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Purposive dance and motivating students in California's public schools

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PURPOSIVE DANCE AND MOTIVATING STUDENTS IN
CALIFORNIA'S PUBLIC SCHOOLS

A Thesis

Presented to

The Faculty of the Department of Television, Radio, Film, and Theatre

San Jose State University

In Partial Fulfillment

of the Requirements for the Degree

Master of Arts

by

Kathleen Wehr

May 2009

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CALIFORNIA'S PUBLIC SCHOOLS

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ABSTRACT

PURPOSIVE DANCE AND MOTIVATING STUDENTS IN CALIFORNIA'S PUBLIC SCHOOLS

by Kathleen Wehr

This thesis addresses the role of dance in California's standardized public school system. It examines which dance activities pique students' interest the most. It defines purposive dance movement and targets dance activities aligned with specific state standards in the Physical Education Framework. An experiment was conducted in a 5th grade and 9th-12th grade Physical Education class, using Wii Fit™, Dance Dance Revolution™, traditional ballroom dance, and hip hop dance.

This study reveals that California's Physical Education Framework allows for these types of dance activities at the primary grades but not at the secondary grades. The results of the experiment indicate that students are more interested in purposive dance movement activities that involve human instructors as opposed to the machine-based dance activities.

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Chapter 1

Why Dance?

Dance can be experienced in a variety of ways for both the dancer and the viewer. One may enjoy a yearly subscription to the ballet, another may prefer watching different dance styles on popular television programs, some choose to attend formal ballroom dance classes, and still others patronize the nightclubs for their outlet to socialize and burn calories on the dance floor. Dance is a discipline that can span the spectrums of age and ability levels. Its myriad styles, cultural influences, and wide range of musical selections make it a form of physical expression that few other activities can emulate.

One element in particular that makes dance stand out is its ever-changing, seemingly organic nature. New dance and movement styles are continuously created and performed all over the world. In 1970, Fernau Hall marveled:

One would think that after so much experimental avant-garde choreography, nothing really new is possible. Yet new types of choreography are likely to emerge whenever choreographers work under new conditions, meeting new problems. . . . with the world changing so fast, fresh challenges keep on emerging, calling new kinds of choreography into existence. (132)

Nearly forty years later, this still holds true in the world of dance. If one indicates an interest in taking a dance class, the natural next question is “what kind?” Dance has such a broad spectrum that two given forms (such as Waltz and Crump) do not resemble each other in the least, yet they are still identified under the umbrella term of dance movement.

Methodology

This study examines the role of dance in the standardized public school system. It seeks to discover if specific dance activities pique students' interest to be active, and if California's Physical Education classes will allow for such activities in their Standards-Based curriculum.

The first chapter defines and provides the characteristics of something called purposive dance movement. The literature review helps to pinpoint four different purposive dance movement activities used in this study. The second chapter delineates dance scholar Graham McFee's three-pronged theory of motivation, and uses these motivators to decipher student interest in purposive dance movement styles similar to the ones used in the experiment later in the study. Chapter Three compares the California State Framework for Physical Education with McFee's theory, indicating if the state requirements allow for the activities that pique student interest. This will clarify whether purposive dance movement, if deemed a high-interest form according to McFee's indicators, can also be a valid form to satisfy the state expectations in California's Physical Education classes. Since California has two separate sets of Standards for primary and secondary education (Kindergarten through eighth, and ninth through twelfth respectively), both student populations will be examined. The fourth chapter outlines the experiment I conducted in a Santa Clara County elementary and high school, where I sampled the four purposive dance movement activities in a 5th grade and 9-12th mixed level Physical Education class. Due to limited resources, I chose the schools that were closest in proximity to me, and

are not necessarily a diverse sampling of the student population in California. Further study in a different demographic could vary from the outcome of this study. The fifth chapter reveals the findings of this study, concluding if the four types of purposive dance movement pique student interest, and if they are appropriate to offer in a Standards-Based program.

The Distinction Between Aesthetic/Artistic Dance and Purposive Dance

Graham McFee, an established dance movement philosopher and published scholar of dance movement in education, distinguishes dance movement from other art forms such as music, drama, painting and literature by noting its physical character. Dance requires the human being to serve as the object – not another tangible or audible medium (The Concept of Dance Education 19). He clarifies the notion that there are many art forms available, and they fall under the general term of *aesthetic interest*. We can appreciate the physicality of dance as an art form by marveling at the way the dancers move their body articulately, jump and leap elegantly, and turn repeatedly. The same sense of marvel can be achieved when viewing colorful sunsets or a fireworks show, with the obvious difference being the inanimate object as the spectacle rather than the human form. Even if we cannot do what we see, we can still view it with a sense of awe. This aesthetic appreciation is a basic level of approach to any visual or performing art form.

Friedman argues the phenomenology of dance, stating that dancers are not physical things, for “. . . the dancer, qua phenomenal object, has more to do with what

we take home after the performance than what we witness during the performance”

(10). Dancers are merely the piece of art that moves the spectator or causes emotional reactions because of their display. He acknowledges the fact that the performance must be of high quality in order for the viewer to achieve an aesthetic response: “An essential quality remains imperishable. It prevails within us. The aesthetic object can be found somewhere midway between a fine performance and a perceiving spectator”

(17). Eisner concurs with this phenomenological assertion, “. . . the arts invite us to attend to the qualities of sound, sight, taste, and touch so that we experience them; what we are after in the arts is the ability to perceive things, not merely to recognize them” (5).

We can more fully appreciate the aesthetics of dance (and these other phenomena) if we have existing knowledge about it prior to viewing it. McFee labels this specifically as *artistic interest*. Those who have studied the specific type of dance they are viewing receive a different experience from non-dancers (The Concept of Dance Education 14-16). He uses the parallel example of one who is

entranced by the reading of a particular poem in French. She cannot be said to understand the poem; rather, she confronts the poem as though it were merely a succession of pleasing sounds; she has missed its meaning, its form, and so on. And again, this is not to say that she might not find listening to the ‘poem’ enjoyable. (18)

Thus, the level of prior knowledge the spectator brings to a dance performance fosters a different experience from the purely aesthetic approach.

There is another theory on dance however, that focuses on the dancer, and what one may achieve by engaging in dance movement, regardless of the viewing

audience. David Best combines the idea of artistic dance with the theory of purposive sport, coining it *purposive art*. McFee elaborates, “Purposive sports are defined in terms of the achievement of a specifiable end: say, the scoring of tries and drop-goals for rugby” (15). The object of the game is to accumulate as many points as possible by the end, regardless of the way the players look when they score. Their elegant strides or nimble footwork have no bearing on the outcome unless it results in points scored. Of course, these qualities indirectly add to the game if the players manage to get past their opponent by employing such techniques, but their movements are solely justified by an end result, not the aesthetics of their form. McFee argues that Best’s idea of purposive art is trivial, in that “taking a purposive interest in art (as in any aesthetic object) is failing to see it as art” (16). He cites an example of a producer who is only interested in the money gained by a performance, and therefore does not care about the dancers’ movements, only the economic success that they can generate. However, in regard to this study, the purposive form of dance movement can be applied as a means of encouraging students to want to engage in physical activity. The overarching end-goal in purposive dance movement is to keep students interested in movement forms that require physical activity.

Literature Review of the Goals of Purposive Dance

Within the overarching end-goal of purposive dance movement (keeping students interested in physical activity), there are several specific goals that can be met

through purposive dance movement, one being physical expression. Libby Balter

Blume studied the effects of dance on the adolescent mind:

Dance training encourages students to use cognition along with emotion and to combine social interaction skills with perceptual-motor abilities (Schnitt & Schnitt, 1987). . . . By interrogating mind/body dualism . . . dance pedagogy has the goal of replacing subjectivity, or *mind*, with a focus on corporeality, or *body*. (95)

Her studies are based mostly on the gender roles/expectations apparent in dance. She references the ballets and other famous dance works, citing them as impressing upon today's adolescents "traditional male/female roles" in society: "Princes and princesses are manufactured from the ways male and female bodies interact in physical terms. Support, initiation, strength, adaptability, delicacy, directness – all occupy their niches on the continuum of gender identity" (99). She deconstructs this role-playing, putting dance movement on a more psychological level of the self. Citing S.B. Shapiro as her major source, she relates: "critical pedagogy opens up classroom discourse and makes it possible for students to critically reflect on who they are and how they are influenced by the culture in which they live" (99). This more open approach to the world of dance movement creates a more open mindset of the adolescent's acceptance of the world in which s/he lives. Again Blume credits Shapiro with the ideas that dance movements can demonstrate emotional expressions such as peer-pressure scenarios, non-verbal communication of difficult or overwhelming issues, even collaboratively portray movements of racial or gender oppression (100). This freedom of non-verbal expression allows the adolescent mind to express intense feelings and emotions through physical, creative, aerobic activity, thus reducing the suppression of

negative thoughts and experiences. If students are fully engaged and motivated by the dance activity, they will experience these cathartic emotions, according to Blume.

A case study exploring emotions through dance took place in 1992. The Vancouver School District in the state of Washington implemented a creative dance program in their K-12 schools over the course of four years. Dance was required in the K-8 schools and was an elective in the high schools:

The goals of the creative dance program are to teach students to: create and perform dance; express ideas and feelings through movement individually and collaboratively; apply artistic concepts or elements such as time, shape, and energy; develop critical thinking skills such as analysis, synthesis, inferences; and make connections between the individual and the world within historical, cultural, and social contexts. (Willis 49)

Much of the report concentrates on the first through fifth grades and their reactions rather than the secondary grades. The schools would periodically perform what they had learned in the creative movement classes, using both student volunteers and randomly chosen students. The younger students performed examples of changes of direction and shape, and the older students displayed contrasting movements to varying tempos. The teachers of the performers admitted that many of the dancers were not the top pupils in their class, and several of them were discipline problems prior to the dance classes. The parents had a similar reaction: "Several parents commented on the boys' uninhibited movement and on the students' ability to focus. A few of the fathers were impressed by the students' ability to work with concepts that were somewhat abstract" (50). Both teachers and parents were impressed with the capability of the less-focused students to indulge fully in the project. Although it

wasn't one of the initial goals of the program, the end product of a focusing outlet for the more wayward pupils served a functional purpose in the educational realm.

After two years, the program incorporated the classroom curriculum into its creative movement choreography. They used songs, art, creative writing and dance to communicate the subjects they were studying. Some of the topics were the rain forest, recycling, American history, weather cycles, Native Americans, and ocean life:

In dance, the students chose an aspect of the topic and created dances that expressed ideas and feelings based on the theme. . . . one group searched for words about storms, in the classroom, the teacher directed the students in poetry writing using those words; and on their return to dance, the poetry was used to create the dance. The students' movement expressed their ideas of wind, lightning, and a forest fire. The teacher stated that she was impressed with visual sensation of this weather cycle. (52)

Again, parents overall were impressed by what they saw, and made comments about the growth they had seen in the expression of emotions and feelings, and how confident the students were in front of the audience. There were also some audiences that did not appreciate the display as much as others: “. . . in a couple of schools, the parents' behavior during performances was similar to that of a ball game. There were people walking about, talking, and yelling to their children ('Go Billy!'). In one instance, there was so much noise that the principal had to stop the performance to ask for quiet” (52). This result perhaps intimates that purposive dance movement, although internally developmental for the dancer, does not command the same amount of respect as artistic/aesthetic dance from the audience's perspective. Thus, purposive dance movement is not always appropriate to be put on display, since the growth is to

be primarily intrinsic rather than extrinsic. It is based on what the dancer feels rather than what the viewer feels.

The final component to the program was a questionnaire that was distributed to the first through fifth graders.

The questionnaire results confirmed that dance was movement and was a means to get exercise. . . . most expressed opinions on the creative dance class which ranged from 'I like the class' to 'When do we get to do real dance?' The latter implied that there was a particular style of dance that they knew and considered of value. (51)

The creative movement class opened the door for other dance styles. Now the students were familiar with the general dance vocabulary (tempo, direction, levels, unison, etc.), and wanted to move on to more stylized forms of dance. Overall, according to Willis, the goals of the four-year program were met.

Another immediate goal within the overarching goal of purposive dance movement is the competitive aspect that drives students to improve. Competing with one's self instead of others can be an enticing influence for students. For example, *Rhythms of life* is a nonprofit organization that services after-school programs with its innovational form of dance/art titled stix play. "Also known as Luna Stix, stix play is comparable to juggling and works both sides of the brain, which initiates cognitive development. It also helps develop rhythm and coordination" (Erickson 3). Students work at their own pace to improve upon their ability to manipulate the sticks.

Sometimes, after the dexterity is somewhat mastered, students can create a routine of their own with the three rubber-coated sticks and set it to music. They can throw them over their head, juggle them, or twirl them like batons. As of 1995, the *Rhythms of life*

program is currently offered in approximately 90 schools in Utah, funded by either Title I funds or student fees. Mike Liston, the creator of the program claims that confidence-building is a major component in his purpose, “One of the most common phrases I hear is ‘Watch me, I can do it,’ . . . The most important outcome is the increase in self-esteem” (Erickson 19).

Another form of this individualized competitive form is becoming more popular with video games. Nintendo™ has recently developed a video game called the Wii Fit™, which uses a balance board for both a joystick and a weight scale. The forms of purposive dance movements offered in the Wii Fit™ include yoga, pilates, balance training, and aerobics. The player uses the balance board as the joystick, using shifts in weight and steps to accumulate points for each game. “By turning exercise into a game, Wii Fit™ plays on the same sort of impulses and positive feedback loops that make videogames compelling” (Kohler 3). Vella concurs with Kohler’s assertions, “WiiFit’s™ slick interface, inviting graphics, and sophisticated sensors make even the most mundane exercises enjoyable.” However, Vella faults the game for being somewhat tactless in its labeling of the players: “But some of the game’s messaging seems overly harsh . . . told me my balance was ‘weak’ and that in some poses it considers me a yoga ‘novice’ . . . If you’re overweight or obese, Wii Fit™ will tell you so” (7). Despite this, his conclusion is “ultimately, Wii Fit™ shines because the bar to entry – and enjoyment – is extremely low: almost anybody can unpack and play” (Vella 9).

Chris Kohler decided to try the Wii Fit™ for a month. Overall, he was impressed with the accuracy of the balance board, validating the meaningful feedback from the game. “Although I haven’t been playing Wii Fit™ every day, it’s successfully gotten me into the frame of mind where I try to exercise every day . . . I still might skip a day, but the difference is that I *feel bad* about it, and resolve to exercise the next day” (Kohler 5). He acknowledges one of the drawbacks of the game to be the selection process for each exercise, “There’s no way to just create a 30-minute routine for yourself and set it to auto-play. After each two or three-minute exercise, you have to pick up the Wiimote again, go through the menu and pick what you want to do next, which adds a lot of busywork to the gameplay” (9). Ultimately, Kohler concluded “overall, I’m pleased with what Wii Fit™ offers. . . . Wii Fit™ is a convenient and helpful way for me to get back in shape” (11).

The Wii Fit™ offers objective feedback, or performance scores, immediately after a session, placing it in the purposive dance category. Each movement activity accumulates points, opening up new activities once one attains a certain score or level. The game activities offer training in the various purposive dance movement forms such as yoga, pilates, and balance games. The fact that it is a video game attracts users who may not necessarily be inclined to dance: “Nintendo’s™ Wii strategy was conceived from the get-go to encourage a less sedentary form of gaming” (Vella 1). In this study, I aim to find out if students who are attracted to video games could be interested in this new wave of purposive dance movement.

In addition to the individualized competitive aspect, another product adds the goal of physical fitness. Dance Dance Revolution™ is a type of video game that incorporates quick and tricky leg movements to modern dance music. The player must step on the lighted arrows at the right time in the music in order to advance to the next levels of play. There are even 3-D style versions that also include arm movements concurrently with the legs. “. . . schools deploy the blood-pumping video game Dance Dance Revolution™ as the latest weapon in the nation’s battle against the epidemic of childhood obesity . . . at least several hundred schools in at least 10 states are now using Dance Dance Revolution™, or D.D.R.™, as a regular part of their physical education curriculum” (Schiesel 4). This clever video game helps to bridge the gap between our technology savvy children and physical exertion. West Virginia has already “committed to installing the game in all 765 of its public schools by next year. Almost all of its 185 middle schools already use it” (11). Linda M. Carson facilitated the installation of D.D.R.™ games in the schools after conducting a multiyear study: “They found significant health benefits for overweight children who played the game regularly, including improved blood pressure, overall fitness scores and endothelial function, which reflects the arteries’ ability to deliver oxygen” (14). The combination of high-interest activity and non-competition among peers adds to the success of this new craze.

Epstein et. al. conducted a study of the link between exercise and entertainment for children. They allowed a group of 8-12 year old children, both overweight and nonoverweight [sic], the choice of playing an interactive video dance

game (D.D.R.TM) or an interactive video bicycle game (CateyeTM) with varying levels of interaction. “Results showed the interactive dance game was more reinforcing than dancing alone or dancing while watching the video, but there was no difference across bicycling conditions. Nonoverweight youth were more active when given the opportunity to play the interactive dance game than overweight children” (124). Epstein et. al. dubbed the connection of exercise and entertainment as “exertainment,” and purports that “research has shown that attending to alternative stimuli while engaged in exercise increases the amount of exercise in obese youth, and it may be that the multimedia experience is more critical than the interactive nature of the dance and bicycle games” (125). Thus, the overweight contingency is not willing to exercise for its own sake; rather, they are more interested in the aspects of the multimedia game: “Interactive dance video games take advantage of youth positive experiences with video games and are designed to be enjoyable and match the challenges in the game to the skill level of the youth” (130).

Finally, this chapter would not be complete without acknowledging the academic achievement goal to which the arts, namely dance, supposedly contribute. Many studies have been conducted over the years regarding the arts’ purpose in fostering success in academic subjects. The Arts Education Partnership (AEP) is a “national coalition of more than 140 arts, education, business, philanthropic, and government organizations that ‘demonstrates and promotes the essential role of the arts in the learning and development of every child’” (Delisio 2). Among others, the AEP is one of the major advocates for offering quality arts education for youth. USA

Today contributes to this advocacy after assessing a report from the AEP:

“Schoolchildren exposed to drama, music and dance may do a better job at mastering reading, writing and math than those who focus solely on academics” (Henry 1). Even politicians advocate the necessity of the arts in our schools. Hillary Rodham Clinton’s recent platform included the vital need to implement the arts as core curriculum across America:

Hillary Clinton understands that strong arts programs are part of a well-rounded education that helps enrich the next generation of America’s leaders and develop their abilities to think creatively and independently. Since 2002, Hillary has spoken out about the need to reform No Child Left Behind. However, in implementing NCLB, school systems are diminishing access to the arts. The federal commitment to arts education must be strengthened so that the arts are implemented as a part of the core curriculum of our nation’s schools and are an integral part of every child’s development. (Clinton 6)

However, the statistics do not overwhelmingly support these claims of success.

The California Arts Project (TCAP) published findings from the results of the Project Zero study REAP, which urges advocates to keep a temperate approach when vying to implement mandatory arts instruction:

Instrumental claims for the arts are a double-edged sword. It is implausible to suppose that the arts can be as effective a means of teaching an academic subject as is direct teaching of that subject. . . . Arts educators should never allow the arts to be justified wholly or even primarily in terms of what the arts can do for mathematics or reading. The arts must be justified in terms of what the arts can teach that no other subject can teach. (Winner “The Arts and Academic Achievement: What the Evidence Shows” 3)

Project Zero, a research group at the Harvard Graduate School of Education, spearheaded by Ellen Winner, discovered that there are links between the arts and certain cognitive skills, but not a direct impact on test scores, grades or reading scores

(Winner “Researchers Affirm ‘Mozart’ and New Drama Effects, But Many Arts-Academic Links Overstated”). This project conducted a meta-analysis of studies from 1950 – 1999, resulting in 11,467 various reports and publications. After extricating those that included empirical tests, they were left with 188 to study (Winner “The Arts and Academic Achievement: What the Evidence Shows”).

They could not find any experimental studies that provided a test of which causal mechanism might underlie academic improvement as a function of arts study . . . a question could be asked that perhaps high-achieving students self-select into the arts and then go on to develop higher academic achievement as a direct consequence of their involvement in the arts” (Witmer 10).

One can only speculate that the emotional growth and gains in self-confidence from the arts foster such subsequent achievement, but quantitative evidence supporting this speculation is lacking, due to its abstract and subjective nature.

Eisner, who connected the arts with the education of the feelings, purports a similar conclusion after analyzing ten case studies; there is not a direct effect on student achievement, although their attitudes had improved after the arts courses. He echoes Winner’s idea that “one cannot help but wonder if students who elect to study the arts for four or more years have the same academic background as those who never took an arts course. . . . It is also of no small interest to note that what constitutes success is higher academic achievement scores as a result of enrolling in arts courses, not accomplishment in the arts” (144). Thus the goal of sure-fire success in academic subjects as a result of engaging in purposive dance movement classes does not have strong enough evidence supporting it to make it a viable definition of purposive dance movement in this project.

Targeted Activities for Further Study

The activities in the literature review that I am most interested in are the Wii Fit™, Dance Dance Revolution™, and the stylized forms of creative movement as evidenced in the Washington State schools. These types of purposive dance movements range from the most recent ideology of mixing video games with exercise, to the traditional methods of a specialized instructor teaching actual dance steps and routines. The literature review indicates that the purpose of engaging in purposive dance movement in public school is not to increase test scores in academic areas, but to increase physical fitness (D.D.R.™), physical expression and creativity (Washington study with a specialized teacher), and to connect the newer, wired generation (Wii Fit™). This study will employ these methods in the experiment to see whether the younger generations will be more inclined to participate in Standards-Based Physical Education classes that can offer these purposive dance movement activities.

Chapter 2:

Freedom, Interest, and Enjoyment: Motivational Factors of Purposive Dance Movement

Graham McFee's work is commonly referenced throughout the dance movement literature, and his dance movement educational philosophy suits the purposes of this study, for he has delineated a three-pronged theory behind student motivation for engaging in dance movement. Granted, McFee's method is not the only way to examine motivation, but it is one way to determine student interest in the various purposive movement activities. McFee's theory of Freedom, Interest, and Enjoyment helps to articulate what exactly defines student motivation in a systematic and repeatable context.

Despite his convictions to keep dance in the artistic realm, McFee delineates the rationale that the ultimate function of dance is the edification of the student. He begins with the acknowledgement that people are always learning throughout their lifetime, and their experiences are the best educators they will have. His assertion is that without guidance or specialist role models, students will essentially get lost and gain little from their experiences. As evidenced in the studies in Chapter One, students show more alacrity when performing activities that they enjoy. But what is it that fosters this enjoyment? McFee's model takes into consideration the general basis for student interest. His enduring and applicable theory is not predicated on the activities themselves; rather, it focuses on the expected behaviors of the students and instructors in dance movement classes. In The Concept of Dance Education, McFee

differentiates between “inevitable learning” and “deliberately promoted learning” (28). The former term recognizes a type of dance education that is a “ ‘socialization’ view of education” (27), where students will learn regardless of instructional structure. Merely being in a dance movement class will provide input enough for the students to benefit. The latter term, “deliberately promoted learning” (28), requires the use of an instructor to structure the lessons so as to set focused dance movements on the students and assess their progress.

Focusing on the “deliberately promoted learning” rationale, McFee pinpoints three factors of motivation for the dancer that can apply to the purposive dance movement form: Freedom, Interest, and Enjoyment (The Concept of Dance Education 28-29). Freedom is the idea that students are free to make their own choices; however, McFee quickly adds the caveat that the pace of those choices is to be consistently monitored by the teacher to ensure a logical progression. Interest is best explained by what it is not: “spontaneous, instant and constant entertainment” (29). Instead, it refers to what is in the students’ best interest as well as engaging their interest in the activity. It relies on the teacher to initially and methodically lead each activity, and to vigilantly observe and guide students as necessary to keep them interested in the movements at hand. Enjoyment is defined as making the “desirable desired: that is to say, to make pupils want what is in fact in their interest” (29). McFee clarifies that this is where the role of the teacher, or “deliberately promoted learning” (28), becomes paramount in guiding students by using structured freedom and instilling independence and care for the activity.

In this study, both behavioral views will be represented. The Wii Fit™ and D.D.R.™ activities represent the socialization concept, for they do not rely on instructional structure – just turn on the game and begin. The “deliberately promoted learning” (28) view will be represented by the stylized forms of creative dance, ballroom and hip hop. These are the two specialized styles I have chosen due to the areas of expertise of my teacher helpers in the experiment. Ballroom dance is indicative of the more traditional type of dance that students receive from their designated Physical Education classes, and hip hop is a more contemporary, “pop-culture” form that has become a popular trend in recent years. Testing all four purposive dance movement styles against McFee’s three criteria of Freedom, Interest, and Enjoyment will provide insight as to which activity students are intrinsically inclined, and if the choices of younger children differ from those of adolescents.

Purposive Dance and Educators

In order for edification to occur, a selection process for experience(s) must be in place. This is the role of the instructor or specialist. Further, the selections must “be made for reasons, on the basis of values,” in order to “bring with it the idea of a sense of direction for the educational process. Roughly, those with knowledge or skill – or at least an understanding of these things – teach them to those who lack them” (McFee, The Concept of Dance Education 26-27). McFee dubs this training of knowledge or skill as “leading out,” purporting that the ones who lead the students are characteristically human, not machines or animals. He uses the analogy of calculators

with mathematics; that one who uses a calculator still needs to be taught what input to push in order to get the desired results. Once one is trained in the basic fundamentals of that type of equation, one can repeat the necessary steps for future problems. Thus, the theory of mathematics is not imparted from the calculator – that is the role of the teacher. “It is humans who make rational choices, perform independent or autonomous actions, applying (or misapplying) rules and standards to appropriate experiences. Humans, one might say, *understand* and *control* actions, rather than respond to stimuli” (28). According to McFee, education is not a remote process of trial and error; rather, it is the indoctrination of being selective and making decisions based on informed inquiry.

Keeping in mind that McFee is a published scholar of arts education, his advocacy for quality teachers over machines is contingent on the idea that teachers have the ability to theorize while leading out, rather than simply demonstrating movements. David Best, the scholar who originated the idea of Purposive Art, concurs with McFee with regards to the importance of the human teacher. He observes, “we need high quality teachers who can make the difficult objective judgments required to assess when and how to intervene” (The Rationality of Feeling 75). Eisner states: “The promotion of educational forms of learning is realized by helping students form purposes to guide their work” (51).

This appears to be problematic for the purposes of my study, for I have chosen purposive dance movement styles that use human instructors in addition to ones that use machines to facilitate the activities. However, these authors are advocates of the

artistic form of dance, and are therefore justifying the role of the human teacher in the elevated dance form, not necessarily purposive dance movement. The differing quality for my study is that I am curious about motivation for engaging in purposive dance movement, not success in the actual dance form. The three authors maintain that for dance to be of high quality, the instruction should be as well. I agree with this standpoint; however, my question lies with the motivation for engaging in movement activities, not the success or level of the teaching. Therefore, my study will include the use of machines and human teachers as a basis of comparison for what interests students the most.

McFee's criteria is intended for pupils in artistic dance, but they can readily be applied to the various forms of purposive dance movement as well. Freedom, Interest, and Enjoyment are simply the motivators for learning, not the substitutes for it. McFee concludes that pupils must have a human specialist to lead the pupils, for without this "leading out," students are not able to make informed and structured choices. The direction for education should be monitored at all times, or else "stagnation will result if one does not go beyond previous practice" (29). McFee's rationale is intended for the theoretically-based artistic dance class, where teachers carry the responsibility to continually direct students with new material or more challenging theories. My inquiry is based on intrinsic motivation that purposive dance movement offers, hence the human specialist is not the central figure for my purposes. According to McFee, students should ultimately care about their work, and as a result of education, become independent of their teachers by applying what they've learned

to other (or future) works. Likewise, my inquiry asks what form provides initial motivation for future desire in movement activities.

McFee's Key Terms for Motivation: Freedom, Interest, Enjoyment

Students must make their own choices in order to gain valuable experiences.

McFee dubs this as Freedom. If students are guided and taught the theories and fundamentals behind pedagogy (dance, in this case), they then have the Freedom to make informed choices. McFee warns against what he calls the *Paradox of Freedom*:

That to have too much freedom is in fact to have too little. For one is only really choosing freely when one's choices are informed, considered, deliberate, and based on a sense of the alternatives. If one is allowed to select from any course of action, without guidelines suggesting a particular range of alternatives, one is not in fact *more free*: for one's choices are then arbitrary, random. (29)

Thus, McFee reiterates the necessity for a human guide or instructor to focus the students' attention on a limited number of choices. After adequate exposure to several concepts or movement styles, students can make informed decisions about which they would prefer to pursue. This structured freedom enables students to make choices that are "... to be from the possible within the lesson" (29-30). McFee couches Freedom in a way that allows for an appropriate learning curve on the student's part: "pupils must learn (and teachers must know) the *appropriateness* of certain choices. It means that one can be wrong in what one does. One has to *learn* to structure experience, to make something of it" (30). This reveals that students' choices are not arbitrary, but in a sense appear to be that way in order for them to learn from their mistakes without repercussion.

For the purposes of my study, I plan to only offer the four types of purposive dance movement forms: Wii Fit™, D.D.R.™, Ballroom, and Hip Hop. By limiting the choices of activities offered and demonstrating each one prior to their choosing, students will be able to make an informed choice about each activity from within the lesson.

Interest

McFee applies both connotations of the term Interest: what interests the student, and what is in his/her best interest. Once the theories and information are imparted, the pupil must make a choice. The structure of this set up is crucial to the edification of students, for if none of the options presented to them catch their interest, the motivation for learning diminishes. McFee uses the term “leading out” to describe the responsibility of the teacher to encourage “those things which are distinctively or characteristically *human*” to pique interest (27). This is not to say that the teacher’s role is to make all the options interesting, but to present them in the most appropriate possible way to spark the students’ interest. Teachers should consider multiple factors with their pupils, including age, ability level, and degree of difficulty. “To misunderstand the role of interest here is to look, within education, for ‘spontaneous, instant and constant entertainment’. This is impossibly idealistic. One wants to engage the interest of pupils, but in a way that is in their best interest. And this leads us back to the role of the values of educators” (29). McFee describes the teacher’s role as an “informed observer” (146), one that recognizes appropriate behavior during the lesson. The instructor is the one who has the capability of

redirecting students if their interest in the lesson wanes. Ultimately, according to McFee, Interest includes “encouraging demonstrations and discussions which should both illustrate and develop the pupils’ ability to *apply* knowledge. . . . the teacher’s aim is to make the pupil *independent* of him or her. Pupils should *care* about the work” (30).

Enjoyment

McFee’s definition of Enjoyment is didactic in nature. If students are experiencing a sense of satisfaction while they are performing their choice movement activity, they will be intrinsically motivated to continue. Enjoyment, when coupled with edification or indoctrination, creates a desire for the activity. McFee acknowledges the fact that enjoyment cannot necessarily be taught: “One can’t teach enjoyment No doubt in teaching one should aim to make the desirable desired: that is to say, to make pupils want what is in fact in their interest. . . . An undue emphasis on enjoyment . . . will encourage physical recreation without doubt, but there is nothing necessarily educational in that” (29).

Applying Creative Dance, Stix Play, and D.D.R™ to McFee’s Theory

I have chosen to look at three different types of purposive dance movement forms that are currently available to students to see how McFee’s factors of motivation affect students’ interest in the given activity. These forms are representative of the purposive movement activities in my experiment later in this study. The first, “Creative Dance – How to Increase Parent and Teacher Awareness,” is an example of

the more traditional dance courses one would find in a public school setting. It is representative of the stylized forms of purposive dance movement I chose for my study: ballroom and hip hop, due to my selected teachers' area of dance movement expertise. The students are fully dependent on a specialist dance teacher to teach them and guide them through their study of movement. Although the creations and choreography are of their own choosing, they have a set curriculum and vocabulary to follow, according to the instructor(s). In the end, they have a finished routine that can be performed repeatedly with the same sequence of steps. The second, "Stix Play," offers a more independent form of purposive dance movement. The instructor is necessary at the beginning to provide examples and tips on how to master their moves with the manipulatives, but once the students learn the basics of the technique, they can progress with their own routines independently. Ideally, I would have included a case study regarding the Wii Fit™, since I use that in my experiment, but published studies involving students in a school setting were not available due to the recent release of the game. The third example, Dance Dance Revolution™, uses a video game in place of a specialist teacher. The students must move according to the dictates of the game in order to master each routine. Each number of correct steps adds up to the students' overall score.

Creative Movement in Washington State

The Washington State school district mentioned in chapter one is an example of purposive dance movement as creative movement and physical expression. It is

representative of the stylized purposive dance movement forms of ballroom and hip hop that I will be using later on in my study for student interest.

Over a four-year period, a creative dance program was phased into a Vancouver School District. Dance was combined with music and visual arts over a two-hour block for Kindergarten – 12th grade (the frequency of classes was not specified). The objectives of the creative dance program were to teach the students to create and express their ideas and feelings using movement, to apply academic concepts to movement to enhance cognitive development, and to connect the students to the world in historical, cultural, and social contexts (Willis 49). Performances were given periodically to show the parents and community what the students had learned.

Freedom

In the K-8th grades, dance was a requirement, whereas at the high school level, it was an elective. According to McFee, Freedom is to be structured in such a way that the students can make choices that are “to be from the possible within the lesson” (29-30). For the performances, the dancers were free to choose and build upon movements that were taught from within the dance classes. Their selections were based on informed choices, for the specialized teacher taught each step and routine to all students. However, the secondary school students, where dance was presented as an elective, were free to avoid the dance class altogether, and not perform dance movement in the performances.

Interest

During the first year, instructors conducted lecture-demonstrations to make the parents and teachers aware of what the program would involve: “Every opportunity to publicly present creative dance was seized. The students performed their own dance work in class programs, grade level presentations, school assemblies, and concerts. Before each presentation, the dance and the creative process were explained to the audience” (49). For these informal performances, students could volunteer or were randomly chosen to exhibit their movement creations. McFee’s motivator of Interest is present in his “leading out” theory, for the teachers were the ones who directed the students to make a production out of the separate dance movements learned in the classes. By being informed observers, as McFee’s theory suggests, the teachers considered the ability levels of their students and placed them appropriately in the shows. “The [general education] teachers, however, were most impressed with the performances of the students who were selected. Many of the students were not the stars of the class, and several of them displayed behavior or learning problems in the classroom” (Willis 50). McFee’s idea of Interest is evident in that the students engaged in these performances because they could “illustrate and develop [their] ability to *apply* knowledge” (30). The general education teachers (not the specialized dance teacher) reported problems getting these children to focus, but in the dance performance, the students remained on task, and as McFee asserts in his point of Interest: “the teacher’s aim is to make the pupil *independent* of him or her. Pupils should *care* about the work” (30). This care for the work also showed itself when

“fifty students volunteered to work through two recess periods to prepare a program” that they put on for a Parent/Teacher Association at the school (50). They were interested enough in the performance to spend their free time working on it.

Enjoyment

McFee defines Enjoyment as experiencing a sense of satisfaction while performing an activity of one’s choice based from within the lesson. The purposive element of physical expression was apparent with the students, but the audience did not receive the same satisfaction: “Parents and teachers commented that the demonstration did not resemble any recognizable dance forms, but they were pleased with the students’ enthusiasm to move creatively and express themselves publicly” (50). Here, the common perception of dance as an artistic/aesthetic form imbued the parents’ expectations of what they would see. Instead, when dance was presented as a purposive movement form, the parents had to shift their preconceived notions and view the students enjoying themselves, rather than putting on a display for the enjoyment of others. McFee’s behavioral concept of the socialization theory of dance education is evident in this case study with the motivator of Enjoyment as well: “One fourth grade girl summed it up when she said, ‘I enjoyed the class a lot because you got to know people differently’” (53). Her reason for enjoying the program was not the fact that she learned new dance steps and movements, but that it enabled her to get to know others in a different perspective.

Stix Play –Dance With Manipulatives

Rhythms of Life is a non-profit after school program that started in Utah in 1995. Its goal was twofold: to engage both athletic and non-athletic students in a new type of dance or art form, and to keep students interested in an activity when they would otherwise be returning to an empty house in the afternoon. Stix play utilizes three rubber-coated sticks: two handles and a baton. The students hold the handle sticks and juggle, twirl, and/or throw the baton. When they become adept at these skills, they can do increasingly difficult tricks and create routines to music, even choreographing combinations with other members.

Freedom

McFee's definition of Freedom includes the idea that students need a limited number of options from which to make informed choices. Stix play involves a skill set that teachers impart to their students, resulting in a number of tricks or skills that pupils can build upon in future activities. This minimizes McFee's *Paradox of Freedom*, which results in lessons that are "arbitrary and random" (29). In Stix Play, students have the freedom to choose what tricks from within the lesson they want to try, as well as selecting individual, partner, or group options. One aspect that is not reported in the literature is exactly how the program is implemented. It is unclear whether the students must pay tuition for the Stix Play after-school program, or if the school purchases it as part of their curriculum. This factor could have a bearing on the level of freedom that the students have to participate in the first place.

Interest

McFee's criteria of Interest is evident in this particular form of purposive dance movement, for the instructor is necessary to keep the students interested in new and more challenging tricks, and has the responsibility to keep the activity from becoming what McFee labels as "spontaneous, instant and constant entertainment" (29). Once the instructor has taught a foundation of basic movements, students are able to create their own routines and put them to music if desired. One boy became so interested in Stix Play, the teacher noted that "his skill [came] from hours of practicing at recess and after school" (Erickson 7). In a school in Mountain View, Utah, the principal stated that he sees many students partake in stix play during their free time, especially those who are not yet proficiently speaking English, "you see interaction between students that you don't normally see, and it allows kids to succeed in non-academic ways" (17). McFee notes that an element of Interest is to make the students independent of the teacher, and stix play manages to do this, "students are able to take an activity that may be difficult at first and master it, make it their own and sometimes they even get to perform it" (Erickson 18).

Enjoyment

McFee's definition of Enjoyment includes the idea that students will be motivated to continue with the movement activity if they are experiencing satisfaction while they are performing their choice of movement. With stix play, the coordination of keeping the baton in motion provides for this added challenge. Those who have not mastered the basic skill set may experience frustration, subsequently losing interest

and motivation in playing it. However, if the “desirable [is] desired” as McFee indicates for Enjoyment, then students will want to continue to engage in the activity: “It is hard for some of my friends at first but they ask me for help and I just show them how. . . . I like when I can help them” (Erickson 8). McFee also purports that when learning is coupled with a sense of pleasure, students will continue performing the activity that they are enjoying. Mike Liston, the teacher of the stix play program relates, “one of the most common phrases I hear is ‘Watch me, I can do it’” (Erickson 19).

Dance Dance Revolution™ – Video Game Dance

Dance Dance Revolution™, commonly referred to as D.D.R.™, recently captured the attention of West Virginia’s Department of Education: “The state has committed to installing the game in all 765 of its public schools by next year. Almost all of its 185 middle schools already use it” (Schiesel 11). Some refer to it, and various other types of video games that require the player’s physical movements, as exertainment: exercise with entertainment. (Epstein 125, Kohler 2). The combination of this particular game allows the player the freedom of their own dance song selection, as well as the ability level they would like to perform – beginner, medium, or expert. There is even a “work out” mode that will not interrupt the player, despite the number of “hits” s/he has missed. The rationale many schools cite for providing this innovational exercise form is:

Many fitness activities simply aren’t appealing to a wired generation, and others (such as basketball) require students have an existing athletic skill set before they can fully participate. D.D.R.™ appears to

bridge these gaps, as it uses a format – video gaming – that appeals to students, and doesn't require skills beyond basic coordination.
(Timmer 2)

Freedom

This type of purposive dance movement is evidence of the trial-and-error process that McFee implicitly warns against, as opposed to the “leading out” model that the human approach offers. Students have the freedom to choose their own music and ability level, but there is no formal, human guide to direct or build upon their skill set. The incentive to proceed to the next level is dependent upon the success of the existing one. McFee's caveat of informed choices is also missing. Students at the beginner level are expected to learn as they go, with no prior knowledge from which to choose. Hence, if students try a level that is too difficult for them, or get frustrated with the current one, there is no teacher helping them along and encouraging them with tips and/or incentives. Thus, they are allowed the freedom to quit the game when they choose, without repercussion.

Interest

McFee contends that the movement activity should capture the interest of the students. One of the main appeals to the students is the fact that D.D.R.TM does not include competition amongst classmates. Joanne Ikeda, a UC Berkeley nutrition education specialist “sees the beat-the-machine nature of video games as a positive, since children can compete with the game rather than with each other. ‘It's self-improvement rather than competition. It's not, “Can I do better than Jane over

there?"; it's, "Can I do better tomorrow than I did today?" . . . there are a lot of kids turned off by competition'" (Kohler 12).

Epstein et. al. conducted a study that

tested the reinforcing value and activity level of interactive dance and bicycle race games in 18 overweight and 17 nonoverweight 8-12 year-old youth Results showed the interactive dance game was more reinforcing than dancing alone or dancing while watching the video, but there was no difference across bicycling conditions. Nonoverweight youth were more active when given the opportunity to play the interactive dance game than overweight children. . . . These results suggest that children may be motivated to be active when given the opportunity to play an interactive dance game. (124-125)

Although the human leading out element is absent, this evidence supports the fact that students can be motivated by the non-competitive, machine-oriented lesson.

Enjoyment

As a commercial product, Dance Dance Revolution™ is designed to be enjoyable. According to USA Today, in one of West Virginia's middle schools, Bill Hines, the physical education teacher, has introduced D.D.R.™ to his students with great success: "they don't run in here like that for basketball" (Schiesel 3). McFee suggests that motivation ensues when the desirable is desired, and DDR™ appears to do just that.

Interactive dance video games take advantage of youth positive experiences with video games and are designed to be enjoyable and match the challenges in the game to the skill level of the youth. . . . Basic research has shown increases in dopaminergic activity during the playing of video games activity . . . which may in part be responsible for the increases in motivation to play the interactive game using physical activity. (Epstein et. al. 130).

Epstein's study confirms McFee's motivator of Enjoyment, in that students will return to activities in which they experience pleasure, and D.D.R.TM is the choice Physical Education activity for these particular middle school students.

Survey Highlights of McFee's Definitions Related to Recent School Status

Surveying the field regarding purposive dance movement reveals that McFee's criteria of Freedom, Interest, and Enjoyment are hindered by various factors. Many of these variables are due to the current political and economic climate in education. These factors could have an impact on the feasibility of offering the four proposed purposive dance movement activities in California's Standards-Based Physical Education classes.

Hindrances in Freedom

Although McFee's definition of Freedom is intended to describe a student's mindset after a student has enrolled in a dance class, the public high school set up in California lends itself to student-made decisions prior to beginning their classes. Students must choose from a list of approved electives to fulfill their graduation requirements, or in some cases, to be eligible for certain Universities. According to the California Department of Education, in order for students to graduate high school, they must choose between foreign language and visual and performing arts for one year, in addition to enrolling in P.E. for two years. If students apply to a UC or CSU institution, they must take two years of foreign language (three years recommended), in addition to "one year of visual and performing arts chosen from the following:

dance, drama/theatre, music or visual art” (“Graduation Requirements – High School” 8). According to McFee, students must have this freedom of choice if they are going to experience his other two requirements for dance success: Interest and Enjoyment.

Since students self-select into these electives, they are choosing what interests them, not necessarily what is in their best interest. This is one of the caveats McFee distinctly makes in his definition of the term. Consequently, during the 2007 – 2008 school year, California reported that 2,275,049 students enrolled in P.E., 871,517 enrolled in a Foreign Language, and 1,233,831 enrolled in VPA electives. The VPA electives offered were: Art, with 22 respective types of classes offered (581,485 students), Music, with 15 respective types of classes offered (471,383 students), Drama, with 7 respective types of classes offered (139,453 students), and Dance, with 7 respective types of classes offered (41,510 students) (CDE – CBEDS).

Hindrances in Interest

Limited Resources

As a result of the No Child Left Behind legislation enacted in 2001,

Spirited quests to place computer hardware in every classroom forced school boards to reallocate money from programs such as music and physical education. With less financial support provided by senior levels of government, *specialist subjects* (music, physical education, drama, art) were conveniently relabeled as nonessential curriculum (DeCorby 208-209).

Surprisingly, despite the program cuts, the California Department of Education released a study in 2005 revealing that “99 percent of elementary schools provided physical education, and the annual survey conducted by Youth, Education, and

Society (YES) indicated that physical education was provided in 86 percent of eighth grades, 53 percent of tenth grades, and 21 percent of twelfth grades” (43). Although many of the physical education programs survived the cuts, many of the VPA programs did not.

The increasing P.E. percentages between 2000 and 2005 look promising for choice of purposive dance movement activities during the school day. The California Center for Public Health Advocacy reviewed California’s adherence to the physical activity state law which “requires children in grades 1-6 to complete 200 minutes of physical education every 10 days – essentially 20 minutes per day – and older students (grades 7-12) to complete 400 minutes every 10 days” (Asimov 7). They found that those districts who do not comply with this law are not penalized, and that eight of the ten random districts reviewed did not comply, for “elimination games such as kick ball, dodge ball, four square, and tetherball are popular P.E. activities in elementary schools, but these are not considered appropriate P.E. activities under the state guidelines” (Asimov 13). Thus, the students are asked to choose a state-approved activity, according to the law, but the person qualified to teach that activity cannot be hired to teach it, so the students revert to their everyday playground games resulting in noncompliance on the school’s part and limited freedom of choice for the students. In such cases, students have chosen essentially the activity that they are interested in, and reportedly enjoy it as indicated by the game’s popularity, but pupils and schools are not given credit for their choice.

Non-Specialized Teachers

Leviton concludes that lack of specialized instruction in physical education is the culprit for the failing P.E. programs. Although we reportedly allow ample physical education time in most schools now, that time is not fully utilized to each child's energetic potential due to poor instruction and lack of funding for specialized program implementation (46-47). Many of the physical education classes are taught by teachers who are not specifically trained and credentialed in that subject.

In their international survey, Hardman and Marshall (2001) described some generalist physical education teachers as *remote-control teachers* (drop students off and return at the end of the lesson, leaving them to do 'their own thing') who are not properly trained, provide haphazard lessons or supervised play, or are unprepared to meet 'the expectations and responsibilities associated with delivering' new curriculum. (DeCorby 208)

Additionally, the traditional sports games that are common in the physical education class engender an element of competitiveness with which not all students are comfortable: "Patterns of inactivity can begin at an early age . . . the more students experience failure in performing a physical task, the more determined they may become to avoid the activity" (212). Thus, the activity that the student freely chose because s/he was initially interested in it could result in a lack of enjoyment if the teacher is not trained how to look out for the student's best interest.

One Canadian school observed by DeCorby et al. found that a specialized physical education teacher fostered non-competitive activities by employing certain parameters for her students. McFee's theory of Interest, or what is in their best interest, is implicit in the framing of her lesson planning: she would require every

student to play every position for the given sport, name calling and unsportsman-like conduct were not allowed, and she would not allow the teams to keep score. By following these rules, the students retained high interest, and were not allowed to resort to negative behavior during the course of the period. Student buy-in and alacrity increased with the new rules, fostering enjoyment for the activity (216). Incentives for “fair play” participation were given in the form of rewards such as gift certificates and small gift from local community merchants, furthering the sense of enjoyment for the students.

Such specialized instruction is ideal in fostering an environment conducive to student interest; however, most schools are not able to offer programs so unique: “[the specialized teacher] explained that she could never run the same quality of program [elsewhere] because the supports were lacking in terms of preparation time, coordination of instruction across grade levels, and opportunities to develop schoolwide extracurricular activities” (DeCorby 218).

Hindrances in Enjoyment

In recent years, the number of unhealthy adolescents has increased, revealing the importance of McFee’s third criterion: Enjoyment. In the context of purposive dance movement, it is worth mentioning here that with the decrease of enjoyable emotional and physical outlets for these students, dangerous problems have arisen, including overweight and obesity. Cynthia Ogden, et al., reveal “the prevalence of overweight among United States children is continuing to increase. In 1999-2000, more than 15% of 6 through 19-year-olds were overweight and more than 10% of 2

through 5-year-olds were overweight” (1730). They go on to relate that those who are overweight during childhood often grow up to be overweight adults (1728). The Centers for Disease Control reported that for the year 2005, thirteen percent of high school students were overweight, and 54.2% attended P.E. classes one or more days per week. When they did attend class, “84% actually exercised or played sports > 20 minutes during an average P.E. class” (Surveillance Survey #SS-5). Thus, McFee’s criteria of Interest and Enjoyment supports this data. Approximately fifteen percent of the adolescent population is overweight, and sixteen percent is not interested enough to choose to participate in the physical activities offered during their respective Physical Education class period.

Results of Hindrances

Many government agencies have been keeping up with the rise in the sedentary youth population, and the hindrances evident in the implementation of school programs. These agencies include: the Institute of Education Sciences, the Department of Health and Human Services, the National Association for Sport and Physical Education (NASPE), and the Department of Education. As a response to the various problems schools faced, the United States governors collectively began a movement in the 1980s that hoped to more closely monitor the type of education each school district implemented; they called it Standards-Based Education. This is another factor that could prove to be problematic in my study, for if the purposive dance movement activities are found to pique students’ interest for being active, the

Standards-Based curriculum may preclude these activities from being offered in California's public schools.

Chapter Three

Purposive Dance Movement and its Freedom, Interest, and Enjoyment in California's Standards-Based Setting

This chapter emphasizes the general role of purposive dance movement within the confines of the California elementary and secondary public school system, by focusing on the dance movement activities offered in the mandated Physical Education classes in 5th grade and 9th-12th grades. These are the designated exit levels from primary and secondary education respectively, according to state guidelines. I chose both exit levels to see whether interest in the four purposive dance movement activities differs in each age group.

All public school students are required to take Physical Education, and it is necessary to examine whether the Standards that are dictated by the state allow for activities that satisfy McFee's theory of Freedom, Interest and Enjoyment. If so, and if the four purposive dance movement activities used in my experiment also meet McFee's criteria, they could possibly be deemed viable activities that are appropriate for inclusion in the California State curriculum.

Why Physical Education?

I chose to examine the Physical Education Content Standards over the California Visual Performing Arts Content Standards in this study for several reasons. First, the Visual Performing Arts Standards were written for artistic, elective visual performing arts classes, where the students self-select to participate (usually over other visual

performing arts courses). This indicates that McFee's motivational factors of Freedom and Interest have already been fulfilled; they have freely chosen the class due to their interest in that field. According to McFee, pupils make their choices based on a sense of the alternatives, and in this case, they have expressed an interest in it from the outset. Second, I want to use the most current set of Standards available that could pertain to my investigation of motivation. The California Visual Performing Arts Standards were adopted in 2004 and have not been updated since. The revised Physical Education Framework was adopted in September of 2008, and incorporates the Model Content Standards for Physical Education that California has in place, "Used together, the standards and framework will serve as a resource for all stakeholders in developing a quality physical education program" (CDE Physical Education Model Content Standards vi). The Framework provides a narrative of the vision and goals for each grade level, whereas the Standards list specific benchmarks and movements at each level to guide teachers in their lesson-planning. Third, the updated Physical Education Framework now includes an element of artistic forms in the third and fourth courses. Hence, students are able to experience the more artistic form of their movement choice through the Physical Education Framework if they so desire. Fourth, students are not required to take Visual Performing Arts electives for high school graduation. As it stands now, dance in the California Visual Performing Arts curriculum is encouraged but not mandated:

These standards were developed in response to Senate Bill 1390 (Murray), signed by Governor Gray Davis in September 2000. That bill calls for the adoption of visual and performing arts content standards by the California State Board of Education and states that instruction in the visual and

performing arts should be made available to all students. However, as with standards in other curriculum areas, the bill does not require schools to follow the content standards. Nothing in the bill mandates an assessment of pupils in the visual or performing arts. As stated in the bill, “The content standards are intended to provide a framework for programs that a school may offer in the instruction of visual or performing arts.” (California Department of Education –VPA Content Standards ix)

On the other hand, Physical Education is required by law:

California law clearly establishes the priority of physical education instruction. Education Code Section 51210 requires 200 minutes of physical education every ten school days for students in grades one through six. Education Code Section 51222 provides for 400 minutes of physical education every ten school days for students in grades seven through twelve. (California Department of Education- P.E. Content Standards vi)

All public education students are required to complete courses in Physical Education, whether they want to or not. I want to find out what purposive dance movement activities piques these students’ interest to continue with physically active behavior. Finally, as evidenced in the following paragraphs, McFee and Eisner point out the argument that to have an end goal in artistic dance, such as the Visual Performing Arts Standards’ benchmarks, defeats the purpose of the artistic elements of individualization, creativity, and surprise. However, purposive dance movement, which does specify an end-goal, allows for the Physical Education Standards’ benchmarks and therefore corresponds to my purposes more appropriately in this study.

In choosing Physical Education classes, I am not presuming that all movement indicates a form of purposive dance movement (running, jumping, throwing), but that these movements, which are performed and manifested through the individual, can

become a purposive means to an end. Of course, some individuals create dance movements that resemble throwing a ball or running in place, but the individual has conscientiously chosen to use these movements as a part of a larger thread or movement theme. Hence, purposive dance movement can possibly be implemented as a part of the Physical Education curriculum, not supplanting it entirely.

Within this context, McFee's factors of motivation can be juxtaposed with the California Framework for Physical Education at the respective grade levels in order to determine whether the purposive dance movement activities in this study would be considered relevant in California's Physical Education classes. This link is vital in this study; it is of paramount concern to see whether Standards-Based curriculum allows for the types of purposive dance movement forms for students to be interested in engaging in purposive dance movement activities. Does California's Standards-Based curriculum allow for purposive dance movement activities that pique student interest in primary and secondary grades, based on the respective grade-level Standards?

The Controversy Behind Standards-based Education

Before closely examining the specific Standards for California's 5th grade and 9th-12th grade Physical Education programs, it is pertinent here to relate the ongoing discussion regarding a standards-based system. In 1986, state governors and business leaders galvanized a reform movement in the United States, citing the need for more

qualified and better educated citizens to maintain superior business status globally.

Most states promptly responded by designing standards in core subjects:

They wanted to assure the public that some sort of system of standards was being established that would enable the United States to compete in world commerce, and to graduate students with an education comparable to that offered by any nation in the world. . . . [their research reported that] high performing countries had a common set of structural elements including: high and explicit standards that are the same for all students, . . . examinations set to the standards; curriculum frameworks that specify the topics to be studied at each grade in the core subjects . . . and instruction and curriculum materials matched to the standards (Standards Movement in American Education 4).

Eisner recognizes the rationale behind a Standards-Based system, acknowledging that the movement for educational reform is intended to create Frameworks that are designed to streamline curricular focus across the state and nation. Specific benchmarks are markers for teachers and students to stay on track and keep a clear goal in mind in a timely manner (162). However, his overall conclusion is that despite the idealistic impetus behind Standards-Based education, it is not the ideal situation for our educational system:

In the arts, as in many other fields, surprise is a friend, not a foe. During the course of their work, students and teachers alike encounter the unexpected, students in images and qualities that they could not have foreseen but that beckon in one direction rather than another, and teachers in surprises that unscripted students create. . . . standards dampen the desire to treat the content and aims of teaching flexibly, they impede artistry in teaching and therefore impede moments in learning that can be among the most meaningful for students. (164)

Eisner's elements of surprise and flexibility correlate to McFee's criteria in the respect that individuality and human intervention is of utmost importance in any type of movement education. McFee states, "[subject material] must allow for individual

interpretation, for an exercise of the imagination” (The Concept of Dance Education 30). With Standards-Based education, this individuality is limited, for all students and teachers are essentially on the same track, with the same goal in mind. McFee’s criterion of Freedom is limited in the number of choices the students (and instructors) have for their curriculum repertoire. Eisner concurs by echoing McFee: “choice is needed to be free. I am not persuaded that a nation as diverse as ours needs to have a ‘one size fits all’ curriculum. I am not convinced that all our students need to march to the beat of the same drummer, down the same road, to the same destination. . . . The teacher has the freedom to determine means, but not ends” (163). Ultimately, Eisner rejects the idea of Standards-Based education for movement-based programs, for they are “cumbersome due to their specificity and great number of objectives. . . . In the arts, individuality rather than uniformity is prized. Surprise is not only permitted; it is pursued. Individual signature matters” (166).

The reality is that California *has* implemented a Standards-Based system for learning. Schools have myriad Frameworks to follow across the disciplines, but accountability is minimal. In Physical Education, the only form of reporting is the Physical Fitness Test, the Fitnessgram®, at grades 5, 7, and 9. This test measures aerobic capacity, abdominal and upper body strength and endurance, body composition, and flexibility (CDE “Overview of the California Physical Fitness Test”). This relates objective scores of student performance, but is not an indicator of how much they have learned, or, for the purposes of my study, how interested they are to engage in the activities presented in their respective Physical Education class.

Therefore, I examine more closely some of the Standards and benchmarks within the updated Physical Education Framework to determine their indicators of motivation, according to McFee's factors.

California's Fifth Grade Physical Education Framework

Specific points of the California Physical Education Framework pertain most appropriately to purposive dance movement. I have referenced the applicable 5th grade benchmarks in this study because 5th grade constitutes the conclusion of elementary school for California pupils, and is the highest grade level at the elementary school where I conducted the experiment. In the Framework, the areas of assessment (goal setting), creative expression for 5th graders (specific purposive dance movement activities), and the role of teachers correlate the Framework with McFee's theory most significantly for this study.

Freedom

McFee cites the important element behind Freedom to be the idea of *structured freedom*. Teachers should structure their lessons so that students are not making arbitrary choices, but selections from their learned repertoire. The updated Physical Education Framework, adopted in September 2008, begins with a set of selected Standards followed immediately by the tool of assessment, or evidence of learning. The instructor designs the curriculum based on the intended outcome of the standard for all pupils. The Framework states: "The *Physical Education Model Content Standards for California Public Schools* affirms the standing of physical education as

an academic content area. The standards highlight the fact that participation in physical activity is not the same as learning the content in physical education” (5). Thus, the need for assessment is crucial for schools to measure student learning. This is the clarification that McFee makes with the analogy of the calculator versus the human teacher. Teachers are asked to initially assess what standards the students will be able to perform in order to present appropriate lesson plans that elicit the intended goals of that standard. Instructors have the freedom to choose activities that are most appropriate for their students, keeping the ability and skill levels of the students in mind. The new Framework explicitly states that it is not a set of specific lesson plans, rather a generalized expectation for each grade level:

It is important to note, however, that the *Framework* is not a curriculum or a how-to manual. There are many how-to manuals and curricula on the market, and Chapter 9 will assist with the selection of appropriate instructional resources for each school’s program. With the adoption of the model content standards, physical education instruction now moves to a standards-based approach. Teachers need to transition from using established instructional design models to a standards-based instructional design. Standards-based instructional design is based on practices and decisions that focus on student learning and includes each of these essential steps:

- Select the standard, or portion of the standard, students will learn.
- Determine the evidence that best demonstrates that students have learned the content.
- Select or create the assessment tool that is best suited to collect the evidence of student learning.
- Plan instruction.
- Create multiple opportunities for students to learn the content.
- Deliver effective instruction.
- Assess student learning of the content.
- Evaluate assessment data and make decisions about next steps (to re-teach the material or move on to new material). (4, 7)

Students too, according to many of the benchmarks, are given the freedom to choose movements from within their learned repertoire.

McFee points out that Freedom is also designed to ensure that students have the knowledge necessary to make informed choices. Pupils should be allowed to freely choose movements from within the lesson, and be allowed the room to make mistakes in order to improve upon their errors. Many of the Standards provide benchmarks that are specific, but can be executed in multiple ways. For instance, in Locomotor Movement, benchmark 1.2 states “Jump for height, using proper takeoff and landing form” (79). This is specific in nature, but can be executed by using applications varying from basketball to imitating animals such as kangaroos or frogs. Teachers are free to choose which application of the standard works best for their students, and exactly how they want to assess the executed movements of their students. Another purposive dance movement related benchmark is listed under Body Management, 1.1: “Perform simple small-group balance stunts by distributing weight and base of support” (79). Balance in purposive dance movements is a necessity, as evidenced with the Wii Fit™ Balance Board, the shifts in weight on the D.D.R.™, and the work with a partner in ballroom dance for my experiment. Under the Framework’s category of Rhythmic Skills, benchmarks 1.18, 1.19, and 2.5 all incorporate the creativity of putting together a routine to music while intentionally changing speed and direction. This is evidenced in the hip hop and ballroom sections of my experiment.

The California Framework expects Physical Education teachers to be knowledgeable about each activity they teach, so that the students can benefit from the variety of activities offered. One of the specific goals that the Framework lists for teachers is to “participate in ongoing professional development opportunities” (13). Although the types of professional development are not explicit, the expectation listed is that teachers will continuously offer a plethora of movement activities to keep their students interested in fresh material, and to satisfy the standards. One of the Framework’s suggestions for professional development is that teachers stay updated with “new research related to teaching physical education” (233). McFee’s criteria of Freedom dictates that teachers guide the students in a limited number of choices for each lesson, he does not indicate that the choices need to be consistently updated. However, in my experiment, the newest forms of purposive dance movement connect physical activity with video games, as evidenced in the Wii Fit™ and D.D.R.™.

Interest

McFee’s criteria of Interest correlates the *leading out* strategy and the students’ ability to apply knowledge to the Standards. By this grade level, according to the Standards, credentialed teachers have been expected to offer myriad types of movements from which students can choose. The leading out aspect is necessary to ensure that students understand the principles of connecting movements to create a fluid routine. At the 5th grade level, Standard Two most clearly relates this idea to purposive dance movement: “Students demonstrate knowledge of movement concepts, principles, and strategies that apply to the learning and performance of physical

activities” (74). It observes that “fifth-graders thrive in a small-group activity in which three to four students interact cooperatively” (73); many of the benchmarks allow for group activities and creative movement. Teachers are encouraged to teach multiple benchmarks during the same lesson to entice students to use their creativity and apply the knowledge they have learned in the lessons presented:

Benchmark 2.5 states, “Design a routine to music, changing speed and direction while manipulating an object.” Standard 1.18 states, “Design and perform a creative dance, combining locomotor patterns with intentional changes in speed and direction;” and Standard 1.19 states, “Design and perform a routine to music that involves manipulation of an object.” All three standards can be learned in conjunction with each other. The teacher explains the important principles for designing a routine to music, and then students work on their creative dance or manipulative routine while applying those principles. (74)

McFee’s criteria of Interest is the crux of this benchmark. By using manipulatives and the basic premise of movement principles they have been taught, students have the platform to create something of their own design. The students’ ability to apply their own individuality and creativity to the fundamental movement principles should foster an environment conducive to student interest. According to McFee, “one wants to engage the interest of pupils, but in a way that is in their best interest” (29). In my experiment, the purposive dance movement activities of ballroom and hip hop allow for this individualized creativity to be implemented into the routines.

Enjoyment

Enjoyment at this level can be assessed through observation. McFee’s third criteria cannot be analyzed based on the benchmarks alone, but through the students’ experience of satisfaction while they are performing the given purposive dance

movement activities. He states: “one can’t teach enjoyment . . . in teaching one should aim to make the desirable desired” (29). The Framework generalizes fifth grade developmental behavior in this way: “students are showing increased control over emotions, taking pride in individual accomplishments, and enjoying their successes and achievements” (73). It aligns with McFee’s criterion of Enjoyment, in that the activity is what makes the “desirable desired . . . to make pupils want what is in fact in their interest” (29). The Framework asserts that students

enjoy the social interactions that arise out of their involvement in physical activity and take responsibility for their interactions with others. They will maintain an active and healthy lifestyle throughout their lives . . . Looking at physical education classes across the state in 2020, we envision students running, jumping, and leaping, exhibiting the joy derived from movement as they participate in challenging standards-based physical activities. Physical education is a time that students look forward to each day. It is a time to move, interact with classmates, and feel good about themselves. (3)

The Framework attributes McFee’s criterion of Enjoyment to life-long healthy and active lifestyles for students.

Ninth - Twelfth Grade Physical Education Framework

The Physical Education Framework for grades nine through twelve is organized according to each grade level. It contains “overarching standards” that are the consolidated Standards from kindergarten through grade eight. Course 1 is the first year Physical Education class for freshmen, Course 2 for sophomores, Course 3 for Juniors, and Course 4 for Seniors. Each class serves as a prerequisite for the next: “Course 3 classes are designed for students who have completed High School Courses

1 and 2. . . . Course 4 classes are designed as a continuation of the Course 3 classes. They are intended for students who have completed Course 3 and want an intensive experience in the same activity” (118). After completing the two-year Physical Education requirements with Course 1 and Course 2, high school juniors and seniors choose Course 3 and Course 4 as an elective in their schedule. Briefly, Course 1 teaches aquatics, rhythm and dance, and individual and partner activities. Course 2 teaches combatives (self-defense is one option), gymnastics and tumbling, and team activities. Courses 3 and 4 “provide students with the opportunity to explore a variety of physical activities in search of those that they can enjoy and participate in for a lifetime” (118). They are:

- Course 3A – Adventure/Outdoor Activities
- Course 3B – Aerobic Activities
- Course 3C – Individual and Dual Activities
- Course 3D – Dance
- Course 3E – Aquatics
- Course 3F – Weight Training and Fitness
- Course 4A – Advanced Adventure/Outdoor Activities
- Course 4B – Advanced Aerobics
- Course 4C – Advanced Individual and Dual Activities
- Course 4D – Advanced Dance (136-137, 153)

Because of the elective nature of Courses 3 and 4, for the purposes of this study, I will concentrate on Course 2, the last required Physical Education class for students in high school.

Freedom

McFee’s theory calls for students to make informed choices from within the lesson. However, Courses 1 and 2 are a culmination of the types of movements learned throughout the primary school years, and do not list specific types of

movements to be mastered. Instead, the Framework considers the Physical Education starting point to be the same for all students entering high school:

Beginning with High School Course 1, the five overarching standards for kindergarten through grade eight are consolidated into overarching three standards for grades nine through twelve . . . In the high school level courses, the foundation for a physically active lifestyle is firmly laid so that students become independent learners who initiate and monitor their own participation in physical activity. (116)

The 9th-12th grade Framework assumes all students enrolled in a high school Physical Education course have mastered the skills of the Standards presented in the Framework for kindergarten through grade eight. The three listed Standards are identical, but the benchmarks have slightly different emphases. In Course 1, the emphasis is on aquatics, rhythm and dance, and individual and dual activities. In Course 2, those change to combative, gymnastic/tumbling, and team activities. There is no specification for what type of rhythm and dance is expected. Standard 1 states, “Students demonstrate knowledge of and competency in motor skills, movement patterns, and strategies needed to perform a variety of physical activities” (133). For Course 2, Benchmark 1.1 instructs: “Combine and apply movement patterns, from simple to complex, in combative, gymnastic/tumbling, and team activities,” and Benchmark 1.2 instructs: “Demonstrate proficient movement skills in combative, gymnastic/tumbling, and team activities” (133). At this level, Standards involving rhythm/dance movement are supplanted with gymnastics and more student-centered teaching:

Proprioception refers to the ability to sense the position, location, orientation, and movement of one’s body and its parts. The students are assigned to groups of four to work on the roundoff, a common

gymnastics/tumbling skill. One person performs the roundoff, one person is the spotter, one person provides feedback, and one person is the recorder. Students rotate roles after each trial. During closure, the performers analyze the feedback they received from proprioception and others to determine what they need to do to improve their performance (131).

This very specific instruction does not call for extensive teacher involvement.

Students are given explicit directions as to the way to execute the activity (it is understood that all students know what a roundoff is at this level). This contains significantly less freedom than at the primary level for both the teachers and the students. The Framework asserts, “[students] are becoming more successful and consistent in their performance. Students at this level of skill require variable practice as well as less frequent feedback. In terms of variable practice, the teacher plans instruction so that a different variant of a skill or a different skill is practiced on each trial” (122). The activity is to be specific, but the degree of difficulty within that activity is what the students are free to choose. McFee’s criterion calls for a choice of activities within the lesson from which the students can choose, but the California Standards for Grades Nine – Twelve do not allow for ample choices.

Interest

The Framework for Course 2 begins with the assumption that adolescents partake in physical education because they are “interested in their personal development and recognize the value of high-level physical performance for their future lives and careers” (128). Hence, the interest does not lie in the physical activity itself; rather, the results of being an active person. The Framework posits that high

school students are physically and mentally able to perform the movements that have been taught in the primary Framework:

When students reach ninth grade, they are ready to integrate all that they know with all that they can do. They become capable of higher-order thinking and of more skilled performance. [The Framework enables] students to make a successful transition from the physical education instructional program to participation in physical activity during adulthood. (116)

The new material offered consists of aquatics, gymnastics, and combatives. Within these specific activities, students need to apply the principles of what they learned in prior years of movement education. One of McFee's points of Interest is the importance of students caring about their work, to the point where they want to continue doing it. At the high school levels, the mandated activities (aquatics, gymnastics, and combatives) are such highly specialized forms of movement that students do not have too much room to be creative to shape that activity to something that they care more about, if they did not care for it in the first place.

McFee cites the human teacher as the main component for his criterion of Interest. It is up to the teacher to provide the activities in such a way that students are interested in pursuing them. With the set-up of the Framework as it stands in Courses 1 and 2, the teacher's role is not to instruct new activities, but to assign ones that the pupils have learned in past years in a more specialized format (aquatics, gymnastic, and combatives). The interest must be within the desire of the student to improve upon that activity. The teacher's role of leading out that McFee deems crucial to the students' interest is not clear in these courses, for teachers take on more of a role of supervisor, making sure their pupils progress according to their respective skill level.

The Framework does not provide step-by-step instruction or principles to be taught, and acknowledges the fact that students are primarily the ones leading out rather than the teachers:

by the end of tenth grade, students create practice plans for improving their own performance in combatives, gymnastics/tumbling, and team sport activities. These practice plans are based on their personal strengths and weaknesses as identified by the students through feedback from proprioception, from others, and from the performance of complex movement activities. (129)

The Framework presumes that students will be interested in the physical activities, without qualification:

Through social interaction they learn they are not the sole focus of attention. They are learning to express their emotions in more appropriate ways, and their moral reasoning is becoming increasingly sophisticated. Peer groups and dating activities dominate their social lives. They are ready to assume more formal leadership roles during physical activities. (128)

The rationale at this level, assuming all students qualify according to the Framework, is to push students into a more assertive role, thereby lessening the need for such a specialized instructor. Ideally, according to the Framework, students will be interested enough in their own growth to merit interest in the physical activities prescribed in the Standards. This too goes against McFee's criterion of Interest that in order for students' interest to be piqued, they must be led by various choices set out by their instructor instead of ability levels alone. The implication of the Framework at this level mirrors Eisner's one-size-fits-all analogy. The individualized stamp of creativity is missing (163, 166).

Enjoyment

For Enjoyment, or making the “desirable desired” to be truly measured, one would need to look at the enrollment in Courses 3 and 4. The fact that Courses 1 and 2 are required for graduation makes McFee’s criterion of Enjoyment a moot point at those levels. Completion of a course, or meeting the end of a standard in the Framework is not a valid indicator of Enjoyment. Students can perfunctorily fulfill their obligation of the physical activities and dislike every step of the way. However, the Framework purports that “In Course 2, students learn to identify and participate in those activities that they enjoy. They learn that their choice of physical activities may change throughout their lives” (130). The assumption that students will find enjoyable activities during the first two courses is misleading, and does not satisfy McFee’s criterion of Enjoyment in that they experience a sense of satisfaction while performing the activity. The limited choices (aquatics, gymnastics/tumbling, and combatives) combined with the lessened teacher role of leading out hinder an environment conducive to making the “desirable desired.” Students who have signed up for Courses 3 and 4 elect which area of specialty they want to pursue. Their sense of desire is already present in their selection of the activity. Since the Framework was just adopted in September of 2008, there is no data as of yet to indicate how many students have gone on to enroll in Courses 3 and 4.

Status of Standards-Based Physical Education and Dance in Santa Clara County

Within Santa Clara County, thirteen out of approximately fifty high schools (not including continuation or charter schools) do *not* offer any type of dance elective, including: Live Oak, Evergreen Valley, Andrew Hill, James Lick, Mt. Pleasant, Oak Grove, Overfelt, Piedmont Hills, Santa Teresa, Yerba Buena, Santa Clara, Wilcox, and Saratoga (Public School Review). The remaining thirty-seven schools offer at least one beginning level dance class, if not several through the advanced level.

These courses, until recently, have been able to count for either performing arts or physical education credit, based on the student's need and district allowances. Due to the newly implemented block grant from the California government, schools are required to have fully credentialed teachers staffing each Physical Education class, and can no longer count the elective courses such as spirit, dance, band, etc. for Physical Education credit, as many had done in the past: “. . . the state standards are very specific as to what is to be taught at each grade level and these classes must be taught by credentialed Physical Education teachers. Outside electives, athletics, cheerleading and dance can no longer serve as alternatives to meeting the P.E. requirements in the high schools” (San Jose Unified High School District 4).

Cupertino, Fremont, Homestead, Lynbrook, and Monta Vista high schools offer *Dance P.E.*, which is a class that “is based in jazz techniques and is open to all students . . . will study ballet, modern, musical theater, and dances of different cultures. The specific goals of this course include: increased muscle control and body awareness, body alignment and placement, musical rhythms, dance techniques and

terminology, dance sequences, ensemble dance, and choreography” (Fremont Union High School District 1). Lori Graham, the teacher of these Dance P.E. courses, returned to school specifically to earn a second credential in Physical Education, in addition to her Performing Arts Credential, in order to continue teaching her dance classes. She also has greater enrollment in her program, for with the two-year Physical Education requirement, students now have a choice between Dance P.E. and General P.E. at those schools (Fremont Union High School District).

Another result of this new legislation is that Physical Education teachers are asked to teach dance without requiring specific training in specialized, artistic dance forms for Courses 3 and 4. Lori Graham claims that her class enrollment in Dance P.E. remains high because her students can choose to receive either Fine Arts or P.E. credit, thanks to her two credentials: “If it was just a fine art, I would have to compete with Art, Ceramics, Choir, Band – as all of those fulfill the A-G requirements for colleges” (Graham – Interview).

Purposive Dance Movement Activities in This Study

The Physical Education Standards, at the primary level, meet McFee’s three criteria for motivation in purposive dance movement. They allow for freedom of informed choices on the teachers’ and students’ part, instruct that teachers “lead out” activities clearly enough to interest students to string together movements creatively and independently, and give the instructor the liberty of choosing the activities and implementation techniques that will foster enjoyment and the desire to continue, even

including the means of video game activities once they are led out by the instructor. The Framework requires a variety of movements and exercises to be offered; precluding any one activity from dominating the curriculum. Thus, the purposive dance movement activities in my study are appropriate forms according to the California Framework for grades K-5.

In the Ninth-Twelfth Grade Framework, McFee's criteria are not supported with the listed objectives and goals. The Framework's intent at this level is to mold self-starters and leaders of movement activities, whereas McFee's three criteria demand the important role of the teacher for the purposes of motivation. The Framework at this level does not address McFee's components for motivation, only the expectation of activities to be executed and analyzed. At this level of required Physical Education courses, the variety of movements are more restricted, limited primarily to aquatics, gymnastics, and combatives. This does not leave much room for the variety of purposive dance movement activities that I propose in my study. However, I am still interested in finding out if the video game activities pique the adolescent students' interest more than the traditional and stylized purposive dance movement activities. The Framework is periodically updated, and this study could help to indicate what further refinements need to be made in secondary Physical Education courses to keep students interested in being active.

Chapter Four

Testing McFee's Theory in Today's Schools: Experiments at Lexington Elementary and Los Gatos High School

Using purposive dance movement, McFee's criteria, and the California State Standards, I wanted to test McFee's theories in a 5th grade and a 9th-12th grade Standards-Based Physical Education class respectively. By choosing four different types of purposive dance movement, my main objective was to see if the video movement activities piqued the students' interest more than the stylized, human-instructor based activities.

I decided on four types of purposive dance movements to find out which one best motivates students to be active. The Wii Fit™ has been one of the most-sold games since it was released in the U.S. in May of 2008. In January, 2009, "Nintendo . . . had the three biggest-selling games of the month, 'Wii Fit,' 'Wii Play,' and 'Mario Kart Wii'" (Madway 7). I chose this activity because it was a fresh idea for movement, one of the Framework goals for Physical Education teachers. It also connected the so-called "wired" generation to physical play, since the body becomes the joystick (Timmer). As mentioned in chapter one, DDR™ has caught on in arcades and in some Physical Education classes in the nation. The study by Epstein et al. (Chapter 2) concluded that children "may be motivated to be active when given the opportunity to play an interactive dance game" (125). The ballroom instruction was intended to emulate the typical type of dance that Physical Education classes have traditionally offered, depending on the teacher's area of expertise. It requires working

with a partner and social interaction, which may have a bearing on how inclined students are to engage in it. Finally, I chose hip hop as another stylized form of dance, for it allows for individualized creativity in the execution of the movements, and it was the purposive dance movement form the teacher knew the best.

Experiment Preparation

Due to limited resources, I chose the schools that were closest in proximity to me, and are not necessarily a diverse sampling of the student population in California. Lexington Elementary is the school where my children attend in the Los Gatos Mountains, and Los Gatos High School, in the town of Los Gatos, is where I am employed full time. These sites allowed me to readily interface with the principals and staff as often as I needed in order to carry out the experiment.

I created pre and post questionnaires, asking what types of activities the students enjoy and how active they classify themselves. [See Appendices A and B]. After obtaining IRB approval for Human Studies Research, I set up dates with each of the schools to conduct the experiment. I conducted the experiment in December, so I had to plan to be indoors due to possible rain, which presented a problem at Lexington Elementary. The school utilizes every classroom during the day, and the office spaces are too small for the proper set up. Fortunately, I was able to make arrangements with the director of the onsite Clubhouse, the before and after school care facility. This portable building had ample outlets, a compatible television for the video game connections, and tile floors adequate for the purposive dance movement styles I was

using. The director agreed to have her kindergarten students eat lunch elsewhere (outside or in her office) for the duration of the experiment.

At Los Gatos High School, space was not an issue. The Physical Education teacher allowed me to use the entire Small Gym, which allowed for each movement activity to take place in a separate corner. She also had a television on a cart that could be wheeled in. As with Lexington Elementary's Clubhouse, I only needed to bring in one television of my own to complete the necessary gaming components for the video game activities.

My main concern was the space available for all of the equipment I would need to bring. I purchased the video games Dance Dance Revolution™ for the Playstation Two™, and Wii Fit™ for the Nintendo Wii™, both gaming systems that I currently own. I also bought a raised, metal, 3' x 3' dance pad for the DDR™, for the plastic mat that came with the game did not accurately record the movements when pressed.

I needed assistants to help facilitate the various activities during the two 50 minute periods. I contacted two former students of mine, both professional dance teachers now, asking if they could volunteer their time and knowledge of their respective dance subjects. They both agreed, one to teach a short hip hop combination, and the other to teach a short ballroom routine. I left the specific style of hip hop and ballroom up to them, based on what they thought would most interest students at the respective levels. Another friend of mine, and an avid proponent of adolescent health and activity, agreed to help me run the gaming machines and record

data throughout the experiment. I also asked the Physical Education teacher at each site to be willing to step in and help with any discipline issues or individual needs if they arose.

I visited the classes a week before the experiment to introduce myself and to pass out the permission slips. I orally outlined everything that I would be asking of them during the period, and made them aware that they had the right not to participate at any time. For the fifth-grade, the students showed interest and had all of the permission slips returned by the end of the week. The high school proved to be more of a challenge. The Physical Education teacher came to me three days before the experiment asking for more permission slips, as several students had lost them. She also had a list of students with their phone numbers and emails. She asked me to call one parent in particular to explain the experiment. When I contacted the mother, she expressed concern about hip hop, and that her daughter would do everything in the experiment except hip hop. The mother left it up to the daughter by stating that if she wanted to do it she could, but her daughter had never liked hip hop and didn't want to be forced to do it. I received fourteen of the nineteen permission slips back by the day of the experiment. The Physical Education teacher expressed frustration with the option to let them sit out. She asked if there was any way to retract that option, calling it "a bad idea."

The Four Movement Activities

The Wii Fit™

The Wii Fit™ is a relatively new product on the market (2007-2008), designed to aid individuals in managing their exercise routines and overall health. The traditional joystick is replaced by a Balancing Board, a platform sensor and scale on which one stands during the various activities. It not only calculates weight, but center of balance, posture shifts, and body mass index. This information is recorded for future reference; one can assign a password to his/her specific “Mii” so others cannot see the personal data. During this evaluation process, the Wii Fit™ offers suggestions and tips for a healthy lifestyle, and each time reminds individuals of their progress and frequency of exercise on the Balance Board.

The Wii Fit™ offers different types of exercise: aerobics, balance games, yoga/pilates, and strength training. Each type has multiple activities to offer, but they must be performed successfully in succession to unlock the next level. I chose to use the balance games during this experiment, since timing was crucial, and they were the shortest in duration. For the sake of not having to scroll through multiple menus to find different balance games for each student, I decided to use the Penguin Slide only. Although McFee’s criteria of Freedom calls for a variety of choices, I was asking students to choose between styles of movement, not particulars of balance. My assistant was in charge of the Wii™ game to ensure that each student received an equal chance to try it in the time allotted.

Dance Dance Revolution™

Dance Dance Revolution™, as explained in chapter two, connects the video game aspect to the human joystick, much like the Wii Fit™. Instead of a Balance Board, the DDR™ game uses a 3'x3' metal platform mat, with different colored arrows that match the visuals on the television screen. The player selects a song from the files, and an ability level from “work-out mode” to “nonstop.” As the arrows scroll up the television screen, the player must step on the arrows on the mat at the appropriate time in the music. The player uses an audio/rhythmic clue as well as a visual clue to hit the arrows at the correct time.

In order for this movement exercise to work within the time constraints of the experiment, I had the Physical Education teacher monitor the music selection process, and move students through one minute at a time. Although students could not ascertain their individual score by using this process, they could get a feel for what the game was like and determine whether they experienced McFee's criteria of Interest and Enjoyment.

The television I used for this had a nine-inch screen. It was the largest one available to me, and the most portable to transport. Ideally, students would be able to view a screen of at least 32” or larger to have a more visual experience, but it was not an option for this experiment.

I chose D.D.R.™ to represent the video-dance movement for the experiment. It involves more than using the human body as a joystick, it relies on timing, rhythm, and coordination to achieve a passing score. These are specific components in

purposive dance movement, and are closer to the Standards-Based Framework in Physical Education than the Wii Fit™.

Ballroom Dance

I chose ballroom dance to represent the traditional exposure to dance that students typically get in a Physical Education class. The styles of ballroom vary from Polka to Square to Line dance, depending on the expertise of the Physical Education teacher. The students at the high school had been taught Line dance earlier in the year, so I wanted to offer a style they had not yet learned.

One of my former students, now a professional ballroom dance teacher, put together a 32-count Two-Step routine. Her rationale for that style was that most beginning ballroom dancers at any age (even 5th graders) pick up the Two-Step quickly, and it is one of the easiest forms to teach in a short time period. This is a more specialized form than a Physical Education teacher usually offers, but this teacher did not go into the detailed techniques; just the basic movements.

The students were partnered in male/female pairs whenever possible, but due to the numbers, sometimes a student had to partner with the same gender. The routine involved two positions: the closed position with one arm around the back and the other to the side holding the partner's hand, and the open position where only the hands were held. The teacher used music from the *Dirty Dancing: Havana Nights* Soundtrack, and was given approximately eight minutes to teach the routine, check for understanding, and clarify any questions. The routines were intentionally short in

duration, and the teachers were allowed to change their choreography if they saw that the time limit presented a problem.

Hip Hop Dance

Hip hop dance would not normally be taught in a Physical Education class unless the teacher is a specialist in the field and the class is labeled to specify this type of movement. Hence, I chose this genre because it was the specialty that the teacher was most comfortable leading out. As with the Wii Fit™, I wanted to see if students were interested in it at all, and if so, what aspects about it interested and motivated them. The questions on the Pre and Post Questionnaires asked students to rank the four activities before and after trying them, which served as an indicator of preferences.

The hip hop teacher created a beginning level 32-count routine to "What it Takes" by Aaron Doyle on Disney's *Camp Rock* Soundtrack to teach at both schools. One of the concerns that the principal at Lexington Elementary expressed prior to the study was what hip hop music the teacher would use. This is a typical concern for instructors in this genre, for much of the music is labeled "explicit," and is not appropriate in professional settings. The teacher was well-aware of this fact, and intentionally chose the Disney music knowing who her audience would be.

The routine consisted of a combination of basic turns, steps to the beat, and arm gestures that imitated the lyrics to the song. The students could add their own nuances to the movements as long as they retained the integrity of the choreography (head movements, extra bounces, etc.). This follows McFee's caveat that the teacher

stay an informed observer, and redirect the students if the material becomes too difficult resulting in loss of interest. This teacher had the same eight-minute time constraint to teach, correct, and clarify the students' movements.

Experiment Procedures

As soon as the students arrived to the experiment site, I had the pre-questionnaire and a pencil ready at selected places around the room for each student. I introduced myself and the helpers, and thanked the Physical Education teachers publicly for allowing me to conduct the study. I briefly outlined what the students would be expected to do during the experiment, and reminded them that they had the choice to opt out at any time.

After the introductions and expectations were completed, I talked them through the pre-questionnaire. At the given question, I had the helpers give a demonstration of what each activity looked like so the students could make an informed choice of how to rank their initial preferences. When the pre-questionnaires were completed, I directed the students to walk to their first choice activity. In anticipation that one activity might have a larger number of students than others, the helpers and I noted how many were in line at their first choice activity, then reshuffled them to even out the numbers (and genders - if possible - for ballroom).

With a stopwatch, I kept track of each minute that passed, and verbally cued the teachers and helpers when to move to their next choice (or when to move the line for the video-based activities), then the reshuffling would take place again. The

helpers and I had a clipboard to write down any verbal comments the pupils made as they learned the routines or played the movement games.

Once all the students had visited each of the four stations, I directed them to return to their same seat where they filled out the pre-questionnaire. This was because the forms were anonymous, and I wanted to note any ranking changes they made after experiencing all of their choices. Once again, I talked them through each question, then released them to their Physical Education teacher upon completion.

Experiment at Lexington Elementary

Lexington Elementary's fifth grade has 25 students, all of whom attend a Physical Education class with a specialized teacher once a week for fifty minutes. There is no other scheduled time for a designated Physical Education class during the week. The Physical Education teacher allowed me to come in during one of his classes in December 2008 to conduct the study. On that given day, 23 students were present to partake in the experiment.

As the students arrived, they expressed curiosity about what they would be doing, and promptly found a seat with a questionnaire and pencil. Many students immediately began filling out the questionnaire, despite my instruction to wait until the appropriate time. After they watched the four demonstrations, some had to erase what they had written as their rankings for question #8, for they hadn't realized they were to choose from the four activities demonstrated.

The number of students at their first choice stations are listed below, with some discrepancies in total number due to two students who had to use the restroom. On the pre-questionnaire (see Appendix A), the students ranked their choices as shown in Table 1.

Table 1: Lexington Elementary Pre-Questionnaire Rankings

	Wii Fit™	D.D.R.™	Ballroom	Hip Hop
1st Choice:	7	7	8	1
2 nd Choice:	8	4	1	9
3 rd Choice:	7	4	0	10
4 th Choice:	1	5	14	2

At the conclusion of the experiment, on the post-questionnaire (see Appendix B), the numbers shifted, as shown in Table 2

Table 2: Lexington Elementary Post-Questionnaire Rankings

	Wii Fit™	D.D.R.™	Ballroom	Hip Hop
1st Choice:	4	0	7	12
2 nd Choice:	6	4	4	9
3 rd Choice:	13	7	2	1
4 th Choice:	0	12	10	1

The first choice activities indicated that the majority of the students would be interested in the video movement games or the traditional Physical Education activity of ballroom dance. On the pre-questionnaire, five boys and one girl indicated that they like to play video games as a hobby, whereas twelve boys and seven girls indicated that they like to play sports in their spare time. Only one student listed video

game daily play time to exceed two hours, most were no more than one hour per day. The type of video games most were interested in use a handheld joystick, where players do not need to use the rest of their body (only one student listed the Wii™).

One issue that arose during the activity time was a technical difficulty with the D.D.R.™ game. Prior to the experiment, I fixed all of the settings to be on the basic “beginner” level play mode. After the first round of students, the game shifted to the advanced level of play, and would not return to the default setting of “beginner.” Neither the Physical Education teacher nor I could get it back to the basic level, even after turning the entire machine off and on again. The students continued to play at the advanced level, but expressed frustration in the process. This undoubtedly was a factor in their shift of the D.D.R.™ preference.

Many of the comments to post-questionnaire question #2 “What did you like about your #1 activity?” conveyed how much fun they had. Of those who chose hip hop, five were female and seven were male. One boy commented, “I liked Hip Hop because the other things were more challenging and it was fun.” Another girl wrote, “I like Hip Hop because it had lots of active bouncing around but it also had lots of dancing.” Of those who chose ballroom, five were female and two were male. One of the girls wrote, “I liked it because it was fun and graceful.” Another boy observed, “We got to dance like a star and music while doing it.” The Wii Fit™ choices were one female and three males. They also asserted that they thought it was a lot of fun. The girl mentioned, “I was good at it.” Another boy likened it to sports: “I liked Wii Fit™ because it feels like you’re riding a skateboard.”

Some of the general comments we heard throughout the experiment included: “Do I have to dance with a boy?” and regarding hip hop: “That was so fun! It was way easier to learn than I thought.” A comment from a boy was “I failed before I got here. Why aren’t we doing break-dancing?” A comment from a girl while she played the Wii Fit™ game was, “I’m so bad – I can’t do this.”

Experiment at Los Gatos High School

The Physical Education class in which I conducted the experiment had nineteen students, ages fourteen to seventeen. Only twelve chose to participate in the study, and one filled out the questionnaires but did not do the activities. One technical issue I encountered was the television that the Physical Education teacher provided was out-dated, and did not have the proper connections for the Wii Fit™ nor the D.D.R.™. I had to use my nine-inch portable television for both activities. Fortunately, with only twelve students participating, it did not present too much of a problem. We rotated the students through three of the activities (after they ranked their choices in the pre-questionnaire), then switched all the cables to hook up the D.D.R.™ activity. Everyone had time to try all four activities and complete both questionnaires in the time allotted.

Once the students filled out the pre-questionnaire, I asked them to go to their first choice activity. Many of them stayed in place, refusing to move. When I approached a cluster of girls, one mentioned that she would only go to her first choice if her friend went with her. I gently persuaded her to follow the rules of the

experiment, which meant she would have to leave her friend. She did so reluctantly. When we had to reshuffle the students to even out the numbers, the girls gave more resistance to moving than did the boys. Once the first activity was underway, the students seemed to loosen up a bit, and more readily switched to their second, third, and fourth choices.

The numbers from the pre-questionnaire are shown in Table 3.

Table 3: Los Gatos High School Pre-Questionnaire

	Wii Fit™	DDR™	Ballroom	Hip Hop
1st Choice:	6	5	1	1
2 nd Choice:	5	7	0	1
3 rd Choice:	0	1	4	8
4 th Choice:	2	0	8	3

At the conclusion of the experiment, on the post-questionnaire, the numbers shifted, as shown in Table 4.

Table 4: Los Gatos High School Post-Questionnaire

	Wii Fit™	DDR™	Ballroom	Hip Hop
1st Choice:	2	3	5	2
2 nd Choice:	3	3	1	5
3 rd Choice:	1	4	3	4
4 th Choice:	6	3	2	1

Once again, the first and second choices, prior to performing the activities, were predominantly the video game options. On the pre-questionnaires, five of the boys listed video games as one of their hobbies, but none of the girls did. The hours of video game playing varied from seven students reporting 0-30 minutes per day to

three students reporting more than two hours per day. All of the video game preferences they listed use only the handheld joystick (including games like Guitar Hero™ and Mario Kart™).

The comments from the activities ranged from negative to positive. For the Wii Fit™, one male student contended, “it’s like video games and exercise mixed together . . . have an activity that is fun that kids could relate to and they’d probably do it. Lazyness[sic] wouldn’t affect others if they wanted to do it.” For the D.D.R.™ activity, one student mentioned she liked it best because “I have it . . . it was challenging . . . fun.” Those who chose hip hop were both female, and stated that they have always liked to dance, and usually do so in their free time. Finally, the ballroom observations proved to be quite insightful, with four males and one female choosing it as their #1 choice: “the instructor was nice and engaging, plus the dance flowed and looked nice. . . . If we had different activities each day and if we mingled more with the opposite sex. . . Sex (not literal) is a major motivation.” Another male student stated, “it was the easiest and the instructor was my favorite.” Lastly, “I got to dance with babes.” The male student who chose not to participate provided this final comment on his post-questionnaire: “If P.E. classes were grouped according to similar interests in activities (much like sports teams), then people would be more motivated. Other than that, most youth are bums that need to be forced to be physically active. Enforce the ‘standards’ that are supposed to exist already.”

Overall, the experiments at Lexington Elementary and Los Gatos High School went relatively smoothly. I anticipated the fifth-graders to be more difficult to control

than the high schoolers, but found that the fifth graders, despite their elevated energy level, were more inquisitive and anxious to get to each activity. Numerous students asked if they could repeat their favorite activity after they completed their post-questionnaire. I found the high schoolers to be much more sedate; it was a challenge to get them started, and required more energy on my part to push them along through the activities. The question many students voiced after the post-questionnaire for the high-schoolers was, “can we change out of our P.E. clothes now?”

Chapter Five

Conclusions of Purposive Dance to Motivate Youth in California's Standardized Public Schools

The purpose of this chapter is to reflect on the data presented in this study to see if purposive dance movement is appropriate enough to use in California's Standards-Based public schools to pique student interest, according to McFee's theory.

Purposive Dance Movement and Goals

This study has found that purposive dance movement can be found in multiple activities. The overarching end goal of purposive dance movement is to create a desire from within the student to want to continue that activity, thus keeping up a repertoire of active movements in one's lifestyle. Some of the smaller goals that culminate in the overarching end goal are: physical expression, competition with one's self, and physical fitness. Purposive dance movement has not been found to facilitate academic achievement, and is therefore not a part of the overarching end goal. All four activities used in the experiment: Wii Fit™, D.D.R.™, ballroom and hip hop, fit into at least one of these smaller goals.

McFee's Theory of Freedom, Interest, and Enjoyment

In this study, Graham McFee's theory of Freedom, Interest, and Enjoyment provided the structure to analyze the students' responses in the experiment, and to

determine if California's Standards would support purposive dance movement in the curriculum. Freedom includes the notions that students need to be able to make informed choices from the guided lessons they are taught, and that they are allowed the possibility of making mistakes in order to learn to self-correct. Interest concentrates on the role of instructors, and the idea of leading out each activity in such a way that students remain interested in the activity at hand. This includes being informed observers, with the ability to redirect students' attention and focus when they falter. Enjoyment calls for the students experiencing a sense of satisfaction while they are performing their given activities. Teachers need to make the "desirable desired" in order to keep students enjoying the purposive dance movement activities. Hence, according to McFee's theory, only two of my chosen activities, ballroom and hip hop, qualify, since the others are carried out through the use of machines.

Framework for Physical Education over Visual Performing Arts

This study indicates that the Physical Education Framework is working toward inclusion of artistic activities, and is therefore a more appropriate guide to follow for purposive dance movement activities in California's classrooms than the Visual Performing Arts Framework. Although Eisner and McFee both argue that Standards-Based Education is not a productive means of instruction, California does expect the classes that are required for graduation to follow these Standards. The possible area of concern here is that the general Physical Education teachers are the ones to be leading out the specialized activities, regardless of their areas of expertise. Regardless, for the

purposes of this study, the updated Physical Education Framework does align with McFee's criteria at the primary level, but not at the secondary level.

This study found that in the primary grades, McFee's criteria of Freedom, Interest and Enjoyment are present within the Physical Education Content Standards. McFee cites the teacher, or human element, as the most important factor in guiding the students. The condition of "informed choices" must be made available to the students, and the teachers are the ones who create the basis of selection from which the students choose. The updated Physical Education standards suggest that the teachers stay active in their professional development to keep their material fresh and multitudinous for their pupils. This gives the students a wider range of movements from which to choose when they are asked to combine standards to complete an activity. The instructors must also "lead out" their activities in such a way that they are interesting to the pupils, but that the activity is in the student's best interest as well. The primary level Framework allows teachers to connect multiple benchmarks without stating explicit movements that the students must execute. In this sense, the teacher can curtail each lesson to both interest the students and satisfy the Framework Standards. If the students are experiencing satisfaction while they are performing their Standards-Based activity, McFee's Enjoyment criterion and the related Standard are met. When they have a desire to continue the activity, they create a love of movement that the Framework claims will help them maintain an active lifestyle into adulthood.

Adversely, this study indicates that in the secondary grades, the Framework does not contain specific enough "leading out" instructions to satisfy McFee's

Freedom and Interest criteria. Much of the secondary Physical Education Framework is focused on putting the students in a position of leadership, so that they, in a sense, become the ones who “lead out” their own activities. The secondary Framework uses “Overarching Standards,” or a compilation of the primary standards and benchmarks in divided segments. By the time the students enroll in Course 1 in high school, they are expected to build on their learned repertoire of activities and movements. However, McFee’s criteria of Freedom and Interest expect the teacher to remain in the leading out role, to maximize student learning. Enjoyment, McFee’s third criterion, is still attainable with this secondary Framework, for a student could experience satisfaction or the result of making the “desirable desired” regardless of who is leading out the activity.

Local Status of Purposive Movement Activities in Schools

This study has found that in Santa Clara County, schools offer both Physical Education and Dance Physical Education programs. The types of purposive dance movement activities offered are contingent on the instructor, but there are no reported cases of using video-dance activities so far. With the updated Physical Education Framework, teachers are prompted to stay abreast of new and fresh approaches to movement activities in the field, but there is no accountability or system of ensuring that the teachers do this. Likewise, the benchmarks for each standard are intended for every student to attain, but they do not have a valid form of formal assessment or accountability for learning. Without formal reporting or listings of individual

movement activities, the types of purposive dance movement activities implemented at various sites remain inconclusive for this study. However, on a smaller scale, the experiment I conducted provides insight as to what types of purposive dance movement activities interest local students the most.

Experiment: Purposive Dance Movement at Lexington Elementary

McFee's criterion of Freedom dictates that students be given the opportunity to make informed choices. The fifth graders at Lexington all had varying degrees of exposure to the different purposive dance movement forms prior to the experiment. Although the existing Physical Education program does not offer any of the four purposive dance movement forms I used, the students indicated that the activities were not new to them. On the post-questionnaire, one boy, regarding ballroom, verbally expressed that his mother used to teach ballroom classes, and when answering the question "What did you like about your #1 activity?" he printed, "because I knew how to do it." Another girl answered, "I learned some in Korea so it was kind of easy and fun." Two female students answered that they are currently enrolled in dance classes outside of school. Many of the students had heard of the four activities: WiiFit™, D.D.R.™, ballroom and hip hop, but only a few had actually tried them prior to the study. Although the brevity of our demonstrations may have had an impact on the students' first activity choices, they did not ask any questions, and were eager to go to their first choice.

McFee cites the teacher's role of "leading out" to be the most important aspect in acquiring the students' interest. He asserts that if the students are interested in what the teacher has to offer, it becomes a motivator for continuing to do what is in their best interest. He cites the human, not the machine, as the valuable component of motivation.

Overall, Hip Hop proved to be the most popular purposive dance movement activity for the fifth graders. The students were taught in a group of their peers, and were allowed to alter the movements to add their own style, if they so desired. The accessibility of the movements and the ease of learning influenced these students' decision: "I liked hip hop because the other things were more challenging and it was fun," and "I like that I got to do an easy dance that was fun." Several others indicated that McFee's criteria of Enjoyment was the key factor for them: "It was fun learning the moves." A few liked the idea of not being restricted, "I liked moving around," "I liked hip hop because I kept slipping and sliding on the tiles," and "it had lots of active bouncing around but it also had lots of dancing." Another appreciated experiencing something unfamiliar to her: ". . . fun because I learned something new." Hip hop turned out to be the most popular purposive dance movement form we offered at Lexington, with twelve of the twenty-three students selecting it for their first choice on the post-questionnaire. To lead out, the hip hop teacher created moves that matched or acted out the lyrics of the song. Because of this, students were able to remember what came next easily. When I announced the one-minute warning (to move to the next

activity), I heard several of the students ask the teacher if they could do the hip hop dance one more time.

Twelve students listed hip hop as their favorite activity on the post-questionnaire, an increase of eleven students from the pre-questionnaire. Most students stated that it was fun and they enjoyed learning something new. Other students enjoyed it because they were able to put their own spin on the basic movements: “I got [another student] in my group and we mixed hip hop with humor,” and “I liked hip hop because I kept slipping and sliding on the tiles.” The hip hop routine was accessible to the students, and allowed them the opportunity to learn a new dance form while having fun – McFee’s ultimate definition of Enjoyment.

Ballroom was the second most popular purposive dance movement activity. During the experiment, dancing with a partner and holding hands with the opposite sex appeared to be a factor. Many of the comments we heard indicated that they were not comfortable dancing with the opposite sex, but the fact that ballroom was ranked the second most popular dance movement activity indicates otherwise. The comments on the post-questionnaire ranged from: “I knew how to do it” to “I liked learning a new dance.” Some stated that they had learned it before, or had parents who were ballroom dancers. One stated “I liked it because it was fun and graceful.”

Eight of the twenty-three students selected Ballroom as their first-choice activity, two males and six females. One of the boys said his parents used to teach ballroom dance, so he was familiar with it already. The teacher led out the activity, and stopped to check for understanding every few counts. Many of the female

participants commented during the experiment that they were not interested in dancing with the boys. One girl came up to me to ask if she really had to hold the boy's hand or if she could just pretend. At this age, many of the students were squeamish to dance while being in contact with a member of the opposite sex, and many laughs and giggles could be heard across the room. However, the teacher was able to control the groups by keeping the movement going at a regular pace, and not acknowledging the silly comments or faces. The students made it through the routine a few times, and executed the movements correctly by the end. McFee's caveat of the teacher as informed observer was crucial here, for had the ballroom teacher acknowledged the students' discomfort differently, the results may not have been the same.

Learning a new activity was what most students who chose ballroom dance listed as their reason for Enjoyment. The number dropped from eight to seven, pre and post study respectively, indicating that it was not as enjoyable as some of the other activities to maintain or generate more enjoyment. One girl commented, "I liked it because it was fun and graceful." Another girl, who did not choose ballroom as her first choice stated in the "comments" section of the Post-Questionnaire, "I would do Ballroom if we did not have to dance with a boy!" Although she's the only one who articulated this sentiment, the squeamishness during the activity indicates that perhaps more students this age feel similarly.

Eight students listed the Wii™ and Wii™ Fit games in their top three choices of video games to play on their own time, which indicates that these students were already familiar with the Wii™ games, and when give the options, chose to go with

their familiarity. After the experiment, four students chose the Wii Fit™ as their number one activity. This changed from seven students' choice prior to playing it. McFee's value of the human teacher versus a machine, and the lack of sustained interest seems to hold true for the Wii Fit™.

Given the fact that the number of first choices for the Wii Fit™ dropped from seven to four is an indicator that most students did not find that to be the most enjoyable of the four activities. That is not to say that they did not find it enjoyable, there just happened to be other activities that piqued their level of enjoyment more. The four comments regarding post-questionnaire question #2 "What did you like about your #1 activity?" were: "... it was fun," "it was very exersistic [sic] and fun," "it feels like you're riding a skateboard," and "I was good at it."

Seven out of the twenty-three students chose D.D.R.™ as their first choice activity on the pre-questionnaire. Only nineteen students answered the #5 inquiry: "Do you prefer to listen to music when you exercise? Why or why not?" Of those, thirteen answered yes. Some of them commented that it made them energized, motivated, happy, and focused. One student wrote: "it makes me calmer and less stressful." These comments, although helpful, do not prove that the music was the motivating factor for their D.D.R.™ choice.

D.D.R.™ shares the same concern as the Wii Fit™ in that the machine is the one "leading out" rather than a human instructor. However, during the experiment at Lexington, the game malfunctioned just three minutes after beginning. The game defaulted into "nonstop" (advanced) mode, and could not be reset to beginner mode,

even after turning the entire system off and on. Unfortunately, the students had to continue playing with fast-paced music and dual arrows to hit at once. Most students politely expressed frustration, and lost interest after a few seconds on the dance pad. The number of first-choices for D.D.R.™ on the post-questionnaire was zero.

McFee's reasoning for a human guide is now given a new perspective. Human teachers tend to be more reliable than technology when performing their duties. Teachers have the ability to "reset" if something goes wrong, or if the lesson is too difficult for their students. Machines do not have this capability, and therefore are not reliable means of "leading out."

Experiment: Purposive Dance Movement at Los Gatos High School

Although the California Standards do not fully support the use of purposive dance in the Physical Education curriculum according to McFee's theory, I still wanted to find out how this age group would respond to the purposive dance movement activities.

Overall, ballroom dance was the most popular purposive dance movement activity at the secondary level. One female and four males commented that this was their number one activity. Two of the comments included ease of learning, "It was fun and easiest to learn," and "It was the easiest and the instructor was my favorite." One credited the teacher for his choice, "The instructor was nice and engaging, plus her dance flowed and looked nice." Another cited familiarity with the style already, "because I'm actually good at ballroom dancing."

The “leading out” element was apparent to the students, for several commented on the instructor: “the instructor was nice and engaging,” and “the instructor was my favorite.” Hence, the fact that they liked the instructor helped to pique their interest in the activity. The motivating factor for them varied from the fact that it was fun and easy, to being able to dance with members of the opposite sex: “the dance flowed and looked nice,” and “I got to dance with babes.”

The second most popular purposive dance movement activity at the high school level was D.D.R.TM. One student cited “It was challenging” as her reason for choosing it, another liked the fact that “you dance” in a video game. Still another student reasoned that “it’s really fun and easy.” Since music is a crucial part of this gaming activity, the fact that students had the opportunity to choose their music selection allowed for McFee’s freedom of choice factor. All but one student indicated a preference for music when they exercised. Most students cited the fact that music “gets [them] pumped up!” and that it keeps their mind focused and from becoming bored. Even prior to the change in wiring and set up, only three students expressed D.D.R.TM as their first choice activity, down from five in the pre-questionnaire. During the activity, some of the girls refused to get on the dance pad, saying that they would be embarrassed at how poorly they would do. Their Physical Education teacher tried to persuade them to do it, but they stood their ground. Fear of appearing inept precluded them from participating. However, one of the three who listed it as her favorite activity stated, “it was challenging.” Of the three who chose D.D.R.TM, McFee’s Enjoyment was found in the fun and challenging aspect of it. One of the

girls stated that she owns the game and thinks it is fun, and another boy stated that it was “really fun and easy.” Again, there is a limited number of steps and moves that D.D.R.TM can offer, so new material is not a continuous option.

On the pre-questionnaire, six students listed the Wii FitTM as their first choice activity. Only one student listed a preference for video games that involve a human joystick, and only four students listed video games as a hobby. Given the alternatives, as McFee requires, half of the participants chose this as their favorite activity prior to the experiment. With the television limitation at the high school, we were forced to share the nine-inch portable television with both video activities. Once again, the human “leading out” the activities proves to be superior to the machine. On the post-questionnaire, only two students cited the Wii FitTM as their activity of choice (six students listed it as their last choice). The time it took to change wiring for the machines and go through the set up process undoubtedly contributed to the students’ loss of interest in the game. It was towards the end of the period, and many students asked if they could leave to change their clothes rather than take their turn on the game.

Two students felt the most satisfaction with the Wii FitTM over the other activities. One commented that he liked “doing things that were competitive and fun : . . I have a WiiTM so I can relate to the activity.” Another component of McFee’s Enjoyment criteria is that students should be learning something new while they are experiencing satisfaction. As the other student stated “it’s exciting and there are more

options,” the Wii Fit™ offers many different activities, but they are finite in number. There is a limitation to how many new movements they will learn.

Hip hop was the top choice for two students on the post-questionnaire, up from one in the pre-questionnaire. Although they did not mention the instructor, one did indicate that she has an interest in dance in general “I kinda like dancing as is . . . I usually do [hip hop] during my free time.” Hip hop was not deemed enjoyable by the majority of the group, in comparison to the rest of the activities offered. The two who did like it said it was fun, but offered no other sense of satisfaction.

Conclusions of Purposive Dance Movement in California’s Public School Setting

Purposive dance movement, when analyzed through the filter of McFee’s criteria of Freedom, Interest, and Enjoyment, fits more appropriately into the primary rather than the secondary public school curriculum. The primary Physical Education Framework Standards support his motivating factors more readily as well. Purposive dance movement in the primary grades does allow for freedom for both teachers and students, it offers multiple movement forms to catch the students’ interest, and it allows for the edification of the student through fun and enjoyable means.

At the secondary level, McFee’s idea of theoretical teaching matches the Framework, but the three criteria are not supported based on the Framework’s Standards. The Standards at this level ask the students to theorize about movements in addition to performing them. The “Overarching Standards” assume that all high school students are ready with the basic skill set to move to the next level of theory.

This harkens back to Eisner's theory of a one-size-fits-all concept for movement education. Thus, purposive dance does not have a place in the theoretically-based secondary Framework.

As evidenced in the experiments, the fifth graders showed more enjoyment and alacrity with the purposive dance movements than did the high school students. The data supports McFee's criteria of "leading out," in that human instructors are superior to mechanical ones. In both experiment venues, we experienced malfunctions with the technology, resulting in fewer interested students and less productive learning. Thus, the purposive dance forms that involve human instructors are preferable to non-human teachers for purposes of reliability. Even though D.D.R.TM had the second highest popularity amongst high schoolers, if we were to combine the two forms: human instructors vs. machines, the human instructors had seven interested students, and the machines had five.

McFee's idea of "deliberately promoted learning" through the means of a human instructor serves a viable purpose in both the primary and secondary grades for purposive dance movement. Overall, based on the literature and the experimental data of this study, students are more interested in engaging in movement activities that involve human instructors rather than machines in Standards-Based Physical Education classrooms in California. This is feasible within the primary Physical Education Framework, but proves to be problematic with the secondary Framework due to the specificity of activities dictated in the Standards. Future investigations will

be necessary at the secondary level to determine student interest in the given activities.

Appendix A

Age: _____

Gender: _____

This is anonymous, please do not write your name on this paper.

Pre-Study Questionnaire

Purposive Dance in Public Education -- Investigator: Kathleen Wehr

1. What are your hobbies in your free time? List 3:

1. _____
2. _____
3. _____

2. On average, approximately how many minutes/hours per day do you spend exercising?

0-30 minutes 30-60 minutes 1-2 hours more than 2 hours

3. Circle the option that best describes the type of exercise in #2:

mild (walking, climbing stairs, etc. -- ones that don't usually make you perspire)

moderate (light jogging, a short, flat bike ride, etc. -- light perspiration)

strenuous (Sprinting, a long bike ride with hills, etc. -- heavy perspiration)

4. Are you in any after-school sports or physical activities? List them here:

5. Do you prefer to listen to music when you exercise? Why or why not?

6. On average, approximately how many minutes/hours per day do you spend playing video games?

0-30 minutes 30-60 minutes 1-2 hours more than 2 hours

List your three favorite video games:

First favorite: _____

Controls used in game (circle all that apply): Joystick only, virtual hand-held (guns, wii remote, etc.), floor pad or foot controls, other: _____

Second favorite: _____

Controls used in game (circle all that apply): Joystick only, virtual hand-held (guns, wii remote, etc.), floor pad or foot controls, other: _____

Third favorite: _____

Controls used in game (circle all that apply): Joystick only, virtual hand-held (guns, wii remote, etc.), floor pad or foot controls, other: _____

7. I consider myself (circle ONE):

physically fit moderately fit sedentary (not active) out of shape

8. Based on what you know now, rank the activities in this experiment in order from your most to least favorite:

#1 (most favorite) _____

#2 _____

#3 _____

#4 (least favorite) _____

Appendix B

Age: _____

Gender: _____

This is anonymous, please do not write your name on this paper.

Post-Study Questionnaire

Purposive Dance in Public Education

Investigator: Kathleen Wehr

1. Now that you've done them, rank the activities in order from your most (#1) to least (#4) favorite. (It may be the same as before, or you can change it around.)

#1 (most favorite) _____
#2 _____
#3 _____
#4 (least favorite) _____

2. What did you like about your #1 activity (on this page)? Explain.

3. Would you choose to do this activity in your free time if it were available to you? If so, how often? If not, why not?

4. On a scale of 1-5 (1 being not desirable and 5 being most desirable), what did you think about each activity? (circle one for each option):

DDR: 1 2 3 4 5

Wii Fit: 1 2 3 4 5

Hip Hop Dance: 1 2 3 4 5

Traditional Dance: 1 2 3 4 5

5. What would interest you in P.E. class to make you really want to attend each day?

6. Please add any comments or feedback that you think will be helpful in this study about motivating youth to be physically active:

Thank you for participating in this study. I value your time and feedback.

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