that approximately 25 – 30% of American children are clinically overweight or obese.

Texas children are 20% overweight (Texas Department of Health [TDH], 2004). Susan Combs, Commissioner for Texas Department of Agriculture, commented in an April, 2004 press release, "Obesity has reached epidemic proportions among Texas children." One result of obesity is increased glucose intolerance among 5% of Texas children, which indicates they may be developing diabetes (TDH, 2004). A significant contributing cause to the obesity rates is the decline in physical activity (Centers for Disease Control, 2004).

Physical activity promotes weight control; healthy bones, muscles and joints, and better balance (CDC, 2004). Schools have the potential to offer a consistent physical education program which would allow

educators more ability to impact the population's health needs. In spite of efforts by physical educators in the schools, too many students still do not obtain a sufficient amount of aerobic activity.

Throughout history, civilizations have used dance for a myriad of purposes, including physical activity. Dance has roots richly ingrained in cultural heritage, serving as a primary means of expression, keepsake of tradition, spiritual journey, and preparation for major events such as war, or weddings (Chan, 2001; Austerlitz, 1997). Dance, combined with music, has the ability to transcend political or ethnic boundaries and uniquely impart the impetus for social or recreational bonding (Center for Educator Development in Fine Arts, 2004; Jonas, 1998).

With such a rich history throughout the world, dance has much to offer the academic setting. In addition to sport activities, dance can be a venue, both as fitness and an art form, for promoting lifelong activity in a manner that may be viewed as less competitive, more inclusive and multi-generational. For educators, there is much to be gained from including dance skills and concepts in the curriculum.

Many educators utilize resources produced by state associations to enrich their lesson plans. One such organization, the Texas Association of Health, Physical Education, Recreation and Dance (TAHPERD, 2004)

has produced resource guides for the health and physical education fields that are directly correlated with the Texas Essential Knowledge and Skills (TEKS) code mandated by Texas Education Agency (TEA). A dance resource guide, however, has yet to be produced. With so much to offer both teacher and student, a dance resource guide would be a valuable asset.

Purpose of the Study

The purpose of this study was to establish a consensus among a panel of Texas Association of Health, Physical Education, Recreation and Dance (TAHPERD) officers regarding the essential characteristics of a proposed dance resource guide intended for K-12 educators primarily teaching Dance, Physical Education, Health or Recreation in Texas.

Research Questions

The following research questions were addressed within the confines of this investigation:

1. What essential (5 to 10) dance concepts/themes should be included in an elementary dance resource guide in Texas?
2. What essential (5 to 10) dance skills/genres should be included in an elementary dance resource guide in Texas?
3. What core/enrichment subjects should be correspond with an elementary dance resource guide?

4. What are the implications for dance in relation to promoting healthy lifestyles?

Delimitations

The following depicts the delimitations of the study:

1. Only TAhPERD members who had been officers were included on the panel of experts, which may have affected the outcome of the results.
2. The review of literature was limited to materials published in English and available to the researcher during the time frame of the study.

Limitations

The limitations of this study consisted of the following areas:

1. The data collected from this investigation may not have reflected viewpoints outside of the state of Texas or the TAhPERD organization.
2. Participation in the study was determined by identifying potential volunteers who had served as officers of TAhPERD.
3. The study was limited to focusing on the issues that pertained to the development of a TAhPERD produced dance resource guide.

Assumptions

It was assumed that participants were able to speak, read and write in English. It was also assumed that the participants provided factual, detailed, and reflective information relating to the study, and provided information to the best of their abilities. It was assumed that

the participants were interested in the subject and had a desire to support the development of a dance resource guide to improve teaching and learning effectiveness.

Terms

The terms used in the context of this study were intended to offer a background to the dance and educational processes in Texas and were defined as follows:

Core/Foundation and Enrichment/Electives Courses – Texas Education Code mandates the required curriculum consists of foundation and enrichment subjects. Districts are required to provide instruction in the essential knowledge and skills of the appropriate grade levels in the foundation curriculum. The foundation courses consist of the materials upon which the TAKS tests are based and include Language Arts, Mathematics, the Sciences, and Social Studies (Texas Education Agency [TEA], 2004). Districts are required to use the essential knowledge and skills in the enrichment curriculum as guidelines for instruction and include; Physical Education, Computer, Art, Music, Foreign Language, Theater, Dance, Vocational Training, and Athletics.

Curriculum – A specific blueprint for learning that is derived from

content and performance standards. Curriculum takes content and shapes it into a plan for effective teaching and learning. Thus, curriculum is more than a general framework, ...it is a specific plan with identified lessons in an appropriate form and sequence for directing teaching (Texas Education Agency. 2004a). For the purposes of this study, curriculum refers to essential skills and knowledge developed by the Texas Education Agency that are required to be covered throughout the academic process (TEA, 2004b)

Dance Genres – The Random House Dictionary (1973) defines genre as a "class or category of artistic endeavor having a particular form, content, or technique" i.e., ballet, jazz, swing, square dance. Genre is also "governed by a standard of performance and formal aesthetic features that make it recognizable as uniquely different from other genres" (LaPointe-Crump, 2004).

Dance/Movement Concepts – A broad category of concepts to describe how a skill may be performed (Graham, Holt, & Parker, 2004). This study will focus on the three main concepts of spatial awareness, how the body moves/locomotor skills, and relationships to self and others.

Dance/Movement Skills – An action word that lists how a movement could be performed (Graham, Holt, & Parker, 2004). This may include terms that describe levels, directions, pathways, body parts, and timing.

Delphi Method – A research technique developed in the 1950s by Rand Corporation as a forecasting and judgment tool. It has been useful in overcoming issues relating to group dynamics and promoting a group consensus among experts in a particular field (Crisp, et al., 2004).

Resource Guide – Refers to TEKS related guides for teachers of grades K-12, published by the Texas Association of Health, Physical Education, Recreation and Dance.

State Board of Education (SBOE) – Comprised of the Commissioner of Education and the 15 elected members who oversee the public education system of Texas in accordance with the Texas Education Code (State Board for Educator Certification, 2004).

Texas Association of Health, Physical Education, Recreation, and Dance (TAHPERD) – A professional association of people who work in the fields of health education, physical education, recreation, and dance (TAHPERD, 2004).

Texas Assessment of Knowledge and Skills (TAKS) – The assessment product used to test the acquisition of essential knowledge and skills public schools in Texas (TEA, 2004).

Texas Education Agency (TEA) – An agency that directs the educational policies in the state of Texas (TEA, 2004).

Texas Essential Knowledge and Skills (TEKS) – Sets of curriculum

guidelines that have been adopted by the Texas State Board of Education and define which specific skills and knowledge the student should acquire during each grade level from K-12 (State Board Of Education, 2004a).

Importance of the Study

This study sought to provide an innovative approach for developing, implementing, and evaluating potential instructional materials and resources. Most importantly, the study resulted in a consensus among a group of TAHPERD professionals about the concepts and skills that lead to the development of a resource guide publication. In addition, this study provided a better understanding of the evaluative process that may be lacking in the educational planning of such documents. The data also generated a list of concepts, genres, knowledge and skills, which could be useful in support of future efforts in soliciting the approval of an all-level dance teacher certification to harmonize with the health, physical education, music, and art all-level certifications currently in existence.

CHAPTER II

REVIEW OF THE LITERATURE

Chapter two consists of four sections. The first section is a review and discussion of obesity and lack of exercise as a major health concern in the state of Texas and throughout the nation. The next section is a prologue on the subject of dance and its many purposes throughout history, including its roles in education. The third section discusses the educational curriculum requirements and assessment procedures in Texas and their implications for educators. The final section introduces the Delphi Method, including its strengths and weaknesses as a strategy for developing consensus among a panel of experts within the context of this study.

Health Issues: Obesity and Physical Inactivity

Obesity and physical inactivity are both cited as primary causes of chronic lifestyle related disease; such as heart disease, stroke, cardiovascular disease, and cancer (CDC, 2004). These diseases are responsible for at least 300,000 preventable deaths each year in the United States (Healthier US, 2004).

Obesity

As of 2000, over 64% of the U.S. adult population was considered overweight or obese, an 8% increase from 1988-1994 (Healthier US, 2004). As a result, prevention has become a priority for both national and state level health programs. The Healthy People 2010 document states that overweight or obesity, and physical inactivity are the top two of the 10 leading health indicators (Healthy People, 2004b). The US Department of Health and Human Services also reports that overweight and obesity are linked to increased mortality and morbidity. Specifically, being overweight dramatically increases the risk for Type 2 Diabetes, certain cancers and heart disease (Department of Health & Human Services [DHHS], 2004).

Further, the US is now facing another increasing epidemic in childhood obesity. The US Department of Health and Human Services indicates that about 15% of 6-11 year olds and 15.5% of 12-19 year olds are considered overweight or obese (DHHS, 2004). Helen Willard's thesis (1992) regarding perceptions of dietitians toward obesity, found that 82% of dietitians strongly agreed that lack of exercise was one of the main causes of childhood obesity.

With several organizations and universities involved in studies involving the impact of obesity (Healthier US, 2004), prevention strategies generally include addressing the need for physical inactivity.

Physical Inactivity

Physical inactivity is the primary cause of hypokinetic diseases and conditions such as cardiovascular diseases (Corbin et al., 2004). According the U.S. Department of Health and Human Services (2004), over 30% of all youth do not engage in regular vigorous physical activity. Lack of activity combined with unhealthy diets lead to overweight issues resulting in health care costs estimated to at \$117 billion for the year 2000 (DHHS, 2004). Exercise and physical activity are becoming a major focus in the schools as a result.

The dimensions of health (Corbin et al., 2004) propose that healthy people continually develop themselves in all five areas of health: physical, social, emotional, intellectual and spiritual. One type of activity that offers support in all five of the health dimensions is dance.

Dance in Health, Art and Education

"Throughout the span of human existence, dance has been a part of the life of every tribe, society and culture. It is one way humans have invented to express their essence" (Fowler, 1977) Evidence of the importance of dance can be found in Egyptian hieroglyphics,

Mesopotamian records, and the Old Testament (Lee, 1999). This evidence seems to suggest that people have danced from an instinctive need to express emotion (Lee, 1999). Documentation exists that demonstrates how dance has been a physical expression of social values (Jonas, 1995, Malnig, 1992), a tool for community bonding, socializing and preserving culture (Hanna, 1999), a complex system invoking higher order thinking (Hannaford, 1995), an integral component of religious rituals and ceremonies honoring a connection with nature (Jonas, 1995), and as an art form (Press, 2001). As a result, dance has powerful potential to benefit the fields of health and education, as a form of recreation, artistic expression and wellness.

Benefits in Health

Due to the physical nature of dance, it may be a useful tool in the efforts to combat obesity and lack of physical activity. Lenning's work (2003), *Health in Motion*, examines the relationship between expressive physical culture practices and contemporary health paradigms. She uses the term expressive culture in referring to the health and fitness characteristics that are found within the body. Lenning believes that the health and well-being aspect of dance is typically overlooked by the academic and medical professions. Through her analysis of an integrated dance and exercise form called Neuromuscular Integrative

Action (NIA, 2004), Lenning supports the re-integration of health as an area of scholarly examination that impacts both performance studies and women's studies.

The National Dance Association (1977) supports the link between dance and health indicating that "dance can serve as a noncompetitive means of developing the child physically, emotionally and aesthetically. Dance can be a demanding exercise that encourages people to be physically active and fit." As a result, dance provides benefits in the health dimensions of Physical, Social, Emotional, Intellectual, and Spiritual, discussed in the following sections.

Physical

Over the last 30 years, research has validated the premise that aerobically oriented activities are necessary achieve and maintain a healthy body (Corbin, 2004). Dr. Kenneth Cooper (2004), a leading expert on fitness, purports the benefits of aerobic or cardiovascular exercise and lists a variety of dance forms as useful activities for achieving cardiovascular benefits. As far back as 1788, dance was associated as viable means of exercise to preserve health, as mentioned in a journal by Alexander Falconbridge, surgeon on a slave ship (Haskins, 2000).

In the elementary education venue, at least one physical education methods text has dedicated an entire chapter to the importance of teaching dance in the elementary physical education curriculum (Graham, Holt, & Parker, 2004). This inclusion suggests an increased awareness that dance is a useful and meaningful tool for promoting physical activity. The text also uses movement concepts and skill themes as an approach to teaching physical activity based upon Rudolph Laban's work in analyzing and describing movement (Laban, 1975). One element of physical activity in which dance is well suited, involves the potential to transcend across cultural and linguistic boundaries increasing social integration.

Social and Community

Traditional dances found throughout the world include many lines and circular formations which serve to unite the group of people or community (Davis & West, 2000). These formations strengthen and further cemented the bond of the community. The Hava Nagila, a Jewish dance, has been used for many years in the Jewish community in celebration of a wedding (Jonas, 1995). The Mitzvah indicates that dancing must be done at a wedding and as the participants gather in lines or circles, the dance symbolizes the bond of families, communities and religion (Jonas, 1995).

A powerful encounter experienced by the investigator of this study occurred in 1981 as a dancer representing the United States in European Folk Dance Festivals. Dance groups at a festival in Schlitz, Germany, came from such countries as Ireland, Yugoslavia, Germany, Austria and the US. At the reception following the performances, the musicians from some of the countries began an exchange of songs which then led to dancers from the various countries blocking the street executing several well loved folk dances, accompanied by the musicians. Although several linguistic, political and religious differences were evident, the experience served to create a common bond among the dancers and musicians. These dances serve to preserve and strengthen the heritage of a people and solidify the communication process.

In a study by Smith (1970), data showed a relationship between language arts and the ability to perform dynamic balance and basic coordinated motor movements. Students' scoring high or low on specific language arts tests score respectively high or low on visual-perceptual-auditory motor tests (Smith, 1970). As cultures have used these principles inherently, both language and movement have been learned and reinforced. Dance is a particularly well-suited medium for the blending of language arts and movement.

The rituals and oral history of a people have been upheld through dance, via its multi-layered gestures passed from generation to generation. As Martha Graham, a well-known dancer of the early Twentieth century, stated; "Dance is the hidden language of the soul" (CEDFA, 2004). A predecessor of Graham, Isadora Duncan, reinforced the thought with her widely quoted statement, "If I could *tell* you what I mean, there would be no point in dancing" (Hanna, 1999).

The social interaction and confirmation of an indigenous social and gender structure is especially evident in the dance found all over the Polynesian Islands. Kaeppler (1983) describes Polynesian dance as a "typically stylized visual accompaniment to oral literature." (p. 12). The poetic form of both the words and the accompanying movements focus on the sociopolitical structure of the people as well as continue to emphasize the communal structure of the society. The subjects upon which the stories were based primarily focused on social structure and religion. These dances incorporated sophisticated poetic devices and multiple levels of interpretations specific to each sociopolitical structure.

Stuart (2002) discusses the development of a culturally sensitive health education/promotion story for adolescents focused on native Hawaiian culture and prevention of cardiovascular disease (CVD) through meaningful exercise. By utilizing the traditional forms of

communication of storytelling through song and dance, cultural barriers may be crossed and messages of health may have greater impact.

Emotional

Peloquin (1991) suggests that Health Care practitioners turn to the arts as a means for developing more empathy toward patients. Her premise is that, "Experiences that awaken the body, that make the mind more supple, and that give meaning to multiple points of view, promise to develop the capacity to incline toward another with care. The act of engaging with art rehearses the response that is the fundament of empathy" (p. 2).

In the medical arena, dance therapists use the medium of dance as a therapeutic tool. Through movement, the various suppressed emotions which are blocked in the body may surface, allowing the individual the opportunity to begin processing those unresolved emotions and memories (Pert, 1995). As these emotions surface and are dealt with, the patient becomes a more complete and whole person, which is interestingly evidenced by the increased freedom of body movement (Bartinieff, 1980).

Intellectual

Positive links have been demonstrated between movement and brain function. Hannaford (1995) suggests that movement, especially

rhythmic movement has the ability to engage the entire brain and actually increase the synapse activity. Additional research involving the brain supports the theory that movement can enhance learning, particularly rhythmic movement (Hannaford, 1995; Gardner, 1993). Hannaford's (1995) culminating statement in her book *Smart Moves* states that movement is a natural process of life and is essential to learning, creative thought and high level reasoning. This and other studies support reoccurring themes found in early childhood literature that movement stimulates increased learning capacity (Gardner, 1985).

Physical activity, affirmative environments, and positive social contacts can raise levels of endorphins. Increased levels of endorphins strengthen possibilities for problem solving and learning (Sylvester, 1995). Physical activity decreases stress levels and improves functions of the immune system, thus increasing the capacity for learning and memory (Jensen, 1998). Schools offering quality physical education and dance programs show increases in academic achievement scores. Students also show increased concentration and a reduction in disruptive behavior (Symons, 1997). Research suggests a critical relationship between movement and attention, spatial perception, learning, and memory in youth and adults, including those with special needs (Gardner, 1993). Students participating in dance classes have

shown an increase in their reading scores by 13 percent within a six-month period (Gilbert, 1977).

Spiritual

Throughout history, dance has been strongly linked to spiritual ritual (Jonas, 1995; Lee, 1999; Guillermoprieto, 1990). In Biblical times, dance was used as a celebratory tool, as noted in the example of King David dancing before the Ark of the Covenant with all his might (Jonas, 1995). Many other cultures in Africa, North and South America, and Asia use dance and accompanying rhythms to seek divine intervention from the gods and ancestors on their behalf (Jonas, 1995). In African cultures, every movement of the body symbolizes a relationship to the sacredness of nature (LaPointe-Crump & Staley, 1992, Dunham, 1994). Dance for religious purposes is also evident within the early European cultures with rituals dating back to ancient Temple dramas (Neubauer, 2000). Powwows are contemporary American Indian celebrations of spirituality through the circular and competitive dances of the community (Sanchez, 2001).

A compelling example of dance used as a spiritual and physical healing vehicle is found in the discourses and choreography of modern dancer Anna Halprin, a cancer survivor who used the art of dance in curing her cancer (Templeton, 2001). Halprin drew inspiration from

nature in her choreography that led to her understanding dance as a healing art form. Halprin's work eventually led her to examine the spiritual relationship to nature as a source of healing by which she benefits patients with HIV/AIDS. The interaction with nature and others is the medium that many artists use to foster creativity through their art-making.

Contributions as a Creative and Fine Art Form

Artists have a unique ability to touch the soul or tell a story. Dance artists and choreographers use the body to paint a flowing picture story that may express diverse emotions and concepts. The creative process is difficult to explain. Even beginners "change their ways of looking at things and learn how to see" (Edwards, 1989), similar to the process of learning to ride a bike. The psychology literature proposes that a healthy individual interacts with the world through exploration, vitality and reciprocity, then to creatively nourish one's self and others (Press, 2001). Creativity is understood through the process of examining those experiences and their relationship to each other. The creative process may be described as a cooperative activity combining the intellect, the emotions and the body (H'Doubler, 1968). Creative action is how one may "experience exhilaration of being momentarily alive" (Press, 2001). The process of art-making, or generating an artistic work

from a creative experience, then serves as a psychological support system and influences the creative process (Press, 2001).

Gardner's work with intelligences and creativity advocates a strong emphasis on the arts, particularly in the educational setting (Gardner, 1993). Artists and educators feel that the arts benefit students with increased creativity and learning, as well as allows potential for the arts to educate for life through introspection and expression of self, others and environment (Press, 2001). Creativity and aesthetics have been at the heart of dance education research efforts of the last fifty years, both as an increasingly sophisticated art form and a valuable discipline at the K-12 grades (Dillard & Schwartz, 1993). When children are empowered through the arts, their abilities are confirmed in ways that integrate the body, mind and soul.

Benefits in Education

In addition to physical skills and health benefits, dance has creative, artistic, cultural and esteem building qualities that offer additional benefits often overlooked in a scholastic setting (CEDFA, 2004). Studying dance is an excellent way of learning and developing understanding about history and culture, as well as oneself (Staley, 1993).

In the recently released 6th edition of *Children Moving* (Graham, Holt, & Parker, 2004), a new chapter has been included for teaching skill themes in dance. Dance is separated into three categories: rhythmic experiences, folk/ethnic/square, and creative. Rhythmic experiences are designed to promote competent recognition of and skillful movements to a variety of rhythms (Graham, Holt, & Parker, 2004). These may include a variety of percussive instruments that may be incorporated within a dance. Folk and square dances, the next category are defined as the "cultural dances of a society" and usually consist of a "series of actions involving progression, verses and a chorus" with a variety of specific gestures, movements or steps (Graham, Holt, & Parker, 2004). The creative category, similar to the previous two categories, focuses on the creative expression of rhythm and dance (Graham, Holt, & Parker, 2004).

The National Association of Sports and Physical Education (NASPE) published a set of national standards for physical education (NASPE, 2004). Some of the benchmarks refer directly to dance. They include: varying speed, combining locomotor patterns to music, designing and performing dance sequences, and recognizing how dance can contribute in understanding self and others (NASPE, 2004).

Similarly, the National Dance Association (1994) has published national standards specifically for the elementary level. There are seven content

standards which focus on basic dance concepts; 1) movement elements and skills in performing dance; 2) the choreographic process; 3) creative and communicative process of dance; 4) critical and creative thinking skills using dance; 5) dance in various cultures and historic periods; 6) connecting dance and healthful living; and 7) connecting dance and other disciplines. These standards should serve to guide future curriculum endeavors by dance and physical educators.

Dance offers much to enhance cross-disciplinary education in a multi-cultural setting, as evident through a High School Literature Enhancement Program involving the dance department of Texas Woman's University and Ryan High School English Department in Denton, Texas. During a multiple year collaborative effort, the entire literary genre of American, British, Folk, and World, courses of study were supplemented with an opportunity for the students to gain a deeper understanding and appreciation of the respective cultures as represented in the fictional literature. Dance students and their instructors at TWU, who were proficient in the dances represented in the literature, performed and taught dance to the language arts students. (Guess, 2004).

The collaboration between the two departments heightened the literature studies with the addition of embodied experiential cultural

studies from the era being reviewed. High school students who had participated in the programs have since commented to one of the Language Arts educators, how much they fondly remember the program and the connection with literature (Guess, 2004). Physicalizing the culture represented in the literature made the imagery of the literature more vivid due to the body-mind was more actively engaged. Yet, all too often dance is excluded from the curriculum due to concerns about level of expertise and time as a result of the pressures for academics (Bresler, 1992).

In Staley's dissertation, she discusses the development of a theoretical framework for a comprehensive multicultural dance curriculum (Staley, 1993). She indicates that this framework leads to increased appreciation of diversity in dance and results in more aesthetic awareness. As a further note, support for a specific dance education curriculum separate from Physical Education and Music, is that the emphasis is purely on movement, whereas dance education includes the concepts of expression, creativity, aesthetics, and emphasis on skills, sequence and continuity (Bresler, 1992).

Presently, the Texas Commission on the Arts and the Texas Education Agency are in the process of developing a comprehensive statewide, longitudinal study to assess the impact of arts education

curriculum on student learning. The focus of the study will be the attempt to determine the impact of the arts in public schools relating to overall student achievement, dropout rates and student behavior at all grade levels (Texas Commission on the Arts, 2004). With this type of initiative in place, new doors will be opened for dance as well as the arts in general. This study will serve to greatly impact the significance of arts education in the schools. In addition, there is potential for the study of the arts to support additional health and wellness benefits, particularly through the physicality of dance.

The field of dance provides multiple benefits to academe in terms of cultural diversity, and cross-disciplinary focus. Another advantage of dance is the natural inclusion of many varied abilities in a way that can be non-threatening, non-competitive and positive. A dilemma occurs however, in determining how best to develop these many dance resources in the educational arena.

The Educational Process in Texas

The Texas Education Agency (TEA) was developed to guide the educational system in the state. Part of the guidance process is to hold the schools accountable for learning by demonstrating some type of state-level criterion. These criteria for learning are also mandated by the

"No Child Left Behind" Act passed in 2002, which was designed to ensure that all children have access to a complete education (NCLB, 2004).

Texas Essential Knowledge and Skills (TEKS) and Assessments

In order to set accountability, TEA officials and teams comprised of educators and citizens developed comprehensive curriculum guides that encompasses grades K-12, referred to as the Texas Essential Knowledge and Skills (TEKS). These knowledge and skills list the abilities that students should possess by the end of each grade (TEA, 2004b).

Unfortunately, a quandary exists as a result of approved dance TEKS existing only at the secondary level. The development of dance at the elementary and middle school grades is hampered. All other enrichment subjects have TEKS for grades K-12, which encompass Fine Arts and Physical Education.

To evaluate the TEKS, the state of Texas also developed a set of assessment criteria referred to as the Texas Assessment of Knowledge and Skills (TAKS). The TAKS is a scantron style test that attempts to determine if the TEKS for each grade level have been met. However, some studies suggest that the assessment methodologies may be biased toward a higher socioeconomic group and may not be an appropriate representation of all students (League United Latin American Citizens, 2004).

The Role of State Associations

Associations such as the Texas Association of Health, Physical Education, Recreation and Dance (TAHPERD) have evolved over the last century in an effort to provide educational support advocacy and professional development for the respective field. Each organization usually offers a peer-reviewed journal, conventions for professional growth, and networking opportunities as benefits of a paid membership. Organizations like TAHPERD also seek to produce materials that offer teacher support.

One such type of document is the TEKS Resource Guide for Teachers that has been published by both Health and Physical Education (TAHPERD, 2004). The document links a variety of solicited lesson activities to the TEKS for each field respectively. In addition, the lesson activities also demonstrate support for the TAKS. The publications include a Physical Education guide for grades K-5 (1998), and three Health guides for grades K-5, 6-8, 9-12 (2001-2003).

The intent for producing this type of resource guide for teachers according to Executive Director Diana Everett was to "provide a resource to assist teachers in preparing lesson plans connected to the TEKS and TAAS/TAKS objectives" and to "provide a resource for teachers to improve their teaching methods aligned with the TEKS" (Everett, 2004).

To date, over 875 Health books and about 500 Physical Education books have been purchased, indicating a high level of support for this kind of document. Currently, a dance resource guide book has yet to be produced.

An important yet often forgotten feature of the production of any resource material is to ensure that the document is perceived as important to the targeted audience. Part of this process includes research to understand the audience and their interests, which then allows the scope of the document to be more closely aligned with the needs of the target audience. An increasingly popular method of research is the Delphi Method.

The Delphi Method

The word Delphi refers to the site of the revered oracle of ancient Greece according to Fowles (1978). It was there that the gods were solicited for advice and forecasts. Borrowing upon this theme, the Delphi method, developed in the 1950s is an increasingly popular tool for the process of establishing a consensus (Crisp et al., 1997; Roger, Hills & Kristjanson, 2004). As a communication tool, the Delphi method allows for anonymous delivery of opinions and knowledge, which promotes individualized critical thinking and reduces the impact of peer pressure.

Participants may also gain new understanding of a topic and alter their opinions throughout the process without the awkwardness that may arise in a live discussion. Using such a method ensures indepth acquisition of knowledge in a given field. Further, this methodology allows the researchers to view responses from panel members with less bias.

As with any research tool, however, there are limitations, or disadvantages in using that tool. One such limitation that exists with the Delphi Technique, especially when using remote communication forms (i.e., written, electronic), is the potential for misinterpretation of a participant's data. Researcher elucidation or semantic differences in language may not accurately represent a concept, particularly when reflecting a diverse array of participant views (Bijl, 1992).

Applications

Typically, Delphi utilizes multiple rounds of questionnaires that initiate from a few broad questions. Successive questionnaires are the result of analyzing and grouping initial responses, which then are narrowed to a concise set of data agreed upon by the panel members, resulting in a consensus. The following sections discuss the variety of applications in which the Delphi method has been used.

Forecasting

During the development of the technique in the 1950s, Delphi was successfully used as a tool for forecasting or predicting patterns and trends in technological fields. A concern for decision-makers who may be lacking full scientific knowledge, is having to rely on intuition, or on opinions of experts in that topic (Fink, Kosecoff, Chassin & Brook, 1975). The Delphi method has been used to produce forecasts in fields like technology and education (Jairath & Weinstein, 1994).

One particular study consisted of three rounds using 23 key organization members to forecast or predict sales. When compared against actual sales for the first two years, errors of 3-4% were reported for Delphi, 10-15% for the quantitative methods, and of approximately 20% for the previously used unstructured, subjective forecasts.

Communication

Wissema (1982) discusses the importance of the Delphi Method as an exploration technique for forecasting technological patterns and developments. He further states that the Delphi method has been developed in order to make discussion between experts possible without permitting a certain social interactive behavior as happens during a normal group discussion and hampers opinion forming.

Consensus

Wissema (1982), reports that the Delphi method is also sometimes used for a normal inquiry among a number of experts. Delphi has found its way into industry, government, and finally, academe. Since the 1950s the Delphi method has been utilized in studies concerning a variety of public health issues (such as, policies for drug use reduction and prevention of AIDS/HIV) as well as in the field of education (Ziglio, 1996; Cornish, 1977).

CHAPTER III

METHODOLOGY

This relied on the Delphi method to reach a consensus among experts in the fields of dance, health, and physical education regarding the essential components that should be included in a potential dance resource guide. The Delphi method asks experts to offer anonymous input on a topic through multiple rounds of surveys (Rossman & Bunning, 1978). This technique allows respondents to reprioritize their own responses based upon the input of others, but without the issues of group dynamics often involved in meetings.

Sampling

A nonprobability purposive (Leedy & Ormrod, 2001) sampling was used due to the focused intent of the study. Participants were only solicited from the TAHPERD membership, namely dance division officers (committee members, section officers), TAHPERD Vice Presidents of the dance, health and physical education divisions, the Executive Committee (President, Past President, President Elect) and Teachers of the Year honorees from 2000 to 2003. Invited participants have demonstrated their commitment to the professions by their eligibility to hold an office in the organization. According to the operating code of the association,

eligibility for holding an office of TAHPERD requires that the person has been a TAHPERD member for minimum of three consecutive years and has been actively engaged in the area represented by the Division (TAHPERD, 2004). The Teacher of the Year Award criteria follows the same guidelines while adding the following criteria; demonstration of presenting a balanced curriculum, teaching in creative styles and demonstration of professional commitment (TAHPERD, 2004). These criteria established by TAHPERD document expertise and a keen interest in the promotion of healthy lifestyles.

A total of 40 participants were contacted by postal mail and email to request a commitment and consent to be involved in the study (Appendix B). Based on sampling criteria, approximately half of the TAHPERD members invited to participate represented the dance division and half represented the physical education, recreation and health divisions combined. Although a 50 % participation rate was anticipated and desired, the initiation of data collection was to begin upon receiving a signed consent form from a minimum of ten panelists, which indicated a 25% participation rate. At that point, the participants were then guided through a process to establish consensus by means of the completion of two rounds of questionnaires.

The participants who chose to be involved as a Delphi panel member came from the Dance and Physical Education divisions including one person who teaches Physical Education but was affiliated with the Recreation Division. Table 1 indicates the level of participation given by each panel member.

Table 1 – Participation of Panel Members

<i>Member Code</i>	<i>Round 1</i>	<i>Round 2</i>
PE1	*	*
PE2	*	*
PE3	*	*
PE4	*	*
PE5	*	*
D1	*	*
D2	*	*
D3	*	*
D4	*	*
D5	*	*
R1	*	*

Data Collection Procedures and Instrumentation

The initial phase of the study consisted of gathering the names and contact information of panel members and developing the Round 1 survey. The clarity of the Round 1 questions was reviewed by Texas Woman's University (TWU) professors who specialize in pedagogy in the departments of Health Studies, Kinesiology, and Dance.

The next phase was the collection and analysis of data via a sequence of two rounds of questionnaires. To complete the process, a

comparison was made on data collected and literature relating to the topics.

Round 1

The consent forms and questionnaires were mailed on August 23, 2004 to a total of 40 potential participants, requesting a reply by September 8, 2004. Four individuals emailed a response indicating they would not be able to participate due to other commitments. Five replied within the requested deadline. On September 11, a reminder and thank you note was sent to the participants extending the due date to September 18, 2004.

By September 20, eleven members had responded, creating a 28% participation rate. While a greater response was desired, the minimum number of responses had been met and the decision was made to continue with the study.

Instrumentation

The first round asked the panelists to answer four broad open-ended questions requesting their opinions of which essential components and attributes should be included in a TAHPERD dance resource guide as well as demographic information. Round 1 questions were based on the four research questions of this study. The questions were worded in

an attempt to be semantically appropriate across the divisions and to allow for responses in both a listing format as well as a narrative format.

The following questions were asked of participants:

1. What essential (5 to 10) dance (movement) concepts should be included in an elementary dance resource guide in Texas?
2. What essential (5 to 10) dance skills (skill themes) and dance genres (folk, ballet, etc) should be included in an elementary dance resource guide in Texas?
3. What core/enrichment subjects should be correlated to an elementary dance resource guide?
4. In what ways does dance promote healthy lifestyles?
5. Number of years in your profession?
6. In what profession are you mostly involved? Health, PE, Recreation, Dance
7. In which TAHPERD division are you most involved?
8. Highest degree attained? BS, MS, MFA, PHD
9. Gender? M F
10. With what age group do you work? Elementary, Middle, High, Higher Ed, Other
11. How much dance is taught in your current curriculum/program?
None, Some, Moderate, Extensive, Exclusive

Treatment of the Data

Upon receiving 11 responses from Round 1, which met the minimum participation number previously determined, responses were categorized by theme. The results of the first round of questions were then placed in lists based upon the themes.

Round 2

The packet was sent to the panel members on September 22, 2004 in the form of a cover letter and questionnaire, requesting a return date of October 11, 2004. All but one panelist indicated on the consent form that email correspondence was the preferred method of communication, therefore Round 2 questionnaires were sent via email, with the exception of the one panel member who received the questionnaire by postal mail. Reminders were sent after one week on October 10, 2004. Eleven responses were received by October 13, 2004 at which point the final analysis of data was initiated.

Responses from participants indicated a consensus in opinion to the extent that the round 3 was not necessary. The questionnaire asked participants to rate the importance of the item on a scale of 1-5 with 1 being the highest, as well as associate it with one or more of four dance TEKS strands.

After receiving the responses from Round Two a thank you letter was sent to each of the panel members who had responded.

Instrumentation

The responses from Round 1 were formatted into a five-point Likert scaled questionnaire. The questionnaire also asked participants to link the responses to one of four strands from the Secondary Dance TEKS: Perception, Expression, Historical, and Evaluation (TEA, 2004). A brief definition of each strand was listed on the questionnaire for clarification purposes. The following lists of responses were sent to the participants to confirm the importance of each category and to associate each with a strand of TEKS.

Question 1

The second round questionnaire listed the responses from participants regarding the essential dance and movement concepts that should be in a resource guide. The responses were presented as a list of themes, which included locomotor skills, kinesthetic awareness, rhythm, effort, perception, performance, intellectual and emotional expression of ideas, and health. One participant made a request seeking more detailed instructional progressions for teaching dance particularly in the elementary physical education level.

Question 2

The second question indicated the major dance genres that participants listed that should be included in a resource guide. The second round questions listed in a random format the following major categories: World Dance, Western Theatrical, Creative, Fitness, Partner, and Current Trends.

Question 3

The second round questionnaire listed the disciplines that panelists had indicated should be corresponded to dance in a resource guide in question 3. The subjects were represented in a table format. The disciplines listed were Health, Physical Education, Fine Arts, Language Arts, Science, Social Studies, and Math.

Question 4

The responses to the last question in the second round, which dealt with what the health implications of dance, were grouped together according to the themes that appeared to relate to the dimensions of health. The categories that were listed were: fitness, emotional, social, spiritual, and intellectual. In addition, the list included some general statements; a hook for fitness, all aspects of healthy lifestyles can be addressed and moving to the music that we love.

Treatment of the Data

The contents for Round 2 were derived from the responses of Round 1 and then grouped into a thematic listing by question. The listing was presented in chart form based on the four questions and ordered based on the investigator's interpretation of the natural thematic headings that emerged from reviewing the responses. In addition, panelists were asked to categorize each thematic heading with at least one of the four dance TEKS strands. Data received from the Round 2 responses was then analyzed and reported based on the average overall rate of importance and the most common TEKS strand chosen.

Summary

Out of 40 potential participants contacted 11 members chose to participate and respond to the questionnaires. All 11 panel members responded to both rounds of surveys, which provided a cohesive data analysis and interpretive process.

CHAPTER IV

FINDINGS

The data collection and analysis used a combination of quantitative and qualitative methods as a result of utilizing the Delphi Method. Initially, the questions utilized a qualitative style allowing panel members to respond openly. The final phases of the research followed a quantitative approach. Descriptive statistics were used to provide a profile of the panel members and the consensus of the data.

Panel Members Data

Panel members were solicited from the TAHPERD membership who had served as officers or been selected as a Teacher of the Year. Table 2 represents the profile of the panelists that responded. Five panel members were currently working in the Dance profession and presently serving in the Dance Division. Six panel members were physical education teachers, four of whom were officers serving in the physical education division; one was serving in the college division and one in the recreation division. All members of the panel were female and had been in their respective professions an average of 28.7 years. The years in profession ranged from 16 to 40. The panelists' educational levels included seven members holding Master's degrees, one completing

coursework toward a Master's and one with a MFA and two with PhD degrees. Six of the members predominantly or exclusively working with K-12 students and five panelists were predominantly in higher education. All members indicated some involvement with dance in their teaching, while half indicated they had extensive or exclusive involvement with dance in their teaching assignments.

Table 2 – Panel Member Background

Profession	Dance	5
	PE	6
	Health	0
	Recreation	0
Average Years in Profession		28.7
TAHPERD Division Affiliation	Dance	5
	PE	5
	Health	0
	Recreation	1
Gender	Female	11
	Male	0
Highest Degree	MA	8
	MFA	1
	PhD	2
Age Group worked with most	All	
Amount of Dance in Curriculum	Some	2
	Extensive	5
	Exclusive	4

Round 1 Data Analysis

Question 1

The first question of Round 1 generated a total of 47 statements about the essential dance or movement concepts that should be included in a resource guide. The statements were reviewed and categorized into 11 thematic categories: Locomotor skills, Kinesthetic, Rhythm, Energy, Creative, Perception, Performance, Mental benefits, Health, and Teaching Progressions (for teachers).

Question 2

A total of 45 statements resulted for Question 2 regarding the dance genres and skills. The genres that were listed were grouped into themes and listed for Round 2. The themes included; World Dance, Western Theatrical, Creative, Fitness, Recreational, Partner, Current Trends. The skills were then reorganized and listed with the dance concepts due to the similarity of terms. The crossover of terminology used for both concepts and skills may suggest ambiguity of understanding the two terms.

Question 3

Question 3 asked participants to determine which core and enrichment subjects taught at the elementary level should be correlated to dance. A total of 59 responses were listed which resulted in a total of

8 separate categories or terms relating to subjects: Language Arts, Math, Social Studies, Science, Communication, Health, Physical Education, and Fine Arts.

Question 4

The final question dealt with the health implications of dance and generated 32 responses which were then grouped into 5 categories and 3 individual statements. The categories included: Fitness, Emotional, Social, Spiritual, and Intellectual.

Round 2

Question 1

Question 1 asked participants to list dance or movement concepts that are essential to a resource guide. The responses that received the highest average rating were Rhythm and Locomotor skills, both with 81.8% of the panelists indicating the rating at level 1. Progressions for Teaching Dance received an average rating of 1.2, with 81.8% of the panelist rating it 1, indicating a strong desire for information on pedagogy. The concept labeled Effort was given a 1 by 72.7% of the participants, with an average rating of 1.3. The Health and Kinesthetic Awareness concepts were both rated 1 by 63.6% of the participants. Creative Exploration received a 1.5 average rating by panelists with 63.6% selecting a 1. Emotion was rated on average 1.5 and Perception at

1.6. Mental/Intellectual benefits and Performance concepts received a rating of 2 by 45.5% and 54.5% of the panelists respectively. The TEKS most associated with the responses were Expression and Performance. The following table indicates the mean and mode ratings of the responses given by the panelists.

Table 3 – Question 1 Round 2 Results

Response	N	Mean	Mode	Percentage
Rhythm	11	1.1	1	81.8%
Teaching	11	1.2	1	81.8%
Locomotor	11	1.2	1	81.8%
Effort	11	1.3	1	72.7%
Health	11	1.3	1	63.6%
Kinesthetic	11	1.4	1	63.6%
Creative	11	1.5	1	63.6%
Emotion	11	1.5	2	45.5%
Perception	11	1.6	1	45.5%
Mental	11	1.9	2	45.5%
Perform	11	2.0	2	54.5%

Question 2

The highest ranking dance genre with a 90.9% consensus among panel members was Creative dance. Recreational Dance forms resulted in a 1.5 average rating, with 63.6% rating it as a 1. Partner Dance and Fitness received 1.7 and 1.8 respectively as an average rating, while both genres were rated 1 by 54.5% of the participants. The mean rating for Modern dance was 2.0, and 36.4% of the panelists rated that genre as a 1. World dance and current trends also received mean scores of 2.1,

with 45.5% of panelists selecting a rating of 2, and Ballet received a rating of 2 by 36.4 % of the panelists, with a average rating of 2.7. The following table indicates the mean and mode ratings given by the panelists.

Table 4 – Question 2, Round 2 Results

Dance Genre	N	Mean	Mode	Pecentage
Creative Dance	11	1.1	1	90.9%
Recreational Dance	11	1.5	1	63.6%
Partner Dance	11	1.7	1	54.5%
Fitness Dance	11	1.8	1	54.5%
Modern Dance	11	2.0	1	36.4%
World Dance	11	2.1	2	45.5%
Current Trends	11	2.1	2	45.4%
Ballet	11	2.7	2	36.4%
Jazz	11	2.7	3	36.4%
Tap	11	2.7	3	45.5%

Question 3

The strongest recommendations for linking dance to other TEKS were to other Fine Arts which received a mean score of 1.4, while 72.7% of the panel members responded with a 1. Health and Physical Education both had an average score of 1.5, and 63.6% of panel members choosing a rating of 1. Social Studies received mean score of 1.8 and 45.5% of the panelists selected 1 as the rating. Language Arts and Math both received an average rating of 2, however the mode for these topics was 36.4% and 45.5% choosing a rating of 1 respectively.

Science and Communication both had a mean rating of 2.1. 36.4% of the panelist chose 1 as the rating for Science, while 36.4 of the panelists chose 2 as the rating for Communications. The TEKS that were most often selected for this section were Performance and Evaluation. The following table indicates the mean, mode and percentage given by the panelists.

Table 5 – Question 3, Round 2 Results

Subjects	N	Mean	Mode	Percentage
Fine Arts	11	1.4	1	72.7%
Health	11	1.5	1	63.6%
Physical Education	11	1.5	1	63.6%
Social Studies	11	1.8	1	45.5%
Language Arts	11	2.0	1	36.4%
Math	11	2.0	1	45.5%
Science	11	2.1	1	36.4%
Communications	11	2.1	2	36.4%

Question 4

Fitness received the highest rating for a health implication with 81.8% of the panelists rating it as 1. Emotional and Social received an average rating of 1.2 with 72.7% of the panel members selecting a rating of 1. Intelligence received an average rating of 1.5 with 72.7% of the panelists choosing that rating. The rating for Moving to Music We Love was 1.7, with 1 chosen by 63.6% of the panel members. Dance as a Fitness Hook scored an average rating of 1.8, with 63.6% of panelists

choosing level 1. The Spirituality category had an average rating of 2.4 with only 45.5% rating it as a 1. The Expression and Performance TEKS were most often selected in this section. The following table indicates the mean and mode of the ratings given by the panelists.

Table 6 – Question 4, Round 2 Results

Health Benefits	N	Mean	Mode	Percentage
Fitness	11	1.1	1	81.8%
Social	11	1.2	1	72.7%
Emotional	11	1.2	1	72.7%
Intelligence	11	1.5	1	72.7%
Move to music	11	1.7	1	63.6%
Fitness Hook	11	1.8	1	63.6%
Spirituality	11	2.4	1	45.5%

Summary of Findings

The responding panel members gave an average of 45.7 responses per question. Question 1, which requested the movement concepts important to dance, received 47 responses. Question 2 responses regarding the dance genres received 45 responses. The responses for Question 3 provided panelists' perceptions on other TEKS to which dance should be related received a total of 59 responses. The fourth question regarding the health implications received 32 responses.

CHAPTER V

CONCLUSIONS, DISCUSSION AND RECOMMENDATIONS

Research results and the researcher's analysis will be presented with applications to educational settings in an effort to provide a more cohesive context for educators. Discussions relating to dance as a health tool and educational instrument will be covered. Conclusions and implications for educators will be discussed, and recommendations presented for further research.

Summary

The Delphi method was utilized to achieve a consensus relating to the essential components of a teacher's resource guide for providing instruction in dance at the elementary level. A panel of experts was solicited from the TAHPERD membership and they responded to a series of two questionnaires. In addition demographic questions were asked to establish a profile of the respondents.

The panel members represented dance and physical education professions. As a group, the panel indicated that a teacher resource guide on dance curriculum for elementary students should include instruction in locomotor skills, effort, rhythm and creative process. In addition, it was noted that details on how to present the teaching of

dance was important to educators, in particular the physical education instructors. Although the response rate was lower than expected, an exceptionally cohesive study was achieved with input from a diversity of disciplines being represented and number of questions covered.

Conclusions

The consensus building procedure began by seeking responses to four initial research questions from a group of expert panelists. The responses gained from the initial round provided the data that generated a second round of data collection. The following list highlights the results.

1. The essential dance and/or movement concepts for elementary education level as selected by the group of panelists included locomotor skills, kinesthetic awareness, rhythm, effort, and creative dance. An additional note that was included indicated a strong need for teaching progressions and strategies to aid in the instructional process.
2. The second question requested a list of dance genres that should be included in an elementary education level. Of the seven categories that resulted from the initial round of data, creative dance received the highest overall importance ranking, followed by fitness, recreational, world dance, current trends and western theatrical.

3. The next question focused on the additional subjects to which dance should be linked. The subjects that were considered the least important for association with Dance were Math, Science and Communication. Fine Arts, Physical Education, Health and Language Arts were considered the most important.
4. The final research question asked participants to indicate the health implications of dance. The responses included lists that represented the list of health dimensions; physical, mental, social, emotional and spiritual. Spiritual received the lowest score of importance, which may indicate a lack of awareness of the spiritual aspects of dance or a semantic misconception between spirituality and religion. The issue of separation of church and state may also affect educators' decisions as a result of their avoidance of sensitive subjects.

Discussion

Due to the interactive nature of the Delphi technique, involving continual analysis, some changes in the design of the study occurred throughout the process. Decisions that affected the design and delivery of the questionnaires were made based upon a combination of the literature review, the data, and the professional experience of the investigator. Professional experience as an educator in dance, physical education, health, and recreation allowed the investigator to utilize

terminology specific to each field but generalizable to all four disciplines. On the other hand, a partiality may have existed among the participants as a result of viewing the data from the lens of primarily one professional perspective.

Delphi technique also allowed for ease of gathering data, overcoming geographical boundaries of the participants. This method provided participants the opportunity to contemplate the questions prior to submitting their answers. The potential for negative group dynamics did not affect the outcome of the interaction as a result. At the same time, the potential for positive interaction was not available either.

Interestingly, while collecting and analyzing the data in this study, it became apparent that semantic gaps existed in terminology used to describe movement. This gap seemed to be evident not only throughout the various dance styles or genres, but especially between dance and other professions such as physical education. By using a common basis for movement analysis, some of these gaps in terminology can be overcome. Graham (2004) has made an attempt to support a more unified system by utilizing a form of qualitative movement analysis developed by Rudolph Laban in the 1930's (Laban, 1975). Graham utilizes three movement concepts of spatial awareness, relationships to self and others, and effort of a movement and connects them with the

three categories of skill themes: locomotor, manipulative, nonmanipulative. (see Appendix G)

While each discipline and sub-category has terminology that is unique and specific, there are universal concepts found in movement skills that may reduce the ambiguity existing across the movement genres or styles. A paradigm shift for both disciplines would help move toward increasing emphasis on more global concepts and themes in addition to just the actual term that may be used for a specific sport or dance for example, the plié in ballet, or the forehand in tennis. This shift would support and generate more learners who have increased kinesthetic awareness and development, with more desire to be engaged in lifelong activity and learning. This concept would also support the current national health emphasis on maintaining more years of quality life (Corbin, 2004).

Rhythm was indicated as a strong need. Understanding a universal concept of rhythm would benefit all disciplines. Rhythm is inherent in all human activities. Sports are rhythm based, as is dance. It then becomes imperative to provide training in multiple rhythms to develop a synergistic individual who has a greater chance of adopting life-long healthy behaviors. Rhythmical activities that are considered

acceptable and preferred in a culture will continue to prevail in that society.

The dimensions of a healthy individual (social, mental, physical, emotional and spiritual) were a reoccurring theme throughout the study (Corbin, 2004). Literature reviewed for the study also supports the premise that dance benefits an individual in all five of these health dimensions. The properties of dance allow a person to be engaged in healthy activities achieving the ultimate benefits of life-long activity. Although literature relating the dance profession to health benefits is relatively small, the larger topic of movement studies strongly supports the role of physical activity to both health and, in particular, the ability to learn.

Implications

The outcomes of this study offer a preface to issues concerning dance education, specifically, dance at the elementary level as it relates to other disciplines. It provides an introductory glimpse and insight about the universal attributes and principals of dance concepts and their relationship to overall movement concepts. The study demonstrates implications for not only the dance field, but also other movement oriented fields such as physical education. These implications affect how

teacher preparation programs should prepare future teachers for the education profession.

An outcome of this study supports the idea that the art of dance-making is very physical and has many health benefits for the whole person throughout life. Although the National Standards and TEKS for elementary physical education include dance components, the study suggests that physical education teachers may lack efficacy in the teaching of dance. Unfortunately, this lack of focus deters from the ability of dance to promote healthy lifestyles, transcend academic and cultural boundaries, and provide a physical activity for students with varying abilities and interests.

An important implication as a result, is that teacher preparation courses in the higher education curriculum need revision to include more focus on the inclusion of dance and rhythmic activities. In addition, programs should provide more application in the developmentally appropriate movement concepts. The tendency may still exist for kinesiology courses to focus on specific sports and less on exploring the basics of anatomically correct movement (Hays, 1981). Dance education, particularly the theatrical dances (modern, ballet, and jazz), are excellent tools for conditioning and training the body for correct movement.

Another equally important implication of this study shows a need for an updated dance education curriculum to be more reflective of the educators and students who have increasingly diverse backgrounds and needs in the schools of today. It is imperative, then that these needs are reflected throughout the curriculum. While other academic subjects (Social Studies, Language Arts, Fine Arts) have encompassed multiculturalism in their respective curriculums, dance and physical education may need to expand their emphasis. Exploring movement and rhythm qualities found throughout the world will serve to enhance the rhythmic repertoire of all students and provide meaningful activity opportunities for all students. In addition, this update would serve to align dance and movement education more closely with both the Fine Arts strands and the Physical Education Standards as defined for the state of Texas as well as at the national level.

The outcomes of this study further support the connection between dance and health. It should be noted that although the participants of this study were from the professions of dance and physical education, their understanding and support of dance as having health benefits was substantial. This further supports the concept that dance has benefits physically, socially, emotionally, mentally and spiritually. The results may contribute to the body of knowledge already in existence and

demonstrate a further need for additional studies. Redefining the performance standards in dance education at the K-12 level will ultimately promote better quality programs across the curriculum.

Recommendations

The intent of this study was to gather opinions regarding the essential characteristics of content for dance at the elementary level. The information gained from this study is intended provide recommendations in the development of a future TAHPERD dance resource guide publication to potentially reach a larger audience of educators of dance and related fields. The following is a list of recommendations for further studies:

1. A more in-depth study regarding the essential components of an elementary dance curriculum is needed to more accurately support the findings of this current study.
2. Research involving methods to promote and support the value of dance as a health tool and physical education component are needed follow-up studies.
3. Further research is needed to support a stronger paradigm shift toward the development of the practitioner in the various kinesthetic disciplines who understands the importance of focusing on general movement concepts with younger learners.

4. In addition, studies determining the effect of dance upon overall health of an individual would add support to the study.
5. The understanding of dance and its relationship with spirituality should be explored.
6. Both dance and physical education professions would be better served by additional research supporting the importance of movement to the overall health and intellectual development of children. Increasing the public's awareness to realize that dance is more than what is seen on Music Television (MTV) or at football games and Physical Education (PE) is more than dodgeball or sports.

By acquiring additional supportive evidence of the overall benefits of dance within the elementary school setting, it is anticipated the demand will increase for quality dance education which in terms will result in a teacher certification for dance at the K-6 grade levels in Texas and the development of dance TEKS, TAKS and courses for K-8 grades.

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APPENDIX A

INSTITUTION REVIEW BOARD COMMITTEE APPROVAL



Institutional Review Board

Office of Research and Sponsored Programs
P.O. Box 425619, Denton, TX 76204-5619
940-898-3378 Fax 940-898-3416
e-mail: IRB@twu.edu

August 17, 2004

Ms. Wendy Guess-Hall

Dear Ms. Guess-Hall:

Re: Determining the Essential Components of a Teacher's Resource Guide: A Delphi Study

The above referenced study has been reviewed by the TWU Institutional Review Board (IRB) and appears to meet our requirements for the protection of individuals' rights.

If applicable, agency approval letters must be submitted to the IRB upon receipt PRIOR to any data collection at that agency. A copy of the approved consent form with the IRB approval stamp and a copy of the annual/final report are enclosed. Please use the consent form with the most recent approval date stamp when obtaining consent from your participants. The signed consent forms and final report must be filed with the Institutional Review Board at the completion of the study.

This approval is valid one year from August 17, 2004. According to regulations from the Department of Health and Human Services, another review by the IRB is required if your project changes in any way, and the IRB must be notified immediately regarding any adverse events. If you have any questions, feel free to call the TWU Institutional Review Board.

Sincerely,

Dr. David Nichols, Chair
Institutional Review Board - Denton

enc.

cc. Dr. Susan Ward, Department of Health Studies
Graduate School

Simply the **BEST**

APPENDIX B
CONSENT FORM

TEXAS WOMAN'S UNIVERSITY

CONSENT TO PARTICIPATE IN RESEARCH

Title: Determining the Essential Components of a Teacher's Resource Guide: A Delphi Study

Investigator: Wendy Guess-Hall

Advisor: Susan Ward, Ph.D

Explanation and Purpose of the Research

You are being asked to participate in a research study for Ms. Guess-Hall's dissertation at Texas Woman's University. The purpose of this research is to reach a consensus in determining the essential components and attributes a Dance Resource Guide for elementary teachers. Specifically the study will examine what dance concepts will be useful to a variety of core and enrichment subjects as well as investigate dance's contribution to developing healthy behaviors. The study will serve to guide the future publishing of a teacher's resource guide by TAHPERD.

Research Procedures

For this study, the investigator will email/mail a series of three questionnaires to panelists comprised of TAHPERD officers, Teachers of the Year and Dance Committee Members. The first questionnaire will consist of 4 broad open-ended questions to acquire general feedback, which may take between 10 and 60 minutes to complete. The second questionnaire will consist of a Likert scale survey based upon the responses of the first questionnaire, and may range from 5 minutes up to 30 minutes to complete. The third questionnaire will be similar to the second and again may take from 5 to 30 minutes to respond. The final data, including a general demographic background of participants (i.e., gender, profession, # of years in profession) will be reported in Ms. Guess-Hall's dissertation. Your total time commitment in the study would be 1-3 hours over a 9 week period signing consent form and completing 3 questionnaires.

Potential Risks

The data gathered in the study will be reported without any direct association to a specific individual. As a participant, you will be given a choice whether to have your name listed as a contributor to the study and future resource guide. If agreed, your name will be printed in the appropriate section of the future resource guide for TAHPERD.

The data gathered from this study will be stored in a secure file on the investigator's computer and will be destroyed following the completion of the

study (approximately January, 2005). There is a potential loss of confidentiality through email transactions. Confidentiality will be protected to the extent that is allowed by law. It is anticipated that the results of this study will be published in the investigator's dissertation as well as other research publications.

The researchers will try to prevent any problem that might arise as a result of this research. If a problem does arise, you should let the researchers know at once and they will help you. However, TWU does not provide financial assistance or medical services for injuries that might occur as a result of your participation in this study.

Participation and Benefits

Your involvement in this study is completely voluntary, and you may discontinue your participation in the study at any time without penalty. The only direct benefit of this study to you is that at the completion of the study a summary of the results will be mailed to you upon your request and you will have the satisfaction of having contributed to the enhancement of the future TAHPERD Dance Resource Guide. In addition, if you choose, your name will be listed with the contributors of the future resource guide and you will be invited to submit lesson activities for the resource guide.

Questions Regarding the Study

If you have any questions about the research study you may ask the researchers; their phone numbers are at the top of this form. If you have questions about your rights as a participant in this research or the way this study has been conducted, you may contact the Texas Woman's University Office of Research and Sponsored Programs at 940.898.3375 or via email at IRB@twu.edu. You will be given a copy of this signed and dated consent form to keep.

Signature of Participant

Date

Please indicate your preferred method of communication: (please print/type)

☐ Email: _____
or

☐ Postal Mail: _____

APPENDIX C

ROUND 1 QUESTIONNAIRE

Determining the Essential Components of a
Teachers Resource Guide: A Delphi Study
Investigator: Wendy Guess-Hall

Round 1 Questionnaire

Please answer these questions based upon your opinion of the TAHPERD Dance Resource Guide to be produced in the near future. (The guide will use the same format as the Health and Physical Education TEKS Guides currently in print.) The following websites may provide additional background support:

<http://www.tea.state.tx.us/teks/index.html>

<http://www.aahperd.org/NDA/template.cfm?template=standards.html>

<http://www.aahperd.org/NASPE/template.cfm?template=publications-nationalstandards.html>

1. What essential (5 to 10) dance (movement) concepts should be included in an elementary dance resource guide in Texas?
2. What essential (5 to 10) dance skills (skill themes) and dance genres (folk, ballet, etc) should be included in an elementary dance resource guide in Texas?
3. What core/enrichment subjects should be correlated to an elementary dance resource guide?
4. In what ways does dance promote healthy lifestyles?

The following questions are only to generate a profile of the panel.

1. Profession in which you are mostly involved? *Dance PE Health Recreation*
2. Number of years in your profession? _____
3. TAHPERD Division you are most involved in? *Dance PE Health Recreation*
4. Gender: *Male Female*
5. Highest Degree Earned: *Associate BS MA PhD*
6. What age group do you work with? *Elementary Middle High Higher Ed Other*
7. Amount of dance taught in your current curriculum/program?
None Some Moderate Extensive Exclusive

APPENDIX D

NATIONAL ELEMENTARY DANCE STANDARDS

TEXAS SECONDARY DANCE STANDARDS

National Dance Standards

Developed by the Consortium of National Arts Education Associations in 1994. Endorsed by American Alliance for Health, Physical Education, Recreation, and Dance (AAHPERD)

1. Content Standard: Identifying and demonstrating movement elements and skills in performing dance

2. Content Standard: Understanding the choreographic principles, processes, and structures

3. Content Standard: Understanding dance as a way to create and communicate meaning

4. Content Standard: Applying and demonstrating critical and creative thinking skills in dance

5. Content Standard: Demonstrating and understanding dance in various cultures and historical periods.

6. Content Standard: Making connections between dance and healthful living

7. Content Standard: Making connections between dance and other disciplines

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Texas Essential Knowledge and Skills (TEKS) for Dance

The TEKS organize dance education into the following four strands of learning. Within each course level, the strands function interdependently, minimizing the need for allotting equal time to each strand. The strands make up the components of all dance classes and are most effectively taught when they are woven together in lessons and activities. The four strands are:

- **Perception**, developing an awareness of the body's movements and using sensory information while dancing. The knowledge and skills of Perception are useful in everyday life by promoting understanding of self and others and effective interactions in the community.
- **Creative expression/performance**, applying body sciences and fitness principles to dance and developing knowledge and skills of dance elements and choreographic process and forms in a variety of dance styles. Creative expression/performance develops self-discipline and healthy bodies that move expressively, efficiently, and safely through space and time with controlled energy.
- **Historical and cultural heritage**, demonstrating an understanding of cultural, historical, and artistic diversity and building skills to participate in a diverse society.
- **Response/evaluation**, making informed judgments about dance's form, meaning, and role in society to strengthen students' decision-making skills and develop their thinking and reasoning abilities.

The Texas Essential Knowledge and Skills in dance are also organized by content area and course level. For example, "Dance, Level I" is the first set of Dance TEKS. After a brief introduction explaining the overall goals of dance education, dance content is listed for each course. For each broad category of knowledge and skills, several student expectations for demonstration of knowledge and skills are provided. The content and student expectations statements of the TEKS give sequence and structure to dance education.

APPENDIX E

REMINDER EMAIL/POSTCARD

Dear Participant:

I hope you have received your copy of the Round 1 Questionnaire for the study “Determining Essential Components of a Teacher’s Resource Guide: A Delphi Study.” Please let me know if I can be of assistance by clarifying instructions or by sending a replacement questionnaire.

You still have until (date) to contribute your expert opinion (if you have already done so, please disregard this reminder and thank you for your expert input).

Again, your participation is extremely valuable and much appreciated.

Thank you,

Wendy Guess, Principal Investigator

Susan Ward, PhD, Research Advisor

APPENDIX F

ROUND TWO QUESTIONNAIRE

Round Two Questionnaire
Determining the Essential Components of a Resource Guide
Investigator: Wendy Guess-Hall

There are 2 ratings for each item –

1. Please rank the item on a scale of 1-5 according to how essential you think that item is in terms of dance at the elementary level.

➤ 1 = most essential, and 5 = the least essential; and

2. Please categorize each item based on the following Texas Essential Knowledge and Skills (TEKS) Strands for dance:

P = perception, EX = expression, H = historical, EV = evaluation

Fine Arts TEKS Strands (Secondary Dance)

Perception: Dance students develop perceptual thinking and moving abilities in daily life that promote understanding of themselves and others and allow them to interact effectively in the community.

Expression: By mastering movement principles and skills, students develop self-discipline, and healthy bodies that move expressively, efficiently and safely through space and time with controlled energy.

Historical: Students recognize dance as a vehicle for understanding cultural and historical contexts, increasing awareness of their own and others' heritage and traditions, thus helping them to participate in a diverse society.

Evaluation: Evaluating and analyzing dance strengthen decision-making skills, develop critical thinking, and enable students to make informed decisions about dance and the world around them.

Rank	TEKS	Movement Concepts/ Skills
		Locomotor skills (i.e., walk, run, leap, jump, grapevine, skip, hop, direction change, basic movements, step patterns & combinations)
		Physical/Kinesthetic (spatial awareness, posture, partnering, technique, athletic vs. aesthetic)
		Rhythm (perception, awareness, beat, tempo, time, intensity, accent, pattern)
		Effort (time, space, levels, effort, energy, shapes, rhythms)
		Creative (invention, expression, choreography, improvisation)
		Perception (sensory, rhythm)
		Performance (aesthetic, choreography, creating movement sequence, improvisation)
		Mental (express ideas through movement)
		Emotional (expression through movement, body language, attitudes toward body)
		Health (nutrition, fitness, conditioning, strength, flexibility, endurance, range of motion, connections between dance & health, lifestyles)
		Progressions for teaching dance, effective teaching strategies

<i>Rank</i>	<i>TEKS</i>	<i>Dance Genre</i>
		World Dance (i.e., folk, ribbon, cultural dance forms, Afro-Caribbean, Flamenco, Native American, Polynesian, East Indian, African, European, etc)
		Western Theatrical:
		Ballet
		Modern (contemporary)
		Jazz
		Tap
		Creative (mirror, partnering, improvisation/free movement)
		Fitness (aerobic, yoga, pilates, alexander, tai chi, etc)
		Recreational (square, line, contra)
		Partner (social, c&w, ballroom, latin, swing)
		Current Trends (hip hop, break)

<i>Rank</i>	<i>TEKS</i>	<i>Correlations to Other Subjects</i>
		Language Arts (English, Writing, Reading)
		Math
		Social Studies (History, Geography)
		Science (physics principles and concepts)
		Communication (Foreign Language, Sign Language)
		Health
		Physical Education
		Fine Arts (Music, Art)

<i>Rank</i>	<i>TEKS</i>	<i>Health Implications</i>
		Fitness (flexibility, strength, endurance, cardio-vascular, respiratory, lifetime activity)
		Emotional (well-being, expression, release)
		Social (behavior, socialization, listening skills, communication)
		Spiritual
		Intellectual/Mental (challenging)
		Hook for Fitness
		All aspects of Healthy Lifestyles can be addressed
		Moving to Music We Love (more motivation to be active)

Add any other comments here:

APPENDIX G
MOVEMENT ANALYSIS TABLES

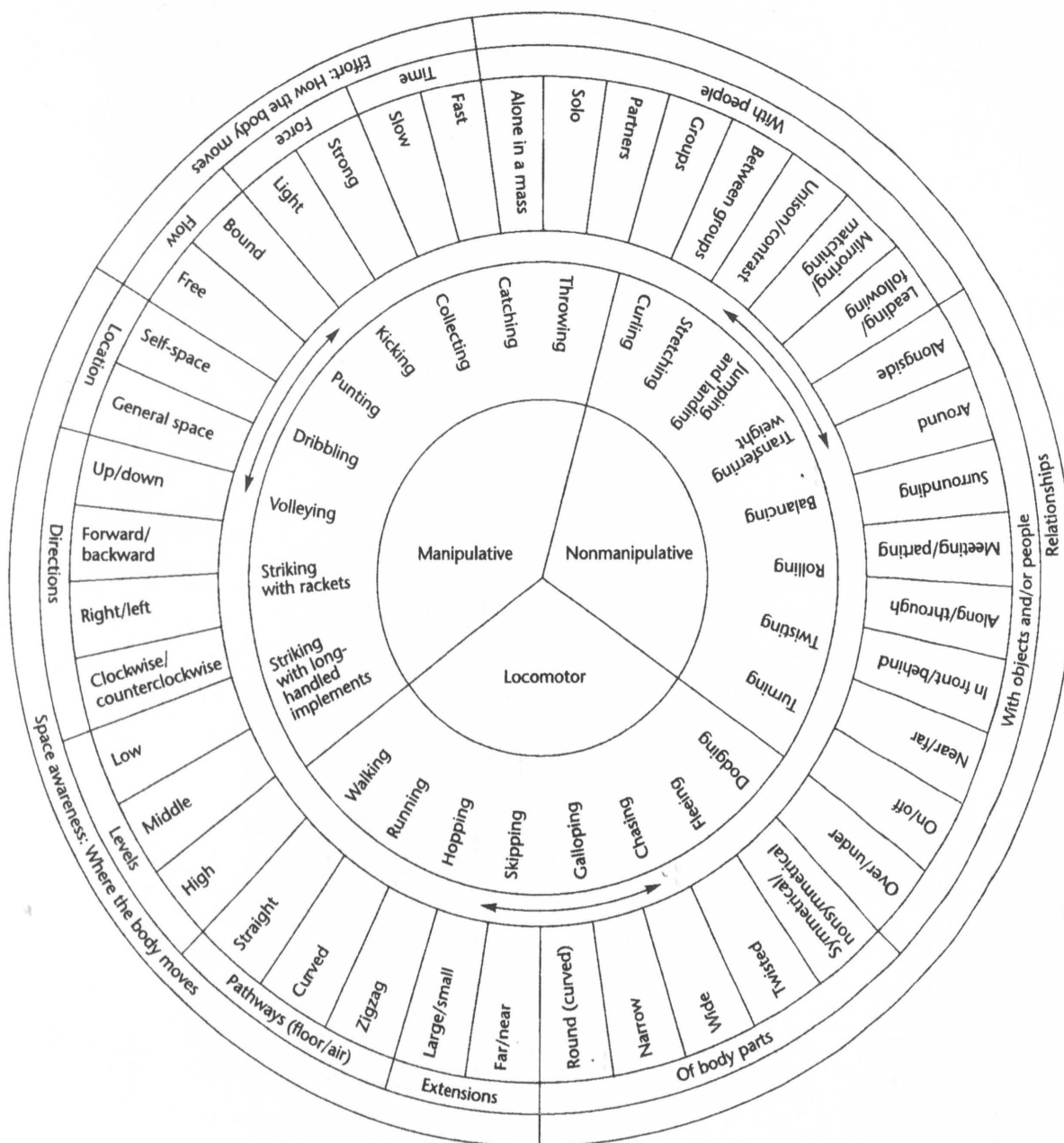
Movement Concepts

<u>Space Awareness</u> (where the body moves)	<u>Effort</u> (how the body moves)	<u>Relationships</u>
Location: Self space General space	Time: Fast/slow Sudden/sustained	Body Parts: Round Narrow Wide Twisted Symmetrical Non-symmetrical
Directions: Up/down Right/Left Forward/backward Clockwise/counter	Force: Strong/light	With Objects (and/or people) Over/under On/off Near/far In front/behind Along/through Meeting/parting Surrounding Along/alongside
Levels: Low Middle High	Flow: Bound/free	With People: Leading/following Mirroring/matching Unison/contrast Alone/in a mass Solo Partners Groups Between Groups
Pathways: Straight Curved Zig zag		
Extension: Large/small Far/near		

Skill Themes

<u>Locomotor Skills</u>	<u>Manipulative Skills</u>	<u>Non Manipulative Skills</u>
Walking	Throwing	Turning
Running	Catching & collecting	Twisting
Hopping	Kicking/Punting	Rolling
Skipping	Dribbling	Balancing
Galloping	Volleying	Transferring Weight
Sliding	Striking	Jumping/Landing
Chasing, fleeing, dodging		Curling
		Stretching

Movement Analysis Wheel



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