DANCE IN EDUCATION: A CONSTRUCTIVIST ANALYSIS

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## ACKNOWLEDGEMENTS

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This thesis presents a constructivist analysis of dance in the secondary school and reports the 'intervention' of the researcher in the educational practice of a small group of teachers. Short-term and long-term staff development is a central concern of the research.

In the introduction to the thesis there is an identification of the autobiographical context of the research which provides the basis for the discussion of general and particular issues in Chapter Two. There follows, in the next chapter, an extended review of the dance in education literature which generates a number of themes. These themes provide the backdrop to the empirical evidence presented in the thesis.

Chapter Four provides a detailed account of the methodological basis of the thesis. Chapters Five, Six and Seven present empirical evidence in the form of two main case studies and summary case study material.

The final chapter of the thesis provides a comparison of the empirical evidence and the themes identified in the literature. The thesis concludes with a consideration of the importance of a socially-situated account of dance in education and the significance of the contribution of interventionist approaches to qualitative improvements in the teaching of dance.
1.1 From Personal Experience?

In 1980, I wrote, in collaboration with Moira Packer, a book entitled *Dance in Schools*. We regarded the book as a practical contribution to the teaching of dance in the middle and secondary school. It was intended to be a book for teachers written by two authors with considerable teaching experience. The reception the book received has provided an interesting personal experience of competing accounts of what dance in schools is about and embodies a central theme of this thesis.

We were concerned that many teachers of dance seemed to experience difficulties with the content of lessons and with teaching methods. Much of the book is presented in a non-technical language. Our intended audience was the *teacher of dance* in the school. Unfortunately, some academic reviews of the book focused on the limitations of such an approach to dance education and argued that there was little mention of the art form of dance. We would not wish to counter this argument since we wrote for a particular audience. However, the experience of competing perspectives of dance in such a direct manner left me in no doubt that the debate between movement and art forms of dance in education is a fundamental problematic for the study of dance in the secondary school.

My research is based upon personal experience and I do not wish to obscure such experience by the presentation of a conventional academic style of writing. My concern is that voiced by Sokolow (1966):
I hate fixed ideas of what a thing should be, of how it should be done. I don't like imposing rules, because the person, the artist, must do what he feels is right, what he - as an individual feels he must do ... An art should be constantly changing; it cannot have fixed rules.

(p.29)

One of the difficulties I have encountered in presenting this thesis is that of the tension between my practical experience of dancing and the academic conventions required to report on such experience. However, my decision to pursue research is in part motivated by my concern about the direction and tenor of much of the current 'academic' dance literature in general and with the academic discussion of dance education in particular.

My own 'career' or life experience has moved through dance pupil, dance student, dance teacher and dance lecturer. I have been initiated into dance and have initiated others into dance. Throughout my experience I have been forcibly struck by the variety of perspectives open to those involved in dance. I am particularly concerned that people have the opportunity to dance. However, what it is to dance or be involved in dance are constrained by dominant or dominating ideas in dance education. Thus 'legitimate' forms of dance education can assume an ideological mantle that makes particular dance more or less possible. Redfern (1983), amongst others, has noted that:

During the twentieth century, developments in dance as an art form have been on an unprecedented scale.

(p.3)

At the present time, implicit and explicit views of dance as art underscore much of the academic literature.
Pope and Keen (1981) have indicated how the work of the American psychologist George Kelly can be used to address issues of ideology in education. In this thesis I wish to present a Kellyan perspective on dance in the secondary school and address ideological issues in dance education. My choice of the perspective on the personal has much to do with my contact with Dr. Maureen Pope and her constructivist approach to education.

I have deliberately chosen to introduce key elements of my experience in this exposition. In doing so I wish to emphasise my concern with the personal nature of knowledge. Salmon (1980) has indicated that: knowledge is never independent of personal meanings and values; people learn through relationships with other people; and knowledge is embedded in social structures and groupings. Butt (1984) has drawn attention to the potential of biographical material in the study of teacher thinking and action. Both authors underscore the importance of the:

deliberate critical procedure that aims to make educational sense of thoughts, actions, feelings, attitudes and experiences.

(Butt, 1984, p. 95)

The work of George Kelly, I submit, resonates with such sentiments and offers a fruitful basis for the discussion of dance education.

My research is small-scale and qualitative in orientation. It is presented at a time when an increasing amount of material is becoming available and the tensions discussed earlier are being debated. It is an important time for dance education and Williams' (1979) comments are as relevant now as they were six years ago:
One of the current issues facing the profession is the increasing pressure for dance to be split away from physical education departments. In many cases those who are working to generate interest in dance wish to dissociate themselves from a context which they feel to have an aggressive and competitive image.

(p.72)

My research has been a collaborative undertaking with dance teachers and has involved in-service work of an interventionist nature similar to that described by Day (1984). It is also an attempt to involve teachers as researchers into their own practice. Such research offers an alternative to 'conventional research', for:

Whereas conventional research seeks to minimise the subjectivity of the observer and make generalisations from as wide a sample as possible, classroom enquiry capitalises upon the different viewpoints of teachers in order to evolve deeper understandings of the particular.

(Rowland, 1984a, p.11)

The thesis is based upon my interest in the future of dance in schools, the importance of the teacher as researcher into her own practice and a Kellyan perspective of knowledge.
CHAPTER TWO: GENERAL ISSUES, PARTICULAR ISSUES AND THE FORMULATION OF RESEARCH QUESTIONS

In this chapter I will discuss the general and particular issues that have underpinned my research. I will also offer a brief account of my research questions.

The chapter is organised thus:

2.1 General Issues
2.2 Particular Issues
2.3 Research Questions
General Issues

The Gulbenkian Committee of Enquiry into Dance Education and Training in Britain summarised one of its aims thus:

To provide for every child in an authority the opportunity to study dance in his or her own school as an integral part of the curriculum at primary and secondary level.

(1980, p.67)

Whilst such an aim received the general agreement of those involved in dance education, there has been considerable discussion of what is to constitute 'dance' and the 'opportunity to study'.

'Dance' is difficult to define. Adshead (1983) has suggested that:

Attempts at exclusive definitions of forms of dance fail dismally in the face of the complexity and overlapping character of many forms. Characterisation of different kinds of dance is not thereby denied. It is instead seen to reveal the richness and multiplicity of facets of the dance.

(p.6, original emphasis)

The characterisation of dance in this thesis will be deferred until Chapter 3 (specifically 3.1) but such characterisation does owe much to selective perception.

Philosophically and empirically, what is to count as the 'opportunity to study' dance has undergone considerable change. Layson (1970), Redfern (1973) and Adshead (1980, 1981) have offered accounts of changes in dance education based upon the experience in the late 1960s and early 1970s of the reorganisation of higher education. Developments in school examinations in dance have also facilitated a questioning of the study of dance. The critique of Laban-based
'modern educational dance' and the growth of the dance-as-art approach has challenged conventional wisdom about dance education. For some dance educators, dance is concerned with forming, performing and appreciating dance within a creative arts context, whilst for others dance is very much about performing and strongly located within a physical education context.

My concern is with the lived experience of dance educators, many of whom have trained in a physical education tradition and who provide dance on a daily basis for children in the secondary school. Novakovic (1984) is an example of a teacher expressing concerns about the tension between the two visions of dance education:

> Children are being encouraged to perform more and more and to think of how the movement looks from the outside - let's hope they continue to be encouraged to explore movement from the inside. 

(p.10)

It is essential to locate the discussion of dance education within historical and cultural dimensions. Layson (1970) argues that:

> Once essential qualities of dance are made explicit and principles proposed, it becomes feasible to attempt to assess rather than speculate upon the place of dance within the culture, its meaning to participants and, where appropriate, its contribution to education. 

(p.54)

Qualitative research attempts to explore subjective meanings and in my research I have attempted to explore the lived experience of teachers of dance. This orientation is problematic for one must ask what is to count as 'evidence'. Whilst a recent HMI discussion paper noted that in many dance lessons:
Too often lack of clarity of thought and intention in relation to dance meant that the work concentrated on physical activity and participation with insufficient attention to the artistic experience and development of powers of expression. (1983, p.9)

An ethnographic approach to dance education would seek to explore the teacher's definition of situated meanings and to discuss 'theories-in-use'.

George Kelly's notion of constructive alternativism offers an important access point to the ways people perceive reality. A dance lesson can be construed in many ways limited only by imagination. What it is to teach or be taught dance can be both unique and shared experiences. For this reason it is important to emphasise the possibility of perspectives on dance education as opposed to one orthodoxy. My research has attempted to discover how teachers and pupils construe dance.

Whilst constructions are prospective, they are nevertheless located within historical and cultural contexts. Construing is not disarticulated from the social present or past.

The Gulbenkian Report (1980) notes that:

Dance does not take place in a vacuum: it arises from society expressing personal and social needs and is set in a real world of power, money, state structures, international influences and professional relationships. (p.ix)

Any attempt to come to terms with the constructions teachers and pupils place upon dance must be located in the social roots of dance.
Although a more detailed account of dance education will be given in Chapter Three, some introductory material is presented here. In 1983, HMI noted that whilst dance in schools could be considered 'meagre and confused', they concluded that it was 'neither dead nor dying'. Some proponents of dance education offer enthusiastic accounts of the success of dance in securing a place in the school curriculum, whilst others refer to the tenuous place held by dance.

Two large scale surveys of dance education have been undertaken and published since 1977 (Gulbenkian Report 1980, HMI 1983). It would appear that in the majority of secondary schools today, dance is not taught as a subject in its own right. It is usually taught under the umbrella of physical education or, in some instances, within a programme of creative arts. There are very few dance departments in the secondary school. Notwithstanding recent developments in the provision of 'O' level and establishment of 'A' level dance, dance does suffer in the allocation of timetable space (for a recent discussion see Williams, 1985).

Adshead (1980) has provided an historical overview of the dance taught in schools:

Since dance as an art form (i.e. ballet) had, by the middle of the seventeenth century, moved out of the performing capabilities of the average untrained person, the form of dance introduced, with the development of provision for compulsory schooling, resembled social dances of the time rather than the art form.

(p.47)

Until the beginning of the twentieth century, dance remained in schools under the guise of social, cultural and physical development taught within the context of physical training. Content varied with fashion but included activities that led to grace and health that were recreative and cathartic.
At the turn of the century the revival of Greek dance and other similar forms of dance, mostly inspired by Isadora Duncan, provided a link between the theatre art of dance and education, with an emphasis on 'natural movement'. The arrival of Rudolf Laban in England in 1938 signalled another change of direction. His work at Dartington Hall linked him to education and his ideas were diffused through the work of dedicated followers. Laban's theory was applied to gymnastics as well as to dance and in both instances there was an emphasis on process rather than product. The spirit of Laban's theory keyed in to prevalent notions of 'child-centred' education. Social and educational changes led to a critique of Laban's work and a questioning of the appropriateness of his theory. In the wake of modern educational dance, there followed the notion of dance-as-art which has addressed issues generated by academic developments since the mid 1960s.

The publication of the Gulbenkian Report in 1980 was set against this background. The Committee of Enquiry sought:

*to give dance a fair place in the overall curriculum as it exists now because ... dance has a strong contribution to make to personal, social, physical and aesthetic development within the curriculum at all levels.*

(p.171)

The Committee were of the opinion that:

*Dance is not a peripheral activity, but one of those significant subjects essential to training the imagination.*

(p.171)

Such training, they argued, is central to education. Dance offers knowledge that cannot be transmitted in other contexts and is based upon experience (p.4).
I do not wish to take up the epistemological issues raised by the Gulbenkian Report. Adshead (1980) has explored some of the philosophical issues involved, with particular reference to dance. Arnold, two years earlier, addressed questions of learning about, through and in movement (1978). Intuitively I concur with Best (1974):

The only way to understand dance is to dance, only by actually experiencing what it feels like to move in a required way can one discover what the real meaning is of what is being expressed. No amount of studying can substitute an hour's sweat in the dance studio, since the appreciation of the aesthetic qualities of dance is achieved only through actual movement. Talking and reading will never lead to a comprehension of the art of dance - only learning to perform can do that.

(p.52)

My empathy with Best is not intended to gloss over important philosophical issues here. In Arnold's terms, the academic study about dance poses a serious epistemological challenge to those learning in dance. This challenge will be discussed in Chapter Three.

As I have suggested earlier, central to this thesis are the competing perspectives of what is to count as the opportunity to study dance. Tickle (1983) has argued that the empirical study of creative activities is:

an important testing ground for the examination of wider pedagogical issues concerning the effects of curriculum practice on personal development.

(p.108)

My particular concern with dance education forms the basis of the second part of this chapter.
2.2 Particular Issues

In my discussion of the particular issues to be addressed in this thesis I want to explore:

2.2.1 The power and status of knowledge in the school curriculum.

2.2.2 The contribution of qualitative research methods to my work.

2.2.3 The fruitfulness of constructivist approaches to dance.

2.2.4 Teachers', pupils' and academics' views of dance.

2.2.5 What dance educators can do to improve the quality of teaching and learning of dance in the secondary school.

2.2.6 In-service contact.

2.2.7 The challenge posed by Adshead and Layson's conceptualisation of 'serious study'.
2.2.1 The Power and Status of Knowledge in the School Curriculum

Within educational institutions there appears to be a status order of knowledge. Dominant or dominating educational ideologies prescribe what is to count as worthwhile and valued knowledge. My interest in dance in the secondary school is fuelled by the apparent peripheral or marginal status of dance. The 'power' of dance knowledge in the curriculum is constrained by the characteristics of dance education which combine to offer a circle of relative deprivation. Dance is a physical activity which involves creative imagination, it is examined only in a relatively small number of schools and is mainly taught by women to girls.

Young (1971) has suggested that what it is to be 'educated' should be posed as problematic rather than as a neutral starting point. In my research, the study of dance is located within the power constraints outlined above.

Harris (1979) has argued that:

Knowing the world, or coming to know the world, is not a matter of learning or coming into possession of sets of facts or truths about the world, which are there in the world, and which the world yields up to those who are able to see them; it is rather a matter of coming to perceive the world in particular ways from particular perspectives.

(p.2)

The articulation of knowledge and gender in dance leads to a low status position in the school. Those who have championed 'O' and 'A' level examinations in dance regard the examination system as the battleground for status and acceptance. I suggest, however, that the problem of status remains for dance education and is part of a wider ideological structure which can, as Vertinsky (1983) has indicated, offer messages about status:
By the time students reach the secondary school they have learned that girls' games have less status than those of boys and that their sports are somehow less important.

(p.233)

The location of dance within physical education is problematic for:

Those activities which make up the curriculum tend not to be selected in accordance with the individual needs of the pupils at hand but to be taught because they are what physical educators and others connected with schooling have traditionally considered appropriate for girls and boys.

(p.239)

The struggle for curriculum space for dance education has involved the establishment of 'O' and 'A' level syllabi and the move to have separate dance departments in schools, or at least to link dance with other creative arts. There are, however, numerous teachers like Novakovic (1984) who are concerned about retaining dance within the work of the physical education department.

It is interesting to note that even in the struggle over dance in the curriculum, which addresses external constraints, there is a power struggle within dance education for control of what is to count as dance education. Marland (1985), for example, wonders if:

dance education does not suffer from the divisions that enthusiasts tend to foster between themselves.

(p.12)

2.2.2 The Contribution of Qualitative Research Methods to My Research

Pope, Gilbert and their co-workers at the University of Surrey have provided numerous accounts of the rival claims of what they consider to be the distinction between paradigm one and paradigm two approaches to research. Zubir (1983) has summarised some of the available
literature. My own approach is firmly anchored in paradigm two, to which the labels non-traditional, artistic, naturalistic, holistic, descriptive, qualitative, case study and ideographic apply.

Hammersley and Atkinson (1983) draw a distinction between positivistic and naturalistic approaches to research, whilst emphasising the reflexive character of all social research. They argue against a methodological hegemony and suggest that researchers should use different methods to further collective understanding of the social world. In my research I was concerned to work with teachers as unobtrusively as possible and yet to use a research methodology which, in Hammersley and Hargreave's terms, "seemed a little more in touch with the realities and the unavoidable daily 'messiness' of teaching" (1983, p.4). Rowland (1984a) has similarly argued that:

Whereas conventional research seeks to minimise the subjectivity of the observer and make generalisations from as wide a sample as possible, classroom enquiry capitalises upon the different viewpoints of teachers in order to evolve deeper understandings of the particular.

(p.11)

These themes will be developed in more detail in Chapters Three and Four.

2.2.3 The Fruitfulness of a Constructivist Approach to Dance

I briefly mentioned my intellectual debts to George Kelly in Chapter One and I intend to defer detailed discussion until Chapter Three. For the moment, I want to compare the work of Kelly to the work of teachers of dance.

Kelly's philosophical position of 'constructive alternativism' accords with the creative work of the dance teacher. Parallels can be drawn between construing and making a dance, for example. Such parallels
do, of course, follow from the suitability of Kellyan frameworks to everyday life. I want to draw attention to a specific, empirical parallel. Schematically construing and making a dance can be compared thus:

**CONSTRUING**  
(Bannister, 1970, p.59) 

1. **CIRCUMSPECTING**  
   Construing loosely and imaginatively, feeling and dreaming. Problem not defined but possibilities explored.

2. **PRE-EMPTIVE stage**  
   Terms chosen through which 'problem' solved.

3. **CONTROL phase**  
   Select pole of construct in which to operate, specify alternatives.

4. **CIRCUMSPECTION**  
   Affirmation, negation or rejection of data.

**MAKING A DANCE**  
(cf. Adshead, 1980, p.234)

1. **IMPROVISATION**  
   What are the possibilities available to move physically?

2. **SELECTION**  
   Suitable material linked to form of dance.

3. **CHOREOGRAPHY**  
   Forming/making procedures link improvisation and selection.

4. **REVIEW**  
   Performance, criticism and reflection.

I have found the extension to Kelly's notions exciting in the sense described by Pope (1981).
A number of researchers have explored the links between constructivism and knowledge produced in educational contexts. Pope and Gilbert (1983), for example, draw attention to 'alternative frameworks' within the classroom. In their work on science teaching and learning, Gilbert and Pope (1982) have suggested that:

> It is not sufficient that a body of knowledge, obtained from a textbook or given out by a teacher, is accepted unquestioning by the student. Students must find ideas true for themselves. They must be able to incorporate them within their views of the world.

(p.3)

Coming to understand is an interactive process and, at best, teaching recognises rival views of the world and the validity and status of such rival views. Just as it is possible to speak of pupils', teachers' and scientists' views of science, so it is possible to draw distinctions between pupils', teachers' and academics' views of dance.

An important distinction must be drawn between science and dance as curriculum content. One difficulty that has faced 'science' in schools appears to have been the cultural transmission of knowledge from teacher to pupil based upon what might be called 'objective' information or even 'fact'. Dance education has been based, until comparatively recently, upon 'subjective' views of what is to count as dance. Indeed, many teachers have found dance difficult to teach because of the subjective dimension of the activity. Meakin and Sanderson (1983) have provided examples of how this lack of certainty leads to quite different forms of dance education.
The use of public examinations and the quest for propositional knowledge has initiated a move towards a cultural transmission of knowledge approach to dance education. The search for and the availability of 'objective' knowledge in dance education will pose similar problems to those outlined by Gilbert and Pope (1982) in science education. At present, those who do seek the improved status of dance in education are careful to acknowledge the importance of different views of dance. It is possible, however, that the academic construction of dance as an art will become the standard by which dance in schools is taught and judged.

Smith (1980) has suggested that:

pupils should come to know something of the art form of dance which is seen in the theatre

(p.27)

whilst Adshead (1980) has cautioned that there is a danger that:

just as the study of 'dance' in higher education was assumed at one time to mean the study of 'modern educational dance', so the current use of the term 'dance' might seem to be equivalent to 'modern dance' of a particular kind. The possible educational and social relevance of one form and consequent emphasis upon it should not however preclude the study of other forms which of itself contributes to a more embracing notion of dance since it takes account of its many manifestations.

(p.232)

In Chapter Three, there will be a detailed discussion of some of the available literature and a discussion of the dance taught in schools. A constructivist approach to dance education would seek to emphasise the heterogeneity of dance in education and explore the links between pupils', teachers' and academics' views of dance. For teachers this will involve coming to understand:
the pupil's framework and for the pupil to be exposed to a range of alternative frameworks held by the teacher and his/her peers.

(Pope, 1981, p.6)

2.2.5 Improving Teaching

My research was focused on a central question: "What can dance educators do to improve the quality of their teaching?". My concern was local and linked to a particular group of teachers. In my contacts with the teachers I was concerned to move from providing immediate and short-term help through in-service work to long-term development based upon posing questions of personal practice.

I was concerned that many teachers of dance lacked confidence and felt threatened by dance in the curriculum. Kelly (1963) indicates conditions unfavourable to the formation of new constructs and interestingly:

The most important of these is that in which the elements out of which the new construct is to be formed involve threat.

(p.166)

New elements involve 'threat' if:

they tend to elicit a construct or an issue which is basically incompatible with the system upon which the person has come to rely for his living.

(p.167)

Bannister and Fransella (1980) suggest that:

We are threatened when our major beliefs about the nature of our personal, social and practical situation are invalidated and the world around us appears about to become chaotic.

(p.34)
They caution against plunging those with restrictive and poorly developed ideas into over-hasty experimentation. Although Bannister and Fransella are referring to the psychotherapist/client link in this context, there are similarities in the relationship between interventionist researcher and teacher.

The concept of 'threat' emerged during my research. At the outset I was interested in difficulties experienced by teachers but as my research proceeded I became aware of the support some teachers wanted and needed in order that they could teach dance confidently.

Although the particular empirical focus of my research has been dance teachers, I do not intend to deny, explicitly or implicitly, the significance of pupils or those who are responsible for the training of teachers. It would be extremely unwise to ignore, or define out, both these parties from the work of dance teachers. However, much of the material presented in this thesis is linked to teachers and represents a strategic research decision on my part. Much of my work with teachers has been focused on pupils and on the problems of training dance teachers. I am self-conscious, however, that I have chosen the perspective of the teacher in my research.

There are, of course, a number of logistical difficulties in working with children, but Rowland (1984b) has indicated how the work of children rather than teachers' performance can act as a catalyst for teachers to discuss their own work. In my own research I was concerned to provide room for children's voices, albeit of a limited nature. In many of my contacts with the teachers emphasis was placed on pupils' perspectives. A constructivist account of dance in the secondary school is untenable without consideration of the pupils and the production of knowledge.
Those who train teachers are also of importance! Whilst there is some evidence that many inexperienced teachers revert to how they themselves were taught in schools, Calderhead (1984) has indicated how some teachers in his research "felt they were implementing the procedures which they had learned in college" (p.86). Underwood (1983) attests to the significance of college days in his research when he notes that more than half of his sample of teachers still refer to college notes even when the average length of teaching service in his sample was twelve years.

Current dance education in schools bears the hallmark of the ideological dominance of 'modern education dance' evident in colleges some years ago. The attempt to understand the problems facing dance educators in schools must locate itself within the stock of knowledge made available to student teachers. Changes in dance in schools require 'reliable knowledge' and until in-service courses can provide input to replace 'old' knowledge and procedures it is likely that teachers will perceive 'threat'.

2.2.6 In-service Contact

The two recent surveys of dance education (Gulbenkian Report 1980 and HMI 1983) have emphasised the importance of in-service dance provision. The importance of in-service courses is continually emphasised, possibly because many may recognise the significance of the argument that, in Nash's (1976) terms:

most of the so-called practical training offered to teachers has no more scientific status than a tip for the Derby.

(p.93)

Economic factors and changing career patterns in education have had an important impact on in-service education. Lack of resources during economic retrenchment has frustrated the in-service work of
many local authorities at a time when staff are staying in the same school for much longer periods of time. There is a demand for in-service work that cannot be met. HMI (1983) recognised that in dance education in-service provision was "generally inadequate". Three years earlier, the Gulbenkian Report (1980) suggested that:

any change in the quality of the teaching of dance in the maintained sector must depend largely upon an extension of the range and competence of existing teachers through induction and in-service training.

(p.76)

Day (1984) has indicated how in-service work can help a group of teachers to improve classroom practice. More recently, Williams (1985) has outlined the in-service requirements for dance teachers. I wanted to enter into a collaborative venture with teachers which emerged from their interests and concerns. The in-service programme reported in detail in Chapter Four was funded by a supportive local education authority with the agreement that the content should be negotiated with the dance teachers in the borough.

2.2.7 The 'Serious Study' of Dance?

My introduction to this thesis raised a fundamental problematic. What is to count as dance in school has been the focus for descriptive and prescriptive discussion. Chapter Three will develop this theme in detail, but it is important here to identify the issue of 'serious study' conceptions of dance proposed by Adshead and Layson (1983). In their summary of twentieth century developments, they suggest that:
It is consistent with the growth of dance in education during the twentieth century that the emphasis should have been predominantly upon participation since its adoption under the auspices of physical education depended on justifications related to personal involvement, physical and emotional development and social competence. The resultant orientation was towards dance as a physical activity, as relaxation from theoretical work, as a means of catharsis and of self-expression rather than as a serious subject of study.

(p.13)

I take it that 'serious study' in this context refers to the inclusion of structural analysis and historical perspective which deepen appreciation and understanding of dance. I would like to suggest that personal experience of participation need not be 'non-serious'. What is to count as the serious study of dance is enmeshed with the debate about what it is to be educated. The application of the label 'serious' to any form of study is problematic and particularly so from a constructivist perspective. Pope and Scott (1983) have argued that:

Problems can arise when an individual or group operates with one set of assumptions (subsystem of constructs) and tries to impose or communicate these assumptions to others without any understanding of an alternative framework or set of assumptions which the other values.

(p.3)

One problem Kelly (1963) suggests, is that:

some individuals can get badly worked up over the protection of their exclusive rights to construe particular facts.

(p.10)

From a constructivist perspective the epistemological and ontological orientations of those who contribute to the literature on dance education are to be viewed, in Young's (1971) terms, as problematic rather than value-neutral.
2.3 Research Questions

In this section I want to make explicit the questions that have acted as an anchor for my research into dance in education. In 2.2.5 I noted that the central question of my research is "What can dance educators do to improve the quality of their teaching?". My interest in and commitment to naturalistic enquiry led me to challenge those approaches to research which offer a structured set of questions or hypotheses prior to entry into the field.

My concern with qualitative improvements of teaching in dance education provided a map of the terrain. It was only in my fieldwork that the contours began to emerge. Lincoln and Guba (1985) have noted that:

> the very requirement of an emergent design, in which succeeding methodological steps are based upon the results of steps already taken, implies the presence of a continuously interacting and interpreting investigator. At times only simple refinements in procedure or a simple adjustment in questions to be asked may be called for, but at other times an investigator may strike out on a wholly new task as a result of a single insight.

(p.102 ff.)

In my research my intention was to be actively involved in attempts to enhance the quality of teaching in dance education. The following questions emerged during my research:

(i) What empirical evidence is available about dance education?

(ii) How do teachers construe 'dance'?

(iii) What negotiation occurs between teacher and pupil about and in dance education?

(iv) What inputs can an interventionist researcher offer?

(v) What are the moral dimensions of such research?
This bland listing of research questions conceals the vital and interactive elements of my research. I do not wish to give the impression that I solely controlled the direction of my research. Rather I wish to stress that the direction of my research became a collaborative venture. The small scale design of my research permitted adjustments and reformulations. In an important sense this process has been continuous, for the writing of this thesis is one further step in the focusing of research questions about dance in education.
CHAPTER THREE: LITERATURE REVIEW AND DISCUSSION OF ISSUES

Introduction

In this chapter, I will offer a review of the literature relevant to the study of dance in the secondary school. The chapter is divided into three main sections:

3.1 Dance Literature
3.2 Other Research Evidence
3.3 Personal Construct Psychology

3.1 Dance Literature

In order to disentangle the available literature, this section is divided into four main components:

3.1.1 Cultural aspects
3.1.2 Historical aspects
3.1.3 The case for dance as a discipline
3.1.4 Dance in schools

I do not intend to suggest that these are hermetic distinctions.

In 2.1, I made brief reference to the definition of 'dance'. Adshead (1983) has argued for characterisation of dance as a way to deal with definitional problems. I concur with this sentiment and argue that 'subjective' meaning and the 'objectification' of experience provide the resource base upon which to characterise dance. The power to define 'dance' is problematic and is an important tension in the discussion of dance in the secondary school. The study of dance necessarily involves cultural, historical and everyday experience. Academic accounts of dance and the availability of degrees in dance have encouraged the use of disciplines to make sense of 'dance'. The differing constructions placed on dance offer a substantive example of how knowledge is produced and negotiated in educational contexts.
3.1.1 Cultural Aspects of Dance

There is available evidence to suggest that there has been a burgeoning of interest and involvement in dance in recent years. The media have offered constant accounts of a 'dance boom' or a 'dance revival'. In April 1980, for example, the *Sunday Times* devoted one of its colour supplements to the 'dance boom' and celebrated "the most basic and most immediate form of human expression". Little, if any, mention was given either to dance in schools or to the effects of the 'dance boom' on dance education. In January 1983, the *Mail on Sunday* provided its readers with a survey of dance. The dance surveyed was participation dance outside formal education, and taught by the sector characterised by the Gulbenkian Report as 'dance training'.

**People Dancing Regularly in Britain**

<table>
<thead>
<tr>
<th>Dance Type</th>
<th>Number</th>
</tr>
</thead>
<tbody>
<tr>
<td>Disco (excluding casual dancers)</td>
<td>90,000</td>
</tr>
<tr>
<td>Tap</td>
<td>48,000</td>
</tr>
<tr>
<td>Ballet</td>
<td>252,000</td>
</tr>
<tr>
<td>Contemporary</td>
<td>4,000</td>
</tr>
<tr>
<td>Ballroom</td>
<td>80,000</td>
</tr>
<tr>
<td>Old Time</td>
<td>25,000</td>
</tr>
<tr>
<td>Keep Fit</td>
<td>200,000</td>
</tr>
<tr>
<td>Folk (including country and western)</td>
<td>250,000</td>
</tr>
<tr>
<td>Morris</td>
<td>15,000</td>
</tr>
<tr>
<td>National (including all European)</td>
<td>8,000</td>
</tr>
</tbody>
</table>

Source: The *Mail on Sunday*, 16th January, 1983, p.16

No sources were acknowledged in the *Mail on Sunday* article nor was any age distinction made. The only reference to dance education was the news of the dance honours degree course at the University of Surrey.
In 1983, the Arts Council announced the opening of the Yorkshire Dance Centre. The aims of the Centre were:

social, educational, recreational and artistic, to be realised through offering participation in dance as well as appreciating and understanding of its many forms.

(1983, p.1)

There is specific reference to education in this article and also the ages of some participants. Further:

The Centre also offers, in co-operation with the education authorities, the new GCE 'O' level dance and in-service teachers' courses.

The Centre was planned initially as a pilot scheme to run until July 1983, the Centre continued after the pilot programme and will become a permanent venture in September 1985 with established educational and community links.

The Arts Council view community arts as "education in the broadest sense". Through the arts process:

individuals and groups are encouraged to develop their own creative powers and to bring about change.

(1983, p.3)

Community arts operate, for the most part, outside the formal education system "and often challenging its structures". Community endeavour in the arts is intended:

to bring about a greater awareness and understanding amongst local people of a variety of issues which affect the situations in which they find themselves.

(1983, p.3)
The need for, and the provision of, community arts programmes such as the Yorkshire Dance Centre provides a challenge to dance educators. In one respect it emphasises the antagonistic nature of education to creative expression and in another respect provides an important local link between dance in the curriculum and dance in society. Recently, Tolley (1985) has provided an account of how a dance centre can provide "a rich, multicultural dance resource of which dance teachers may take advantage" (p.152).

An increasing amount of theatre dance is included in television schedules and has, in recent years, involved a number of dance seasons. Margot Fonteyn's The Magic of Dance provided a television history of dance for millions of viewers.

My overview is an eclectic selection of material but is presented as an example of popular mediated experience of dance. Within our culture is embedded a feeling for dance that has not been eroded by cultural change.

Highwater (1978) has suggested that:

Dance is clearly an extremely powerful force in human experience, especially if we live in a society in which less importance is given to words than actions.

(p.25)

For Highwater, there is a "spontaneous link between mentality, feeling and movement" which in its most fundamental form is called 'dance'. Such dance is:

a direct, non-verbal, unreasoned assertion of sentience in universal forms of pure physical assertion.

(1978, p.25)
Martin (1968) claims that:

essentially dance is at the root of all the arts, and every art creation comes into being first in terms of that body movement which is the stuff of dancing.

(p.121)

McDonagh (1979) suggests that dance is a part of virtually everyone's life and is a visible, physical expression of social relations between men and women.

There have been few danceless cultures and recent developments in dance history and ethnological accounts of dance have explored the richness of the contribution of dance to culture. Layson (1970) has argued that:

once essential qualities of dance are made explicit and principles proposed, it becomes feasible to attempt to assess rather than speculate upon the place of dance within the culture, its meaning to participants and, where appropriate, its contribution to education.

(p.54)

Buckland (1983), for example, has examined the ceremonial and social forms of English traditional dance and has outlined the sources available to study such dance forms. She has suggested that:

There does exist, however, a wide range of primary sources, both written and oral, which, when investigated, will not only deepen and broaden understanding of the form, transmission and context of traditional dancing in the past, but will also considerably illuminate the role of dance in society today.

(p.173)

The non-verbal and physical quality of dance has encouraged some authors to describe dance as the 'primordial art' (Sachs 1937, Russell, 1969). Careful study of dance within culturally specific
contexts can provide empirical specification of the 'power' of dance to link dancer and audience. Jordan (1965) has pointed to the contribution of dance to the collective unconscious. He illustrates his point by quoting Martha Graham:

"to understand dance for what it is, it is necessary we know from where it comes and where it goes. It comes from man's inner nature, the unconscious, where memory dwells. As such it inhabits the dancer. It goes into the experience of man, the spectator, awakening similar memories."

(p.43)

Cross-cultural evidence of dance can stimulate debate as to the apparent culturally universal significance of dance. It would be naive to assert that so-called 'advanced' societies tend to afford higher status to verbal reasoning. However, the status anxiety experienced by many dance 'academics' seems to be linked to the physical/practical/non-verbal dimensions of dance. McIntosh (1963) has pointed to the impact of Christian values on ideological assumptions about the body. There is thus a paradox which lies at the heart of present-day debate about dance.

Whilst there does appear to be a case for a collective folk memory of dance which can be shared through collective experience, there does, however, seem to be a marginalisation of such folk memory in the attribution of academic value and status. It is interesting to note that Metcalfe et al (1984) have pointed to the potential of teaching science through drama. The use of drama, they claim, can enable "the learner to examine experiences that would not otherwise be available" (p.77). Dance has been used with considerable success in the teaching of English to ethnic minorities in inner-urban schools.
The creative content and potential of dance has been referred to in Chapter Two. Proponents of dance education emphasise the potential of dance to service education. Best (1978) has cautioned against overzealous claims for movement experience whilst proposing degree structures which include practical engagement.

Notwithstanding the cultural forces at work in the diffusion of western civilisation based upon verbal reasoning, anthropological evidence does point to the persistence of dance even in the heartland of western culture. Sachs (1937) has argued that western civilisation may not have lost completely the urge to communicate through movement or the ability to understand through movement.

The presentation of material to underpin the discussion of the cultural rootedness of dance is problematic. I have attempted to establish the possibility of the significance of dance. The danger is that local contexts are expanded to encompass entire civilisations. The macroscopic potential of the latter approach can do little to account for the particular arrangements made for dance in English secondary education. In the next section, I will address the specific, historical aspects of dance in English schools.

3.1.2 Historical Aspects of Dance

There has been, since the early 1970s, an increasing amount of critical literature available which deals with dance education. In Chapter Two, I indicated that the work of Layson, Redfern and Adshead had challenged the domain assumptions held by dance educators and has gone some way to establishing a new orthodoxy which focuses upon the trinity of making, performing and appreciating dance. In the critical literature, historical analysis of dance education in this country provides the basis for prescriptions for the study of
dance. The cultural analysis of 3.1.2 can become much more rigorous with historical delineation. The importance of historical study is emphasised by Chapman (1983, p.202) and she points to the imagination required to provide a 'good' historical account of dance.

Adshead (1980, 1981) has provided a detailed account of the history of dance education which builds upon the earlier work of Layson (1970) and Redfern (1973). Adshead's (1980) retrospective analysis is essayed for a dance education context that has established the primacy of dance-as-art over Laban-based dance-as-movement.

Adshead notes that the earliest forms of dance in nineteenth century compulsory schooling resembled "social dances of the time rather than the art form" (1980, p.47). At the turn of the present century the rationales for the inclusion of dance in the school timetable "were chiefly concerned with the development of social poise, grace and physical development" (1980, p.47). The revival of interest in folk dance inspired by Cecil Sharp "also emphasised the recreative, physical and social aspects of dance" (1980, p.47). Isadora Duncan's work was "particularly influential" in the development of modern dance forms between 1900 and 1930. The proliferation of movement forms in this period had an impact on dance education in state schools. Central to these movement forms was the portrayal of feeling through bodily movement. Duncan's influence is an important element of the characterisation of dance in psychological and therapeutic terms which was to culminate in the modern educational dance based upon the work of Laban (1981, p.23). Modern dance emphasised the child-centred approach to learning and involved "a more open form of dance" (1980, p.49).
Adshead argues that the Laban-based modern educational dance that developed following Laban's arrival in England in 1938 "became the form most usually taught in schools and colleges in this country" up to 1970 (1980, p.52; 1981, p.25). Ullman and Preston-Dunlop did much to further develop Laban's work. Modern educational dance was usually taught within the context of physical education and emphasised movement (1981, p.25). Adshead suggests that:

> Psychological and sociological arguments in support of child-centred education were popular ... The resultant emphasis was on the innate urge of children to dance spontaneously, on the child's own experience of moving and on the improvement of communication and social interaction through dance.

(1981, p.25)

Surveys of dance education reveal the extent of the influence of modern educational dance.

Changes in the structure of higher education, particularly teacher education, and the impact of Graham-derived modern dance provided an important base from which to re-appraise dance education. Adshead's work (1980, 1981) has focused in detail on changes in higher education and owes much to the philosophical critique of modern educational dance engendered by such changes. She summarises developments in dance education thus:

> The increasing emphasis on dance as an art form has moved dance in education further away from physical education. While both could be subsumed in different ways under human movement studies, dance could be, and is, also subsumed under the arts.

(1981, p.67)

Adshead's work provides a soundly researched backcloth to the 'rival' psychology/therapeutic and art/aesthetic views of dance.
There is a danger, however, that the extrapolation of trends in particular sectors of dance education can be used to further a specific educational ideology. The suggestion that dance-as-art holds an ascendancy can conflate descriptions and prescriptions of dance education. Meakin and Sanderson (1983) have, for example, outlined the lived reality of dance education which appears to be quite different to the claims of the dance-as-art lobby. Two surveys of dance education have been conducted which can be used to explore Adshead's overview of dance education.

In this section, I have made use of one recent overview of dance education and in the subsequent two sections I will discuss surveys conducted by the Gulbenkian Committee of Enquiry (1980) and Her Majesty's Inspectorate (1983). Both surveys share a pro-dance value orientation.

3.1.2.1 The Gulbenkian Report

The Report of the Gulbenkian Committee of Enquiry into dance education and training was published in 1980 after seven years' work. The Report provides a detailed survey of the state of dance education and vocational training. It identifies the urgent need for all children to have "the benefit of good dance experience as a central element of upbringing and education" (p.viii). The Report proposes that:

dance, at the various levels it is practised, should have at least equal treatment with other subjects on the curriculum.

(p.ix)

With regard to dance education, three of the Committee's terms of reference are of direct relevance. The Committee was to:
elucidate the present provision of dance; investigate methods
and standards of training dance teachers; and to consider ways of safeguarding and advancing dance education at national and local level in the current economic climate (p.xiv).

The Report outlines the diversity of provision of dance in education. In primary schools children are offered:

the chance to participate in various physical activities such as games, swimming and dance ...
Since the class teacher has to choose how the time is used, the existence of gymnastic equipment all too often influences his or her choice in favour of gymnastics. This decision may result in many children being deprived of dance experience completely.

(p.54)

To quantify the position of dance in the secondary school, the NFER undertook a survey of schools, for the Committee, in 1977. 347 schools were contacted in England and Wales. There was a seventy per cent response rate and sixty-one per cent of the respondents reported teaching dance. The Committee summarised the NFER survey thus:

Dance is taught in only one third of our sample, that it is rarely taught beyond the first three years, and is restricted almost entirely to girls.

(p.54)

When dance is taught in the secondary school:

It is likely to be a mixed comprehensive school employing about 51 full time and 6 part time teachers with approximately 520 boys and 530 girls on the school roll ranging in age from 11-17 years. Dance is taught mainly to the girls and is the responsibility of the physical education department. The average length of lessons is 43 minutes including changing time and the number of lessons given in a year rises from 37 at 11+ age, or roughly once a week, to 45 at 16+ and back to 33 at 17+. The type of dance taught is folk or Laban based creative
dance. Two women full time members of staff and two part time members teach dance usually in the assembly hall although just under a third of schools reported using the gymnasium for dance teaching.

(p.55)

Of considerable concern, the Report noted, was the gender exclusivity of dance:

Our statistics and all other evidence demonstrate the traditional view that dance is taught by women and is for girls.

(p.63)

The Committee identified seven universities in England, Scotland and Wales where dance studies were undertaken in a significant way. In colleges of education:

the dance taught is more clearly identifiable as an art form. Modern dance constitutes the core practical and theoretical study, supplemented in some instances by other forms of dance where these can be seen to contribute to a convincing whole.

(p.79)

The Report identified nine important issues for dance education in secondary schools: the particular and general contribution of dance to secondary education; what is to count as an appropriate curriculum?; overcoming low status; improving teacher quality; involvement of boys; gifted children; needs of the handicapped; the 'special deprivation' of inner city and rural schools; and the chasm between primary and secondary education (p.57). The Report argues that the problems facing dance education in the secondary school are not insurmountable.
In particular:

dance teachers need the status of having their own department as soon as it is practical in the present economic situation.

(p.59)

In the Report, it is proposed that the quality of dance teaching, crucial to the success of dance education, can be enhanced by induction and in-service training and by requiring student dance teachers to provide "evidence of appropriate dance education" before acceptance onto the course (p.80). In essence:

Teaching dance at secondary level includes, in our view, an ability to apply elements of dance composition, to identify and know how to help talented children and inspire children in their class by communicating relevant dance experience and explaining the value of what they are doing.

(p.81)

The Report notes that:

To be a gifted teacher of dance is especially difficult because such teaching requires at least some ability as both teacher and dancer. The degree of dance ability needed will vary with circumstances, but the minimum is to know the nature of the body, how it works/dances, and how to move and motivate it. This experience cannot be acquired except by doing.

(p.85)

The Report offers an account of teacher training that can contribute to the quality of teaching and the preparation of such gifted teachers. The exposure of student dance teachers to many more professional performances of all kinds of dance and the essential provision of the practice of dance are to be regarded as important elements of teacher training. Within the Report, there is considerable emphasis on dance as a performing
art, whilst tacitly acknowledging the heterogeneous nature of dance. The Report suggests that:

We make no assumption that any one style ... is more important ... We acknowledge the contribution and importance of popular dance culture and have urged already that the teaching of dance in the maintained sector should take more account of this culture in the education of young people.

(p.131)

The Committee of Enquiry conclude their Report with a plan for the 1980s. The plan is predicated upon the centrality of dance to education. The quality of dance education should be enhanced by the work of advisory teachers and specialists which, in turn, necessitates the support of the local education authority. In teacher training establishments:

A proportion of available funds should be redistributed to provide more induction and in-service schemes for teachers of dance to raise standards at primary and secondary level and to counter the effect of a relatively static teaching force.

(p.178)

The vision of dance presented in the Report provides one carefully researched perspective on dance education. My strategy has been to outline features of the Report which appear relevant to my thesis. In particular the performance and academic dimensions of dance appear to be central foci of the Report. Such emphasis must be viewed as problematic rather than taken for granted. Hamby (1981) has argued that:

There is after all no single nature and purpose of dance. Dance and dancing exist in many and varied forms, a great number of which serve purposes that are primarily social and cultural, that is, they arise from the social force of dance in a particular culture and are not
exclusively, or even predominantly, theatrical forms.

(p.16)

Clarke (1982) is concerned that:

dancing might finish up as a subject of study rather than an activity in its own right.

(p.423)

What it is to study dance in education is open to ideologies of dance based upon views of what knowledge is and how teacher and pupil are to go about the business of education. Such ideologies can be negotiated. Pope and Keen (1981) have suggested about education in general:

There is now a growing recognition that alternative modes (of learning) can co-exist and enrich rather than detract from development in education.

(p.2)

Such negotiation or accommodation seems vital if dance is to escape one of the difficulties outlined by Marland (1985) and discussed in Chapter Two (2.2.1).

3.1.2.2 HMI Discussion Paper

The Inspectorate's discussion paper Dance in the Secondary School was published in 1983 and argued that "there is very little factual information available about the pattern and incidence of dance in the curriculum" (p.3). In 1980, the Inspectorate carried out a survey of local education authorities based upon a sample of thirty-five authorities and focused on: how much dance is taking place; how it is organised; by whom dance is taught; the reasons for its inclusion in the curriculum and extra-curricular work; the response of pupils; the quality of the work; and the characteristics of good practice. The data collected by HMI
(in the year of publication of the Gulbenkian Report) based upon 966 secondary schools revealed that:

(i) 80% of girls' schools taught dance compared to 63% of mixed schools and less than 1% of boys' schools.

(ii) Boys seemed to have little opportunity to dance.

(iii) More than 90% of all dance courses are the responsibility of physical education departments.

(iv) Examinations were available as options in some 10% of schools.

Each of the local education authorities was invited to nominate one school as an example of good practice. Forty teachers of dance were observed (p.5) and the curricular patterns in the schools showed "substantial variation". In twenty-six schools dance was taught as an aspect of physical education, five schools had an identifiable dance department, in two schools dance was an element of a creative arts programme and in two schools dance was linked to drama (p.5). In the schools visited, the time allocated to dance for any year group varied from six to thirty-five hours, there appeared to be little difference in the amounts of time available to dance within physical education or creative arts but when dance had its own department or was linked with drama more time was available for dance (p.6). The aims of dance in the schools visited involved physical and cognitive challenge as well as contributions to personal, social and artistic development. In twenty-seven local education authorities, dance courses had been organised for teachers but such provision was linked to the interest of an adviser or advisory teacher (p.7).
One hundred and twenty classes were seen and HMI noted that the work with first and second years was based either on Laban's principles of movement analysis or on a simplified dance technique. Some increase in the variety of dance forms was observed in third, fourth and fifth year classes (p.8).

Most lessons observed by HMI:

followed a similar format starting with warm-up activities consisting of exercises linked together into sequences and taught mainly by demonstration. In general pupils were not encouraged to prepare themselves for the lesson without teacher-direction. The main part of the lesson was the presentation of thematic material which, in some cases, gave the pupils the opportunity to initiate ideas and develop their own movement imagination. In other lessons both theme and dance were prescribed by the teacher and imposed on the class.

(p.8)

With regard to classes seen:

Some commendable work was observed and invariably featured clear aims and appropriate stimuli. Too often lack of clarity of thought and intention in relation to dance meant that the work concentrated on physical activity and participation with insufficient attention to the artistic experience and development of powers of expression.

(p.9)

A considerable reliance on music was noted (p.10).

In terms of pupil response, HMI found that pupils tended to be responsive and interested. Younger pupils enjoyed dancing, some second year pupils were embarrassed, some third years enjoyed group work and fourth years found dance a welcome contrast to academic work. Fifth and sixth years referred to the emotional release offered by dance in contrast to academic work.
HMI found evidence of thriving extra-curricular dance. In their review of dance clubs they found that some clubs were exclusively for performances, other clubs had junior and senior sections and in some schools "auditions had to be held for a specific number of places" (p.12). Opportunities for pupils to perform and see performances were increasing.

In their overview of dance in schools, HMI noted the decreasing amounts of time available to fourth and fifth year pupils in the secondary school. The decreased amount of time available:

> often appears to be allied to a shortage of teachers with the confidence to teach the subject at this level ...

(p.13)

HMI found in-service provision for dance education "generally inadequate" (p.14).

The conclusion to their discussion paper proposes that:

> in general terms whilst provision is meagre and confused it is neither dead nor dying.

(p.15)

There is considerable similarity between the large scale survey data presented in the HMI paper and my own data reported in Chapters Five, Six and Seven.

Additional evidence of dance in the secondary school can be found in Meakin and Sanderson (1983), whose work will be discussed in 3.1.4.

My strategy in presenting summaries of the Gulbenkian Report and the HMI discussion paper has been to offer a selection of evidence directly relevant to my thesis. Whilst the selection of items
does reflect my own value-relevance and is necessarily a partial account, no direct attempt has been made to discuss the items identified. Detailed discussion is deferred, and not ignored, until Chapter Eight.

3.1.3 Dance as a Discipline

It has been suggested on a number of occasions in this thesis that there has been a determined effort to establish dance as an academic subject in higher education and in the secondary school. Layson, Redfern and Adshead have made important contributions to the academic study of dance. Layson and her colleagues have established degree studies in dance at the University of Surrey. Postgraduate courses commenced in 1983 and undergraduate courses started in 1984. Adshead (1980, 1981), Adshead and Layson (1983) and Redfern (1983) have been instrumental in publishing detailed academic accounts of selected aspects of dance. Developments in this decade owe much to the critique of modern educational dance undertaken at the time of re-organisation of higher education.

The Gulbenkian Report (1980, p.79) based its review of dance in higher education on Adshead's doctoral research and noted the paucity of "suitable scholarly texts and resource materials of every kind at all levels". There has been an expansion of the available literature in the 1980s and a National Resource Centre for Dance has been established at the University of Surrey.

The dance-as-a-discipline lobby have attempted to compete for academic space with established disciplines. 'Academic' dance texts utilise epistemological approaches generated by research from other fields of knowledge. Adshead (1980) has proposed that:
it is possible, and reasonable, to conceive of a degree course in dance which involved the student in no practical dancing and which consisted of a theoretical study of dance, for example, as a social force within a historical perspective. Concern with choreography, performance and appreciation would be from a theoretical stance ... The relevant theoretical constructs would be drawn largely from sociology, social-psychology, anthropology, history, religious studies. This kind of approach might be seen to fit into the traditional notion of a degree course in being more obviously theoretical and therefore more easily examinable than newer types of courses in the 'Performing arts' which tend to be oriented towards student choreography and performance.

(pp.236-237)

This long extract is presented in order to offer a flavour of the concern for academic endeavour in dance. Adshead argues that trends in higher education should have an impact on dance education in schools.

Recent empirical evidence (Meakin and Sanderson, 1983; Marland, 1985) offers an update on dance taught in schools. Notwithstanding the development of community dance programmes and links between schools and dance artists, the academic dimensions discussed by Adshead are available to a minority of schoolchildren. Future directions in dance in schools will involve the resolution of the tensions between academic/art and practical/movement visions of dance. The ascendancy of any one vision of dance will, I submit, depend upon the political leverage its proponents are able to exert. In this respect dance-as-art can be viewed in ideological terms just as dance-as-movement has been. Political theorists in their discussions of power make use of the concepts of 'ruling ideas', 'hegemony', 'legitimation'. The politics of curriculum knowledge are such that criteria for inclusion/exclusion of school subjects necessarily involve strategic decisions about what is 'worthwhile'. I submit that the fate of dance cannot ultimately be resolved by recourse to objectivist accounts of
propositional knowledge. I do not wish to deny the seminal influence of the academic debate about dance but I want to argue that such debate is only one route for the development of dance in schools. I feel strongly that dance must not ignore its heterogeneous quality and the contribution it can make to the lived experience of school-children. Shawn (1963) has suggested that:

The art of dance is too big to be encompassed by any one system, school or style. On the contrary, the dance includes every way. Men of all races, in every period of the world's history, have moved rhythmically to express themselves.

(p. 7)

I assume that Shawn uses the generic 'men' to refer to women also as well as boys and girls. Significantly, experience of dance education in secondary schools is almost exclusively restricted to girls and women, at the present time. (See, for example, Grant's (1985) claim that "boys tend to avoid dance at school, and they are encouraged to"). The academic arguments for the inclusion of dance must be located within this context.


3.1.4 Dance in Schools

This section of the thesis attempts to draw together a variety of sources on dance in schools and to tease out central issues for dance education. Issues raised here will provide the framework for Chapter Eight where I will locate my own empirical research within the extant literature.

3.1.4 is organised in the following manner:

3.1.4.1 'Educationally valuable' dance?
3.1.4.2 What happens in dance education?
3.1.4.3 Who teaches dance?
3.1.4.4 Art or movement?
3.1.4.5 Dance in physical education
3.1.4.6 Examinations in dance
3.1.4.7 Dance artists in education
3.1.4.8 Technical competence
3.1.4.9 Some concerns
I have already intimated that the value placed upon dance, and the status dance accrues, owe much to the inventions of people. Educational 'worthwhileness' and 'value' can be debated at length in academic contexts and can inform practice. Such academic debate has spawned a considerable amount of literature within dance and physical education and it is now possible to identify an 'academic community' interested in philosophical concerns in dance and physical education. I have chosen to leave aside explicit discussion of the literature here. I do, however, want to acknowledge the issues raised by such debate as important. Within my work there are epistemological and ontological orientations which permit me to see the world in a particular and partial way. My value-orientation is that dance should be taught in schools and that qualitative improvements can be made in teaching and learning in dance education which need not rest upon public examinations. I do not wish to deny the possibility of examinations in dance or the achievements of those involved in establishing CSE, 'O' and 'A' level examinations.

A constructivist approach to the curriculum can lead to a challenge to the domain assumptions held about education and its relevance to children. I have suggested that pupils are often ignored in curriculum planning and that developments often reflect powerful interests. Collaborative curriculum development which seeks to integrate pupils' perspectives in challenging conventional approaches seems to pose problems for pupils. They are expected to assume an active role when they have been encouraged within many educational practices (Pope and Keen, 1981; Fox, 1983) to acquiesce passively to education.
Callan (1983) has suggested that children's interests are often used to make teaching easier yet there appears to be little readiness to allow children to play an important role in curriculum planning. He argues that in this respect the school is a 'moral disaster', since:

its graduates so often leave with little or no interest in what they have been obliged to learn.

(1983, p.45)

Callan proposes that school can contribute qualitatively to learning if the child's interests are deepened or developed. Pateman (1983) expresses his concern about the educational potential of schools. He suggests that schools alienate pupils:

(1) from their practice as learners; (2) from the curriculum as embodying the product of past learning; (3) from school teachers who compel attention to the curriculum; (4) from whatever cognitive interests they may possess, and to which the curriculum does not have to be related in any way.

(p.142)

He further argues that:

What disappears at secondary level is the desire to learn about those things which can be learnt about at school.

(p.146)

Pateman does not deny that education can occur in schools:

For there are pupils so resolute to educate themselves that they succeed, against the odds; and, likewise, there are teachers constantly devising strategies to facilitate pupils' difficult self-education. All praise to those brave enough to take sides against the probable.

(p.147)
I have presented the work of Callan and Pateman as indicative of a concern for pupils. I do not intend to label them constructivists yet their concern for pupils is similar to that expressed by those who employ Kellyan frameworks. In the context of dance, I am concerned that as many pupils as possible experience dance in their secondary education and that to follow a public examinations route for pupils may deter many pupils. The academic claims for dance education need the sort of 'careful sifting' that Redfern (1973) gave to the work of Laban. Dance-as-art and dance-as-movement are compatible in a constructivist approach.

Lange (1980) has indicated the fate of peasant dances in Eastern Europe. Such dances were disregarded, he argues, because:

They contained too many issues which were ideologically so very remote, so very different from what the official world envisaged as right and acceptable for the 'civilised' citizen.

(p. 1)

I am concerned that, unless care is taken, many teachers and pupils will experience a similar process in dance education. My review of some of the available literature is an attempt to tease out the dance education available in the secondary school.

3.1.4.2 What Happens in Dance Education?

HMI's 1983 discussion paper contained a description of 'most dance lessons' (see 3.1.2.2) which bears considerable similarity to the descriptions offered by Meakin and Sanderson (1983) to characterise dance activity as 'teacher-guided choreography' and 'teacher-directed choreography'. Meakin and Sanderson identified, in all, four dance activities in English secondary schools. Their characterisation is based upon school visits:
Meakin and Sanderson's research, in their terms, is an attempt to find out about and report on what is actually taking place under the title of 'dance'. Their overall impression is one of disenchantment with the condition and standing of dance in secondary education (1983, p.69).

Meakin and Sanderson report that after a number of school visits four different activities labelled 'dance' were discernible. Terminology for dance in schools, they argued, was used unsystematically. The terms 'dance', 'creative dance', 'educational dance' and 'modern educational dance' were used and Meakin and Sanderson undertake a discussion of the vagaries of such terms. Their research does not directly mention the distinction between explanations of behaviour deduced by observers and explanations of the same behaviour given by the participants, which anthropologists distinguish as etic and emic respectively, but contained within their account is a synopsis of 'theories-in-use' which necessarily involve emic accounts. Meakin and Sanderson classify dance activity thus:

(a) Emotionally charged movement: pupils move boldly in expressive movement in response to the stimulus of pulsating music. The movement is random, unstructured and defies accurate repetition. The teacher remains relatively passive and places cathartic and recreative value on such dance.

(b) Aesthetically satisfying movement: the emphasis is on the creation of patterns of movement which involve the whole group
and can be repeated. The teacher attempts to extend the pupils' movement vocabulary and tends to use Laban-derived technology. Pupils are encouraged to move in an 'aesthetically satisfying' manner.

(c) Teacher-guided choreography: pupils are encouraged to take the initiative in composing a dance. The teacher remains in overall control and assists the pupils.

(d) Teacher-directed choreography: pupils strive to grasp artistic concept or vision the teacher has for the dance. It is the teacher rather than the pupil that makes the dance.

Meakin and Sanderson offer an educational critique of these for dance activities. They conclude their research with notes of optimism and pessimism. Whilst all four activities have potential for aesthetic education ((a) minimally), one cause for concern is that:

few of the teachers we met had addressed themselves fully to the question of the aims and objectives that they should be pursuing, the type of content they should select for each session, and the teaching methods they should employ.

(p.82)

A further cause for concern, Meakin and Sanderson argue, is the teachers':

evident unfamiliarity with the body of literature on dance and related matters that has emerged in the last ten years or so.

(p.82)

Marland (1985) has recently offered a critical account of dance in the curriculum. He identifies what he considers to be the difficulties facing dance in schools and proposes 'action directives' to overcome such difficulties. Marland notes ten difficulties:
(a) there is a national ignorance of the significance of dance;

(b) head teachers and those responsible for the curriculum very often do not see dance as a valid part of the compulsory curriculum;

(c) there seems to be very little primary school basis;

(d) a 'deterministic' view of the educability and possible taste of our children;

(e) the difficulty of creating a real experience within a school's routine and of providing space for excitement and 'conversive trauma' in the curriculum;

(f) the powerful effect of sex stereotyping;

(g) the definition of aims;

(h) teachers' concerns about their specialist training;

(i) the conditions in which teachers have to work;

(j) "I wonder if dance education does not suffer from the divisions that enthusiasts tend to foster between themselves".

Marland does, however, detect a number of hopeful signs. He argues that: the broad renaissance of the arts in education at the moment; the appropriateness of dance as an ideal art form for schools; the potential of dance to span ages, class and culture; the demonstrability of dance; and the current flourishing of dance, are important antidotes to the pessimism engendered by the difficulties faced by dance in education.
Marland has initiated a 'whole-school arts policy' in his own school and recommends such a policy for the advancement of dance. Initially, he argues, such a policy must be based on compulsion and receive the full support of the headteacher. Marland also proposes the following to facilitate acceptance of dance:

(a) to be less hopelessly distressed about other people's attitudes;

(b) the clear articulation of aims and objectives in which dance should be presented as an arts activity and taught by teachers of appropriate training, experience and enthusiasm;

(c) pupil action should not be overemphasised to the detriment of appreciation.

Marland concludes his critical review of dance in schools on a note of optimism. He suggests that dance in schools:

is poised to grow and extend, and can do so if the teachers of dance establish themselves as part of the arts team, articulate their aims, spell out the facilities required, and argue that dance should be part of the compulsory core.

(1985, p.20)

Marland effectively locates the vision of dance-as-art within the context of pragmatic constraints. Such an activist approach to dance education can address the 'real world' context of dance outlined by the Gulbenkian Report (1980, p.ix).

H'Doubler (1957) emphasises the importance of the educational context thus:
The future of dance as a democratic art activity rests with our educational system... Only when dance is communally conceived can it exert a cultural influence.

(quoted in Blacking (1983), p.98)

The mobilisation of interest in dance within the secondary school necessarily involves diverse views of what is to count as dance. Exclusivist approaches to dance education can render the case for dance vulnerable and fragile. Blacking (1983) intimates why dance educators regard the struggle for dance as important. Dance, he argues:

is a special kind of social activity that cannot be reduced to anything else, and that invocation of its symbols can communicate and generate certain kinds of experience that can be had in no other way.

(p.97)

The 'selling of dance' to curriculum planners has led to a division of labour, according to Blacking, in which 'mental labour' has sought to re-establish the role of dance in society. What goes on in dance in schools is defined within the context of conventional wisdom about education. Discussions about dance education from an 'insider' perspective assumes that there shall be dance on the timetable but:

... this is not something that is self-evident and that we have to work hard to examine and re-examine this assumption and also try to justify it.

(Redfern, 1975b, p.38)
Who Teaches Dance?

Teachers are mediators of dance meanings within the secondary school. Their own views of dance are moulded by a socialisation process which confers cultural meanings on 'dance'. Blacking (1983) has pointed to ethnocentric and culture-specific concepts of dance, whilst Brinson (1983) has provided an example of the plurality of meanings available within a 'local' community. The Gulbenkian Report (1980) and HMI discussion paper (1983) give details of teacher profiles and point to the significance of physical education teachers in dance education. Those who seek to advance the case of dance argue for specialist teachers of dance to reside in their own department of dance. Such dance would be taught as a performing or creative art.

The economic reality is, however, that the resources for such development are not immediately available. The success of dance thus defined remains contingent upon the support of advisers, headteachers and the ambient culture. Until the large-scale expansion of specialist dance provision in school, the burden of dance education will be carried by non-specialist physical education teachers who may or may not have followed dance courses in their certificate or degree courses. Their work can inspire 'dance amateurs' (Gray, 1965) and sensitise pupils to the appreciation of art forms. But non-specialist dance teachers are vulnerable and can trade-off their desire to teach dance against 'easier' physical activities which herd children together. It is evident that even those physical education teachers who persist with dance have little in-service support to bolster their efforts and often dated knowledge. Calderhead (1984) has indicated the support teachers need in the pursuit of 'creativity' whilst Tickle (1983) has provided an account of how teachers cope with the
pupils in 'creative' elements of the curriculum. Such empirical
evidence underlines the need to provide some kind of help for
teachers confronted by the difficulties of teaching dance. (See,
for example, Gulbenkian Report overview 1980, p.197.)

My own empirical research with a small group of teachers has raised
these pedagogical issues also and will be discussed in Chapter
Eight.

3.1.4.4 **Art or Movement?**

The fundamental tension between conceptions of dance-as-art and
dance-as-movement has been discussed in various parts of this thesis
and this tension can unsettle teachers. Teachers can experience
anxiety for a number of reasons in dance education. One anxiety-
provoking element seems to be the normative expectation that dance
ought to be an art form. The drive to include appreciation in
dance could pose similar problems to those outlined by Hargreaves
(1983) in his discussion of art lessons. Hargreaves reports on
the work of one art teacher, Keith, and suggests that:

> when teachers give complex reasons for ignoring art appreciation these are really rationalisations for not doing what they find pedagogically difficult rather than genuine explanations.

(p.133)

The key to Keith's discomfort lies:

in an important difference between ordinary art lessons and those in art appreciation. This difference is not so much one of content but of the structure of teacher-pupil interaction. In ordinary, practical art lessons there was little public talk and most teacher-pupil interaction took place in small, intimate, one-to-one consultations ... in six art appreciation lessons I analysed, by contrast, Keith's public talk accounted for almost two-thirds of the time. Further, this talk was across huge physical spaces.

(p.134)
Hargreaves is critical of the kind of education that can be described (in Kelly's terms) as 'accumulative fragmentalism' and argues for aesthetic education through 'conversive trauma'. I submit that many teachers of dance really try hard to avoid 'aversive trauma'!

The debate about dance-as-art and dance-as-movement provides an excellent substantive focus for debates about curriculum content. It is precisely because the experience of dance is quintessentially non-verbal that attempts to offer a verbal rationale for its inclusion in the curriculum necessarily have to take on the language of existing knowledge forms. Dance education is presented as 'objective' and propositional knowledge which can be made public and examined. A dilemma that must be addressed is that the work of advancing the cause of dance is left in many schools to enthusiastic 'dance amateurs' who did not experience conversive trauma in their own teacher training and subsequent teaching career. Nonetheless such teachers act as publicists for dance. The availability of advisers, peripatetic teachers and teacher dance groups can help to channel such work. Rather than depreciate their work, it seems vital for experienced and confident specialist dance teachers to offer inputs of knowledge that can encourage non-specialists to develop awareness and understanding. The missionary and visionary fervour of the dance-as-art lobby can be a vital mobilising force in dance education if used with sensitivity. Alternatively, self-righteousness and political privilege can lead to a widening of the gap between perspectives in dance education.

3.1.4.5 Dance in Physical Education

Many physical education text books regard dance as a core element of physical education. Underwood (1983) exemplifies the orthodox account when he suggests that:
It does appear that when physical education teachers plan their curriculum they have certain principles in mind, for the content revolves round the six main activities of athletics, dance, games, gymnastics, swimming and outdoor activities.

Whilst many may view dance from this perspective, there are those who consider that the incorporation of dance in physical education has retarded dance's progress within the curriculum. Adshead (1980, p.68) has noted that dance has been severely hindered by its dependence on physical education. Meakin and Sanderson (1983, p.69) think that the low status of dance owes much to its inclusion in physical education. They argue that the non-competitive ethos of dance is problematic for physical education teachers. Williams (1979, p.72) has also written of the aggressive and competitive image of physical education.

It is, however, unclear to what extent dance as a gender-specific activity in many schools is constrained by the competitive ethos of physical education. Are all physical education departments insensitive to the ethos of dance and art? What of the schools where dance provides a core element of the physical education curriculum? Is there not a danger of rejecting the work of many physical education teachers with strong dance interests?

3.1.4.6 Examinations in Dance

What it is to study dance is determined by the selective perceptions (alternative constructions) of dance educators. The development of examinations in dance provides an excellent example of rival claims made for dance. The division of labour in dance between the 'mental' and the 'practical' discussed by Blacking (1983) has, he argues, created dance as an art form which is increasingly prevented
from speaking for itself. Academics and critics provide verbal accounts of dance to facilitate the understanding of others and to advance the objective status of dance. This division of labour provides many illuminating arguments in the literature. I have chosen two examples here to embody this division of labour.

Smith (1980) suggests that:

In the past decade or so, dance has come to be valued as an aspect of education in the arts and aesthetic education. The central concern is that the pupil should come to know something of the art form of dance which is seen in the theatre. Acquiring dance skills and an understanding of style, performing, creating and viewing dances is the means to this end.

(p.72)

Whilst Murray (1979):

Dance is about movement and can be an art but it is also about communication - with yourself as much as other people. Dance is not effete or silly or overly refined - not often at least. It is basic and we all do it though we may call it 'body language'.

(p.9)

For some dance educators, the examination of dance in secondary and higher education is an essential step in the enhancement of the status of dance. There has been, in recent years, a flourishing of 'O' and 'A' level examinations and a re-appraisal of CSE dance. Contributors to the dance literature have reflected this growth in dance examinations (Dove, 1976; White, 1977, 1985a, 1985b; Jobbins, 1982; Triumph, 1984; Edwards, 1984; Byers, 1985).

Edwards (1984) proposes that:

Since 1980 the position of dance in state schools has changed more rapidly than at any time since the introduction of CSE dance in 1966.

(n.p.)
The resubmission of CSE syllabuses to the newly formed London Regional Examining Board in 1982 reflected the move from modern educational dance to dance as art, Edwards argues. In her conclusion, Edwards poses three important questions. Firstly, is the dance perspective presented through current examinations too limited? Secondly, what types of knowledge or approaches to dance are implicit within the examination structure? Thirdly, does the knowledge which is implied in examination syllabuses adequately reflect the nature or uniqueness of dance experience? Edwards is concerned that assessment procedures must be consonant with the medium of dance.

Proponents of examinations in dance argue that such examinations can advance the status of dance and enhance quality of teaching (Jobbins, 1982; Byers, 1985). A note of caution is offered by Marland (1985):

In examination terms dance is a minor footnote to the major curriculum subjects ... It is also clear how sex stereotyped the examination entries are.

(p.6)

It is also difficult to detect the nature of the relationship between dance in the early years of the secondary school and later examinations. Whilst it is possible to enthuse with Jobbins (1982) that with the arrival of the 'O' level in dance:

At last an examination existed that was designed specifically for the academic child who wished to follow an examination course in dance

(p.25)

it is also possible to express concern that such dance may become elitist. In the establishment of an examination hierarchy of 'A',
'O' and CSE dance, is there not a danger that non-exam groups will experience the alienation evident in other examined elements of the curriculum?

Strategic decisions must be taken about examinations. In an education system based upon 'academic' values and credentialism of particular concern is that:

prevailing conceptions of educational knowledge play a significant role in maintaining traditional patterns of educational success and failure.

(Vulliamy, 1978, p.126)

Turner (1983) and Scarth (1983) have explored the impact of examinations on teacher and pupil behaviour. Turner argues that the dependence of exam-oriented pupils or teachers gives the teachers considerable power. Teachers and pupils can and do develop instrumentalist views of the examination and conflict can arise because teachers and pupils disagree about what is important or legitimate work. Scarth explores the constraints examinations place upon teachers' practice and how such constraints can be redefined in terms of teachers' goals. The instrumentality discussed by Turner is also a concern for Scarth, who argues that:

the scope for introducing relevant but tangential subject matter is greatly restricted, that pedagogy becomes characterised by sustained teacher exposition and excessive pupil note-taking.

(1983, p.207)

Teachers interviewed by Scarth considered that pupil-centred and teacher-centred functions were performed by examinations. In both sets of functions, examinations institutionalise and control knowledge and experience. It is interesting to note that Triumph (1984) reports that at one college of further education in Oxford students "opt to study dance purely for the experience".
I would like to reiterate my argument that potentially diverse constructions of 'dance' are compatible and need not be exclusive. The real danger (or my perception of it) seems to be that the attempt to advance the status of dance through public examinations might manifestly advance the status of dance in education and society but have the latent effect of defining many teachers and pupils out of dance. Will dance thus become an updated empirical specification of the problematics linked to the examination system even though proponents seek to give the examinations practical content? Once dance enters the examination game does it lose its essential quality of immanence?

3.1.4.7 Dance Artists in Education

Dance examinations are based upon the dance-as-art perspective and require strong links with professional dance companies. Forming, performing and appreciating dance provide the bond between dance education and dance as a performing art. An important element within this bond is the role of dance artists in education. Briginshaw, Brook and Sanderson (1980) and Briginshaw (1983, 1985) have reviewed some of the early and developing links between dance artists and education. Briginshaw et al (1980), in their review of three dance artist projects, argued that such projects were:

- the meeting point of differing working assumptions and conventions in dance, a focus for re-examining the way dance is seen in schools, an examination of teaching styles and strategies likely to be of interest to teachers, teacher-educators and, not least, dance artists themselves.

(p.1)

The three projects were open-ended pilot projects where aims were: to improve knowledge, understanding and practice of dance and to make dance more widely available. Briginshaw et al discuss the role of
dance 'technique' in the dance artist projects and pose as problematic conventional usage of the term 'technique':

Dance in education can be perceived as an eclectic discipline drawing from a variety of sources such as social, folk, historical and ethnic dance as well as the various styles of dance performed in the theatre. When dance in education is taught as a performing art, the need for some sort of technical experience to facilitate the skills of the art becomes apparent, for the acquisition of basic skill is an essential part of education in all the arts. However, if dance as a performing art is perceived as part of an eclectic notion of dance in education, and if technique is seen as a basic grounding for facilitation of dance skills generally, then it may be necessary to redefine technique, for a technical training derived from the art of dance as practised in the theatre may not be appropriate for extensive use in education.

(1980, p.22)

It is interesting to note that the Gulbenkian Report (1980) also chose to redefine 'technique' within the context of dance education:

By technique we do not mean here the mastery of skill and accuracy in a particular vocabulary of steps and exercises in a particular style ... Rather, we mean by technique the discipline of an art, something a child might acquire in three concurrent stages - personal development through movement; the acquisition of skill in movement; the bringing together of skill and personal qualities for an artistic purpose expressed through dance.

(p.50)

Dance in education and dance in the theatre have to address the different meanings given to technique. Briginshaw et al argue that within the context of education technique should not be taught as an end in itself (1980, p.22). Teachers and dance artists have to negotiate their working relationships within dance education.

Briginshaw et al note that relationships between artist and teacher improved in the pilot projects:
when the dance artist observed the dance teacher's classes, giving encouragement, initiating discussion and showing understanding of, and sympathy with, the limitations imposed on a teacher in a school.

(p.31)

Problems occurred when through inadequate negotiation and planning dance artists took over a teacher's timetable and particularly of note is that some artists with 'considerable experience' of one-off performances and work in schools found their experience:

inadequate when it came to maintaining that relationship: few had previously encountered the problems of lack of interest, lethargy and disruption which all teachers must learn to cope with. Occasionally a poor response from a class was simply due to inadequate planning, poor teaching techniques and unsuitable material.

(p.32)

In a more recent review of dance artists in education, Briginshaw (1983) noted that whilst such projects can be of considerable importance, differing emphases on dance in the theatre and in education can cause problems (p.66). In 1983, forty dance companies and twenty dance artists were working in dance education.

Dunn (1982) argues for negotiation in dance education between teacher and artist. The stimulus afforded by dance artists to dance educators can be sensed when it is argued that the teacher's role is to initiate dance as a performing art (Kears, 1983). Such a role:

ideally combines something of the artistic skills of a director and choreographer together with the physical awareness of a dancer.

(p.44)

At best, Lamford argues, the common link between artist and dance educator is a 'feeling for dance' (Peppiatt and Lamford, 1985).
I take the aims of dance artists in education to be the fostering of appreciation and understanding of dance as a performing art. As such there is an important symbiotic relationship between the two dance sectors. The substantive content of dance as art is reinterpreted in the context of dance education. This represents a new ideological dimension in dance education.

3.1.4.8 Technical Competence

The use of dance as art can lead to some difficulties in the making and performing of dances within 'O' and 'A' level syllabi. Stevens (1985), for example, has explored the place of the dance study in dance education. Changes in the dance study in the last decade have encouraged Stevens to consider:

the extent to which teachers are able to respond to such changes - especially those trained some time ago.

(p.57)

According to Stevens, of late the dance study has become a 'technical study'. Indeed in the 'A' level, candidates are expected to display their understanding of performance skills by performing established works. Candidates will thus dance set works and studies which have been choreographed by someone other than the individual teacher.

In 1983, the HMI discussion paper on dance pointed to the poor provision of in-service courses for dance teachers. How will teachers respond to the new demands of the dance study without in-service provision? Can dance students follow the example of music students?

In essence, there are important questions to be asked of the models of dance available to the dance educator. The importance of dance
as an art in dance education must be assessed against the scenario sketched by Bell (1982). In a comparison of dance and drama, he argues that:

The position of dance is more tenuous (than drama) ...

Dance tends to be a single-sex activity for girls ... which usually takes place under the umbrella of the Physical Education Department where the purity of movement in qualitative terms may outweigh the dramatic significance of the activity.

(p.10)

There does exist, I submit, an important contradiction in dance education. Whilst the rhetoric of dance-as-art is forcefully presented within the academic literature and within some educational practice, alternative constructions of dance are evident in schools and operate in much of the available curriculum space.

In this respect those who argue for dance as art within education do so in prospective terms. They do so for a particular perspective located within a specific socio-historical conjuncture. A sociology of dance knowledge would provide an interesting account of the status of dominant ideas in dance.

3.1.4.9 Some Concerns

Whatever vision of dance is employed in dance education there does seem to be genuine cause for concern. I am concerned about the difficulties teachers experience in dance education and it seems appropriate to conclude this review of the dance literature with some comments about problems to be addressed.

Without careful planning, preparation, teaching and evaluation, dance education can appear to lack purpose (see, for example, HMI 1983). In rational approaches to the art of teaching, visions of the teacher-
as-educationist predominate. In everyday teaching, the 'reality'
appears to be linked to the fallible teacher-as-practitioner. Insights
offered by research into other areas of the curriculum and pedagogic
practice will form the basis of the next section of this literature
review.

I would like to conclude the dance literature section with a
reaffirmation of my concern that dance be retained in the curriculum.
It is a sign of the times that the fate of a fundamental form of
experience has to be debated in a context that seeks to reduce
kinaesthetic experience to verbal transaction. I am concerned that
the attempt to gain acceptability for dance through academic and
artistic arguments might miss much of what dance is for many in dance
education. Sensitivity to alternative conceptions of dance is
important.

3.2 Other Research Evidence

In this section of the literature review I intend to discuss issues
raised in educational research which have informed my concern with
dance education. It is important to emphasise that the sheer volume
of material available is daunting but if one seeks discussion of
dance or physical education within this material it becomes evident
that little reference is made to such curricular activities.
Vulliamy (1978) has pointed to the lack of research in particular
areas of the curriculum. The 'hidden agenda' of educational research
reflects important epistemological assumptions. Should it be
surprising to discover that a predominantly female activity is under-
researched?
3.2.1 Qualitative Orientations

Research involves and necessitates strategic decisions about methodological approaches. My experience of a taught research methods course has encouraged me to consider the heuristic potential of qualitative research methods. I have already indicated that within this context I have found a constructivist approach fruitful. I do not intend to deny the significance or importance of quantitative research methodology. My own research fits into the 'naturalistic' approach described by, amongst others, Gilbert and Pope (1982), Hammersley and Atkinson (1983), and Lincoln and Guba (1985).

Hammersley and Atkinson (1983) caution against over-enthusiastic claims for qualitative/naturalistic research and argue that:

there is nothing to be gained, and much to be lost, from setting up ethnography as an alternative paradigm to quantitative research.

(p.235)

Denicolo (1985) notes the inherent ethical and methodological limitations and problems of naturalistic research. She alerts researchers to the concerns expressed by Entwistle and Hounsell:

The insights which emerge from qualitative research reports can appear too much the product of the researcher's personal perspective and of the idiosyncracies of the specific situations examined ... But good qualitative research can through cross-checking of interpretations and through awareness of its limitations, provide evidence as strong in its own way as that derived from conventional approaches.

(Quoted in Denicolo, 1985, p.30)

One of the attractions of qualitative research methods is the sense of fallibility and self-reflection inherent in the attempt to understand and describe everyday life. Such methods seem to resonate with much
of the emphasis of constructivist approaches to education. To paraphrase Harre, qualitative research treats people 'as if they are human'. Collaborative and co-operative research can redress the balance between researcher, teacher and pupil. In much of the recent qualitative educational literature, researchers give the impression of humility and a genuine desire to share experience. In Spradley's (1979) terms this reflects an interest in 'informants' rather than 'subjects'. Salmon (1980) notes that in learning from someone one is learning something about his or her 'way of being in the world'. It follows that there are ways of being in the world and that the construction of a way of being involves the conscious or unconscious selection of meaning from a range of alternatives. Qualitative research designs attempt to explore, understand and describe personal meanings or, in Kellyan terms, 'personal constructs'. Eisner (1981) argues that the analysis of culture is not:

an experimental science in search of law but an interpretive one in search of meaning.

(p.6)

3.2.2 Researcher-as-consultant and Teacher-as-researcher

Within the last fifteen years there has emerged a community of interest in the role of the researcher and teacher in educational research. Developments in educational research have challenged domain assumptions about what is to count as educational research. Concern has been expressed that research should be research in education and with and by teachers rather than on education and teachers. The recent publication of papers presented at the second conference of the International Study Association on Teacher Thinking (ISATT) (Halkes & Olson, 1984) is indicative of the growing traffic of ideas in educational research. Day (1984), for example, suggests that there is a need for researchers to move away from the notion of
themselves as pure designers and interpreters of the motivations, thoughts and actions of others:

towards a more interdependent role in which collaboration, consultation and negotiation are first principles.

(p.73)

Day, in his research, rather than adopting role distance as a researcher, provided "the necessary moral, intellectual and resource support for teachers engaged in a process of self-examination" (p.77).

In essence the research was:

client-centred, where the researcher intervened in the teacher's life in order to seek questions which are perceived by the client as relevant to his needs, to investigate answers to these questions collaboratively and to place the onus of action on the client himself.

(p.77)

Day thus sought to maximise the teachers' personal investment in the learning enterprise. He argues that:

in research such as this the two main principles for intervention theory and change are that: 1) the perceived needs of the client(s) are of paramount importance; 2) the consultant's role is collaborative and co-equal, but not necessarily neutral.

(p.82)

My own work with a small group of dance teachers is cast in a similar mould to that described by Day as interventionist research. In the same symposium, Calderhead (1984) provides an account of teachers' preparation and implementation of writing lessons.

There are features of the creative dimensions of writing that can be linked to the difficulties teachers face in dance. In his account of preactive and interactive phases of teaching, Calderhead notes that experienced teachers possess memorised repertoires of plans and a
series of classroom routines for their implementation. Such experience reduces their demands on preactive and reactive thinking. It will become apparent later that much of what Calderhead notes about creative writing holds for dance:

Teachers frequently reported being dissatisfied with their own classroom practices ... yet were unsure how to improve them. (p.86)

They felt they were implementing the procedures which they had learned in college. (p.86)

Teachers felt aware that their approach to the teaching of writing was inadequate though they were unclear about the precise nature of the problem and how they might alleviate it. (p.86)

Calderhead offers a scenario of creative writing lessons that has a resemblance to the dance scenarios outlined by Meakin and Sanderson (1983) and characterised as 'teacher-guided' and 'teacher-directed' choreography.

The introductory phase of the lesson was viewed by the teachers as a time to direct the children's attention to the chosen topic, engender interest and enthusiasm, and encourage the children to develop and organise their ideas for writing. During this discussion phase, many of the ideas and much of the vocabulary was in fact provided by the teacher. Interestingly, the pupils perceived this phase of the lesson quite differently. They viewed it as a process of tuning in to what the teacher wanted or expected, noting the ideas and the vocabulary that would be relevant and acceptable. When asked about their approach to the task, they appeared to attach little importance to coming up with their own ideas. (1984, p.90)

It is interesting to note that some teachers felt that creative writing denied the whole essence of creativity for:
it introduced artificiality into the task itself, writing becoming a weekly ritual ...

(p.91)

In effect an open-ended activity was being placed into a closed context.

Qualitative research has helped explore overt and covert dimensions of the curriculum. The study of dance education can supply further substantive evidence about educational practice.

Pope and Keen (1981) have noted that:

A number of teachers have begun to research the processes which are going on in their own classrooms.

(p.151)

Rowland's (1984a, 1984b) reports of classroom enquiry are based upon the contention that:

at the heart of any good teaching and learning experience is a critical relationship ... in which teachers and learners alike seek to question each other's ideas, to reinterpret them, to adapt them and even to reject them, but not to discount them.

(1984b, p.1)

Teachers are thus excellently placed to be classroom enquirers and the process of classroom enquiry involves collecting, describing and interpreting material from their own classrooms. Rowland and others developed an in-service programme in Leicestershire which became known as 'Insights into Learning'. Strategically, the focus of the in-service programme has been the activity and understanding of children which has allowed for "a less threatening atmosphere when work is shared with colleagues", (1984b, p.153).

For the teacher enquirer:
A more careful investigation of what children's activity really means requires not only time but a certain 'intellectual space' - an opportunity to reflect, preferably with others, and develop and share insights into the children's concerns, skills and understandings.

(1984a, p.10)

In my work with dance educators I was concerned to offer an environment in which dance educators could share common interests in dance and extend their understanding. There appears to be a similar theme running through the work of Day, Calderhead and Rowland. In a subsequent section of this literature review (3.3) I will explore the significant contribution personal construct psychology and the work of George Kelly, and those who have extended his work, can make to our understanding of teaching and learning.

Rowland (1984a) argues that:

classroom enquiry capitalises upon the different viewpoints of teachers in order to evolve deeper understandings of the particular.

(p.11)

This is, however, an asymmetrical research process. Following the work of Pope, Gilbert and others at the University of Surrey, I will argue that pupil perspectives restore the symmetry of the research process. Research into pupil perspectives is not unproblematic. Gilbert and Pope (1982), for example, have noted "the potentially constraining effect of the teacher's presence in group discussion" (p.125).* There is, however, a need to research pupil perspectives and frameworks if one is to develop a careful account of the process of coming to know in education. Constructivist approaches to education have placed considerable emphasis on pupil perspectives.

* This is not to imply that current research work on pupils' perspectives is usually done with the teacher present.
Hargreaves' (1983) study of art teaching has been referred to in a preceding section of Chapter Three (3.1.4). His work and the insights offered by Marland (1985), Calderhead (1984) and Tickle (1983), amongst others, offer an important counterpoint to those who write as if the teaching of an art is unproblematic. In some of the claims made for dance-as-art an impression is given that a cultural transmission approach is sufficient to prepare pupils for examinations or other tests of knowledge of dance. In extremis some accounts of dance-as-art ignore pupils. Careful consideration must be given to the links between forming, performing and appreciating dance. Empirical evidence suggests that teachers experience difficulties in dealing with the appreciation of art. Tickle (1983) has explored fundamental tensions in the teaching of art and design and in particular the tension between imposing 'basic skills' and "granting freedom for children to do things in their own way" (p.109). Classroom observation led him to argue:

The balance between the opposing principles did not occur equally for all pupils, however. Some were granted greater opportunity to pursue individual ideas and engage in problem solving while others' learning experiences were more closely controlled and restricted. Those deemed to be more able were engaged increasingly in the 'creative' elements while others continued to work under pressure to perform in 'basic skills'. Moreover, these different categories of pupil received different allocations of teacher time, not only in quantity but in quality too.

(p.109)

In one of the classes observed by Tickle he argued that, for some pupils:

proof of their incompetence in and lack of opportunity to develop basic skills was confirmed ... where the teacher often took over the pupil's work, effectively doing the job for him or her. With more able pupils who exercised a wider range of choice, teacher intervention of a quite different kind was provided.

(p.112)
Important pedagogical issues are raised by Tickle. Of considerable importance is the allocation of time to pupils within lessons. Proponents of dance-as-art in dance education must address such issues at an empirical level. The development of a propositional corpus of knowledge in dance education must, I submit, be linked to sensitive educational research which explores teaching and learning in schools. Indeed, the study of dance should make maximum use of the 'advantages of backwardness'. The drive to academic status and sustained development has used academic frameworks to establish epistemological credibility. Careful research has informed closely-worded arguments. There does, however, appear to be a limited awareness of educational research and the available literature. An accumulative fragmentalist approach to dance education endangers teaching and learning in dance as in other elements of the curriculum.

In the next section of this literature review I intend to explore the contribution personal construct psychology can make to dance education. My presentation owes much to the intellectual context of the Institute for Educational Development at the University of Surrey and to the work of Dr. Maureen Pope in particular.

3.3 Personal Construct Psychology

In Chapter Two, I briefly outlined a link between dance and construing. Personal construct psychology has, I submit, an important family resemblance to the work of dance educators who base their work on imagination and the quest for alternatives. There are also parallels in the struggles of personal construct psychology and dance to gain academic status and acceptability. The most basic link is, however, the potential of personal construct psychology and dance to liberate from conventional constraints by emphasising creativity.

* Used here to refer to dance's comparatively late entry into the public examination system.

Used here to refer to dance's comparatively late entry into the public examination system.
I intend to outline some basic features of the work of George Kelly and then to indicate how his work has been extended.

3.3.1 George Kelly

Synoptic accounts of the life and work of George Kelly are available (Pope, 1985; Novak, 1985) and I do not intend to rehearse biographical detail here. In my brief account of the work of George Kelly I want to draw out central elements for my own research. A fundamental aspect of Kelly's approach is an activist view of knowledge of everyday life. He suggests that:

Each man contemplates in his own personal way the stream of events upon which he finds himself so swiftly borne.

(1963, p.4)

Man's creative capacity to respond to the environment is viewed as scientific by Kelly for "the aspirations of the scientist are essentially the aspirations of all men" (1963, p.43). The all-important active and creative vision of man allows for revision or replacement of present interpretations. Kelly's man-the-scientist uses templets (constructs) to view the world. These constructs are patterns which are tried on for empirical fit. The realms and limited ranges of convenience of constructs make revision and replacement a feature of everyday life.

Kelly is critical of the epistemological position he refers to as 'accumulative fragmentalism' in which knowledge is acquired by increments of 'factual' information. Kelly proposes an alternative position, that of 'constructive alternativism', in which "there are always some alternative constructions available to choose among in dealing with the world" (1963, p.15). Pope and Keen (1981), in their discussion of Kelly's 'constructive alternativism', suggest that:
While Kelly does not deny the existence of reality he maintains that it is presumptuous to claim that a person's constructions of reality are convergent with it.

(p.29)

Man gives meaning to his world through his construction of it. The key to Kelly's personal construct psychology is his fundamental postulate that:

a person's processes are psychologically channelised by the ways in which he anticipates events.

(1963, p.46)

This fundamental postulate is elaborated by eleven corollaries. I do not intend to outline the eleven corollaries in detail here but I do wish to note that the construction, individuality, organisation, experience, commonality and sociality corollaries are of particular interest to me in my research. In schematic form they can be indicated thus:

<table>
<thead>
<tr>
<th>Corollary</th>
<th>Specification</th>
</tr>
</thead>
<tbody>
<tr>
<td>Construction</td>
<td>&quot;a person anticipates events by construing their replication&quot;</td>
</tr>
<tr>
<td>Individuality</td>
<td>&quot;persons differ from each other in their construction of events&quot;</td>
</tr>
<tr>
<td>Organisation</td>
<td>&quot;each person evolves a construct system&quot;</td>
</tr>
<tr>
<td>Experience</td>
<td>&quot;a person's construct system varies as he successfully construes the replication of events&quot;</td>
</tr>
<tr>
<td>Commonality</td>
<td>&quot;a person who employs a construction of experience which is similar to that employed by another, his psychological processes are similar to those of the other person&quot;</td>
</tr>
<tr>
<td>Sociality</td>
<td>&quot;a person who construes the construction process of another may play a role in social processes involving the other person&quot;</td>
</tr>
</tbody>
</table>

Source: 1963, Chapter Two, passim
Kelly's celebration of the person, his account of the fallibility of human enterprise and his concern with the dynamics of meaning construction are particularly suited to research in teaching and learning. In Kelly's terms, his personal construct psychology is a:

protracted effort to catch the sense of man going about his business of being human, and what on earth it means to be a person.

(1963, p.183)

In my research man-the-scientist has become person-the-dancer and has benefited from the spirit of George Kelly's work.

3.3.2 Constructivist Accounts of Teaching and Learning

A number of educational researchers have responded to the work of George Kelly and there has developed a constructivist literature whose aim is liberation through understanding (Bannister and Fransella, 1980, p.191). In this brief review I intend to offer a flavour of constructivist approaches.

In their discussion of personal construct psychology and education, Pope and Keen (1981) argue that:

each of us must, from time to time, review how we are construing education and the extent to which we understand the position of others with whom we interact.

(p.163)

They further argue that the time is opportune to re-appraise learning models and to recognise that:

the views of those actually involved in the educational process are paramount and not subordinate to the elegance of experimental design.

(p.24)
However, the investment of intellectual energy and effort in traditional approaches to educational research is seen by many as a preferable alternative. Pope and Denicolo (1984) follow Mair in suggesting that there is a real danger of retreat into "public safety and recognisable ordinariness". Constructivist approaches to research have to deal with domain assumptions of what is to count as research. It is interesting to note that access to publishers reflects established politics of knowledge and that:

As a scholar/researcher wishing to publish the results of one's labours, one finds that the dominant current demand is for short, concise papers, preferably with tabulations of results.

(Pope and Denicolo, 1984, p.5)

One outcome is the circulation of conference papers not accepted for publication and the genesis of research communities intent on developing alternative research approaches to established practice.

Davisson (1977) outlined some years ago the problems facing the uptake of Kellyan approaches. The much more recent paper by Pope and Denicolo (1984) points to a recurring paradox in research. Perhaps one of the 'weak spots' of constructivist research is its concern with challenging established patterns of behaviour and meaning construction. By proposing question-seeking rather than answer-providing and by consistent re-emphasis of the relativity and fallibility of constructions of meaning of those with power in education, Kelly-inspired research is seen as subversive. I take the view that this 'weak spot' is the fundamental strength of constructivist approaches. It is, in essence, a revolutionary-activist approach to knowledge (Swift, 1984).

In my own research I have been concerned with the quality of dance education. Gilbert and Pope (1982) have outlined their involvement
in attempts to improve science education. I take the following extended quote from their paper to be central to their work:

If science education is to be strengthened and broadened, knowledge must be seen as being produced by transactions between a person and the environment and an emphasis now placed in teaching and learning upon the active person reaching out to make sense of events by engaging in the construction and interpretation of his/her own experiences. The notion that knowledge and reason are impersonal and detached must be rejected and the idea that reason is informed by passion recognised. It is not sufficient that a body of knowledge, obtained from a textbook or given out by a teacher, is accepted unquestioning by the student. Students must find ideas true for themselves. They must be able to incorporate them within their views of the world. Teachers should be interested in students developing their own criteria regarding the quality and relevance of ideas and encourage them to develop.

(Gilbert and Pope, 1982, pp.2-3)

Teachers and pupils construct meanings within the classroom. The plurality of constructions of classroom/curriculum encounters must be recognised. This necessitates that:

teachers will need to know more about the alternative conceptions of their students.

(Gilbert and Pope, 1982, p.4)

Sensitivity to alternative frameworks, Pope and Scott (1983) argue, is essential in the professional training of teachers. In essence, student teachers must be encouraged to articulate and challenge their own epistemologies.
Pope, Watts and Gilbert (1983) have argued that teachers should be acquainted with a constructivist perspective through in-service workshops. From their constructivist point of view:

One task of a teacher ... is the development of situations for learners whereby their personal constructs can be articulated, extended or challenged ...  

(p.32)

Watts, Gilbert and Pope (1982) have explored the notion of the fallibilist teacher and have discussed the need within such a view of the teacher to balance personal challenge and threat. In one sense a constructivist approach to education strips away the certainty of conventional transmission models of teaching and learning and proposes an interactive and negotiated alternative. Yet the 'reward' for preparing to challenge one's own practice may well be transformed teaching and learning environments. Watts, Gilbert and Pope (1983) argue that:

We must support courageous exploration of ideas and help students to develop a sense of agency with respect to the construction of knowledge.  

(p.17)

3.3.3 A Constructivist Approach to Dance

I will conclude this literature review with a discussion of a constructivist approach to dance education. My selection of literature and discussion of issues has 'dgraded' the material at my disposal. Throughout Chapter Three my concern with improving the quality of dance education has been uppermost. I want to argue strongly that to talk of 'dance' and 'dance education' necessarily involves rival or competing constructions. It is misguided, I submit, to assume that there is some 'objective' dance that can be
taught in an unproblematic way. In this respect a constructivist approach to education is an important challenge to orthodoxy.

I do not seek, however, to propose that a constructivist approach is the answer to all teaching and learning problems. I have argued that it is an approach I find attractive and fruitful but this does represent a personal investment of meaning and a construction from a range of alternatives. Essentially, adopting a Kellyan perspective requires dance educators to recognise pupils' personal dance constructs as having, in Pope, Watts and Gilbert's (1983) terms, "important epistemological value and high educational status".

Qualitative research can provide an important source of empirical data. The lived experiences of dance educators are real and 'messy'. A constant difficulty in my research has been the attempt to report and describe what dance educators do whilst recognising the need for following academic conventions. Pope and Denicolo (1984) have pointed to the difficulties of presenting qualitative research. My own experience of research has led me to be concerned about the degradation of data. However, my work does represent, I believe, one of the first attempts to approach dance from a constructivist perspective.

In Chapter Four, I will present an account of methodological considerations. Chapters Five, Six and Seven will present empirical evidence.
CHAPTER FOUR: METHODOLOGY

This chapter presents details of the methodological basis of my empirical research. Throughout the introductory chapters of the thesis, I have indicated my interest in and commitment to naturalistic enquiry based upon a constructivist approach to teaching and learning. (The reader is referred, in particular, to 2.2.2 and 2.2.3 where my epistemological orientations are made explicit. 3.2.1, 3.2.2 and 3.3 expand upon these orientations.)

I have organised Chapter Four in the following manner:

4.1 Philosophical Basis and General Orientation
4.2 Particular Methods
4.3 Research Chronology
4.4 A 'Special Universe'?

In presenting this chapter I am mindful of Blasis' admonition that many writers on dance are "known for their learning, not dancers, but most voluble about dancing" (quoted in Adshead (1981), p.xii).

4.1 Philosophical Basis and General Orientation

In the introduction to their book Dance History, Adshead and Layson argue that:

With the growth in dance scholarship has come the realisation that methods employed in the past have often been implicit rather than overtly stated and that broadly based accounts of dance which cover long time spans have resulted in sweeping statements about the nature of dance and its function in society.

(1983, p.1)

Throughout my thesis I have attempted to make explicit my own philosophical and methodological orientations. I am keen to emphasise my own experience of human enquiry as a particular form of personal
enterprise illuminated by philosophical ideas. Whether such an approach is part of a 'new paradigm' (Reason and Rowan, 1981) is open to epistemological debate, but an essential component of a constructivist approach to dance in education is a concern for the personal quality of everyday life. Salmon and Claire (1984) embody my concern with research education when they suggest that:

In order to come to understand the ways teachers saw their classrooms, their pupils, their goals, we needed to meet them personally - to acknowledge and respect their individuality, and to be accessible ourselves as particular human beings.

(p.14)

My interest in and work with a small group of dance teachers has been based upon collaborative and interventionist methods of enquiry. Chapter One provides an introduction of the centrality of personal experience to my research.

I am a dancer, I teach dance and I have a genuine pragmatic interest in the improvement of the experience of dance education for teacher and pupil. My practical skills of dancing and teaching have emerged from a context described in detail by Fletcher (1984). I have struggled to conform to the academic criteria used in the presentation of a thesis for a higher degree and yet I have thought it important to hold a corner in the academic community which wishes to debate dance. I hold such a corner uneasily and, in George Kelly's terms, I await the revision or replacement of my present interpretations. Throughout my research, I have regarded small-scale qualitative methods as embodying my concerns about and interest in the personal aspects of educational practice. I wanted my research to be in education rather than on education (Stenhouse, 1975). I feel that a constructivist approach to dance education based upon qualitative methodology has allowed me to seek 'liberation through understanding'.
It is important to note that concurrent with my own research has been a flourishing of naturalistic and constructivist approaches to research. Magoon (1981) and Lincoln and Guba (1985) are two examples of this flourishing. I have been able to conduct my research, at the University of Surrey, within an academic context that has encouraged constructivist approaches to teaching and learning.

Many teachers appear to experience difficulties in teaching dance. I do not wish to make a special case for the difficulties experienced by teachers but two sets of difficulties are particularly important in dance education. Firstly, there are the problems associated with the marginalisation of dance in the school curriculum and, secondly, teachers and pupils can be constrained by the potential 'threat' of the anticipation or experience of dance in the curriculum.

I will want to say much more about a constructivist approach to dance education in Chapter Eight. For the moment I want to emphasise my interest in 'constructive alternativism' and argue with Pope and Scott (1983) that:

Problems can arise when an individual or group operates with one set of assumptions (subsystem of constructs) and tries to impose or communicate these assumptions to others without any acknowledgement or understanding of an alternative framework or set of assumptions which the other values.

(p.3)

The open-ended texture of constructivist approaches to educational practice is not without its critics. However, a meta-analysis of such criticism is yet another means of questioning established epistemological positions. Novak (1985) has suggested that:

educators have to pay particular attention to the assumptions and consequences of the theories and techniques they use.

(p.1)
I take a constructivist approach to dance education to be a self-conscious approach to the experience of a particular form of educational practice. Its strength, for me, lies in its ability to pose irritating questions about teachers' and pupils' experiences.

In summary, I wish to underscore the following elements of my philosophical and general orientation to the study of dance in education:

(i) a concern to locate research within personal experience;

(ii) an interest in qualitative methods consonant with constructivist approaches;

(iii) a commitment to collaborative enquiry which could produce practical help for teachers.

But most importantly:

(iv) an acceptance that my approach to research is a relative and partial account of dance education.

4.2 Particular Methods

The process of research involves the making of strategic decisions. Many academic accounts of the research process treat as unproblematic the use of particular methods and the dynamic interplay of methods and research contexts. Willis (1980), for example, notes that:

Even the most 'naturalistic' of accounts involves deconstruction of native logic and builds upon reconstruction of compressed, select, significant moments in the original field experienced. There is an art concealing art which precisely obscures the theoretical work that has taken place.

(p.91)
The 'messiness' of research has become the basis for collections of accounts of personal experience of research (Shipman, 1976; Bell and Newby, 1977; Burgess, 1984).

My account of my research methods is not intended to be linear or to conceal weaknesses in my approach. I do, however, want to draw together the elements of method used to collect empirical data. Fundamental to my research design was my interest in working with teachers and producing a practical outcome. I wanted to offer help to teachers who taught or who would have liked to teach dance. The focus for my research was a small group of teachers in the London Borough of Richmond-upon-Thames.

Essential elements of my research are:

4.2.1 Informal Contacts with Teachers
4.2.2 Formal Meetings and In-service Programme
4.2.3 Focused Interviews with Teachers
4.2.4 Pupils' Responses to Dance Questions
4.2.5 Opportunities for Pupils to Dance
4.2.6 Case Study

My work with the teachers was collaborative and based upon participant observation. Rather like Willis (1980), I felt that a participant observer could use a flexible range of particular techniques "to be drawn upon according to theoretical needs". Of particular interest to me were: participation; observation; participation as an observer; observation as a participant; just 'being around'; group discussion; recorded group discussion; unfocused interview; and recorded unfocused interview (Willis, 1980, p.94).
One of the central problems with such an approach is the flow of data. Throughout my research I kept detailed fieldwork notes and developed a system to deal with the material. I gradually devised a system less sophisticated than that of Schatzmann and Strauss (1973) but which acknowledged that:

Method is seen by the field researcher as emerging from operations - from strategic decisions, instrumental actions, and analytic processes - which go on throughout the entire research enterprise.

(p.7)

4.2.1 to 4.2.5 emerge as convenient elements within which to anchor information. Such information coheres in the case study (4.2.6).

I must emphasise before I proceed to discuss these elements that the choice of the location of my research meant that I worked with people known to me directly or indirectly. Indeed such acquaintance and local knowledge was essential to my research. I did not want to conduct a large scale survey of dance education based upon rigorous sampling techniques, questionnaires and content analysis of syllabi.

Although I worked with teachers in my research, I did not observe teachers teaching dance at any time. My relationship with the teachers was based upon conversation, discussion and interview. I believe that my presence in their classrooms would have substantially and qualitatively altered my relationship with them. Central to my research was the provision of an in-service programme which could offer inputs of useful knowledge for the daily business of teaching dance. I acknowledged the importance of what Day (1984) has described as the 'practicality ethic' of teachers:
We do know, however, that teachers take very little notice of research findings from outside the school - because of the specialist language in which reports are couched, and because they are perceived to be irrelevant.

(p.74)

Although I will present pupils' responses to three specific questions about dance, I did not observe children dancing in schools. I did observe pupils and their teachers when they attended the in-service programme at my college. My purpose in inviting teachers to ask their pupils questions about dance was to provide feedback for the teachers themselves on their own educational practice. I will discuss this aspect of my research in detail in 4.2.4.

4.2.1 Informal Contacts with Teachers

I had been a lecturer in a college of education in the London Borough of Richmond-upon-Thames for four years before I started my research. During that period I had become acquainted with some of the teachers in the local schools through one or more of the following:

(i) in-service dance courses organised by me in each of the four years;

(ii) attendance at the college dance club (open to teachers since the club's inception);

(iii) contacts made during teaching practice visits.

At the outset of my thinking about research for a higher degree, I already had this considerable stock of local knowledge available. In addition, the P.E. adviser for Richmond had been supportive of in-service dance provision.
Shortly before the start of the academic year 1980-81, I went to see
the P.E. adviser to ask for his support and help for my research. He
undertook to write to all headteachers in the borough and I have
included a copy of his letter in Appendix 6.

Formal education in Richmond is based on a tripartite system. There
are primary schools, comprehensive secondary schools and one sixth
form college. My own experience lay in the secondary sector and my
initial response was to approach the headteachers at the eight secondary
schools and the sixth form college. I allowed some two weeks to elapse
between the date of the adviser's letter and my first approach to a
headteacher. (I intend to give more detailed consideration to 'access'
and 'entry' in 4.3).

All the nine institutions contacted by me were helpful and I was able
to arrange times to meet at least one member of the school's P.E.
staff. I then spent a month in and around the schools discussing my
research and absorbing teachers' comments about dance. I was concerned
that the teachers chose the time and place for the meetings. These
early meetings were unfocused other than addressing issues in dance
education. Wherever possible I wanted the teachers to dictate the
substance and the pace of our conversations. I made notes after each
meeting and by the end of the month I had gathered a good deal of
information about dance education in Richmond. In all I had met and
spoken to twelve secondary and two sixth form college teachers. This
was an important period of familiarisation for me. It was at this
stage, for example, that I decided not to include the one all-boys
school in the borough in my research. (No dance was taught at the school,
no members of the P.E. department had any dance training and there was
not any prospect of dance being taught at the school.)

* All these teachers were female.
The following points emerged from my contacts with teachers:

(i) Teachers seemed to have little opportunity to be involved in curriculum evaluation and development.

(ii) Many teachers did not participate in or experience dance outside the school context.

(iii) Many teachers seemed unsure of what constituted 'dance'.

(iv) Many of those who taught dance perceived themselves to be isolated from sources of support for their efforts to teach dance.

(v) With regard to the allocation of time for dance, there did appear to be a need to re-examine timetable arrangements.

These preliminary points indicated to me that my motivations for pursuing research were well founded. There were important and meaningful issues of staff development to be addressed in dance education. Fundamentally, the research would enable teachers to share experiences and gain strength from the process of sharing.

Much of the subsequent direction of my research was influenced by my early informal contacts with teachers. Thereafter, I met many of the teachers in both formal and informal settings. Although I did not make notes of every encounter, I was able to develop an awareness of the teachers' interests, anxieties and concerns.

There is a sense in which dance education is an excellent medium for generating informal links. When teachers attended the dance club or in-service courses, physical proximity and vulnerability in a non-competitive environment facilitated personal disclosure and the immediate sharing of experience. Just 'being around' at such moments was illuminating.
Formal Meetings and In-service Programme

A central feature of my work with the Richmond teachers was our collaborative involvement in meetings to discuss dance and our regular contacts at the college dance club. Whilst I will say more about the chronology of my research in 4.3, I wish to explore the following contacts with teachers:

Organised meetings

The Dance Club

Dance Seminar Working Party

I must emphasise that these contacts are to be located within my links with teachers since my arrival at college. There had been an in-service course of some kind every year since 1976 and my contact with the teachers has continued to the present through the college's in-service dance courses. During the academic year 1980-81 my contacts with the teachers developed and from such contacts the substance and content of subsequent in-service links emerged.

Organised Meetings

Willis (1980) has suggested that unfocused group discussions provide one source of data in qualitative research. During the academic year 1980-81, there were two formal meetings arranged to discuss dance education in general and my research in particular. Whilst both meetings afforded an opportunity for me to observe and participate in a group dynamic, above all the meetings provided a 'talking shop' to discuss and share problems and successes in the teaching of dance. I must note that although the conduct of both meetings was loose, I did prepare thorough notes for both meetings which reflected my views that the best way to facilitate free and open discussion is to have a disciplined 'agenda' to act as a 'hidden hand'.
The first meeting was held in October and was the product of my informal conversations with the teachers (4.2.1). At each informal contact, I suggested that each teacher might like to meet the rest of the teachers who would be involved in my research and to discuss collectively and informally issues related to teaching dance in schools. No teacher declined to be involved in my research and all seemed agreeable and responsive to the proposed meeting. This may have been because within the borough the physical education teachers tended to know each other from school sports fixtures and thus they were aware of who might attend the meeting. I arranged a meeting for an evening to be held in my home. I wrote to all the teachers to give them details of time and venue. My supervisor also was invited to attend this meeting. She would help with the social arrangements and provide an account of my work if and when necessary.

Twelve teachers attended the meeting. I was able to discuss my preliminary research work and discuss issues in dance in a social context removed from the school. After some discussion of dance in schools and the difficulties of curriculum development, the group expressed an interest in a collaborative venture to develop their teaching of dance. The teachers agreed that they needed ideas for dance. They also needed to be kept up to date with dance trends. They wanted to share ideas within a context where they could dance themselves. Essentially they wanted exposure to as many ideas as possible. Some time was spent discussing the form this work should take and eventually it was agreed that an open invitation be extended to all teachers to attend the college dance club. It was suggested that every third week there should be an extended session to focus on dance in education. I want to emphasise that this request for help came from the teachers. In particular, at the behest of two junior school teachers present, I was asked to extend
the scope of my work to the primary sector. Although I will not report on my links with primary schools here in detail, this request led indirectly to a number of in-service courses specifically for primary school teachers. (In September 1985, forty primary school teachers attended the first meeting of an in-service course planned specifically for them.) Details of proposals for the primary dance work are included in Appendix 6. (Such proposals undergrid the staff development ethos of my research.)

A second formal meeting was held in March 1981 and once again provided an opportunity for collective discussion. At this meeting I gave an account of my research thus far and raised the possibility of maintaining the momentum of the group through in-service contact other than the college dance club. This March meeting, held at college and attended by nine teachers, laid the foundation for the in-service course outlined in Appendix 6. Some interest was expressed at this meeting in the possibility of organising a seminar to discuss dance education. (See 4.2.2.3.) Barbara and Hilary volunteered to join a working party to discuss the seminar. In my field notes I recorded that discussion at this second meeting was enthusiastic about dance and supportive of my research. Some teachers at the meeting had started to ask their pupils about dance and this had encouraged the teachers to reflect on their own educational practice.

In September 1981, a meeting was planned to establish a Richmond Dance Teachers' Association. All schools were circulated with the details of the meeting. It is of significance that only four teachers were able to attend the meeting. The attendance was significant for a number of reasons. Firstly, it underscored the rival claims on teachers' time. Secondly, it reflected a drift in and out of dance on the part of a number of teachers. Thirdly, and with the benefit of hindsight, two of
the teachers who attended this meeting, Karen and Marion, were actively involved in the successful launch of a dance teachers' association in 1984 in the borough.

The 'failure' to establish a formal group of teachers was not a cause for concern for me. My whole approach to my links with the teachers was based upon what the teachers felt was right for them. At the September meeting we were able to firm up the in-service programme for the academic year 1981-82. It is interesting to note that when the in-service started, forty different teachers attended the autumn term programme. Of those forty teachers from in and outside Richmond, five members of the research group, Alison, Clea, Hilary, Karen and Linda, attended every session in the autumn term.

The 1981-82 programme of in-service was a pragmatic response to the needs expressed by the teachers in formal and informal contacts. In this sense such in-service provision embodied my concern with the enhancement of the experience of teaching and learning in dance.

4.2.2.2 The Dance Club

I arrived at St. Mary's College in 1976 and one of my first priorities was the establishment of a student dance club. From the moment of its inception the club had been open to teachers. A number of local teachers had attended the dance club and some of them appeared with students in a dance production televised by the BBC at Christmas in 1978. Therefore, the invitation to teachers at the September 1980 meeting to attend dance club alerted them to an existing provision. The club has always met at the college dance studio on Tuesday evenings from six to eight p.m.

The teachers started to attend the dance club in the week after the first meeting. Their attendance offered an excellent opportunity for me to
meet them informally away from the school atmosphere and to get to know about their experiences of teaching dance. An atmosphere of trust and a preparedness developed during the dance club sessions. The teachers who attended immediately used some of the material and ideas of the dance club sessions in their own lessons.

In the first four weeks after the meeting, ten, five, two and eight teachers attended the dance club. One teacher, Hilary, attended all four sessions. The emphasis throughout the academic year 1980-81 was on practical ideas and 'comprehensible input'.

At the end of one dance club in October when the teachers were discussing the evening’s work and its applicability to their own situations, I raised the possibility of teachers asking their pupils dance questions. It had occurred to me that asking questions of pupils might provide teachers with feedback on their teaching of dance. I must emphasise that I merely suggested this to the teachers. I did not want the teachers to act as surrogate researchers for me. Rather, I wanted to alert them to the possibility of researching into their own practice.

In subsequent weeks in the autumn term 1980 a variety of topics were covered with the emphasis firmly on practical experience. Throughout this period we discussed the problems associated with teaching dance and wherever possible the college became a resource base for the teachers either as a meeting place or as a music library.

In the spring term 1981, the dance club continued but with an emphasis on dance for recreation and dance for performance. During this period teachers came and went as they pleased. On some dance club evenings there were as many as six teachers present whilst on other evenings there were no teachers present. Once again this underscored the flexible nature of the research relationship.
In the academic year 1981-82 the extensive in-service programme became the focus for teacher involvement. The dance club continued and remained open to teachers. Some teachers managed to attend the two dance sessions in one week.

4.2.2.3 Dance Seminar Working Party

At a meeting of dance teachers in March 1981, I gave a report about the dance conferences I had attended since our last collective meeting in September 1980. My report gave rise to a discussion of the place of dance in education and in particular there was a consideration of the importance of examinations in dance.

Barbara and Hilary volunteered to join the working party. After a number of exploratory meetings and preliminary contacts with prospective speakers, it was decided to hold a one day seminar in November 1981. The theme of the seminar was to be 'What do we teach in dance today?' and the seminar was intended to consider recent developments in dance education.

As the time to finalise the seminar approached, a number of problems loomed on the horizon. These problems are not explored here but the outcome was that the seminar was cancelled. In one sense, months of work did not come to fruition, but, in another, I was able to spend some considerable time in discussion with Barbara, Hilary and other teachers about the future of dance in education.

4.2.3 Focused Interviews with Teachers

Selltiz et al (1965) have noted that:

a varied assortment of interviews have been developed in which neither the exact questions the interviewer asks nor the responses the subject is permitted to make are predetermined.

(p.263)
The focused interview was characterised by them as a partially structured interview technique and they characterised such an interview as:

any interview in which the interviewer knows in advance what specific aspects of an experience he wishes to have the respondent cover in his discussion, whether or not the investigator has observed and analyzed the specific situation in which the respondent participated.

(p.266)

Although I share with Oakley (1981) concerns about the language and evident 'masculinity' of the 'proper' interview in methodological texts, I was prepared to colonise one particular interview technique for use in my research.

As my research developed I became more and more interested in the constructions teachers placed on dance in education. In my early contacts with my supervisor, we had discussed the potential of repertory grids in this context. However, my experiences of field work and the particular atmosphere of my research led me to decide against the elicitation of grids and to choose focused interviews as an appropriate method to yield empirical data.

Stenhouse (1984) described his interview technique in the following terms:

As an interviewer I try to be polite, attentive, sensitive, thoughtful, considerate, but not familiar - rather respectful. I feel it is part of my job to give people the feeling not merely that they have my ear, my mind and my thoughts concentrated on them but that they want to give an account of themselves because they see the interview as in some way an opportunity: an opportunity of telling someone how they see the world.

(p.222)

With two important reservations, I find Stenhouse's account to be significant for my own experience of interviewing. My first reservation
is that I wanted a method that would confirm my familiarity with the teachers. A second reservation is that I did not see interviewing as a 'job'.

The rationale for the selection of a focused interview was my concern to find an approach which maintained established relationships with the teachers yet which provided empirical data that went beyond the immediacy of the meeting between teacher and researcher. In Appendix 1 I have presented the questions which formed a framework for my interviews. In 4.2.1 I have given an account of how unstructured and informal conversations with teachers provided an important resource base for my research. Some eight months after these initial meetings I wanted to probe teachers' involvement in and understanding of dance in education.

I conducted ten interviews in the summer term 1981. The arrangements for each interview were made by personal contact and, as with the informal conversations two terms earlier, at a time and place chosen by and convenient for the teacher. I indicated that I would like to audio-tape each interview in order to have an accurate account of the interview. I asked each teacher if she objected to the interview being taped and only one, Alison, asked not to be taped. Examples of transcripts are provided in Appendix 2 and 4. Alison is presented as a case study in Chapter Five.

At the arranged interview time, I attempted to set up the tape recorder as unobtrusively as possible and initiated the interviews with a general conversation about dance in schools. I did not take notes during the interview (except in Alison's case) but did so immediately afterwards. The tape recorder worked at each interview and provided audio-tapes of the interviews which were transcribed, by me, as soon as possible afterwards.
Each interview developed a pace and atmosphere of its own. Whilst I was interested in particular aspects of dance education I did not attempt to force any teacher along a path she did not want to take. The focus was not rigorous but there is a thread that runs through all eleven interviews. This thread has facilitated the case study approach presented in Chapters Five, Six and Seven.

Oakley (1981) has provided an excellent account of the contradictions of interviewing women. In essence, my own experience of interviewing teachers of dance leads me to argue with Oakley that:

\[ \text{the goal of finding out about people through interviewing is best achieved when the relationship of interviewer and interviewee is non-hierarchical and when the interviewer is prepared to invest his or her own personal identity in the relationship.} \]

(p.41)

There is an intriguing parallel between the vulnerability of women interviewed by Oakley and the potential fragility of the teachers of dance. In such encounters humanistic values are paramount and the technical application of a research 'instrument' irrelevant.

Throughout my research I emphasised that the subjects of my interviews would remain anonymous. In order to retain confidentiality and anonymity I have allocated first names to the teachers and changed the names of the schools. In Chapters Five, Six and Seven I have used the following identification conventions:
4.2.4 Pupils' Responses to Dance Questions

In 4.2.2.2 I indicated that I had suggested to the teachers that they might consider asking their pupils questions about dance. My interest in posing questions about educational practice is based upon my concern that teachers and pupils share and consider epistemologies. Pope, Watts and Gilbert (1983) have argued that:

One task of a teacher, as seen from a constructivist viewpoint, is the development of situations for teachers whereby their personal constructs can be articulated, extended or challenged by the formal constructs of the currently accepted view.

(p.32)

Asking questions of pupils, in the context of my research, was an activity intended for the teachers. My interest was in the process of teacher and pupil interaction. It did become apparent that pupils' answers to the questions could provide a source of data that would contribute to my understanding of teaching and learning in dance education.
At the second dance club meeting with the teachers, I suggested that teachers could be researchers into their own experience and that part of such research might be the asking questions. After some discussion, one teacher asked me to indicate the kinds of questions I would put to pupils.

I said that I was interested in three basic questions and that the teachers might like to use them if they seemed appropriate. The questions were:

(i) What is 'dance'?
(ii) What does dance do for you?
(iii) What do you think about when you are dancing?

I added that I would choose to ask only three questions initially in order to avoid bombarding the pupils with a battery of questions.

Although apprehensive, those teachers present seemed prepared to ask their pupils questions about dance. They agreed to ask my three questions. I did not want them to feel obliged to ask these questions and I said so. Nor did I prescribe a uniform procedure to be followed but I did express an interest in receiving any written responses that might be produced. I did, in fact, receive 266 pupil responses from five schools. One school, Ravens School, provided 197 responses.

Such responses became a valuable source of secondary data. They also provided an excellent introduction to my interviews with teachers who had asked the questions. I have presented an analysis of the pupils' responses in Chapters Five, Six and Seven. Such analysis is to be regarded as indicative and illustrative.

My analysis of the pupils' responses is based on the identification of key words. There is, of course, an inevitable degradation of data in
this process. I do not wish to identify 'alternative frameworks' (Watts, Gilbert and Pope, 1982) nor do I intend to provide a constructed logic for my identification of key words. However, my selection of key words was based upon careful and repeated reading of the responses. Key words emerged from the data and, although truncated occasionally, reflect the pupils' terminology. Whenever a pupil made reference to a particular word, or in some cases a phrase or sentence, I noted its occurrence. Although potentially anarchic, this process did reveal clusters of answers. A summary of pupils' responses is provided in 7.9.

I regard this material as suggestive but I concur with Kelly (1963) that:

Construing is not to be confounded with verbal formulation. A person's behaviour may be based upon many interlocking equivalence-difference patterns which are never communicated in symbolic speech.

(p.51)

At best, the pupils' responses provide a counterpoint to teacher epistemologies whilst, at worst, they can be a source of crude quantification.

In order to make reference to a particular pupil's response from a specific school, I allocated a numerical reference to the pupil. Whenever I do make reference to a particular response I note the number. In the case of Ravens School, which provided 197 responses from first, second and third years, I have identified the year group and the pupil. The year group of the pupil is recorded as a suffix, thus the convention 21/2 refers to a second year pupil, number twenty-one.

The process of asking questions became an occasional topic of conversation with the teachers during the year. At the March 1981 meeting, we discussed this process. With the exception of the responses
from Crowscourt School, I received the pupils' responses before my focused interviews with the teachers. By the March meeting, I had received responses from two schools. Alison had returned her responses (all 197 of them!) by the end of November and Hilary by mid-January.

I made no effort to chase up teachers for answers to questions. It was very much part of my research design that the teachers defined what was meaningful, useful and relevant for them. I therefore present the pupils' responses as a secondary data source with substantial methodological caveats.

4.2.5 Opportunities for Pupils to Dance

I was concerned that pupils should gain some immediate practical benefit from my research. By October 1980, teachers' involvement in the college dance club was already leading to the inclusion of 'new' ideas in dance lessons in some schools. After some months, it occurred to me that opportunities to dance should be extended to pupils outside the context of the school. In my work as a dance lecturer I had been instrumental in arranging dance performances for schools and this had involved taking groups of students from the college to perform to all age ranges. Groups of children had visited the college to dance. My research provided an opportunity to extend links with pupils.

It was not until July 1981, after discussions with teachers and the P.E. adviser, that a children's dance club was organised. The dance club was open to all pupils of secondary age and was held at the college for two hours each week in October, November, February and March in the academic year 1981-82. Forty pupils attended the first dance club in October 1981 and, although numbers dropped during the year, by the end of March there had been a nucleus of twenty regular attenders. Pupils came from Ravens School, Chough House School, Choredwood School and Crowscourt
School. The classes were taken by Hilary and Clea after the first month. The content of the dance programme at the club was based on the interests of the pupils. The teachers did provide a basic structure but this remained negotiable. The dance club proved popular and continued into a second academic year when it was taken by student teachers. In 1981-82 there were similar attendance figures.

In March 1982, local primary schools were invited to a day of dance at the college. On this occasion the children came to see dance and we managed to squeeze 245 enthusiastic young children into the college's sports hall to see a programme of dance. Two examples of the response of the children are included in Appendix 7.

Throughout this period I was able to observe teachers and pupils working together. My observations provided another source of information for the material reported in subsequent chapters.

4.2.6 Case Study

The empirical data collected in my research is presented in case study form. I have found this method particularly helpful. In this section I will explore the appropriateness of the case study to qualitative research.

Becker (1971) notes that:

> the method supposes that one can properly acquire knowledge of the phenomenon from intense exploration of a single case.

(p.75)

Zubir (1983) has argued that the case study: is strong in reality; allows generalisations; recognises the complexity and discrepancies of different and alternative viewpoints held by participants; provides a rich, descriptive data source for the researchers; occurs in a world
of action and may contribute to it; and allows the reader to judge its implications for herself. For Stake (1978):

Case studies will often be the preferred method of research because they may be epistemologically in harmony with the reader's experience.

(p. 5)

My use of the case study approach is based on my perception of the potential of the case study to report field experiences with limited degradation of data. In Chapters Five, Six and Seven I have sought to present data with little pre-emptory comment or observation. There is an invitation to the reader to 'make of it what you will'. Pope and Denicolo (1984) have discussed the delicate balancing that is required in the presentation of qualitative-interpretive research.

Chapter Five presents case study one, Alison. In Chapter Six, case study two is Hilary. Summary case study material forms the substance of Chapter Seven.

4.3 Research Chronology

In this section, I want to pull together the methodological threads discussed in 4.2 and provide a brief chronology of my research. I must emphasise that such a chronology is located within experiences that pre-date my research and will continue after the thesis is presented.

In the academic year 1980-81, my employers granted me a sabbatical year to pursue my interest in dance education. A substantial amount of the empirical data presented in this thesis was collected during that year. I wish to underline here the emergent and developmental essence of my work. Shipman (1976) has argued that conventionalised reporting of research omits "the brains, the heart and the strain" of
research. It also, I submit, successfully collapses time and biography to the extent that one offers a 'natural history' account of the research process. Enough has been written in recent years about the potentially 'fraudulent' nature of the research process for me not to overwork this point.

The fieldwork plan for my research was open-ended. Willis (1980) has drawn attention to the capacity of a qualitative research project:

to 'surprise' us and, if not generate alternative accounts of reality, at least question, compromise, negate or force revision in our existing accounts.

(p.74)

Lincoln and Guba (1985) have identified 'emergent design' as one characterisation of the naturalist paradigm. In the emergent design, the naturalist:

elects to allow the research design to emerge (flow, cascade, unfold) rather than to construct it pre-ordinately (a priori) because it is inconceivable that enough could be known ahead of time about the many multiple realities to devise the design adequately; because what emerges as a function of the interaction between inquirer and phenomenon is largely unpredictable in advance; because the inquirer cannot know sufficiently well the patterns of mutual shaping that are likely to exist; and because the various value systems involved (including the inquirer's own) interest in unpredictable ways to influence the outcome.

(p.41)

An open-ended emergent fieldwork plan was intuitively attractive to me. Roberts (1981) has raised important issues about the appropriateness of research designs for feminist research. Contributors to her book continuously challenge the significance of traditional modes of research when women are involved in research. I was able to bring tacit knowledge to bear on my research from my experience of dance education. But my
experience of dance education has been mediated by gender. The naturalistic and constructivist tenor of my work provided the space for my research to develop. For, as Lincoln and Guba (1985) have argued:

while it would be foolish to expect a naturalist to be able to describe a design in anything more than broad-brush process strokes before the study is undertaken, it would be equally foolish not to expect that as the study progressed, the elements of a design would become more and more clear and explicable.

(p.209, original emphasis)

The temporal sequence of my research can be summarised thus:

(i) **Summer 1980**: identification of research group and preliminary access negotiations.

(ii) **September 1980**: introductory meetings with teachers.

(iii) **October 1980**: first group meeting.

(iv) **October 1980 - March 1981**: dance club for teachers and continuous informal contact.

(v) **March 1981**: second formal meeting, emergence of seminar idea.

(vi) **March - April 1981**: first meetings of seminar working party.

(vii) **May 1981**: interviews with teachers commence.

(viii) **September 1981**: third formal meeting, in-service finalised.

(ix) **October 1981**: in-service dance commences, as do dance clubs for teachers and pupils.

At its barest, the passage of a chronological year witnessed the move from an initial research idea to an over-subscribed in-service course for teachers. At the first in-service course in October 1981 there was hardly enough room in the college dance studio to accommodate all those teachers present. I must emphasise that this outcome depended for its success on the support of the local education authority P.E. adviser.

In my overview of the research chronology I want to draw particular attention to:
4.3.1 Access

4.3.2 Personal Relationships

4.3.1 Access

In his discussion of gaining entry to social situations that are to be studied, Burgess (1984) quotes Walker thus:

To gain access to the school you need to first approach the Local Education Authority; to gain access to the staff, you need to approach the Head; to gain access to the pupils you need to approach the staff. Each fieldwork contact is thus sponsored by someone in authority over those you wish to study.

(p.259)

I believe that much of my research was made possible by my preliminary contact with the P.E. Adviser for Richmond. We were known to each other prior to my research and the adviser's letter of introduction in Appendix 6 indicates his commitment to my research. Throughout my research, he was interested and was able to discover vital funds to subsidise the 1981-82 in-service programme. There is a sense, therefore, in which 'local knowledge' made the research possible.

I followed closely Walker's hierarchy of consent. In September 1980, I contacted all headteachers by telephone and arranged an appointment to see them in order to tell them about my research and to ask their help. No headteacher declined to talk to me either on the telephone or at a subsequent meeting. I think there were at least three aspects of my research that acted in my favour: the support of the P.E. adviser; my position in a college of higher education; and the practical nature of my research. After my meetings with the headteachers, I proceeded to arrange informal contacts with teachers of physical education in the school. (There was no school in the borough which
had its own dance department.) My informal contacts with teachers are discussed in 4.2.1. My contacts with pupils were minimal other than in the ways described in 4.2.4 and 4.2.5.

4.3.2 Personal Relationships

I think it is important to mention briefly the personal relationships established during my research. Such relationships were established and maintained within a co-operative 'mutuality'. I did not view my work with the teachers as instrumental in the sense of providing the empirical basis for a higher degree. I constantly strove with the teachers to establish a relationship of trust based upon our interests in dance.

My work bears a resemblance to that of Day (1984). In his client-centred research, if:

work is related to personal experience and perceived needs and occurs in the context in which this experience and needs occur (i.e. the school or department), the client's personal investment in the learning enterprise will be maximised.

(p.77)

I would not choose to use Day's terminology of 'clients' and 'maximisation' but I do recognise the force of his argument.

My understanding with the teachers in Richmond was that they could come and go as they pleased in terms of their use of the opportunities to be involved in my research and dance. I did, however, make it clear that I was available to help them in whatever way I could. Our relationship was one of autonomy and based upon the responsibility of personal choice. Our collaboration was negotiated and I made every effort to de-emphasise traditional models of the researcher. I would like to think that our mutual interests in dance education brought us closer together.
Lincoln and Guba (1985) have noted that:

The very openness of naturalistic inquiry and the emergent nature of its designs may give rise to the charge that what is included or excluded is entirely a matter of the investigator's subjective choices.

(p.217)

They counter that:

It is our assertion that naturalistic inquiries are neither more nor less "mindless" than are conventional inquiries. What bounds the latter also bounds the former, and whatever difficulties may be faced by the naturalist (with the possible exception of the complication of a reformulated focus) will also be faced by the conventional inquirer.

(p.218)

Throughout my research, although aware of nomothetic and idiographic problems, I have felt comfortable with naturalistic enquiry.

Woolley (1981) has discussed the potential of the arts to inform the use of qualitative methods. My experiences of dance have provided me with a view of human activity that values the personal quality of such activity. Rather like Berger in A Fortunate Man (1976) I want to argue that:

At no time can I prove what I am saying. I can only claim that after years of observation of the subject I believe what I am saying ... reveals a significant part of the social reality of the small area in question.

(quoted in Woolley (1981), p.60)

My work with a small group of teachers, although spread over a number of years, is specifically located in space and time. I have appropriated the concept of a 'special universe' from Sjoberg and Nett (1968) to refer
to my selection of a particular group of people for my research. Sjoberg and Nett draw attention to the distinction between a 'general' and a 'special' universe. They note that the selection of a special universe involves the location of research within a specific system. I am particularly interested in the selection criteria outlined by Sjoberg and Nett. They argue that 'logical and theoretical' considerations are mediated by social (pragmatic) variables. Such pragmatic variables include: the availability of data and resources (time, money, manpower); convenience; the researcher's concerns with practical ends; chance and fortuitous factors; and ethical concerns.

These pragmatic variables did influence my research. I have experienced no status anxiety in conducting a local small-scale study. I wanted to explore and share the lived experiences of a small number of teachers. The next three chapters report my work in this special universe.
CHAPTER FIVE: ALISON AND THE PUPILS OF RAVENS SCHOOL

CASE STUDY ONE

This chapter is organised in the following manner:

5.1 Introduction
5.2 Interview Data
5.3 Pupils' Perspectives
5.4 Discussion

5.1 Introduction

I want to take the opportunity afforded by this introduction to say something about my presentation of qualitative research evidence in this chapter and the two subsequent chapters. In addition to these general comments, I want to make some specific contextual remarks about Alison and the pupils of Ravens School.

5.1.1 The Presentation of Interview Data

In a stimulating article on the analysis of interview data, Hull (1984) suggests that "live talk must always be interpreted within its situational as well as its textual context". In order to draw out issues in dance education I have made the strategic decision to present interview data collected during a series of interviews described in 4.2.3. Such interviews took place in particular contexts at particular times. As such they represent elements of a stream of experience within and beyond my research. Bassey (1981) has noted the potential of such research for useful closed generalisation:

A closed generalisation is a statement which refers to a specified set of events and without extrapolation to similar events. A closed generalisation is descriptive.

(p.79)
Eisner (1981), Miles and Huberman (1984) and Hull (1984), amongst others, have explored approaches to the presentation of qualitative data. Eisner (1981) has drawn attention to a distinctive artistic approach to qualitative research. He suggests that:

Artistic approaches to research are less concerned with the discovery of truth than with the creation of meaning. What art seeks is not the discovery of the laws of nature about which true statements or explanations can be given but rather the creation of images that people will find meaningful and from which their fallible and tentative views of the world can be altered, rejected or made more secure.

(p.9)

Miles and Huberman (1984) propose that the presentation of such images necessarily involves data reduction, data display and conclusion-drawing/verification. Hull (1984) has provided an example of how transcripts of interviews lose their vital interactive quality. He says of his own experience:

Data analysis and presentation became a matter of finding passages in the transcripts which accurately conveyed (in print) what I interpreted retrospectively to have been interviewees' intended meanings at the time of events.

(p.9)

My interviews with teachers were located within a long-term project of in-service work. I have invested the interview material with personal meanings which have been built upon biographical detail. I am acutely aware of Hull's (1984) dilemma that the presentation of transcript material as supportive or illustrative in effect provides:

evidence in support of interpretations rooted in the black-market of my private understandings, in the unpublishable 'second record', not in the 'documents of the case', which merely provide material for presentation.

(p.9)
I therefore present interview data with these reflexive caveats.

My selection of illustrative material is self-conscious. I have provided a full transcript of both the interviews that make up the two main case studies of my thesis (see Appendix 2 and 4). However, these 'full' transcripts remain a written record of the interviews. Moreover, they are a particular kind of written record freshly mangled for the reader!

My approach to each transcript was to read and re-read the material and to note on a working copy of the transcript particular issues raised by interviewer and interviewee. In 7.8 I will attempt to draw together these issues which were articulated in response to the framework of questions listed in Appendix 1.

The outcome of this process is the material presented in Chapters Five, Six and Seven. In all three chapters I have attempted initially to provide data without interpretation and then to discuss the data after the reader has had the opportunity to acquaint her/himself with my selection from the available range of data.

My research with the teachers was intended to be research for them. The test of the material for me will be:

the extent to which the details are sufficient and appropriate for a teacher working in a similar situation to relate his decision making to that described in the case study. The reliability of a case-study is more important than its generalisability.

(Bassey, 1981, p.85)

However, an important and troublesome paradox remains. My work with teachers has been practical and geared to specific contexts and problems. My reporting of the work has been 'intellectualised' for others. Will there ever be a time when higher degrees are awarded for field work rather than the academic reporting of it?
At the time of my research, Alison was head of girls' physical education at Ravens School. There was a second teacher of girls' physical education at the school. Alison was an experienced teacher and had taught P.E. for thirteen years. Throughout her teaching career, Alison had taught a variety of P.E. activities, including dance. Her teacher training course had been a general P.E. course. Dance in her course had been limited and based on Laban.

In our introductory meeting in September, 1980, Alison expressed a keen interest in my research and volunteered her help. This response was to set the tone of Alison's attitude throughout the research. She participated in the dance club, attended meetings, asked dance questions and became actively involved in the in-service dance programme in 1981-82. One of my enduring memories of Alison was her willingness to give up her own time to improve her own understanding of dance or to drive pupils to the dance club and then wait two hours in the dance studio before driving the pupils home.

When I raised my interest in interviewing the teachers in my research, Alison was the only teacher to request that her interview should not be taped. This voicing of a reservation was 'in character' in the sense that Alison was always open and honest about her feelings.

The interview with Alison did take place and was my first interview with a research group member. Alison arranged the time and place of our interview and it transpired that it took place in the Ravens School staff room during one of her free periods. The interview took up all fifty minutes of her free period and throughout the interview there were other members of staff present in the staff room. I asked Alison
if she objected to me taking notes during the interview and I explained that the notes would help me remember the detail of our meeting. Alison agreed to this request.

During the interview I attempted to keep my notes to a minimum to avoid a halting series of questions, answers and transcription. The interview concluded shortly after the school bell sounded to signal the end of Alison's free period. After thanking Alison for her help, I went immediately to my car and wrote up as much as I could remember of our exchanges. Following this process I read and re-read the transcript to check for what I considered to be any errors of omission. After a third reading that evening I felt confident that my transcript was a fair record of the interview. The transcript appears in Appendix 1.

Alison had asked her second year pupils the dance questions. We did not discuss why she had asked the second year pupils the questions. Perhaps Alison recognised, like Salmon and Claire (1984), that second year pupils offered "greater scope for an investigation than younger or older age groups might have done" (p.10). Alternatively, the group may have been in the right place at the right time, for wet weather lessons in P.E. can be tiresome!

Ravens School is a co-educational eleven to sixteen comprehensive school which has over thirty different feeder schools. Within the P.E. programme pupils experience a variety of input. Dance was taught by the two female teachers to the girls. In the first three years at Ravens School pupils have one double (110 minutes) and one single (50 minutes) period of P.E. In the fourth and fifth years pupils have one double period a week and are offered an optional P.E. programme. Dance is a component of the first three year core programme and keep fit is an option for fourth and fifth year girls.
I did receive 197 pupil responses to dance questions from Ravens School. In 5.3 I have provided details of my treatment of these responses.

I have deferred comment on the interview data and pupils' responses until 5.4.
In this section I want to present an account of Alison's interview. The complete transcript of the interview can be found in Appendix 2.

The interview was focused and used the questions listed in Appendix 1 as the framework for the interview. I deliberately chose to initiate discussion with reference to the pupils' responses to the three questions about dance.

Alison had previously volunteered to ask her second year dance pupils the three dance questions. The children answered the questions in twenty minutes on a rainy day when there were examinations in the school hall. I recorded our exchange about the questions in the following way:

Q. Did asking the questions change your attitude at all?

A. Yes, we don't talk to them enough but now that we have two lessons for gym and dance instead of one and it means that we are not in such a rush. It used to be that we taught dance and gymnastics alternate weeks. It's alright for the bright ones they don't need time to talk about it but it is helpful for the middle ones, they need more time to grasp things and the dim ones might be able to get more from it than they do now.

Q. Do you still feel you have to get through a certain amount of material?

A. We don't really have a syllabus except that we use different stimuli. They make their own percussion. We use poetry and music. The main aim is to make it enjoyable. We get a mixed response but we try to keep a balanced programme even though they prefer some things to others. We will be better with the extra lesson. The children prefer things to music that are directed
step patterns best.

Q. Did you find the answers interesting?

A. Yes, but I was upset by some of the answers. I know the children know more than they put down. Perhaps because they normally don't have to think like that in P.E. The only time they write is when we are away on the cruise and we give them exam questions like 'how do you do a forward roll?'

As head of department, Alison taught dance and found time for it in the curriculum. She did this notwithstanding her own difficulties with dance.

Q. Why do you think it is important to teach dance?

A. Oh, it helps the children in lots of ways. It's good for them. It improves their co-ordination, their flat feet. I make them do ballroom dancing so that they will know what to do if they marry an executive. It's for their own good. I teach mainly for enjoyment. It extends them too. They don't have much control. We do a lot of balance because they find tension and control difficult. It's a great help to them in the gym. They'd go for the lively dance all the time if they could.

With regard to the appropriateness and suitability of the physical education department as the institutional locus of dance in schools, Alison thought that:

If it was possible it would be a lot better on its own then everyone could do more of it, boys as well. But if it's not possible it's better than not doing it at all. If you could have a proper studio and a dance specialist so that it was taught properly every week, that would be excellent.
At Ravens School, the inclusion of dance on the P.E. timetable, Alison indicated, "means we have less time for everything else".

With regard to her own teaching, Alison suggested that:

I'm not very good at making a fool of myself. I don't like teaching the abstract stuff. I'm much happier with specific steps or dance drama. That's because of what I did at college. Everything had to have a story. We weren't allowed to do abstract dances. I don't have much knowledge of technique, I'm a bit short of vocabulary (not the verbal kind). I need something I can get my teeth into.

She had responded to her own difficulties by involving herself in my research and had attended the dance club even though it was thirteen years since she left college. Alison exemplifies many P.E. teachers who teach dance. Of her attendance at dance club she noted that:

I felt silly doing some things but it's paid off and I will definitely keep going next year. The technique has helped. It's given me ideas especially for warm ups and the children have used some of the ideas in their dances. It's given me material. I enjoy it but I'm still embarrassed.

Alison was sensitive to the vulnerability of the less able pupil in dance. She thought that dance within the P.E. programme was worthwhile for:

Some children find they can't do anything else well except dance and it's really nice to be able to tell them they have done well.

When asked about dance as an art form, Alison responded in the following manner:

Q. Do you think about it being an art form?

A. No, not really. I do teach them and then encourage them to imagine what it looks like. They don't like performing for each other but they are getting better at it as we do more.
When asked if she went to see theatre dance, Alison replied:

I saw London Contemporary once and didn't like them - too abstract. Some of the movements were nice though but it didn't mean much to me.

Alison did not have time to read about dance:

I'm so busy reading about hockey and tennis and things to keep up to date with that.

The interview concluded abruptly with the sounding of the school bell that ended Alison's 'free' lesson. I have attempted to present the flavour of her interview without degrading the raw data too much. My transcript of the interview is to be found in Appendix 2. I intend to discuss issues raised in the interview in 5.4 but for the moment I want to give notice of key issues to be discussed.

Alison is an experienced P.E. teacher who teaches dance. Throughout the interview I was aware of her concern about dance and her discussion of dance within the context of her P.E. work. I submit that there are aspects of Alison's experience that are not untypical of P.E. teachers who attempt to teach dance from a limited technical background. Such teachers are important elements of the socialisation process of children. What it is to dance and what is to constitute dance emerge from the encounters of teachers and learners within education.

My selection of Alison and the pupils of Ravens School is intended to offer one specific set of relationships in which dance education is constructed. This case study explores a particular set of epistemological assumptions.

In the next section I want to discuss the response of the pupils of Ravens School to the three dance questions. Not only did I receive answers from Alison's second year pupils (69), there were also returns
however, that the fundamental rationale for asking the questions of the pupils was to encourage teachers to examine their own educational practice and to explore the negotiation of teaching and learning in dance education. This has not, however, prevented my use of the pupils' answers as a potentially rich source of secondary data.

5.3 Pupils' Perspectives

Alison provided, in total, one hundred and ninety-seven pupil responses to the three dance questions. Ravens School thus gave me three quarters of all pupil responses discussed in this thesis. In order to deal with the volume of responses from Ravens School I decided to extract key words. There are of course considerable dangers inherent in category spotting and an inevitable collapsing of data. I am aware of the limitations and problems of this key word approach and I present the pupils' perspectives on dance as indications of views of dance rather than as a thorough-going analysis. Examples of pupils' responses from Ravens School can be found in Appendix 3.

I intend to present details of Alison's second year pupils and then proceed to a discussion of all pupils at Ravens School.

5.3.1 The Second Years

In responses to question one 'What is dance?', the following key words were noted:

<table>
<thead>
<tr>
<th>Key Word</th>
<th>Number of References to Key Word</th>
</tr>
</thead>
<tbody>
<tr>
<td>Music</td>
<td>29</td>
</tr>
<tr>
<td>Movement</td>
<td>27</td>
</tr>
<tr>
<td>Types of dance</td>
<td>21</td>
</tr>
<tr>
<td>National dances</td>
<td>10</td>
</tr>
<tr>
<td>Gymnastics</td>
<td>10</td>
</tr>
<tr>
<td>Enjoyment/fun</td>
<td>9</td>
</tr>
<tr>
<td>Not gymnastics</td>
<td>2</td>
</tr>
<tr>
<td>Fit</td>
<td>2</td>
</tr>
<tr>
<td>Career Prospects</td>
<td>1</td>
</tr>
</tbody>
</table>

Table I
I had asked those teachers who wanted to put the questions to their pupils to offer anonymity to the pupils. In Alison’s case, all responses were anonymous and the following comments appeared:

"a waste of time I'd rather do double maths" (31/2)
"boreing" (38/2)
"Dance is a kind of thing which you can just jiggle about and is a waste of time and the teacher can't find something else better to do." (45/2)

(In order to 'track' any coherent views of dance of a positive or negative character I numbered each set of responses. Thus in the above examples (31/2) refers to response 31 from the second year at Ravens School.)

In responses to question two, 'What does dance do for you?', the following key words were noted:

<table>
<thead>
<tr>
<th>Table II</th>
<th>Number of References to Key Word</th>
</tr>
</thead>
<tbody>
<tr>
<td>Key Word</td>
<td></td>
</tr>
<tr>
<td>Keep fit/healthy</td>
<td>43</td>
</tr>
<tr>
<td>Relaxes</td>
<td>13</td>
</tr>
<tr>
<td>Enjoyment/fun</td>
<td>12</td>
</tr>
<tr>
<td>Figure</td>
<td>11</td>
</tr>
<tr>
<td>Move to music</td>
<td>8</td>
</tr>
<tr>
<td>Sense of feeling</td>
<td>5</td>
</tr>
<tr>
<td>Learn steps</td>
<td>3</td>
</tr>
<tr>
<td>Imagination</td>
<td>2</td>
</tr>
<tr>
<td>Career prospects</td>
<td>2</td>
</tr>
<tr>
<td>Hobby</td>
<td>2</td>
</tr>
<tr>
<td>Be with people</td>
<td>1</td>
</tr>
<tr>
<td>Break from lessons</td>
<td>1</td>
</tr>
</tbody>
</table>

The following comments were also noted:

"Personly it does absolutly nothing for me." (6/2)
"you should be able to stop earlier" (25/2)
"nothing except take up 1 period a week" (35/2)
"needs to be made more enjoyable" (37/2)
"Nothing! It hurts your legs and I don't like it. It's worse than geography and it kills you when there is no need for it. It's dull." (38/2)

"It does nothing for you ... It's a waste of time and you get cold as well for no reason." (45/2)

In responses to question three, 'What do you think about when you are dancing?', considerable diversity was noted:

**Table III**

<table>
<thead>
<tr>
<th>Key Word</th>
<th>Number of References to Key Word</th>
</tr>
</thead>
<tbody>
<tr>
<td>The movement</td>
<td>21</td>
</tr>
<tr>
<td>Steps</td>
<td>13</td>
</tr>
<tr>
<td>Not anything</td>
<td>8</td>
</tr>
<tr>
<td>Music</td>
<td>8</td>
</tr>
<tr>
<td>Shapes</td>
<td>6</td>
</tr>
<tr>
<td>Falling over/looking silly</td>
<td>5</td>
</tr>
<tr>
<td>Improving</td>
<td>4</td>
</tr>
<tr>
<td>Partner</td>
<td>4</td>
</tr>
<tr>
<td>Next lesson</td>
<td>3</td>
</tr>
<tr>
<td>The dance</td>
<td>3</td>
</tr>
<tr>
<td>Lunch</td>
<td>3</td>
</tr>
</tbody>
</table>

The following key words were also noted:

<table>
<thead>
<tr>
<th>Key Word</th>
<th>Number of References to Key Word</th>
</tr>
</thead>
<tbody>
<tr>
<td>Relaxed</td>
<td>2</td>
</tr>
<tr>
<td>Boyfriends</td>
<td>2</td>
</tr>
<tr>
<td>Weekend/evening</td>
<td>2</td>
</tr>
<tr>
<td>Cold</td>
<td>2</td>
</tr>
<tr>
<td>Maths</td>
<td>2</td>
</tr>
<tr>
<td>Home</td>
<td>1</td>
</tr>
<tr>
<td>Past good lessons</td>
<td>1</td>
</tr>
<tr>
<td>End of school</td>
<td>1</td>
</tr>
<tr>
<td>Figure</td>
<td>1</td>
</tr>
<tr>
<td>Discos</td>
<td>1</td>
</tr>
<tr>
<td>Audience</td>
<td>1</td>
</tr>
<tr>
<td>Afterwards</td>
<td>1</td>
</tr>
</tbody>
</table>

The diversity of answers to this question also included the following comments and observations:

"I just like to get on with it." (2/2)

"hope that no one notices my fat legs" (4/2)

"How silly I feel and I hope no-one is watching me." (7/2)

"How silly I am" (8/2)
"I feel very embarrassed because I feel I am going to do something wrong" (10/2)

"Getting told off by our History teacher for being late changing after gym or dance" (20/2)

"Anything to take my mind off stupid dance" (31/2)

"Who's going to put the mats away" (66/2)

"I think dance is like a question and you have to give the answer" (49/2)

I do not intend to overwork this secondary source of data on pupils' perspectives of dance. However, there does appear to be a rich seam of data here to be explored in further research. The clustering of responses around particular key words is of interest as is the aversive experiences of a small number of pupils in the second year.

5.3.2 The First and Third Years

The volume of responses from Ravens School makes it possible to compare pupils' perspectives of dance across three year groups. The basis for comparison is second year key words.

Question One: What is dance?

Table IV

<table>
<thead>
<tr>
<th>Key Word</th>
<th>Year One</th>
<th>Year Two</th>
<th>Year Three</th>
</tr>
</thead>
<tbody>
<tr>
<td>Music</td>
<td>21</td>
<td>29</td>
<td>17</td>
</tr>
<tr>
<td>Movement</td>
<td>28</td>
<td>27</td>
<td>9</td>
</tr>
<tr>
<td>Types of Dance</td>
<td>7</td>
<td>21</td>
<td>0</td>
</tr>
<tr>
<td>National dance</td>
<td>8</td>
<td>10</td>
<td>23</td>
</tr>
<tr>
<td>Gymnastics</td>
<td>4</td>
<td>10</td>
<td>1</td>
</tr>
<tr>
<td>Enjoyment/fun</td>
<td>6</td>
<td>9</td>
<td>1</td>
</tr>
<tr>
<td>Not gymnastics</td>
<td>0</td>
<td>2</td>
<td>0</td>
</tr>
<tr>
<td>Fit</td>
<td>6</td>
<td>2</td>
<td>0</td>
</tr>
<tr>
<td>Career</td>
<td>0</td>
<td>1</td>
<td>0</td>
</tr>
</tbody>
</table>

The following comments were noted:

"Lots of people say they can't dance but I think they say this because they are shy." (26/1)
"... knowing you can do it gives you a lovely feeling of happiness. It's wonderful." (55/1)

"The type of dance we do in P.E. is sometimes boring and I would rather do gym." (4/3)

Question Two: What does dance do for you?

Table V

<table>
<thead>
<tr>
<th>Key Word</th>
<th>Number of References to Key Word</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Year 1</td>
</tr>
<tr>
<td>Keep fit/healthy</td>
<td>71</td>
</tr>
<tr>
<td>Relaxes</td>
<td>22</td>
</tr>
<tr>
<td>Enjoyment/fun</td>
<td>24</td>
</tr>
<tr>
<td>Figure</td>
<td>0</td>
</tr>
<tr>
<td>Move to music</td>
<td>0</td>
</tr>
<tr>
<td>Sense of feeling</td>
<td>0</td>
</tr>
<tr>
<td>Learn steps</td>
<td>0</td>
</tr>
<tr>
<td>Imagination</td>
<td>0</td>
</tr>
<tr>
<td>Career</td>
<td>1</td>
</tr>
<tr>
<td>Hobby</td>
<td>2</td>
</tr>
<tr>
<td>Be with people</td>
<td>6</td>
</tr>
<tr>
<td>Break from lessons</td>
<td>0</td>
</tr>
</tbody>
</table>

The following comments were noted:

"if you dance on the floure it make you fely very relax and make you have confdons" (51/1)

"... sometimes after a dance you are more cheerful" (67/1)

"It helps you very much if you are low and you get to know people and make more friends" (60/1)

"When I am doing dance, it helps to cheer up think of all nice things." (54/3)

"I like doing dance a lot. I am not particularly good at it but I still enjoy it. I like it as well because even if you can't do what the people who are good at it do you can still do your own dance without everyone saying it is wrong because you can't do it like that (because you can)." (40/3)

"Dance doesn't do anything for me because I can't do it. The only thing that dance does to me is to make me frustrated and angry because I can never do it properly." (37/3)
Question Three: What do you think about when you are dancing?

Table VI

<table>
<thead>
<tr>
<th>Key Word</th>
<th>Year 1</th>
<th>Year 2</th>
<th>Year 3</th>
</tr>
</thead>
<tbody>
<tr>
<td>Movement</td>
<td>1</td>
<td>21</td>
<td>20</td>
</tr>
<tr>
<td>Steps</td>
<td>2</td>
<td>13</td>
<td>3</td>
</tr>
<tr>
<td>Not anything</td>
<td>7</td>
<td>8</td>
<td>0</td>
</tr>
<tr>
<td>Music</td>
<td>17</td>
<td>8</td>
<td>17</td>
</tr>
<tr>
<td>Shapes</td>
<td>1</td>
<td>6</td>
<td>0</td>
</tr>
<tr>
<td>Silly</td>
<td>1</td>
<td>5</td>
<td>1</td>
</tr>
<tr>
<td>Audience</td>
<td>8</td>
<td>1</td>
<td>9</td>
</tr>
<tr>
<td>Partner</td>
<td>0</td>
<td>4</td>
<td>2</td>
</tr>
<tr>
<td>Lunch</td>
<td>3</td>
<td>3</td>
<td>2</td>
</tr>
<tr>
<td>Weekend/evening</td>
<td>0</td>
<td>2</td>
<td>1</td>
</tr>
<tr>
<td>Home</td>
<td>3</td>
<td>1</td>
<td>0</td>
</tr>
<tr>
<td>End of school</td>
<td>0</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>Figure</td>
<td>1</td>
<td>1</td>
<td>0</td>
</tr>
</tbody>
</table>

The following comments were also noted:

"I like dancing because you can do what you want. And there's no-one to tell you off for doing it wrongly." (6/1)

"When I am dancing I think about that something is going to go wrong when the teacher ask you to show your dance to all of the other children." (37/1)

"I think of beautiful things. I make up poems in my head. I think of a beautiful clear sky with lard trees reaching up to it. Or the sea, moving gracefully among fronds of seaweed. Coloured stones flash then they are gone. I'm a bird soaring up into the sky, dipping, gliding gracefully. The wind takes me over I move with it. It takes complete charge of me." (55/1)

"I always try as hard as I can to concentrate. When I am dancing it's like being in a world of my own." (55/3)

"I think about wether I'm doing the right movements or wether I'm making a fool of myself." (11/3)

"The teacher looks a bit of a twit when demonstrating." (1/3)

"P.S. Dance is my favourite subject." (42/3)

I have attempted to give a flavour of the pupils' responses. I have indicated my concern not to overwork the data and my presentation strategy has been to provide selected material without comment. That task falls to the next section.
In this section I want to offer some interim comments about the data presented in 5.2 and 5.3. I indicated briefly in 5.2 that my presentation of Alison and the pupils of Ravens School was intended to describe a particular set of experiences of dance education that might be recognisable to other teachers of dance.

There is, I think, much in Alison's transcript which resonates with the comments made by HMI (1983) and noted in this thesis in 3.1.2.2. If, in Stenhouse's (1984) terms, the interview provides an opportunity for the interviewee to tell the interviewer how she sees the world, I extracted the following subtext from the transcript material:

(i) dance at Ravens School competes for timetable space and this competition requires some trade-off;

(ii) there is no formal syllabus for dance at the school;

(iii) central to dance is pupil enjoyment;

(iv) Alison is aware of:

(a) a stock of knowledge held by the pupils, and
(b) what the pupils prefer in dance;

(v) there are pragmatic constraints on dance education:

(a) Alison's own knowledge of dance, and
(b) available facilities;

(vi) yet dance is taught to pupils who are perceived by Alison:

(a) to be of different ability levels, and
(b) able to achieve relative success;
Alison is prepared to update her knowledge and thus overcome the constraints of her own teacher training course but this requires resolution and an arbitration of taste and time.

I intend to pick up the import of this sub text in 7.8. For the moment I want to conclude my account of Alison's data by adding an update on her subsequent career. She is still at Ravens School some four years after the research. She has actively supported dance in the school and dance in the borough and, although I have had no direct contact with her, I understand that she now has a colleague who is a specialist dance teacher. My 'key informant' tells me that Alison is "absolutely delighted" at this development.

In 3.3 I have essayed a constructivist account of education and have focused on dance as a substantive focus for discussion. A constructivist approach to dance should, I submit, support the meanings constructed by pupils. My use of pupils' answers is intended to raise problematics. The volume of material from Ravens School has made it possible to consider pupils' responses as a source of secondary data.

In 5.3 I have attempted to indicate the kinds of things pupils wrote about dance. As with Alison's data, I want to extract some features of the pupils' responses that strike me to be of interest.

Within the second year, a number of pupils seem to associate dance with:

(i) movement of a particular kind to music;
(ii) fitness and health;
(iii) a sequence of movement or steps.

This construction of dance is an abstraction from the data. The nature of the data leads me to reinforce my comments in 5.3.1 that there is evidence of clusters of constructions and that there is a small group who
seem to have negative experiences of dance. There are responses of ethnomethodological interest in 5.3. In particular:

(i) the pressures on pupils to be on time for lessons after dance (see 20/2 in Question 3);

(ii) the 'real' work of P.E. (see 66/2 in Question 3);

(iii) the maintenance of alternative meaning structures (compare 49/2 in Question 3 and 45/2 in Question 1).

First year pupils at Ravens School seem to construe dance as:

(i) Movement involving music;

(ii) a means of keeping fit and healthy whilst relaxing and enjoying oneself;

(iii) linked to awareness of music.

There appears to be no unhappiness with dance in the first year. The 'innocence' of the first year is encapsulated in 26/1's response to question one:

"Lots of people say they can't dance but I think they say this because they are shy."

In aggregated data terms, the third year pupils tend to construe dance as:

(i) relating to national dance forms and involving music;

(ii) an activity to keep one fit and healthy (which also relaxes);

(iii) in which one thinks about the movement and the music.

The third year pupils also have a positive approach to dance and when negative concerns are expressed they usually include constructive comments. In response to question two, 40/3 provides a detailed account of dance as
a facilitator of achievement which resembles Alison's rationale for
dance. It was interesting to read at the end of 42/3's responses that
she had written "P.S. Dance is my favourite subject.".

In summary, the 197 responses from pupils at Ravens School provide an
illuminating data source. There appear to be differences in constructions
of dance between years. It would be interesting to know how teachers and
pupils at Ravens School manage the transition from year one to year three.
With respect to the pupils it appears that the links between music and
dance, as well as the potential of dance to contribute to fitness and
health, provide a common thread through all three years. If Alison were
to become a researcher into her own practice, this thread could become a
starting point for negotiation and discussion.
CHAPTER SIX: HILARY AND THE STUDENTS OF ROOKSFoot COLLEGE

- CASE STUDY TWO

This chapter is organised in the following manner:

6.1 Hilary and the Students at Rooksfoot College
6.2 Interview Data
6.3 Students' Perspectives
6.4 Discussion

6.1 Hilary and the Students at Rooksfoot College

At the time of my research, Hilary taught dance at Rooksfoot College. She was a member of a faculty that embraced physical education, drama and music. Dance was taught within the context of physical education and Hilary was one of two specialist dance teachers at the college. She was an experienced teacher and had taught for ten years in a variety of educational institutions. Her initial teaching qualifications were in English, Drama and Dance. She had subsequently (some six years later) followed a one year course at the Laban Centre and had specialised in dance. Hilary had taught at Rooksfoot College for one year.

At our introductory meeting, Hilary was as supportive as Alison of my work. During our conversation I became aware of Hilary's deeply rooted commitment to dance. We discussed her particular interests in and concerns about dance. She felt very strongly that the apparent low status of dance was linked to female involvement in dance. Hilary's commitment to dance in education led her to play an important role in my research. She actively supported the dance club, attended meetings, asked dance questions, volunteered to be a member of the dance working party, was one of the two teachers to take the pupils' dance club and attended the in-service programme in 1981-82.
One of my enduring memories of Hilary was her arrival at any dance activity on her bicycle. No meeting seemed too far or weather too bad to prevent her arrival on her bicycle. As with Alison, I was struck forcibly by Hilary's preparedness to give of her time at the end of a long day's work.

Throughout my contacts with Hilary, I found her ideas on dance in education an important challenge to my own epistemological assumptions. Although she argued, at our introductory meeting, that teachers have little time to reflect, she constantly gave the impression of being a teacher who thought very carefully about her actions. Indeed all the teachers in my research were to offer different kinds of challenges to my own constructions of dance.

When I discussed my interest in interviewing her, Hilary declared herself open to my request and had no reservations about our interview being taped. She was keen to share her enthusiasm for dance. When the interview took place, Hilary was the eighth teacher I had interviewed. I have indicated in 6.2 that much of the interview became a relaxed conversation about dance. As with all the interviews, the time and place was chosen by the teacher. Hilary's interview took place in a quiet tutorial room in the main college building. The interview was taped and subsequently transcribed. The interview lasted one hour. A full transcript of the interview can be found in Appendix 4.

Rooksfoot College is a sixth form college and receives students from schools within and beyond the borough. In the sixth form, students, at the time of the interview, could elect to follow a voluntary P.E. course and/or a C.E.E. course. Dance was a component of both elements of the P.E. department's work. Hilary had asked the dance questions to her dance group. These students were actively involved in dance inside and
outside the formal curriculum. Prior to my interview with Hilary the
dance group had worked on a dance performance. I received twelve
responses from students in Hilary's dance group. In 6.3 I have provided
additional information about the responses. Most of the responses from
Rooksfoot reflect the relative maturity of the students.

I have deferred comment on the interview data and pupils' responses
until 6.4.
In this section I will present an account of Hilary's interview and I will follow the procedure established in 5.2. A full transcript of the interview appears in Appendix 4. Two important points must be made before I present material. Firstly, the interview was audio-taped and secondly the interview took place towards the end of a series of interviews with dance teachers. A comparison of the transcripts in Appendix 2 and Appendix 4 should reveal my own development as an interviewer and provide the basis for a meta-commentary on my interview procedure. (See 7.8).

Hilary had asked her dance group to respond to the three questions about dance. She had allowed the members of the group (twelve) to take the questions away and think about their answers. Their responses provided the introduction to the interview.

Q. Were you impressed by their answers?

A. Some of them. I was impressed by the depth of their experience and from other teachers and how they'd connected that and continued working for themselves. Their sophistication as well. A lot do drama and connect the two.

Q. ... Do you think as a method asking questions is a good way of communicating?

A. I think that if you can fit it into a structure so that it's very clear the answers aren't tight and it's really an exploratory question. That you're looking at an issue together to find out about all aspects of it, then I think it is very good. I learnt a lot about the group that I wouldn't have unless I sat down to talk to them.
We then discussed the importance of communication between teacher and student. Hilary suggested that with dance lessons:

What happens is that you become very aware of yourself and you forget, no matter what your training is, that you're there for the students and not yourself. Any kind of feedback stops that to some extent. It's that that needs structuring in the dance lesson. It's all very well to go in with your clear ideas and put it forward but you need to get feedback from them to see if it works.

Hilary intended to include discussions about dance in her lessons although "I haven't worked out how yet".

As I indicated in 6.1, Hilary has had considerable dance experience and this had encouraged her to question her own practice in the academic year in which the interview took place. Our discussion proceeded thus:

Q. How much dance have you taught this year and to whom?

A. I've taught two separate P.E. groups. The dance module is part of their C.E.E. course. That's one hour a week each for two terms and they've had an assessment at the end of that. Then I've had three separate dance workshops, roughly two hours each - that's run for two terms. In the autumn term I did a lunchtime technique session.

Q. Has that been enough for what you've wanted to do?

A. In terms of hours, with the rest of the things I have to do with my job, it's enough. But it hasn't been the right sort. That's going to change.

Q. In what way?

A. I've found that the dance workshops are too open for the people who are really interested. I can't give enough structure to extend the better ones ... So what I want to do is have a workshop once a week for those who may want to perform and be much more exploratory
and then have a four hour a week personal performance course which will give a lot of background in dance and will aim at working at what the student comes into the course with and have some aim of what they're working towards.

In her dance workshops, Hilary had focused on performance because:

The only way I could get dance established was to show performances because that's what people understand.

She had thus taught technique that she had experienced which was:

a mixture of Cunningham, Graham, Laban, Yoga and some more experimental stuff like contact and release work.

After some discussion of technique, I asked Hilary:

Q. You obviously keep up-to-date with what's going on. You go to the theatre, read, etc. Do you think that is important for a dance teacher?

A. I think it's absolutely vital. It's very easy for dance teachers in schools to have their own kind of world and be so involved with their relationship between their pupils and what's going on between them and not being able to put it in any context.

Hilary went to dance performances and when asked what going to performances did for her, she replied:

I think it stimulates my way of looking at things and my perception of possibilities. Particularly so in terms of performances in that I can see what lights and costumes and extras can do. I think that's very important with sixteen to eighteen year olds - they want that.

Hilary also got ideas for dances from dance photographs and the dance classes she attended. She was not happy with using music as a stimulus for dance. She argued that:
Because I think the dance idea is very limiting. There's so much fitting it to music and it's often not a place that's particularly good for me to start. It also forces the idea to students that music and dance have to go together and dance isn't something on its own.

In terms of her own development as a dance teacher, Hilary regarded her year at the Laban Centre (after four years as a teacher) as "the biggest influence". One important element of her course was choreography. She had this to say about it:

... the choreography course that I did was very intensive in that we performed pieces and then as a whole group discussed them and pulled them to pieces. It meant that people who'd been choreographing for a while couldn't just rest on their laurels and be content with the way they'd been working. Sometimes when I look at work in schools I think that's what everybody needs and we all need to do that continually. I think that if you have been working in one way that does work, it's very important to see other ways that work as well.

This seemed an opportune time to discuss dance education in general.

The interview proceeded in the following manner:

Q. What do you see as being the basic problems for dance in schools as opposed to where you are now?

A. That it's still not taken seriously. It's just an extra. The value of dance hasn't begun to be recognised.

After a brief discussion of the economic climate and the provision for arts, Hilary noted other problems:

I think for any subject to be established on a school curriculum it has to have a certain amount of time - just for itself. Although I can see that there has been a lot of good from dance being with P.E., it has enormous problems and I don't know if they can be overcome or not. A teacher who teaches P.E. and dance has such enormous pressures on their time that it isn't possible to give the subject full considerational support. Also it's possibly then because it's also linked with the other arts and I suppose my personal
preference would be to have dance as part of a drama, music, art department so that you can have liaison between those so you can use each other's stimulus. I think if you work in that kind of creative way it's important to be able to work with other people and test your own ideas out. I think a P.E. teacher hasn't got that opportunity.

After some discussion of the appropriate departmental site for dance,

Hilary observed:

In a way I come more to the point of seeing how P.E. is important to dance. I think particularly through contact because a lot of the work there has come from gymnastics. It's very much about being able to put your weight upside down and taking and using strength which I haven't got. I can see that's a handicap. It's important to see dance in a physical way as well. I'm not against that. I think the problem I see is in the structure of dance in the P.E. department in schools not the idea that dance is movement and part of P.E.

With regard to improving the quality of teaching dance, Hilary commented:

One thing that is important is to have experience with children of all ages and to actually work with them so that you see the kind of development that's possible.

Hilary, at the time of the interview, was interested in developing collaborative links with dance teachers in the borough. She thought that:

the idea has to be broken down that you are in competition that someone's idea is better than someone else's, or that there's a right way of doing things. A lot of support in a group of teachers is important but there are so many ideas and it is just a question of sending them around.

Hilary's interest in such a collaborative venture had been fuelled by a book on dance education she had recently read. With regard to other ways of improving dance education she argued that:

the only way you really learn that kind of thing is going into the situation with other people to learn about it or observe. So, for instance, you might observe several dance teachers' classes and discuss
how they approach it afterwards so you learn that way. Or, you might set up a group for dance teachers, take an idea, present it and then discuss the presentation afterwards. It's just the practical way of working through.

By this stage of the 'interview', the structure had become conversational and I believe the transcript illustrates this. Hilary and I explored the process by which inexperienced teachers of dance could become more able to teach dance. Hilary felt that 'body awareness' was fundamental to dance education.

Her penultimate contribution to the conversation about dance education outlines her vision of dance in schools:

What I'd really like to see in schools is release work which is based on Todd's idea of how the body is structured and the most efficient way of using the body. I've seen some people give demonstrations to five year olds where they work on ideas of their spines. And then together with that using some of Laban's ideas on space and effort and the three things together I think would get them into some kind of basic framework which the children would build on. Then when they get to say twelve or thirteen they could try all sorts of techniques and the teacher in school could then use that basis.

Hilary felt if schools could do that "it would be very educational".

The data from Hilary's interview provides another perspective on dance. She has developed her interests in dance from within dance itself and thus provides a counterpoint to Alison's experience. There are elements of Hilary's experience that go beyond her particular context and these will be discussed in 6.4.

In the next section, I will introduce the responses of Hilary's dance group. A similar procedure to that of 5.3 will be adopted. There is a difference in terminology since Hilary refers to her dance group as 'students'.
Hilary provided me with twelve student responses to the three dance questions. It was indicated in 6.2 that the students comprised a 'dance group' within Rooksfoot College and that they were encouraged to take their questions away to think about and answer. The small number of responses permits a more detailed summary than that possible with Ravens School responses. Examples of responses from Rooksfoot College are presented in Appendix 5. Five of the twelve students put their names on their answer sheet.

Responses to Question One, 'What is dance?', were categorised thus:

<table>
<thead>
<tr>
<th>Key Word/Phrase</th>
<th>Number of References</th>
</tr>
</thead>
<tbody>
<tr>
<td>Movement expressing feeling</td>
<td>3</td>
</tr>
<tr>
<td>Expressing yourself to music</td>
<td>2</td>
</tr>
<tr>
<td>Interpretation of music by synchronised movements of body</td>
<td>1</td>
</tr>
<tr>
<td>Expressive movement of mind, soul, emotion and body</td>
<td>1</td>
</tr>
<tr>
<td>Movement of the body to music</td>
<td>1</td>
</tr>
<tr>
<td>Movement of the body</td>
<td>1</td>
</tr>
<tr>
<td>Art of moving body ... to music</td>
<td>1</td>
</tr>
<tr>
<td>Subjective expression</td>
<td>1</td>
</tr>
<tr>
<td>Physical expression</td>
<td>1</td>
</tr>
<tr>
<td>A way of getting away from reality</td>
<td>1</td>
</tr>
<tr>
<td>Body and mind</td>
<td>1</td>
</tr>
<tr>
<td>Dance should have a meaning ... based on a theme</td>
<td>1</td>
</tr>
</tbody>
</table>

The following comments were noted:

"Dance is movement of the bodie, not necessary the everyday parts. It's also a form of entertainment and a good use of your energy." (9)

"Dance is the art of moving the body in a rhythmical way, usually to music, to express an emotion or idea, to narrate a story, or simply to take delight in the movement itself." (5)

(The figures in brackets after illustrative quotes refer to the number given to that particular response. At Rooksfoot responses are numbered
Responses to Question Two, 'What does dance do for you?', were categorised in the following way:

**Table VIII**

<table>
<thead>
<tr>
<th>Key Word/Phrase</th>
<th>Number of References</th>
</tr>
</thead>
<tbody>
<tr>
<td>Relaxes</td>
<td>6</td>
</tr>
<tr>
<td>Express feelings</td>
<td>4</td>
</tr>
<tr>
<td>Listen to the music</td>
<td>3</td>
</tr>
<tr>
<td>Feel good</td>
<td>3</td>
</tr>
<tr>
<td>Helps to meet people socially</td>
<td>2</td>
</tr>
<tr>
<td>Enjoyment</td>
<td>2</td>
</tr>
<tr>
<td>Posture</td>
<td>2</td>
</tr>
<tr>
<td>Think about how I am using my body</td>
<td>1</td>
</tr>
<tr>
<td>Broadens imagination</td>
<td>1</td>
</tr>
<tr>
<td>Fitter</td>
<td>1</td>
</tr>
<tr>
<td>Freedom</td>
<td>1</td>
</tr>
<tr>
<td>Refreshed</td>
<td>1</td>
</tr>
<tr>
<td>Satisfaction</td>
<td>1</td>
</tr>
</tbody>
</table>

The following comments were noted:

"Dance is one of the most beautiful and wonderful ways of expressing ones feelings." (11)

"I think about freeing myself from the bonds that attach you to society." (7)

Responses to Question Three, 'What do you think about when you are dancing?', were categorised as follows:

**Table IX**

<table>
<thead>
<tr>
<th>Key Word/Phrase</th>
<th>Number of References</th>
</tr>
</thead>
<tbody>
<tr>
<td>Music</td>
<td>9</td>
</tr>
<tr>
<td>Movements</td>
<td>9</td>
</tr>
<tr>
<td>Relaxing</td>
<td>2</td>
</tr>
<tr>
<td>Next movement</td>
<td>1</td>
</tr>
<tr>
<td>Enjoyment</td>
<td>1</td>
</tr>
<tr>
<td>Audience</td>
<td>1</td>
</tr>
<tr>
<td>Aware of those around me</td>
<td>1</td>
</tr>
<tr>
<td>The dance</td>
<td>1</td>
</tr>
</tbody>
</table>

The following comments were also noted:
"Dance makes you feel a different person. Introverts become extroverts." (7)

"I try always to be docile and let my thoughts flow smoothly ... If the movement is fast and forceful I tend to frown or look stern as this helps with my movements." (12)

In this section I have attempted to present the data in a similar manner to that in 5.3. The students' responses will be discussed in the next section.

6.4 Discussion

In this section I want to offer some interim comments about the data presented in 6.2 and 6.3. The presentation of Hilary and the students of Rooksfoot provides a different set of experiences of dance education to those presented in Chapter Five. I want to emphasise my description of the two case studies as different. There are, for example, important contextual differences to be considered. Ravens School and Rooksfoot College are not to be regarded as polarities within dance education. Although I will take up these points in more detail in 7.8 I want to argue here for the richness of lived experience within small-scale local study. Bassey (1981) has noted that if small scale studies are carried out:

systematically and critically, if they are aimed at the improvement of education, if they are relatable, and if by publication of the findings they extend the boundaries of existing knowledge then they are valid forms of educational research.

(p.86)

For the moment, I want to 'flag' my concern about the presentation of case studies end on as descriptions of two sets of experiences in dance education.
Hilary's transcript raises different issues to those discussed in 5.4. Her involvement in and commitment to dance at the time of my research are part of a process in which she sought to challenge conventional understanding about dance in education. It would not be unfair to describe dance for Hilary as a 'central life interest'. In this sense Hilary's transcript offers a flavour of the Gulbenkian Report discussed in this thesis in 3.1.2.1. Hilary's experience of dance is from a dance background. In particular, Hilary's experience of an intensive one year course in dance at the Laban Centre had crystallised her interest in dance. Exposure to such inputs of knowledge and experience will be discussed in 7.8.

I have extracted the following aspects from Hilary's interview transcript:

(i) the value of dance is not taken seriously;

(ii) although there are benefits to be gained from dance's links with P.E. (for example, body conditioning) the interests of dance would be best served through links with other performing/creative arts;

(iii) teaching dance necessarily involves active consideration of the student, ability levels and developmental potential;

(iv) body awareness through a planned dance curriculum is central to Hilary's vision of dance in education;

(v) asking questions about dance enhances teacher awareness;

(vi) understanding of dance is enhanced by the update of knowledge through appreciation and performing;

(vii) music is a limiting stimulus and source of ideas;
(viii) the demonstrability of dance through performances is important;
(ix) such performance requires particular inputs;
(x) dance educators should collaborate to share ideas about dance.

These aspects reflect my construction of Hilary's interview data. In some cases (in particular (viii)) I have used terminology not found in the transcript. In reading Hilary's concerns about establishing dance:

The only way I could get dance established was to show performances because that's what people understand.

I was reminded of Marland's (1985) suggestion that:

In terms of winning a better place for dance in education a further advantage is what I should call 'the demonstrability of dance': it is a performing art, and it is one that expresses itself powerfully and rapidly to all manner of audiences.

(p.14, original emphasis)

In subsequent years, Hilary was able to develop dance. Two years after the interview Hilary left Rooksfoot College to have a baby. I have met her occasionally at dance conferences and she appears to be as committed to dance as ever. I recently discovered that she has returned to Goldsmith's College to read for a Master's degree linked to dance.

The twelve student responses to the dance questions do not pose similar quantitative problems to those at Ravens School. The relative maturity of the students and the freedom they were given to answer the questions combined to provide carefully worded answers. I have attempted to give a flavour of these answers in 6.3. One impression of the dance group is that dance might be construed as:

(i) movement which embodied expression;
(ii) which relaxes and facilitates the expression of feelings;
(iii) that which involves the consideration of the movement to be performed and an awareness of music.

As one might expect with a dance group, all the responses were positive and appeared to be entirely supportive of dance. Student 11 offers an insight into what appears to be a group sense of dance in her response to question two. She suggests that:

"Dance is one of the most beautiful and wonderful ways of expressing one's feelings."

It is interesting to consider the scope for a teacher of dance in a sixth form college to challenge students' constructions of dance. Many of the students will arrive at Rooksfoot with a dance background nurtured by non-dance specialists in the secondary school. Although the following example is tenuous given the amount and kind of data available, I hope it makes a general point about the role of the dance teacher in a sixth form college. Hilary was quite explicit about the limitation inherent in the use of music as a stimulus for dance. Yet if one looks at responses to question three, music for the dance group at Rooksfoot provides a central concern in their thoughts when dancing. It is these kinds of apparent disjunction that can provide a starting point for teacher/student constructions of dance.
In this chapter I will consider the following:

7.1 Introduction
7.2 Crowscourt School
7.3 Chough House School
7.4 Blackcrest School
7.5 Jays School
7.6 Magdore School
7.7 Choredwood School
7.8 Teachers' Constructions
7.9 Pupils' Constructions
7.10 Discussion

7.1 Introduction

Ravens School and Rooksfoot College have been presented as two case studies. In this chapter summary case material is presented from six schools. I have made use of interview material to illustrate approaches to dance education at the schools. Pupils' answers are also presented for Crowscourt, Jays and Magdore Schools.

Two of the teachers, Barbara and Jenny, were well known to me. Barbara and I had worked closely on the in-service programme and on the working party which was to organise the seminar. Jenny and I were students together at the Laban Centre and had become re-acquainted when she was appointed head of physical education at Magdore School. Both of these teachers provided pupils' answers.

I have presented case study material in the chronological order of interviews.
Barbara was the head of physical education at Crowscourt School. She had taught for some twelve years and had spent much of her teaching career in the private sector. Throughout my research she was actively involved in the in-service programme and was a member of the dance seminar working party.

Crowscourt School was located on two sites. Facilities for dance were limited. My interview with Barbara took place at the school at the back of the assembly hall stage during one of her free periods. The interview lasted thirty-five minutes and was audio-taped. At the time of the interview, Barbara had not asked her pupils to answer the three dance questions. Some two weeks after the interview I received the pupils' responses to the questions.

The girls at the school were able to follow some form of dance in the P.E. curriculum for five years. In addition there was a dance club which met once per week. Barbara had introduced an intra-mural dance competition in which trophies were awarded and for those who participated in dance club she had devised a system for awarding school colours, which she thought recognised their interest and involvement. Barbara taught educational dance, which she thought provided a link with educational gymnastics. She went to see the work of the Ballet Rambert, London Contemporary Dance and the Royal Ballet whenever she could. I asked her if she had been to see any experimental dance and she replied:

A. Well, I have. I went to the Riverside to one of their Umbrella performances. I practically brought up my breakfast. It was so badly performed and badly presented.

She later added that:
Maybe I've missed the point but if I have missed the point I'm quite happy going to things where I can see the point without having to struggle.

Barbara used some of the ideas she got from theatre dance. Her visits gave her visual and musical ideas whilst her reading provided her inspiration for dance themes. A recent dance performance at the school had been inspired by her reading of Pilgrim's Progress. When she had taught in public schools she had found her sixth form pupils keen to share ideas about music and literature but at Crowscourt:

because of the nature of the school, kids don't offer in the same way. There is a much bigger rift between staff and kids and the discipline is much different.

Barbara did think she was out of touch with recent developments in dance, she did, however, continue to be an enthusiastic teacher of dance.

Q. Why do you think you should teach dance? Why do you personally spend a lot of time preparing and teaching dance?

A. Well, I think it makes the kids think. I think it makes them feel nice mostly. There's a nice sensation which you don't get in hockey, say, actually doing a movement that feels pretty which I think is valuable for girls. They also like the drama in it because basically, however abstract the dance is, as soon as you have two people working together you create drama.

When asked what children took with them from dance when they left school, Barbara replied that their posture marked them out from non-dancers. A dance background can mean that:

the tubbiest girl, really round and tubby, who actually walks very nicely round the place and holds her head up high has done ballet as a little girl and when doing dance, enjoys pointing her toes and really getting the sensation of tension. She can appreciate the difference
between her body actually relaxing and her body being well held. She's the person who actually, when you see her in Woolworth's or Marks and Spencer, catches your eye.

The interview took up this point and developed in the following manner.

Q. Do you think that the children have the same kind of understanding of what it is that dance is doing for them as you think?

A. No I don't think they actually understand it in the terms I understand it at all. Then I don't think that matters totally as long as there is some understanding and some appreciation, even if it's been drilled into them, then if they don't understand it totally, and I don't think they do, then it really doesn't matter.

When I suggested that pupils' answers to the dance questions might highlight differences of understanding, Barbara asked if I would like her to ask her pupils the questions. Our interview ended with a discussion of the questions and the process of consulting pupils. With regard to dance in the curriculum, Barbara opined that:

In dance it's very difficult really because the reason I think it's so difficult to teach is because there are perhaps people who can't, what I call, feel a class. And if you can't feel a class you don't know when to stop something that's going wrong. With dance more than anything else if you don't stop when it is going badly wrong or if you don't correct it or if you are not prepared to say 'That was a mistake, wasn't it. Let's do something else instead today'. If you are not capable of seeing it or you are not prepared to make that move then you lose your class because they are embarrassed.

The interview concluded with Barbara reaffirming that she would ask her pupils the three questions.

I received fifteen responses some two weeks later. All the respondents were members of the Crowscourt dance club. Seven of the respondents put their names on their answers and all fifteen gave details of their age. Six respondents were aged eleven, two aged twelve, two aged
thirteen, four aged fourteen and one aged sixteen. All the responses were brief and gave the impression of being answered in a short amount of time. I have used key words to categorise the responses. For each question I have provided two tables. One table shows totals of references whilst the other shows response by age. I do not intend to overwork what is secondary data but the responses of the dance club members of Crowscourt School do provide data linked to age which can be of interest.

**Pupils' Responses at Crowscourt School**

**Question One: What is dance?**

**Table X - A**

<table>
<thead>
<tr>
<th>Key Word</th>
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<tr>
<td>Movement</td>
<td>10</td>
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<tr>
<td>Creative/imaginative movement</td>
<td>3</td>
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<tr>
<td>Show emotion/express feelings</td>
<td>2</td>
</tr>
<tr>
<td>Making shapes</td>
<td>1</td>
</tr>
<tr>
<td>Relaxation</td>
<td>1</td>
</tr>
<tr>
<td>Sometimes to music</td>
<td>1</td>
</tr>
<tr>
<td>Normally to music</td>
<td>1</td>
</tr>
<tr>
<td>A group of people who move</td>
<td>1</td>
</tr>
<tr>
<td>Like keeping fit</td>
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</table>
Table X - B

Answers by age:

<table>
<thead>
<tr>
<th>Key word</th>
<th>Age</th>
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</thead>
<tbody>
<tr>
<td></td>
<td>11</td>
</tr>
<tr>
<td>Movement</td>
<td>6</td>
</tr>
<tr>
<td>Creative/imaginative move</td>
<td>0</td>
</tr>
<tr>
<td>Show emotion/express feelings</td>
<td>1</td>
</tr>
<tr>
<td>Making shapes</td>
<td>0</td>
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<tr>
<td>Relaxation</td>
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</tr>
<tr>
<td>Like keeping fit</td>
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</tbody>
</table>

Table XI - A

Question Two: What does dance do for you?

<table>
<thead>
<tr>
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<th>Number of References</th>
</tr>
</thead>
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</tr>
<tr>
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<td>4</td>
</tr>
<tr>
<td>Tones muscles</td>
<td>3</td>
</tr>
<tr>
<td>Makes aware of music</td>
<td>3</td>
</tr>
<tr>
<td>Healthy</td>
<td>2</td>
</tr>
<tr>
<td>Lose weight</td>
<td>2</td>
</tr>
<tr>
<td>Keeps body in shape</td>
<td>1</td>
</tr>
<tr>
<td>Posture</td>
<td>1</td>
</tr>
<tr>
<td>Slim</td>
<td>1</td>
</tr>
<tr>
<td>Different ways to move</td>
<td>1</td>
</tr>
</tbody>
</table>

One respondent thought that dance "can teach you things" (3). Two other comments were noted:

"it makes parts of the body work that would normally not be used" (10)

"I get a lot of enjoyment out of it." (15)
Table XI - B

Answers by age:

<table>
<thead>
<tr>
<th>Key word</th>
<th>Age</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
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<td>Tones muscles</td>
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<td>Makes aware of music</td>
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<td>Slim</td>
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<tr>
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</table>

Question Three: What do you think about when you are dancing?

Table XII - A

<table>
<thead>
<tr>
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</tr>
</thead>
<tbody>
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<tr>
<td>Keeping time</td>
<td>3</td>
</tr>
<tr>
<td>How I should look</td>
<td>2</td>
</tr>
<tr>
<td>Make my dancing look good</td>
<td>2</td>
</tr>
<tr>
<td>Next movements/steps</td>
<td>2</td>
</tr>
<tr>
<td>How good I will feel at the end</td>
<td>1</td>
</tr>
<tr>
<td>Don't think about anything</td>
<td>1</td>
</tr>
<tr>
<td>Anything</td>
<td>1</td>
</tr>
<tr>
<td>New ideas</td>
<td>1</td>
</tr>
<tr>
<td>What I am going to be when I am older</td>
<td>1</td>
</tr>
<tr>
<td>What would happen if I hurt myself</td>
<td>1</td>
</tr>
<tr>
<td>Home</td>
<td>1</td>
</tr>
<tr>
<td>What other people are doing</td>
<td>1</td>
</tr>
</tbody>
</table>

One respondent commented that "I feel very proud and i consentrate" (13).
### Table XII - B

<table>
<thead>
<tr>
<th>Key Word</th>
<th>Age</th>
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<tbody>
<tr>
<td></td>
<td>11</td>
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<tr>
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<td>How good I will feel at the end</td>
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<tr>
<td>Anything</td>
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</tr>
<tr>
<td>New ideas</td>
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<tr>
<td>What I am going to be when I am older</td>
<td>0</td>
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<td>What would happen if I hurt myself</td>
<td>0</td>
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<tr>
<td>Home</td>
<td>0</td>
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<tr>
<td>What other people are doing</td>
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</tbody>
</table>

#### 7.3 Chough House School

Chough House is an all girls school. I was able to interview two of the three physical education teachers at the school. The school has limited facilities and dance is taught in the assembly hall. Diana, the head of department, had taught for over a decade and Clea for some five years.

Both Diana and Clea supported the in-service dance programme. Clea was particularly active and took some dance club sessions at the college and helped with the children's dance programme. My interviews with Diana and Clea took place early in the summer term. I interviewed Clea first and one day later interviewed Diana. Both interviews were audio-taped and subsequently transcribed.
The interview with Clea took place in the P.E. department's office during one of her free periods. The interview lasted fifty minutes. Clea was actively involved in the teaching of dance to all year groups and also helped with the school dance club. A good deal of her time was devoted to the preparation for a dance performance by the senior dance club. The first part of the interview dealt with the dance taught by Clea within the timetable.

Q. What kind of things do you teach in dance?

A. When I have the first years I tend to be fairly structured at the beginning when people haven't done any dance. I probably teach them a little study for a couple of weeks and from that I put them into fairly small groups, probably fours, to develop the things that we've done to music. I'm probably more structured than most as far as that goes.

Clea based her first year work on directions of travel. She did this because:

> although children can move forward and sideways, to get them to turn around and go in another direction or move backwards facing the front is really difficult.

Q. Where would you get all these ideas from for the dance teaching?

A. I suppose some from college. I tend not to leap straight into creative work immediately, I'd rather build up first. I suppose I tend to use fairly easy music at first because I don't think they can go straight into something that doesn't have a strong rhythm.

Clea's teaching was based on her selective use of elements of Laban and Graham techniques. She suggested that with her third year pupils:
I try and get a balance between doing exercises that will help their bodies and will help them to have greater movement ability and being creative. I think it is very difficult to get the balance.

Clea felt very strongly that dance is an art form. Her views led to the following exchange:

Q. Do you think then that dance is wrongly placed within physical education?

A. No. I would like to see it developed from where it is, I think. To begin with, to get dance established in schools I think you have to have it as part of your P.E. curriculum. Over the years it would be nice to be able to establish it as a subject on its own.

Q. To give it more time really?

A. Yes, that's the problem - getting someone to give you extra time-tableing for dance lessons. We probably do as much here as anybody does but even so we find when we actually write it down on paper you think 'Gosh, they are not really doing that much!'. But then you are trying to fit in hockey, netball and all the other things.

Clea would include dance in the curriculum because of its expressive potential. She suggested that:

I tend to put dance with music and art as being the more creative subjects where the children can express an idea they have.

Dance thus provided an outlet for those pupils who did not enjoy team games. The inclusion of dance in the P.E. curriculum gave P.E. a broad base from which to please most children.

When asked what dance gave a child, Clea responded that those who were members of the dance club in particular:
I think they've got a tremendous feeling of involvement. I think they feel they've contributed to something and they get a real feeling of satisfaction when they've done a performance when they have worked all term at it.

The school organised regular visits to London to see dance performances or art exhibitions. Professional dance companies were also invited to visit the school.

Clea was interested in the 'O' level dance syllabus. She thought that dance could be examined:

because it's not just standing up and dancing. There's the method of choreography. There's a whole fount of information about the history of dance to go into.

The availability of time on the timetable was crucial, she argued, for:

if the children could have two double periods a week of dance, I really feel you could progress and I feel until you can get it on the timetable and the only way you can justify it is to say 'We have got an examination at the end of it, please will you give us two double periods a week?'.

Clea envisaged that provision for 'O' level dance examinations would be additional to the dance component of the P.E. curriculum. She felt that teaching 'O' level dance would encourage teachers to think much more about dance. Clea then discussed her own interest in developing her teaching of choreography. She underscored her enthusiasm with an account of a visit she had made to Goldsmiths' College to observe a demonstration of Humphrey technique. Clea had attended a number of dance classes since she had started teaching. When she first came to Chough House School:

I went to Richmond to the Dancercise and to be honest I loved it. I'd taught all day and all I had to do was stand in a class and be taught. I enjoyed it from the exercise point of view, you really felt you were working your body.
Clea's involvement in dance class reflected an interest in dance that had developed in her undergraduate course. She specialised in dance and choreography for the final two years of her course.

The interview concluded with a discussion of the links between teacher and pupil.

Q. Do you think that talking to the children, finding out what they think dance is and talking to them about dance, do you think that helps?

A. Yes.

Q. Would it help to give you some kind of link between them and you?

A. I think you'd have to do it perhaps not at the very beginning because I'm not sure that they'd know at the younger age the eleven and twelve year old range. Or, on the other hand, you could start off with one year and say 'What do you think dance is?' at the very beginning and then, say, a year or two years later ask the same question and see if they've changed.

Extended discussion of teacher/pupil links was truncated by the school bell which signalled the end of Clea's free period.

I returned to Chough House School one day later and interviewed Diana. My interview with her lasted for one hour and took place in the P.E. department's office. The interview was audio-taped and subsequently transcribed. I started the interview with questions about the dance taught by Diana. She replied that she taught dance to all the year groups and based her teaching on her college course. Her dance experience at college had been Laban-based.
Q. Do you think your views on dance have changed?

A. Yes, I think they have. I wish I was more confident myself in the more modern jazz disco-type things because I feel that the older ones would perhaps prefer that to the more traditional modern dance. I feel I could interest them a lot more. With the little ones I don't think it matters so much in many ways. They will accept what you give them provided they are interested in what they are doing.

When I asked Diana what she would require to update herself, she replied:

In the past I have gone to Dancercise classes and classes like that. I have used those ideas in warm ups and things. Probably in-service training. I think nowadays so many different types of dance are on the market - the disco and the modern jazz sort of thing. I think when pupils leave school dancing is perhaps one of the things that they enjoy. I feel that school can play quite a large part in that they have more opportunities at school.

We then discussed the place of dance in school.

Q. I was talking to Clea about this and asking how she felt about dance being part of P.E. Do you see dance as a subject in its own right?

A. I see it in one sense as part of the P.E. department but I would quite like to see dance in its own right. I think there's an argument for having it in its own right and I think whereas everyone is trained when they teach P.E. generally they are trained for every aspect. I do think that dance is one of the most difficult aspects to teach and I think specialists are better equipped to do it because they feel more competent anyway. So I think specialist people to teach dance is important.

Diana's answer led to the following exchange:

Q. Why do you think dance is one of the most difficult things to teach?
A. Mainly because I think you've got to be reasonably adept at it yourself, I think up to a point if you are going to do technique things with them. Also I think ideas are difficult. Sometimes it's difficult to put it over because the girls themselves the minute you mention dance immediately you have some sort of barrier against it.

Diana felt that such barriers to involvement were built up by the pupils in the junior school. This led to a discussion of teacher/pupil links in dance.

Q. Do you think it would help you if you had a clearer understanding of what the children thought dance was?

A. Yes I do. But I think after you've been teaching for a while. I mean I know I tend to get lazy and sometimes I do tend to fall back on material I've used before, but with dance you've got to sit down and plan it otherwise it degenerates into a load of movement which is quite purposeless. I feel far more satisfaction having taught dance than having taught any other aspect of P.E.

In part, Diana argued, such satisfaction came from the ability of the pupils to achieve success at relative levels. For example:

Some of the girls, perhaps the largest girls in the class, that find it difficult to move, are not very mobile, can have some lovely ideas, which others can do but it's their idea initially.

When asked about dance examinations, Diana perceived some problems. She suggested that:

because you have this exam at the end and you've got certain criteria objectives that you've got to meet, it might narrow down what you would really like to do with them.
Diana felt that in examinations "the end product will become important". She agreed with Clea that provision for examination dance would have to be in addition to P.E. timetable dance. Diana did foresee difficulties in negotiating extra time for dance. Her discussion of the constraints led Diana to comment that:

But it's a shame really for those that perhaps would like to take it that stage further and do some choreography and really get into it in a bit more detail.

Diana's comments led to an exchange about what dance does for pupils.

Q. What are you able to do for the child by teaching them dance?

A. I think it helps their bodily control a bit. I mean you sort of do the exercises and the technique. I think quite a lot of them find things that they didn't think they could do that they can do. Academically it helps them too. Thinking things out and working out the steps, the step patterns, their own ideas. I think it does an awful lot for their self-confidence. It's not just a performance thing, if you do some creative dance you are not always aware that there's no right or wrong. It's not that cut and dried so they can all achieve at their own level without feeling necessarily that they are not as good as somebody else because they are involved with it.

Diana also felt that "aesthetically dance helps them as well".

I asked Diana:

Q. Do you have any particular problems in teaching dance?

She responded in the following manner:

A. Sometimes it's ideas. It can be either I've got an idea and I'm not quite sure how to develop it or I've got a piece of music and it's thinking about what idea I can use with it. But really I think it's
resources more than anything else. I don't feel that I've kept up enough with it myself. Sometimes I wish I was better at the technique side myself, especially for the older girls. I think keep fit is good and they enjoy keep fit but there is a difference between dance and keep fit and I do not like the two to be confused.

We then discussed the distinction between dance and keep fit. Diana thought dance was "more creative and aesthetically pleasing". This led to questions about the resources used by Diana in planning her dance lessons. She got a number of ideas from reading. Music was a particular source of ideas for her:

A piece of music from Dr. Zhivago reminded me of slavery, so we did a dance on slavery. I listen to music a lot so I tend to find that every piece of music you listen to, it's difficult to listen to a piece without thinking 'Oh, what would I use that for?'

Diana expressed some of the difficulties of teaching dance notwithstanding the stimulus of ideas from music or reading:

Sometimes it's difficult to get the balance between giving them enough information, enough ideas to develop and not giving them everything so that it becomes a miniature of what you've done.

Diana thought it important to set standards for dance but she was concerned that her own dance ability might restrict the way children danced. She noted that:

I think you can teach in a certain style and you know the movement characteristics you use. I find it very difficult to do strong movements. I tend to be very light and quick. I find sustained movement and strong movements quite difficult. So you tend, unless you are very careful, to teach according to what you prefer and do naturally which doesn't give a very good balance.

Diana tried to overcome what she perceived to be her limitations by careful planning.
The final part of the interview moved to a consideration of teacher/pupil understanding. I asked Diana if a teacher questioned her pupils to probe their awareness of dance, whether this would facilitate greater understanding between teacher and pupil. Unless you did have some method, Diana replied:

I think you are open to criticism. If you don't mind the pupils telling you which I think is sometimes very difficult to do especially if you are not feeling very confident and you know they've really hated what you have done. But if you can talk to them about why they didn't like it, the reasons they come up with you never even thought of and when you think about it are probably very basic.

In addition to having a method of eliciting pupil responses, Diana also thought that the teacher's knowledge of dance was an important ingredient in the relationship between teacher and pupil. Diana had been actively involved in the in-service programme and was seeking to extend her limited understanding of technique. She felt that her college experience had been linked to Laban. Recent experience with older girls had left her with the impression that:

I feel that you need something a bit more exciting and I feel that's what I missed out on. I feel that if I did have the time, and hopefully I will have next year, I'd like to do more on that side of things.

The interview ended with Diana affirming her support for in-service work as a means of updating knowledge of dance. In total the interview lasted one hour.

7.4 Blackcrest School

Blackcrest is a co-educational school. The school is housed in modern buildings. A new sports hall had been built at the school. I was able to interview two teachers at the school. Linda, the head of P.E., was an experienced teacher and had taught at Blackcrest for eight years
whilst Karen was a probationer teacher in her first appointment. Karen taught English and Drama at Blackcrest but she had been so inspired by the work of one of her lecturers in her teacher training that she had determined to involve herself in extra-curricular dance.

I interviewed Linda and Karen on the same day. I had arranged to interview Linda first but her involvement in a school fire practice meant that I interviewed Karen first. Both interviews were audio-taped and transcribed. The interviews were held in the P.E. department's office.

Karen had started a dance club for the pupils and was doing some dance in her Drama lessons. When asked about the preparation dance required, Karen said that:

"The thing I have noticed is it's so important to get the right sort of music. In fact last night, I spent the whole evening going through tapes trying to find the right music."

She had used the music she had carefully chosen and had found that when she played it to the pupils:

"I could tell that there wasn't the response that I wanted. So I'll probably have to go back and find something else. But, it's definitely a certain type of music they go for."

Her comments led to the following exchange:

Q. Is dance just associated with music?

A. No. In fact, that's one thing I've found. Before I do my dance with music, in any lesson, I always do a group activity to 'mould' them into a group. If I just go and put a record on, it's all disjointed and they have no sense of each other and they don't work in relation to one another."
As part of her extra-curricular commitment to dance, Karen had organised visits to dance performances. Karen was pleased that:

The good thing about it is that all types of girls are coming - even the ones who aren't in the dance club. They've really been impressed.

Karen had worked with the dance club for two terms. During her first term the club had worked for a borough dance display. Karen said of her own dance knowledge:

Technique-wise I'm very bad and that's why I went on a course. I'm not ballet trained. I've never done ballet. So anything we do in that area is a combination of exercises. I like Martha Graham but there's no way I'm going to teach it, but I tend to spoon off it.

Karen acknowledged her own technical limitations but she observed that:

I think with children, particularly when you've got all the energy and inspiration there in a natural form, that's what I like to get out. Because sometimes I don't know what I'm going to do in a lesson. I don't have any structure to it and as I say, I choose the music and see what happens.

Karen's comments on her method led to the following exchange:

Q. So what do you think you would need to progress yourself as a dance teacher?

A. Some kind of training to know how to use what children have, the ability they have, because what I do see happening is that I do choose girls to show things who are better. Of course that is my mistake. I think it is important that they share each other's standards and works. I think you have to be trained to see that because I know I can't do it.

Karen thought she would benefit from watching other teaching styles and methods.
So I see a variety. Because I haven't done a training course in dance then I feel I'm always working from a void.

The interview concluded with a discussion of the in-service programme planned for teachers of dance.

Shortly after the end of my interview with Karen, Linda returned from her fire practice. My interview with Karen provided an introduction to Linda's interview. Linda was giving active consideration to trying to arrange the P.E. timetable so that Karen could teach dance. At the time of the interview there was no dance element in the P.E. curriculum.

Linda gave an account of the difficulties she experienced with dance:

I think my main problem is sufficient stimuli in as much as I know it's going to take me longer to think about preparing a dance lesson than it is if I go in for a gymnastics lesson. I keep thinking each year I ought to do dance and then somehow it hasn't evolved. Basically it's the fact I haven't got as many ideas.

She thought that many of her difficulties were linked to her dance course as a student teacher:

I've done a little bit in schools and what I've done has always given me a certain amount of satisfaction to be honest, but I lack the confidence myself basically. It's lack of ideas. We weren't given many ideas on how to teach a dance lesson although we were expected to go into schools and teach it. We weren't given many stimuli, not told what to look for. We were told that because we were P.E. students we would be able to just go in and cope.

Linda added that:

We try to be specialists in too much and we can't. More and more nowadays one is expecting performances to be of a much higher degree regardless of what you do.

My short interview with Linda concluded with a discussion of the contribution that dance could make to the experience of girls at Blackcrest School. Linda was very supportive of Karen's initiative
in dance and was keen to aid the development of dance within and outside the curriculum. Karen's work had impressed Linda. Linda had noticed that:

With one or two girls, we've seen that their attitude in a normal lesson has improved incredibly because of the interest they've found in dance.

7.5 Jays School

Jays School is a co-educational school with limited facilities. Fiona is the head of P.E. Although Fiona did not teach dance in the school she had made arrangements for some third and fifth year pupils to answer the three dance questions. She had sent me the responses prior to our interview and thus I was able to use the responses as an introduction to the interview. Fiona consented to the interview being audio-taped but she appeared very aware of the tape recorder throughout the interview.

Q. Were you interested in the answers? Were they what you expected?
A. They were. I thought they were quite sensible. I thought they did quite well. I told them I didn't want a masterpiece.

Q. Do you think it's a good idea to find out what the children think about things? Do you do it in other things?
A. Yes. We do ask them what they think. They're quite open here and give their opinions.

Q. You probably wouldn't do it in such a formal way?
A. No. We just chat.

In earlier conversations with Fiona, I had discovered that she had not taught dance at Jays School for three years. I asked her about this:
Q. Do you find you have any particular problems teaching dance? You haven't taught it recently. Why?

A. Because we only have three periods a week and it's the games we cover. I like to keep the modern educational gymnastics going and I dropped the dance. I suppose because I didn't 'major' in it. There were other problems too. We didn't have any room. Until this term we've only had one space for four groups. I did a bit when I first came and I got cheesed off moving chairs.

Q. Do you think dance should be included in the curriculum?

A. Yes. It will be for us next year.

Q. Will you be teaching any?

A. Yes. I'm a bit nervous because I haven't taught any for three years.

Q. What kind of things will you teach?

A. I will do a mixture at first. Maybe not so with first years. Get straight into it. Dance/Drama stories I suppose. With the others I'll do a mixture.

Q. Have you had any experience of any techniques?

A. Not really. It was Laban at college. We didn't do any exercise. All that happened to us was that we'd go in, she'd give us a warm-up, pump us with a few ideas and we'd get on with it.

There followed a discussion of the appropriate department for dance within the school. Fiona thought that the traditions of the school did much to characterise the form dance took. She thought there should be an integration between English, Art and P.E. with respect to dance.
I was interested to know, given Fiona's determination to teach dance, what she thought dance would give to the pupils. She responded thus:

Confidence. That's the thing that seems to be the most difficult when you're trying to teach dance. They lack confidence at first. You set them a task and ask them to do it and they feel stupid doing it.

Her response led to the following exchange:

Q. Why do you think that is?

A. Never done it before. Maybe someone's watching and teasing.

Q. And yet most of them have done it at junior school?

A. Well they haven't here.

Q. Not even movement?

A. I don't know.

In addition to confidence, Fiona thought dance offered the girls an awareness of their bodies and made them better movers. From this point we discussed the practical nature of dance. Fiona reported that the P.E. staff at Jays School were about to introduce a Mode 3 C.S.E. examination in P.E. Fiona thought this provided a challenge for pupils and staff. The interview concluded with a brief discussion of the further challenge of teaching dance again. Fiona's final comment was:

I always enjoyed it before. I was in a girls' school in Manchester and the response we got out of them when we put on productions!

Pupils' Responses at Jays School

Twenty-seven pupils answered the three dance questions. The respondents were third and fifth year pupils. When I received the answers no indication was given about how many from each year group had answered the questions,
nor was it clear which responses came from which year group. For the purposes of reporting the data I have analysed the responses as a set of twenty-seven. In her interview, Fiona indicated that the questions had been completed in ten minutes at the start of each year group's P.E. lesson. The responses were brief.

**Question One:** What is dance?

**Table XIII**

<table>
<thead>
<tr>
<th>Key Word</th>
<th>Number of References</th>
</tr>
</thead>
<tbody>
<tr>
<td>Movements of the body in</td>
<td>13</td>
</tr>
<tr>
<td>conjunction with music</td>
<td></td>
</tr>
<tr>
<td>Movement</td>
<td>5</td>
</tr>
<tr>
<td>Different kinds of dances</td>
<td>2</td>
</tr>
<tr>
<td>Express feelings/self</td>
<td>2</td>
</tr>
<tr>
<td>Something to enjoy</td>
<td>2</td>
</tr>
<tr>
<td>Keeping fit</td>
<td>2</td>
</tr>
<tr>
<td>Keeping fit with music</td>
<td>1</td>
</tr>
<tr>
<td>A way of relaxing</td>
<td>1</td>
</tr>
</tbody>
</table>

**Question Two:** What does dance do for you?

**Table XIV**

<table>
<thead>
<tr>
<th>Key Word</th>
<th>Number of References</th>
</tr>
</thead>
<tbody>
<tr>
<td>Enjoyment</td>
<td>9</td>
</tr>
<tr>
<td>Fit</td>
<td>9</td>
</tr>
<tr>
<td>Happy</td>
<td>3</td>
</tr>
<tr>
<td>Fun</td>
<td>2</td>
</tr>
<tr>
<td>Pleasure</td>
<td>2</td>
</tr>
<tr>
<td>Helps me enjoy the music</td>
<td>2</td>
</tr>
<tr>
<td>Relax</td>
<td>2</td>
</tr>
<tr>
<td>Keeps you active</td>
<td>1</td>
</tr>
<tr>
<td>Exciting</td>
<td>1</td>
</tr>
<tr>
<td>Lose weight</td>
<td>1</td>
</tr>
</tbody>
</table>

The following response was also noted:

"Grace and a fit body. Also a high sense of concentration and if the dance is classical - an idea of one's rich heritage." (26)
Table XV

<table>
<thead>
<tr>
<th>Key Word/Phrase</th>
<th>Number of References</th>
</tr>
</thead>
<tbody>
<tr>
<td>What I look like</td>
<td>3</td>
</tr>
<tr>
<td>Enjoying myself</td>
<td>3</td>
</tr>
<tr>
<td>If anyone is watching you</td>
<td>3</td>
</tr>
<tr>
<td>Do I look silly?</td>
<td>2</td>
</tr>
<tr>
<td>Having a good time</td>
<td>2</td>
</tr>
<tr>
<td>The music</td>
<td>2</td>
</tr>
<tr>
<td>Next movement</td>
<td>2</td>
</tr>
<tr>
<td>What steps to do</td>
<td>2</td>
</tr>
<tr>
<td>Making up new dances</td>
<td>2</td>
</tr>
<tr>
<td>Are people watching me?</td>
<td>1</td>
</tr>
<tr>
<td>I hope nobody is looking at me</td>
<td>1</td>
</tr>
<tr>
<td>This is good fun</td>
<td>1</td>
</tr>
<tr>
<td>If I am in time to the music</td>
<td>1</td>
</tr>
<tr>
<td>Where the dances and music came from</td>
<td>1</td>
</tr>
<tr>
<td>What to do next</td>
<td>1</td>
</tr>
<tr>
<td>The lights, the noise</td>
<td>1</td>
</tr>
<tr>
<td>The dance I am doing</td>
<td>1</td>
</tr>
</tbody>
</table>

The following response was also noted:

"When I dance I try to make sure that nobody is watching me because I feel self-conscious of myself and I don't want people to laugh at me." (1)

7.6 Magdore School

Magdore School is a co-educational school. Jenny, the head of P.E., had moved to the school two years before the interview and had sought to establish a strong dance component in the curriculum. I have indicated in the introduction to Chapter Seven that Jenny was known to me prior to my research.

The interview took place in a deputy headteacher's office and lasted forty minutes. The interview was audio-taped and subsequently transcribed. Jenny had sent me sixteen responses to the dance questions prior to the interview and these responses provided the introduction to what became a relaxed interview.
I asked Jenny:

Q. Did you read through the answers?

A. Yes. Dear me, what have I been doing? Some were excellent, considering how they were so individual. But the thing that ran through nearly all of them was the use of music.

There followed a lengthy discussion of why children, particularly the younger pupils in the secondary school, equated music with dance. Jenny thought that, in part, the relative inexperience of dance that was evident in first years at Magdore School was important. She noted that:

Well a lot of children, you see, who come here, have never done dance.

Jenny then expanded on her concerns about junior/secondary links in dance and movement. She was extremely keen to liaise with local junior schools to discuss dance and movement and she had volunteered to take dance lessons in the local junior schools. She strongly believed that dance should be an integral component of the primary and junior curriculum.

In the term preceding the interview, Magdore School had put on a dance production. Six local junior schools were invited to bring their top juniors to the production and all six duly arrived. Jenny spoke at length about the impact of the dance production. She was particularly impressed by the pupils' response to a dance programme which lasted for over two hours.

They were a superb audience. I don't think they had ever looked at dance in relation to themselves. I made a great point of saying at the start that many of those in the production were only a year older than the audience. The boys related to a boy I had dancing. The teachers were surprised how well-behaved their children were.
The success of the dance production had encouraged Jenny to continue her work to promote dance in the local junior schools.

I asked Jenny how much dance she had taught during the year, excluding her work on dance productions. She had taught dance to all groups in the first, second and third years as well as to a dance option group in the fourth year. Of the volume of her work, she said:

"It's a lot. It's very draining. It is very difficult to come up with something interesting particularly if you are doing something externally and trying to make everything new. By the end of Easter they never want to hear or speak of dance!"

With so much dance to teach Jenny found 'absolute preparation' made teaching so much easier. For "if you are not quite as prepared, it's the most difficult thing in the world to teach".

Jenny had considered taking a year off from teaching dance but she believed that much of what she had done to build up dance at Magdore School would be lost if there was a break. At present the pupils seemed extremely keen to produce dance and this sustained Jenny's interest.

I asked Jenny:

Q. Why do you think dance is difficult to teach?

A. I am a great believer in that somebody who is as fat as she is tall can dance, but to make the children to want to dance you have got to give them material and situations where they will want to explore and achieve. And that you have got to be extraordinarily sensitive to. You've got to be very sure that if you have an off day and go into a class you don't immediately condemn someone who may look silly and say 'That's rubbish' and negate a month's or six weeks' work.

Jenny felt that dance was quite different to gymnastics in this respect. Dance was, she felt, much more ethereal and difficult to pin down. The alternative was "to teach specific steps then it's left, right, left, right sort of thing".
I then asked Jenny:

Q. Is dance more difficult to teach because there is no correct way to teach?

A. I think you need a gross sensitivity to teach dance. I think that people who haven't got that feeling tend to fall back on technique that makes it so structured that 'dance' has gone. It's a very easy way out to teach technique all the time.

Jenny felt that to remove the quality of dance was 'criminal'. The essence of dance for her was the expression of feeling and thus choreography had to be seen as a means to an end and not an end in itself. She felt that good dance teachers had a "particular kind of feeling inside them".

Jenny organised regular visits to professional dance performances and attempted to keep in touch with current developments in dance. She was particularly keen to share her knowledge.

The interview concluded with a discussion of the proposed dance seminar. Jenny was interested in a dialogue between those who have differing views of dance and suggested that "people should get together and discuss dance". The transcript of my interview with Jenny concluded with her reaffirmation that "it's not easy to teach dance".

**Pupils' Responses at Magdore School**

I received sixteen responses from pupils at Magdore School. Jenny had asked first, second and third year pupils to answer the questions when P.E. lessons had been cancelled because of wet weather. There was no indication of what year groups made up the sixteen responses. Each response had a pupil's name on it despite the offer of confidentiality.
All respondents provided lengthy answers. Jenny confirmed that the pupils had some forty minutes to think about and write their answers.

**Question One: What is dance?**

<table>
<thead>
<tr>
<th>Key Word</th>
<th>Number of References</th>
</tr>
</thead>
<tbody>
<tr>
<td>Express feelings</td>
<td>5</td>
</tr>
<tr>
<td>Movement to music</td>
<td>5</td>
</tr>
<tr>
<td>Movement with or without music</td>
<td>3</td>
</tr>
<tr>
<td>Types of dance</td>
<td>3</td>
</tr>
<tr>
<td>A source of communication</td>
<td>1</td>
</tr>
<tr>
<td>The way someone places themselves to music</td>
<td>1</td>
</tr>
<tr>
<td>Movement</td>
<td>1</td>
</tr>
<tr>
<td>Movement to rhythmical noise</td>
<td>1</td>
</tr>
<tr>
<td>Movements joined together</td>
<td>1</td>
</tr>
<tr>
<td>World dance</td>
<td>1</td>
</tr>
<tr>
<td>Relax and forget all worries</td>
<td>1</td>
</tr>
<tr>
<td>Relax</td>
<td>1</td>
</tr>
<tr>
<td>Exercise/keeps you fit</td>
<td>1</td>
</tr>
</tbody>
</table>

The following responses were also noted:

"Dance can be movement or telling a story to music that normally has costume and make up." (4)

"Dance is something anyone can do if they put their mind to it." (10)

**Question Two: What does dance do for you?**

<table>
<thead>
<tr>
<th>Key Word</th>
<th>Number of References</th>
</tr>
</thead>
<tbody>
<tr>
<td>Relaxes</td>
<td>9</td>
</tr>
<tr>
<td>Expresses moods</td>
<td>7</td>
</tr>
<tr>
<td>Fit</td>
<td>6</td>
</tr>
<tr>
<td>Frees</td>
<td>1</td>
</tr>
</tbody>
</table>

The following responses were also noted:

"When I dance I feel I have achieved something. I enjoy dancing." (3)

"I always enjoy dancing, I suppose because I like people watching me." (8)
"Dance means a lot to me, because I love to see a piece of lovely music, interpreted well so that you, as the audience can feel that the dancer is trying to convey. I also like to dance with a large group so that as we dance, we change from being a crowd of schoolgirls into one person, one body, thinking only of the music and the beauty of being able to move. That is the value of dance." (10)

Question Three: What do you think about when you are dancing?

Table XVIII

<table>
<thead>
<tr>
<th>Key Word/Phrase</th>
<th>Number of References</th>
</tr>
</thead>
<tbody>
<tr>
<td>The next move</td>
<td>3</td>
</tr>
<tr>
<td>Keeping in time</td>
<td>3</td>
</tr>
<tr>
<td>The next steps</td>
<td>3</td>
</tr>
<tr>
<td>How I can improve the way I dance</td>
<td>2</td>
</tr>
<tr>
<td>Dancing well</td>
<td>2</td>
</tr>
<tr>
<td>Remembering the sequence</td>
<td>1</td>
</tr>
<tr>
<td>The way I feel</td>
<td>1</td>
</tr>
<tr>
<td>Concentrate and try to do it right</td>
<td>1</td>
</tr>
<tr>
<td>Responsibility to audience</td>
<td>1</td>
</tr>
<tr>
<td>What it would be like if thousands watched</td>
<td>1</td>
</tr>
<tr>
<td>I don't think of anything</td>
<td>1</td>
</tr>
<tr>
<td>Tend not to think of anything</td>
<td>1</td>
</tr>
</tbody>
</table>

7.7 Choredwood School

Choredwood is a co-educational school. I interviewed Marion, the head of P.E. She had been at the school for one year and was keen to develop dance. The interview was audio-taped and subsequently transcribed. Although Marion had not asked her pupils to provide written responses to the three dance questions, she had asked a number of dance groups her own questions about dance.

I asked Marion how she had raised the questions about dance. She replied:

I'm trying to think what I asked them. I asked them why they thought they were taught dance as opposed to gymnastics and games. They said things like, they could use their own imagination and that they could work with music and they could use their own ideas. They felt they didn't get much opportunity in games.
Marion was surprised at the depth of their answers. She continued:

They liked the freedom but that's the way I've been teaching them. I was amazed that they recognised that they had been given the freedom. The only derogatory remark was that I hadn't done enough myself. One of them said 'I'd have liked you to have done some dances with us'.

I then asked:

Q. Did asking questions help?

A. Yes. I wanted to see what they thought about it, how much they'd enjoyed it and how much they'd understood. As to why we're doing it as opposed to something like badminton.

When I asked Marion how much dance she had taught and to whom during the current academic year, she replied that first, second and third year groups had received one term's dance each. The fourth years did not do any dance because they did not want to do dance. I was interested to know about the fourth year group and the interview proceeded thus:

Q. Why didn't the fourth years want to?

A. They were fed up with it. No matter how much I said, they just didn't want to try dabbling at all. There might have been three or four but not sufficient for me to have a teacher to take that number.

Marion compared the fourth years with the other year groups.

... I found the first years easier to teach because they didn't know anything else. The second years were terribly inhibited and it took hours to draw anything out of them. I had one small class and that was easy because they didn't feel people were watching them. The third years I started off with set work, giving my ideas. I couldn't get any ideas from them at all and I began tearing my hair out. The student came along and taught them and she found exactly the same. So I felt better and so did she.
Her comments led to the following exchange:

Q. Why do you think the second years were so inhibited?

A. They didn't like dance.

Q. Because of what they did before?

A. I think so. As the lessons went by, they relaxed more and enjoyed it more.

Q. Do you think they were going through a phase?

A. I think they were more aware of themselves. That's obviously one of the problems. The first years aren't so much and I'm not expecting the same response from them when they become second years. Hopefully their openness will go on into the second year.

We then discussed sources of ideas for dance. Marion had not attended any dance classes because of pressure of work. Her ideas for dance came from the television, books and music. During the course of the interview I discovered that Marion had attempted to attend the college dance club but did not manage to find where it was held. Marion thought it was important to see other people teach dance. She argued that:

> If you sit in your own little area, you're bound to become very insular in what you do and I find I can't do the same thing again. It's never as good. It loses its sparkle. Also the response is different.

Marion had encouraged her pupils to go to the borough's day of dance where they could be taught by other teachers.

Marion thought that dance was more difficult to teach than other subjects. Teachers of dance required empathy and sensitivity, she argued. This led her to discuss her experiences as a student:
When I was at college, no-one ever said you shouldn't do this or you should do this, it will help. I don't think people tend to feed you with these snippets of information which ultimately take you years to find out. One word and that problem could be solved.

Marion felt that tips in organisation would have been extremely helpful.

The interview concluded with the following exchange:

Q. What do you think dance is?

A. I wouldn't dabble in it.

Q. Yet you asked the children?

A. But I asked them why they did it. What they got from it. How it differed from other movement, to realise how it differed.

Q. Because you think it differs?

A. No, because that's part of the teaching of dance. Basically I wanted them to get the idea of rhythm and repetition ... (inaudible).

In the transcription of Marion's interview, her final thoughts on dance were drowned by the noise of an aircraft passing overhead. The arrival of the aircraft coincided with the end of my tape. Marion's final thoughts are lost to my research! It is entirely appropriate that my interview with Marion was the final formal interview of my series of interviews with dance teachers in Richmond. In that brief moment the messiness of research became apparent to me.

My task in the remainder of this chapter and in Chapter Eight is to discuss the empirical data reported in Chapters Five, Six and Seven.
In this section I want to provide an account of teachers' constructions of dance education. Teachers' constructions are presented as a substantive example of the 'constructive alternativism' discussed in 3.3. I intend to discuss all ten teachers in this context.

I have indicated in 5.1.1 some of the problems associated with the presentation and analysis of interview data and I am particularly concerned about the implications of the 'black market of personal understandings' (Hull, 1984). As most interviewers will concede there are important comments made by interviewees outside the audio-taped record of the interview. I tried to note these comments whenever possible and these have become part of my 'second record'.

I will present one brief example from my field notes to illustrate this point:

Clea, 12th May - 1.35 p.m. to 2.35 p.m.

Taped interview.

After the tape ended she made the most important points:

1. It was important to find out from children what they thought dance was. Otherwise it is always only what the teacher says it is. Particularly important with first years.

2. "It's only when people like you come in and ask these questions that you actually spend time thinking about more than just the day to day running of the school. You need to be made to think about what you are doing."

In 7.3 I noted that Clea's interview was audio-taped for a total of fifty minutes. The transcript of the interview has not included the
remaining ten minutes of conversation. The flow of data is uninterrupted in naturalistic enquiry but for pragmatic reasons such flow must be staunched. My work with the teachers is based upon much that remains unrecorded.

In order to structure my discussion, 7.8 is organised thus:

7.8.1 Biography as destiny?
7.8.2 Difficult to teach?
7.8.3 Rewards of teaching dance
7.8.4 Dance-as-art
7.8.5 Summary

Table XIX provides a summary of the data on teachers presented in Chapters Five, Six and Seven. I have also provided a brief note of each teacher's background in teacher training.
<table>
<thead>
<tr>
<th>Patient</th>
<th>Completion of Treatment</th>
<th>Stage of Need</th>
<th>Treatment Plan</th>
<th>Readiness to Treatment</th>
<th>Readiness to Treatment</th>
<th>Readiness to Treatment</th>
<th>Readiness to Treatment</th>
</tr>
</thead>
<tbody>
<tr>
<td>Yes</td>
<td>Yes</td>
<td>Yes</td>
<td>Yes</td>
<td>Yes</td>
<td>Yes</td>
<td>Yes</td>
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<td>No</td>
<td>No</td>
<td>No</td>
<td>No</td>
<td>No</td>
<td>No</td>
</tr>
</tbody>
</table>

Three Year:

- Course:
  - General P.T.
  - Physical Therapy
- Second Rank:
  - General P.T.
  - Physical Therapy
- Third Rank:
  - General P.T.
  - Physical Therapy
<table>
<thead>
<tr>
<th>Course</th>
<th>Expectations</th>
<th>Recommended</th>
<th>Suggested</th>
<th>Co-requisite</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>Introductory Teacher Education</td>
<td>1. Demonstrate understanding of educational theory and practice</td>
<td>Yes</td>
<td>Yes</td>
<td>Yes</td>
<td>Yes</td>
</tr>
<tr>
<td>Elementary Education</td>
<td>2. Display understanding of educational theory and practice</td>
<td>Yes</td>
<td>Yes</td>
<td>Yes</td>
<td>Yes</td>
</tr>
<tr>
<td>Secondary Education</td>
<td>3. Display understanding of educational theory and practice</td>
<td>Yes</td>
<td>Yes</td>
<td>Yes</td>
<td>Yes</td>
</tr>
<tr>
<td>Special Education</td>
<td>4. Display understanding of educational theory and practice</td>
<td>Yes</td>
<td>Yes</td>
<td>Yes</td>
<td>Yes</td>
</tr>
<tr>
<td>Foreign Language</td>
<td>5. Display understanding of educational theory and practice</td>
<td>Yes</td>
<td>Yes</td>
<td>Yes</td>
<td>Yes</td>
</tr>
<tr>
<td>Physical Education</td>
<td>6. Display understanding of educational theory and practice</td>
<td>Yes</td>
<td>Yes</td>
<td>Yes</td>
<td>Yes</td>
</tr>
<tr>
<td>Art Education</td>
<td>7. Display understanding of educational theory and practice</td>
<td>Yes</td>
<td>Yes</td>
<td>Yes</td>
<td>Yes</td>
</tr>
<tr>
<td>Music Education</td>
<td>8. Display understanding of educational theory and practice</td>
<td>Yes</td>
<td>Yes</td>
<td>Yes</td>
<td>Yes</td>
</tr>
<tr>
<td>Health and Wellness</td>
<td>9. Display understanding of educational theory and practice</td>
<td>Yes</td>
<td>Yes</td>
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<td>Yes</td>
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<tr>
<td>Technology Education</td>
<td>10. Display understanding of educational theory and practice</td>
<td>Yes</td>
<td>Yes</td>
<td>Yes</td>
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<tr>
<td>Business Education</td>
<td>11. Display understanding of educational theory and practice</td>
<td>Yes</td>
<td>Yes</td>
<td>Yes</td>
<td>Yes</td>
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<tr>
<td>Culinary Arts</td>
<td>12. Display understanding of educational theory and practice</td>
<td>Yes</td>
<td>Yes</td>
<td>Yes</td>
<td>Yes</td>
</tr>
<tr>
<td>Agriculture</td>
<td>13. Display understanding of educational theory and practice</td>
<td>Yes</td>
<td>Yes</td>
<td>Yes</td>
<td>Yes</td>
</tr>
</tbody>
</table>

*Courses marked with an asterisk (*) are required.*
Goodson (1981) and Butt (1984) have explored the potential of life histories and biographies as rich sources of information about schooling. Both approaches to data collection are time intensive. Goodson notes that:

*life history data can provide insights into the changing stages in a teacher's view of his work. This evolution has to be set against the changing patterns of educational organisation and examination systems; more particularly the specific context of the school subject has also to be presented in evolution.*

(1981, p.73)

Of biography, Butt notes that:

*This type of inquiry requires the active collaboration of the teacher as co-researcher who can engage in a dialogue with the outsider. In the end, who possesses teacher thinking, not researchers but teachers?*

(1984, p.98)

In my contacts with the teachers I became aware of the role of teacher training experiences in subsequent developments. The formative experience of college days pervades a number of the interviews presented in the case studies. There does seem some evidence to draw a distinction between those teachers who have experienced a general P.E. training and those teachers who have specialised within a P.E. course in dance. There is, for example, an interesting difference in the approaches to dance of Clea and of Linda or Marion.

There is a third group of teachers who have experienced dance training in initial teacher training or in subsequent courses. The experiences of Hilary, Barbara and Jenny as expressed in the texture of their interviews seem worthy of note.
Although teachers of P.E. tend to be gregarious there is an important sense in which their biographies constrain what is possible for them to do. One response to such constraint is to teach only those activities which the teacher feels confident to teach. The absence of a formal syllabus in P.E. means that many teachers develop an eclectic mix of activities. An alternative to this is to seek help and actively collaborate in a re-education process. In the interview data, Hilary, Karen and Marion all voice an interest in observing others at work and sharing knowledge.

In my research, I found the teachers willing to consider their own educational practice and to invest time and effort to develop an understanding of dance. For many teachers, even after a number of years in the same school, involvement in in-service dance was regarded as important in order to provide pupils with new approaches to dance. Diana's transcript seems to be a good example of this altruism.

Working with teachers who are prepared to re-examine their own practice requires, I submit, a moral commitment on the part of the researcher. A constructivist approach to dance can offer a particular form of moral commitment which treats biography as personal and meaningful. Improvements in the quality of education must locate proposed changes within the context of personal experience.

7.8.2 Difficult to Teach?

I have structured my account of teachers' constructions of dance deliberately so that my discussion of the difficulties of teaching dance, the rewards of teaching dance and the artistic dimension of dance follow on from a consideration of biographical factors.
Hilary, Barbara, Clea and Jenny, whilst not verbalising difficulties in their own teaching of dance, were all aware of the problems some teachers might experience in teaching dance. The interview data presented resonates with Calderhead's (1984) discussion of the teaching of creative writing and with Hargreaves' (1983) concern with the teaching of art.

Yates (1975) has discussed the role of the teacher of P.E. in managing the psycho-social aspects of P.E. The teacher's own ability to dance and present dance would be an additional focus for Yates' concerns. Two experienced teachers, Alison and Diana, both noted their concerns about their own ability. It is interesting that both these were extremely active supporters of the in-service programme linked to my work. Whilst Alison's and Diana's emphasis was upon learning, Hilary and Jenny were keen to share their knowledge. In Table XIX, I have attempted to indicate some of the teachers' concerns about the difficulties of dance.

I do not intend to make exceptional claims for dance. However, the amount of time teachers put into thinking about and preparing dance is indicative of the meanings teachers have of dance. One of the important elements of my research was the provision of opportunities for teachers to meet informally and formally to discuss their concerns and interests.

7.8.3 Rewards of Teaching Dance

With the exception of Rooksfoot College, none of the schools in my research had examinations in dance. Without the kudos of public examination success or other forms of formal assessment, teachers of dance appear to identify alternative criteria for the successful investment of time and energy in dance.

For some teachers, successful dance performances are part of the reward of teaching dance. Whilst for others the relative success of a group of
pupils, who would not otherwise succeed, is central to the rationale for the inclusion of dance in the curriculum. A third element appears to be the glow of satisfaction a teacher gets after preparing and teaching a 'good' lesson.

A number of teachers emphasise the extremely narrow dividing line between 'success' and 'failure' in dance. Jenny's transcript provides an interesting example of this. The nurturing of identity and emotional development can be destroyed very immediately in dance. Barbara and Marion also emphasise the sensitivity and empathy required to teach dance.

7.8.4 Dance-as-art

Throughout my research I have been interested in the trade-off between movement and art elements of dance education. HMI (1983) and Meakin and Sanderson (1983) have noted the dilution of the artistic potential of dance into physical activity.

The movement/art distinction in dance is important. One of my concerns is the potential disjunction between what dance is said to be and what dance is in the lived experience of teachers and pupils.

Hilary and Clea, for example, argue for dance as an art, whilst Alison argues that dance is not an art in her experience. I did not observe any of these three teaching but I would be interested to know what teaching strategies are employed to emphasise or conceal the potential of dance-as-art. There are substantial epistemological issues to be discussed in this respect. In this thesis I want to acknowledge the existence of such issues but I do not intend to go beyond that acknowledgment here. Alison, Hilary, Clea, Diana and Fiona discussed the appropriate departmental focus for dance. Their tacit acknowledgement
of the need for specialist dance teachers and the inclusion of dance within departments other than P.E. is recorded in the interview data.

7.8.5 Summary

In my presentation of the case study material I have attempted to avoid an overdeterministic approach to the data. The empirical evidence has been reworked in 7.8 to provide an analysis of teachers' constructions. Throughout my research I have been aware of particular problems. The teacher's background (7.8.1), the difficulties of teaching dance (7.8.2), the rewards of teaching dance (7.8.3) and the debate about dance-as-art (7.8.4) all seem to be significant elements in the teacher's construction of dance.

7.9 Pupils' Constructions

In this section, I want to raise briefly some issues linked to pupils' constructions of dance. Once again, I want to emphasise the illustrative potential of the pupil data.

I have collected the data from all pupils into three tables (XX, XXI and XXII). In all three tables, with two exceptions, I have used key words extracted from the second year at Ravens School. I do not want to argue that such key words are particularly significant. Indeed the inclusion of the key words 'feelings/emotions' in Table XX and 'audience' in Table XXII show the potential meaning of alternative constructions. My choice of the second year at Ravens School is pragmatic:

(i) they represent a large age cohort;
(ii) they are responses of pupils taught by a P.E. specialist.
### TABLE XX: CUMULATIVE REFERENCES IN RESPONSE TO QUESTION ONE - 'WHAT IS DANCE?'

<table>
<thead>
<tr>
<th>Key Word</th>
<th>RAVENS First Year (72)</th>
<th>RAVENS Second Year (69)</th>
<th>RAVENS Third Year (56)</th>
<th>RAVENS Dance Club (12)</th>
<th>RAVENS Dance Club (15)</th>
<th>ROOKSFoot Third Year &amp; Fifth Year (27)</th>
<th>CROWScourt Third Year &amp; Fifth Year (27)</th>
<th>JAYS Third Year &amp; Fifth Year (27)</th>
<th>MAGDORE First, Second &amp; Third Year (15)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Types of dance</td>
<td>7 [8.75]</td>
<td>21 [18.92]</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>2 [4.65]</td>
<td>3 [10]</td>
<td></td>
<td></td>
</tr>
<tr>
<td>National dance</td>
<td>8 [10]</td>
<td>10 [9.01]</td>
<td>23 [45.1]</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>1 [3.33]</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Gymnastics</td>
<td>4 [5]</td>
<td>10 [9.01]</td>
<td>1 [1.96]</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Not gymnastics</td>
<td>0</td>
<td>2 [1.8]</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Career prospects</td>
<td>0</td>
<td>1 [0.9]</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Feelings/emotion</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>8 [44.44]</td>
<td>2 [9.09]</td>
<td>2 [4.63]</td>
<td>5 [14.67]</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Figures in [ ] indicate % of total responses.
TABLE XXI: CUMULATIVE REFERENCES IN RESPONSE TO QUESTION TWO - 'WHAT DOES DANCE DO FOR YOU?'

<table>
<thead>
<tr>
<th>Key Word</th>
<th>SC HOOLS</th>
<th>RAVENS</th>
<th>ROOKSFoot</th>
<th>CROWSCOURT</th>
<th>JAYS</th>
<th>MAGDORE</th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>First</td>
<td>Second</td>
<td>Third</td>
<td>Dance Club</td>
<td>Dance Club</td>
<td>Third &amp;</td>
<td>First,</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Year (72)</td>
<td>Year (69)</td>
<td>Year (56)</td>
<td>(12)</td>
<td>(15)</td>
<td>Fifth Year (27)</td>
<td>Second &amp;</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Figure</td>
<td>0</td>
<td>11 [10.68]</td>
<td>14 [15.56]</td>
<td>2 [8.33]</td>
<td>5 [17.86]</td>
<td>1 [2.7]</td>
<td>0</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Learn steps</td>
<td>0</td>
<td>3 [2.91]</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Career prospects</td>
<td>1 [0.79]</td>
<td>2 [1.94]</td>
<td>1 [1.11]</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Hobby</td>
<td>2 [1.59]</td>
<td>2 [1.94]</td>
<td>1 [1.11]</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Be with people</td>
<td>6 [4.74]</td>
<td>1 [0.97]</td>
<td>0</td>
<td>2 [8.33]</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Break from lessons</td>
<td>0</td>
<td>1 [0.97]</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>1 [2.7]</td>
<td>0</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Figures in [ ] indicate % of total responses.
<table>
<thead>
<tr>
<th>Key Word</th>
<th>Ravens First Year (72)</th>
<th>Ravens Second Year (69)</th>
<th>Ravens Third Year (56)</th>
<th>Dance Club (12)</th>
<th>Dance Club (15)</th>
<th>Jays Third &amp; Fifth Year (27)</th>
<th>Other Schools First, Second &amp; Third Year (15)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Not anything</td>
<td>7 [17.5]</td>
<td>8 [10.94]</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>1 [4.35]</td>
<td>2 [16.67]</td>
</tr>
<tr>
<td>Shapes</td>
<td>1 [2.5]</td>
<td>6 [8.22]</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Falling over/looking silly</td>
<td>1 [2.5]</td>
<td>5 [6.86%]</td>
<td>1 [1.86%]</td>
<td>0</td>
<td>0</td>
<td>3 [13.04]</td>
<td>0</td>
</tr>
<tr>
<td>Improving</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>4 [5.48]</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Partner</td>
<td>0</td>
<td>4 [5.48]</td>
<td>2 [3.76]</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Lunch</td>
<td>3 [7.5]</td>
<td>3 [4.11]</td>
<td>2 [3.73]</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
</tbody>
</table>

Figures in [] indicate % of total responses.
Before I make some observations about Tables XX, XXI and XXII, I want to enter a number of caveats:

(i) I am concerned that the evidence represents a move to quantification;

(ii) the enormous numerical disparity between Ravens School pupils and other pupils makes it relatively meaningless to compare absolute numbers of responses;

(iii) the absence of an established protocol for asking/answering questions has produced a variety of responses from a variety of age and ability groups.

In essence, I acknowledge the reliability and validity of the evidence as problematic. Nonetheless the pupils' responses can offer a purchase on their constructions of dance.

My discussion of the dance literature in 3.1 was intended to open up a range of issues for discussion. My own empirical work is an attempt to add to the available literature.

In 3.1.2.2, I noted the HMI's summary of pupils' response to dance. Their discussion also includes reference to the flourishing of extra curricular dance. The data presented here includes responses from two dance clubs.

With regard to the pupils' responses, I have chosen to summarise the data thus:

(i) when asked 'what is dance?' many pupils/students regard 'movement' and 'music' as significant key words, (at Rooksfoot 'feelings/emotion' receive most references);
(ii) when asked 'what does dance do for you?' there seems to be a diversity of responses that relates to particular dance experiences:

(a) at Ravens School and Crowscourt School 'fit/healthy' are numerically preponderant;

(b) at Rooksfoot College 'relaxes' and 'enjoyment/fun' are noted;

(c) Jays School pupils note 'enjoyment/fun';

(d) Magdore School pupils note 'relaxation' and 'sense of feeling';

(iii) when asked 'what do you think about when you are dancing?', there is also diversity of response:

(a) the first and third years at Ravens School and the dance club at Rooksfoot College refer to 'music';

(b) the second and third years at Ravens School refer to 'the movement', as do the dance club at Rooksfoot College;

(c) Crowscourt School refer to 'the audience' and 'the movement';

(d) Jays School refer to 'the audience';

(e) Magdore School refer to 'the steps'.

I do not intend to offer any further analysis of the aggregate data. The above summary has followed from my selection of clusters of references.

The task of further research into dance education would be to explore the links between teachers' and pupils' constructions of dance. In this sense the work would contribute to the literature discussed in 3.3.2.
In Hargreaves' (1983) terms the processes of conversive and aversive trauma in dance await empirical specification. Such specification should regard pupils' responses as an active dialogue (Chein, 1962).

7.10 Discussion

In Chapters Five, Six and Seven I have presented case study and summary case study material. Throughout these chapters I have attempted to maintain a reflexive position. The data presented represents my selection from a range of data. I have attempted to limit a second overlay of interpretation until the reader has had an opportunity to consider the data.

My presentation of data has, in part, been informed by Denzin's (1970) oft-quoted 'methodological triangulation'. I have attempted to introduce data from a variety of sources. Such data has emerged in my research in a cyclical rather than a linear fashion.

In Chapter Eight I intend to discuss the literature presented in Chapter Three in relation to the empirical evidence of Chapters Five, Six and Seven.
"all true believers break their eggs at the convenient end."

(Swift, Gulliver's Travels)

This concluding chapter is organised in the following manner:

8.1 Introduction
8.2 Research Methods
8.3 Research Data in Relation to the Literature Review
   8.3.1 Dance in Richmond
   8.3.2 Dance in Education
8.4 Implications for Further Research
8.5 ... To Personal Experience?

8.1 Introduction

In Chapter One I located my research within the context of personal experience. My intuitive interest in working with a small group of teachers on practical issues is both personal and a small part of an evident shift of emphasis in educational research in the 1980s.

In 2.3 I drew attention to the questions that had emerged during my research. My interest in a constructivist approach to education in general and dance education in particular has had a considerable impact on my own practice as a researcher and teacher. I have been fortunate to have been part of a research programme at the University of Surrey which has initiated my interest in and sustained my commitment to the spirit of personal construct psychology.

The reflexive and fallible quality of such an approach to teaching and learning is both exciting and challenging. Novak (1985) has recently argued that:
any notion of people as personal scientists needs to move beyond what Kelly wrote and look at what he actually was doing. To stick only to what Kelly wrote in 1955 would be limiting and very un-Kellyan.

(p.5)

In my own work I have sought to extend the spirit of a Kellyan perspective to a new substantive focus, that of dance education. My approaches to research have epistemological and ontological underpinnings and throughout this thesis I have attempted to discuss these. The identification of central issues in dance education in Chapter Four and the selection of my research methods described in Chapter Four, are expressions of my world view.

Smith (1983) in his discussion of quantitative and qualitative research poses three questions: what is the relationship of the investigator to what is investigated?; what is the relationship between facts and values in the process of investigation?; and what is the goal of investigation? (p.6). My responses to Smith's questions are: my research is interventionist (cf. Day, 1984); I have attempted to provide empirical evidence about dance in education from a normative position that values dance; and the goal of my research is the qualitative improvement of teaching in dance education. Chapters Five, Six and Seven provide empirical evidence in the form of case study material.

8.2 Research Methods

In Chapter Four I indicated my interest in small-scale collaborative research based on qualitative methods. In 8.2 I would like to comment on the implications and outcomes of such methods. My interest in an emergent research design was not intended to provide an 'easy' introduction to research. Prior to my 'entry into the field' I had spend some considerable time exploring some of the available methodological literature. This
process confirmed my disinterest in 'scientistic' educational research (Degenhardt, 1984) and my intuitive empathy with 'naturalistic' enquiry (Lincoln and Guba, 1985; Hammersley and Atkinson, 1983). Intuition is an important element in open-ended enquiry and a quality that is valued in dance education. My sabbatical year provided the time and space to explore methods and data collection.

In retrospect my research owes much to the voluntary commitment of a small number of teachers. Throughout the research project I was supported by the teachers, but as I have indicated their involvement was in their terms. At no time did I feel threatened by their absence from meetings or courses. I must emphasise that not all the teachers of dance in the borough were involved in my research. Although dance club and in-service courses were open to all teachers, I did limit myself to one (occasionally two) teacher(s) per school.

I do not wish to offer a naive egalitarian view of my research. Whilst I subscribe to the humanist and democratic orientation of constructivist research, I am aware that my position as a researcher and lecturer in a college of education may have had a hidden agenda of relationships attached. Research, like educational practice, is a situated experience.

Nonetheless the informal contact facilitated by the qualitative research methods did yield a considerable amount of data which informed and guided my research. I now regard the introductory meetings held with teachers in September 1980 as a vital part of the negotiation of research methods (see 4.2.1). Much of my subsequent work became possible because of these contacts. Informal contacts during my research acted as a barometer for me and they enabled me to adapt and change in-service courses or dance club content to particular needs and interests.
The in-service programme in 1981-82 was particularly important in my research. An axiom of my research was that there had to be a practical focus. The in-service programme developed from the contacts, meetings and interviews of 1980-81. Many non-specialist teachers of dance availed themselves of the in-service programme and returned to their teaching of dance refreshed (or so they said!). The organisation of the in-service course was particularly time-expensive. I have indicated that this in-service programme was financed by the local education authority. It is interesting to note that a number of surveys have lamented the quality of in-service provision in dance education. Williams (1985), for example, has commented that "what is provided is desperate, and at present, unco-ordinated". HMI (1983) found in-service provision for dance education "generally inadequate".

I have, on a number of occasions, mentioned the moral responsibilities of the interventionist researcher. In this context, the 1981-82 in-service dance programme was part of an ongoing in-service relationship. At present (October 1985) there is on offer a one term in-service course for primary teachers financed by the local education authority. However, my own links with the research group have been weakened by my involvement in other projects. Wherever possible I have tried to offer help and support when asked and the in-service programme remains a tangible link of sorts.

Oakley (1981) has suggested that:

> Interviewing is rather like marriage: everybody knows what it is, an awful lot of people do it, and yet behind each closed front door there is a world of secrets.

(p.31)

In 7.7 I offered an account of my final interview and attempted to indicate the practical issues involved in interviewing with audio-tapes.
My choice of a focused interview method enabled me to develop a particular style of interviewing. Oakley (1981) and Hull (1984), amongst others, have drawn attention to the limits of transcript material. In my transcripts of interviews I have not reproduced pauses between words, points of emphasis or my supportive utterings. Although I acknowledge the 'incompleteness' of the transcript material, my own 'second record' has stored a considerable amount of observational material linked to my interest in movement notation. As with Hull (1984) the interview data triggers this 'second record'.

I have based case study material in Chapters Five, Six and Seven on interview data. I wish to argue that the interviews provided key moments in my research when I was able to draw upon my knowledge of each teacher and pursue general questions about dance in education within particular contexts.

With regard to pupils' responses I have consistently emphasised their use as a secondary data source. The cumulative data presented in 7.9 is constrained by a number of factors which relate to reliability and validity.

I have used a case study approach to present empirical data gathered from a number of sources. I have regarded the provision of alternative sources of data as an important element in my research. My interest in the teaching of dance has led me to focus on those sources of data that can tell me something about teachers. A task of subsequent constructivist research in dance education must be to explore pupils' constructions of dance.
There is, to my knowledge, no available constructivist analysis of dance in education. My research does therefore break new ground with an approach to everyday life that is now forming an "invisible college" (Watts and Pope, 1985). Breaking new ground is problematic and I have structured my research on an extant literature in both dance and educational research. In this section I want to discuss the ligatures between the literature and my research data.

Throughout the thesis I have attempted to present the literature and the research data as a reporter. This has been a conscious presentation strategy. I regard 8.3 as the opportunity to focus issues raised in Chapter Three (specifically 3.1.4) and the time to propose my own analysis. In 8.3.1 I will discuss dance in education in Richmond and in 8.3.2 I will expand my discussion to dance in education. I must emphasise that my discussion is focused on the secondary school.

In 3.1.4 I identified nine issues. In 8.3.1 my presentation strategy will be to embed these issues within the experiences of the teachers. There are emphases within this discussion and in relation to 3.1.4.4 (art or movement?), 3.1.4.6 (examinations in dance), 3.1.4.7 (dance artists in education) and 3.1.4.8 (technical competence) there is limited explicit treatment. There are relevant conjunctural factors which contribute to such limited treatment.

At the time of my empirical research no 'O' level in dance was available and the Arts Council's dance artists in education projects were at the pilot stage. In my ongoing informal contact with teachers I have become aware that events external to the teaching of dance in Richmond are becoming much more important to teaching and learning. Thus the availability of public examinations, dance artists and community arts
programmes provide a backcloth for the practice of dance in Richmond. Hilary, Clea and Jenny are tangible examples of the meeting of developments in dance beyond the school within a specific school context. I am extremely interested to know how the teachers in my research have responded to the art emphasis in dance.

At the end of my research with the teachers (if it is possible to talk of research 'ending'), I was aware of a community of teachers who held working assumptions about teaching and learning in dance. I had intervened in their working assumptions in order to suggest an active response to the teaching of dance. My contacts with the teachers were intended to be part of this move to reflexive and self-organised practice.

One aspect of my research which developed its own dynamic was that of teachers asking pupils questions about dance. This is a process that can facilitate the raising of teacher awareness. Although no formal systematic schedule of second interviews was conducted with the teachers to gauge the extent to which awareness had been raised, my interview with Hilary in particular and subsequent informal contacts with the teachers have indicated that there has been a move on their part to go beyond the boundaries of their immediate practice. Appendix 6 provides an example of the in-service commitment of the teachers which possibly may not have been so reflective or extensive had they not been part of a collaborative experience located within the context of my research.

The unfinished business of my research is the gauging of teacher awareness. This provides a vital starting point for subsequent research.

8.3.2 provides an account of dance in education beyond the immediate context of Richmond.
8.3.1 Dance in Richmond

I intend to address issues in dance education after I have made some detailed observations about the lived experiences of teachers of dance in Richmond. In 4.4 I described my research as located within a 'special universe'. At the time of my research others interested in dance were also gathering empirical evidence. The Gulbenkian Report (1980), HMI (1983) and Meakin and Sanderson (1983) have provided evidence about dance in education. Although all three are based upon a pro-dance value orientation, they express concern about the teaching of dance. In contrast Marland's (1985) thematic overview is positively optimistic.

In my research in Richmond I found the teachers prepared to teach dance and, with the exception of Blackcrest School and Jays School, dance of some description was taught. Throughout my research I was concerned to support teachers' involvement and interest in dance in education. In my analysis of teachers' constructions of dance in 7.8 I attempted to limit my working of the empirical data and invited the reader to consider the data presented. Throughout my research I was aware of the difficulties some teachers experienced in thinking about and teaching dance. I was concerned that the difficulties of teaching dance 'threatened' educational practice. My use of Alison and the pupils of Ravens School is intended to illustrate a particular set of educational experiences.

Experienced teachers, like Alison, who have had a general P.E. background, teach dance on a daily basis. In Table XIX, I have attempted to draw out indicative rationales for the inclusion of dance in the curriculum. In many respects their stock of dance knowledge is:
(i) based upon a modern educational dance experience;
(ii) not updated because of other commitments.

I discovered that Alison, Diana and Linda found these to limit what was possible. Linda was so constrained by these factors that she did not teach dance at Blackcrest School. All the teachers were aware of a world of dance beyond the school and in many cases efforts to teach dance were compared to this facticity of dance. In Diana's case this led her to question what she was offering to the older girls in dance at Chough House School. I defined one of my tasks as the researcher-as-consultant as helping to provide increments in the teachers' stocks of knowledge and thus the in-service course emerged in response to the teachers' demands.

I was concerned to offer an ongoing in-service programme for the teachers based upon ease of access. However, a parallel project within my research was my concern to explore constructivist approaches to dance in education. In Novak's (1985) terms I wanted to raise with the teachers the interaction of teaching and learning within a curriculum that was part of a wider social world. The Kellyan notion of person-the-scientist celebrates the active creation of interpersonal meaning, I wanted teachers to explore their own educational practice. Watts, Gilbert and Pope (1982) have noted that:

> By augmenting teachers' diagnostic skills it may be possible to promote effective teaching based upon what a learner already knows and understands.

(p.27)

The exploration of educational practice in these terms challenges traditional models of teaching and learning. In all my contacts with the teachers I emphasised that the process of asking questions about meaning was not so much a threat as a way to enhance the quality of teaching and learning.
Within the research group there were some teachers who viewed the teaching of dance with confidence. I have noted in 7.8 that access to the kinds of knowledge available in specialist dance education enabled Hilary, Barbara, Clea and Jenny to explore a variety of dance. Hilary is presented as a case study of such a teacher. Notwithstanding their knowledge of dance, these teachers also based much of their educational practice on traditional patterns of teaching and learning. I discussed with them also the potential of enhancing their practice by exploring differences in meaning. Hilary and Jenny had asked dance questions prior to their interviews with me and the transcripts identify their interest in what the pupils had said about dance.

I do not intend to argue for a polarisation in the research group between P.E. generalists and dance specialists. But if P.E. remains the repository for dance in the curriculum there is a pressing need to develop a support network for sharing ideas about dance and introducing new experiences. My interventionist research with a small group of teachers represents one attempt to improve educational practice. If, under current educational retrenchment, in-service courses are not possible, then a pragmatic response could be to develop groups of teachers who meet and resource courses in dance. In 1984 a Richmond Dance Teachers' Association was formed along these lines. Two teachers from the research group, Karen and Marion, became officers of the Association. At the end of the academic year 1984-85, newsletter five reported that:

Nine teachers attended the final meeting of the year. Nine secondary schools, eight primary, one infant school, one sixth form college, one adult college and two colleges of higher education were now affiliated to the Association. Some workshops had to be cancelled because of the current teachers' dispute. The newsletter concluded with a list of events held during the first year of the Association. Eleven events were held in all. There had also been five meetings of the Association. One future development mooted in the conclusion to the newsletter was a library for costumes, tapes, records and video tapes.

(newsletter 5, nd)
An attempt to establish a teachers' association in 1981 had foundered. In 4.3 I indicated that the failure to establish such an association did not overly concern me. I had no direct involvement in the 1984 developments, but they do represent a good example of a self-help group.

The Teachers' Association appears to be an important support for dance in Richmond. I would be particularly interested to know whether the teachers themselves were moving towards a constructivist approach to dance in education. To their credit, teachers are prepared to volunteer considerable amounts of their time for extra-curricular activities. In my own research I was concerned to emphasise that the assimilation of 'objective' knowledge about and in dance was not a solution to some of the difficulties of teaching and learning in dance. Although teachers did want knowledge with which to teach dance confidently, I emphasised that such knowledge is harmful without a recognition of the diversity of constructions placed on dance by pupils.

In this sense my research is consonant with that of Thomas and Harri-Augstein (1985) and their concern for 'self-organisation' as:

> the ability to converse with oneself about one's own learning processes and to observe, search, analyse, formulate, review, judge, decide and act on the basis of such creative encounters. This involves as much feeling as thought. Unaided, most people are not able to generate effective learning conversations with themselves or with others.

(quoted in Pope, 1985, p.7, my emphasis)

Pope (1985) adds that:

> Learning-to-learn becomes a central task for the learner and the facilitation of this meta-cognition part of the role of the teacher.
Unlike Day (1984) I have not asked teachers to comment on their experiences of my research. It was not possible during my research to return to the teachers to discuss its impact. However, I would like to argue that there is an important time scale to be considered in this kind of work. I am keen to discover whether the stimulus, noted by Clea, of a collaborative researcher in teacher thinking was more than a transient experience. The longer term development of my research would take as a starting point teachers' reflections on the value of examining their own educational practice.

In my own case I have found that the impact of conducting interventionist research has been significant. My field work located my interests in dance education within an immediate context and underlined my own concerns about the distinctions between teacher-as-educationist and teacher-as-practitioner. My links with teachers reaffirmed my conviction that changes in educational practice must be meaningful to the practical work of teachers. In a wider context my interest in constructivist approaches to teaching and learning has brought into question my own practice in the training of teachers. An enterprise in staff development has developed my own practice! The refreshing challenge of a reflexive approach to teaching and learning is the prospect of personal improvement.

8.3.2 Dance in Education

In this section I want to offer a synthesis of issues raised in 3.1.4. There I extracted what I considered to be central issues for dance education: 'educationally valuable' dance; what happens in dance education?; who teaches dance?; art or movement?; dance in physical education; examinations in dance; dance artists in education; and technical competence. I will base my synthesis on a distinction to be drawn between descriptions and prescriptions of dance.
In a constructivist analysis of dance in education what is to count as 'dance' is posed as problematic. One of my fundamental concerns about the emergence of accounts of propositional knowledge in dance is that knowledge assumes an overriding importance. In extreme, I take this position to be that the status of dance is linked to success in establishing public examinations in dance. Dance is thus able to compete with other subjects for curriculum space and importance. This striving, I suggest, ignores the production of knowledge within social contexts. A constructivist analysis of dance in education is sensitive to the articulation of personal epistemologies within a wider discourse constrained by power relations. I would like to develop this argument with reference to gender identity and knowledge. Novak (1985) contends that "doing well the work of educating involves moving through and beyond the problems of the classroom" (p.8).

In my research, except for one or two pupils who attended dance clubs, the experience of dance in education was limited to girls and women. I have indicated that the marginalisation of dance in the curriculum must be considered in terms of dance's gender exclusivity. Patriarchal stereotypes of what girls and women can and cannot do are symptomatic of power relationships which extend beyond dance in the curriculum.

Salmon (1980) has argued that "instrumental kinds of knowledge are ascribed to males and expressive kinds of knowledge to females" (p.10). Gender identities and differentiation of knowledge are mobilised by the process of becoming social. As a number of sociologists have indicated, this process is 'socially constructed' but is given the status of a natural experience. The Gulbenkian Report (1980), HMI (1983) and Marland (1985) have noted a gender mechanism at work in dance. The Gulbenkian Report (1980), for example, indicated that dance is:
a single sex, female activity. The prejudice is profound and automatic. 'Right!' said one headmaster of a mixed school after the director of the Royal Ballet's Ballet for All company had been speaking to an assembly of boys and girls in the late 1960s, 'hands up those girls who would like to see the performance'.

(p.63)

It seems unlikely that the status of dance in education either in the context of P.E. or art can be enhanced by objectivist accounts of the propositional knowledge available in the study of dance. Whilst there may be philosophical grounds for such arguments there appears to be a more pressing need for a social, political and historical sensitivity to "the nature of knowledge claims, their appearance and justification" (Novak, 1985, p.13). In essence, what is to count as dance in education is to be regarded as a focus for meanings brought to educational events and which are mediated by teachers. A constructivist analysis of dance must concern itself with this articulation of meaning for, as Novak (1985) has pointed out, "educative events are not self-enclosed entities unaffected by events in the world at large" (p.15). Throughout the thesis I have attempted to locate teachers' and pupils' experiences of dance within an historical and cultural context.

The debate within the dance literature as to what is to count as the study of dance provides an example of the production of knowledge. I have noted that the critique of a dominant educational ideology ('modern educational dance') at the time of re-organisation in higher education gave rise to an alternative epistemology (dance-as-art). At present, the dance-as-art approach is an ascending paradigm and is based upon particular views of knowledge and the person. My work with teachers has led me to consider the extent to which theories-in-use reflect academic ideas about dance.
In Novak's (1985) terminology there is a problem of 'governance' in dance education. The Gulbenkian Report's (1980) support for a dance department within the secondary school must be contrasted with the D.E.S.'s sponsorship of dance as 'the responsibility of P.E. departments' (Williams, 1985). The teacher in the school becomes enmeshed in prescriptions for dance. I submit that small-scale study of dance in education (cf Meakin and Sanderson, 1983) can provide a dynamic account of the concept of 'governance'. Novak (1985) defines 'governance' as:

> securing the co-operation necessary so that educationally valid purposes can be achieved.

(p.3)

A constructivist analysis of dance in education can usefully put into focus alternative constructions of what is educationally valid. At the centre of my concern for dance in education lies my interest in the heterogeneity of dance. I feel that this heterogeneity is imperilled if dance becomes colonised by a dominating ideological framework which arbitrates on what is to count as dance. Small-scale qualitative enquiry demonstrates the richness of teachers' and pupils' constructions.

Within the dance literature one can detect considerable status anxiety. My argument in this section has been that such anxiety cannot be dissipated by deterministic views of dance knowledge. Much more crucial, I contend, is the location of dance within a set of social relationships. I take a constructivist analysis to be sensitive to the 'stuff of education' (Novak, 1985).

The Gulbenkian Report (1980) and HMI (1983) provide accounts of dance in education. My research presents a much smaller scale enquiry from an alternative perspective. We do share, however, a common goal, the flourishing of dance in education. In Chapter Three I identified what
I considered to be relevant sections of the Gulbenkian Report (1980) and HMI discussion paper (1983), in Chapter Eight thus far I have attempted to offer a reading of my own research linked to the wider context of dance. Notwithstanding different starting positions, there do appear to be core issues running through all three accounts of dance. If the points of Meakin and Sanderson (1983) are added then a substantial record of dance in education within the last eight years can be established. My understanding of the available evidence leads me to argue that:

(i) there are very real problems to be addressed if dance in education is to flourish;

(ii) those who teach dance require substantial help of a continuous and supportive nature;

(iii) teachers must work together to share ideas and develop technical competence;

(iv) safeguarding dance in the curriculum requires an appreciation of the politics of knowledge and curriculum change.

My own research was planned to be practical, local and interventionist. Such research, I submit, is part of a growing concern for humanistic educational enquiry.

8.4 Implications for Further Research

The reflexive quality of 'constructive alternativism' provides a vital developmental aspect to research in education. The incompleteness of one's constructions or the possibility of their replacement provides a ready source of directions for further research.

In my research I have focused on teachers outside the classroom within
the context of staff development. It would be illuminating to consider the following in future research.

(i) With regard to teachers:

(a) What strategies do they use in self-organised learning?

(b) What classroom practices occur in dance?

(c) How does lived experience mediate biographical factors?

(ii) With regard to pupils:

(a) How do pupils become active learners in dance rather than active dancers in a learning situation?

(b) How do pupils come to know about dance?

(iii) With regard to higher education:

(a) What kinds of knowledge will be required to teach dance up to and beyond 2000?

(b) What will be the impact of the availability of candidates with 'A' level dance for higher education dance?

(c) What resources can higher education provide for the induction and in-service training of teachers?

I present these as indicative trends for future research. I must emphasise that an analysis of the social context of dance would be central to my own research in dance in education.

8.5 To Personal Experience?

I would like to conclude this thesis with a discussion of the significance of research for my own experience. Bannister (1979) has argued that:
it is through the personal meaning which we give to our education and the personal way in which we live it out that we give back to our society that which we have created.

(quoted in Pope, 1985, p.3)

My research has further encouraged me to think about my educational practice in two specific areas:

(i) the use of constructivist approaches in teaching and learning in team field games;

(ii) the need for an intermediate strategy to encourage teachers to revise or replace constructions of dance.

(i) Not all my time is spent with students in dance lectures. An important part of my work is the teaching of a team field game, lacrosse. I have been puzzled by the differences in my own teaching strategies in both activities. Although I approach all my contacts with students from a constructivist perspective, I have found that lacrosse seems to be much more conducive to personal development than does dance.

One can draw philosophical distinctions between a team game and dance and at present I am exploring the possibilities of developing a teaching strategy in dance that enables students to go beyond conventional methods of learning dance technique. In particular, I am keen to explore the possibility of self-directed learning in mixed ability dance groups. Research in staff development appears to be an excellent impetus for the reflexive researcher to question his/her own experience.

This leads me to a second set of problems.
(ii) During my in-service contacts with teachers I have been forcibly struck by their insatiable demand for knowledge. After some reflection about this acquisitive behaviour and my own concerns about the teaching of dance, it seemed reasonable to consider the scaling down of constructivist-led curriculum change. I would like to explore the possibility of working for a constructivist approach to teaching and learning through an intermediate stage. The management of the transition from an established set of constructs about teaching, learning and dance to an alternative set of constructs is vital. At present I view this intermediate stage when stocks of knowledge about dance are refined as a time to question the taken-for-grantedness of educational practice. I did attempt this during my research.

I introduced Chapter Eight with part of a quotation from Gulliver's Travels. The second part of the quotation provides an appropriate conclusion to my research. I leave the reader to ponder the significance of Gulliver's rejoinder:

And which is the convenient end seems, in my humble opinion, to be left to every man's conscience.
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INTERVIEW QUESTIONS

In the interviews with the dance teachers the following questions provided a framework.

A. General Questions

1. How much dance have you taught this year? To whom?
2. What have you taught?
3. What have you seen, done yourself or read about dance?
4. Do you feel the same about dance as you did before?
5. Has attending dance club helped?
6. What would have been of more help?
7. In what ways has it helped?
8. What are the problems you have in teaching dance?
9. Can you see any ways of resolving them?
10. How do you see dance in schools? (What content?)
11. Why teach dance?
12. Where should dance be taught? (In what department?)

B. Questions About Children's Written Answers

13. How long were the children given?
14. When was it done?
15. Where?
16. Were they prepared for the questions?
17. Did you give them any help?
18. Did you allow them to talk?
19. Were they sitting near each other?
20. Did asking the questions change your attitude?
21. Did you find the process interesting?
22. Did you learn anything?
23. How could the method of asking questions be improved and integrated into your practice?

24. Why might it be helpful in improving your teaching?

25. What else can you do now to improve your teaching?
INTERVIEW WITH ALISON

This interview was not audio-taped at Alison's request.

Q. How long were the children given (to answer the questions)?

A. Twenty minutes.

Q. When was it done?

A. When there were exams in the hall and it was raining.

Q. Where?

A. In a classroom.

Q. Were they prepared for the questions?

A. No.

Q. Did you give them any help?

A. No, I just explained the questions.

Q. Did you allow them to talk?

A. No, they don't tend to talk much anyway, they are rather docile.

Q. Were they sitting near each other?

A. Not really, but they could possibly have copied each other.

Q. Did asking the questions change your attitude at all?

A. Yes, we don't talk to them enough but now that we have two lessons for gym and dance instead of one and it means that we are not in such a rush. It used to be that we taught dance and gymnastics alternate weeks. It's alright for the bright ones they don't need time to talk about it but it is helpful for the middle ones, they need more time to
group things and the dim ones might be able to get more from it than they do now.

Q. Do you still feel you have to get through a certain amount of material?

A. We don't really have a syllabus except that we use different stimuli. They make their own percussion. We use poetry and music. The main aim is to make it enjoyable. We get a mixed response but we try to keep a balanced programme even though they prefer some things to others. We will be better with the extra lesson. The children prefer things to music that are directed step patterns best.

Q. Did you find the answers interesting?

A. Yes, but I was upset by some of the answers. I know the children know more than they put down. Perhaps because they normally don't have to think like that in P.E. The only time they write is when we are away on the cruise and we give them exam questions like 'how do you do a forward roll?'.

Q. Do you think that they think differently in P.E.?

A. Yes. The best dancers, movers, athletes did not put down what they know.

Q. Do you think that may be something to do with the way you teach them?

A. Yes. Perhaps because we are concerned with topics we cover everything but we don't link it.

Q. Is it helpful to have feedback in other activities?

A. Yes, but you do more easily because the things are more specific. They will come and ask you how to do a backhand and you can tell them things. They can ask more technical points.
Q. Do you think that is because there is no right or wrong way to dance?

A. Yes. It's probably because I don't teach much technique. I correct steps in folk dance but otherwise really only try to improve what they do in relation to the task. If you don't get what you want then you have to keep taking different approaches till you do. You try to show things like strength by making them look at the muscles. It reflects the fact that I don't teach much technique. I do break the lesson down: warming, lead on in relation to the topic. I have to alter the approach to suit the class.

Q. And the individuals within the class?

A. Oh yes, very much so. In fact, in one class in particular I could split them into three divisions, one division hits on to an idea straight away, another division doesn't respond and it varies according to the topic. I once pleased all of them, I can remember that. They are very good children though very docile.

Q. Why do you think it is important to teach dance?

A. Oh, it helps the children in lots of ways. It's good for them. It improves their co-ordination, their flat feet. I make them do ballroom dancing so that they will know what to do if they marry an executive. It's for their own good.

I teach mainly for enjoyment. It extends them too. They don't have much control. We do a lot of balance because they find tension and control difficult. It's a great help to them in the gym. They'd go for the lively dance all the time if they could.

Q. Do you think dance should be taught within P.E.?
A. If it was possible it would be a lot better on its own then everyone could do more of it, boys as well. But if it's not possible it's better than not doing it at all. If you could have a proper studio and a dance specialist so that it was taught properly every week, that would be excellent.

Q. Do you think the P.E. programme would be incomplete without dance?

A. Oh no, it would give us more time for basketball and other things. As long as they were getting dance it would help us as well. Time is the real problem at the moment. We want to do dance so we do but that means we have less time for everything else.

Q. What are the main problems you find in teaching dance?

A. I'm not very good at making a fool of myself. I don't like teaching the abstract stuff. I'm much happier with specific steps or dance drama. That's because of what I did at college. Everything had to have a story. We weren't allowed to do abstract dances. I don't have much knowledge of technique, I'm a bit short of vocabulary (not the verbal kind). I need something I can get my teeth into.

Q. Has attending dance club helped?

A. Yes, it has helped a lot. I've used all your ideas and it's helped doing some. It is thirteen years since I was at college. I felt silly doing some things but it's paid off and I will definitely keep going next year. The technique has helped. It's given me ideas especially for warm ups and the children have used some of the ideas in their dances. It's given me material. I enjoy it but I'm still embarrassed.

Q. That is one of the advantages of having dance in the P.E. programme - you don't have to be good to enjoy it do you?
A. That's true. Some children find that they can't do anything else well except dance and it's really nice to be able to tell them they have done well.

Q. Do you think about it being an art form?

A. No, not really. I do teach them and then encourage them to imagine what it looks like. They don't like performing for each other but they are getting better at it as we do more. Some children like it but I have to say to others 'yours is too good to leave out when we put on a display'.

Q. It's interesting that none of the children (in their written answers) thought it was an art form. Do you think this might be the link you are looking for?

A. Yes, I suppose so. I think of other dance as being art.

Q. Do you go to see much dance in the theatre?

A. No. I saw London Contemporary once and didn't like them - too abstract. Some of the movements were nice though but it didn't mean much to me.

Q. Do you teach them anything about the patterns or the aesthetics of dance when you teach composition?

A. Yes with group shapes and things.

Q. Do you ever read anything about dance?

A. No, I don't have time. I'm so busy reading about hockey and tennis and things to keep up to date with that.
EXAMPLES OF PUPILS' RESPONSES FOR RAVENS SCHOOL
1. **What is dance?**
   Dance is when people get together and think out some steps in a sequence. It is usually done to music, of any rhythm. It can be done in almost any country. There are national dances and people dress in their own costumes.

2. **What do you think dance does for you?**
   I think dance keeps you fit and keeps your muscles in working order. It helps you to build up your strength.

3. **What do you think about while you are dancing?**
   I think about the steps that I go to next. I concentrate on the rhythm of the music. I try and get the steps smoothly or jerky, whichever the music sounds like. I think about what other people are doing.
What is dance?
Dance is different, different than walking, you can act in dance as you show your feeling, have fun in every country there is some kind of dance. In South Africa the people in tribes dance for spirits, there are many kinds of dance ballet, dancing. Ballroom, sea dance (danced on ships long ago). There are many famous ballet dancers e.g. The sleeping beauty, "Romeo and Juliet".

What do you think dance does for you?
Dance does a lot for me, I do ballet lessons twice a week, it keeps me fit and helps me in French. Devant is often used in ballet and school in French. It also helps train your brain. I enjoy it because I do plays for churches.

What do you think about when you are dancing?
I always think weather or not I will get the next step write but I don't always!
1. There are lots of different types of dance so I think that is a difficult question to answer. There is ballroom dancing and war dances so I think it has been going on for a long time since ancient cave man probably. Dance is very strenuous and you use a lot of muscles you don’t use generally use in walking and running.

2. Dance is a very good way of exercise and can be very enjoyable too. It keeps you in good shape and it gives you an aim to do something musical and not think what you’re doing.

3. Dance is very relaxing and it makes me feel like the movement I’m doing. If the dance is brisk I feel light and frisky. If it is slow it is relaxing and gentle.
1. What is dance? Dance is in a lot of things, like disco dancing, waltz dance, and it is in a wide range of things and there are dances all over the world that are different. Dance is very good for keeping you fit.

2. What do you think dance does for you?
   I think that dance helps me to learn and keep fit and it is fun and you get a chance to learn different things. I think that dance helps you to keep fit and the teachers are nice and helpful because you no that they want to help.

3. What do you think about in dance?
   I think about so many things like if I would be able to do what the teacher says next and thinking but what if I can't do it but I thing that it is fun and I enjoy it a lot, and when I am dancing I think about what the next step is and will I keep it time and I am always hoping that I can remember what I'm going to come next.
1) What is dance?
Dance is when you do things to show people. It is a kind of a play, you move about and sometimes you do acrobatic.

2) What do you think dance does for you?
Dance does us a lot of things, it helps you to concentrate and if you do dance on the floor it makes you feel very relaxed and makes you have confidens.

3) What do you think about while you are dancing?
When I dance I all always think what I am going to do and I always think what I am going to make the movement on a heigh level or on a small level, and I all like to think of fill in the music and not have it tack take it very slow or quickly and I always like to do things softly and quietly.
1. Dance is everything. I love dance and there is a lot of things you can get from it. Just doing it can give you a sense of feeling wonderful, graceful. Jumping high with outstretched legs, moving slowly into an arabesque, knowing you can dance, gives you a lovely feeling of happiness. It's wonderful.

2. Dance calms me down, moving rhythmically to the music makes one want to do it. Whenever I hear music I just want to do it. At this school they have some lovely ideas about co, I love it.

3. What do you think when you dance?

   I think of beautiful things. I make up poems in my head. I think of beautiful clear sky with lush trees reaching up to it. Or the sea, moving gracefully among barnacles. Seaweed. Coloured stones flash. Then they are gone. I'm a bird. I soar up into the sky, dipping, gliding gracefully. The wind takes me over. I move with it. It takes complete charge of me.

   Dance
1. What is dance?

There are all different types of dance. You express your thoughts to the music and make shapes and movements that you think goes with the music. It's a sort of mime to music. You can also wear costumes + masks to show what your dance is about.

2. What does dance do for you?

Dance makes you feel relaxed and it also keeps you fit and healthy. I like dance because you don't have to be good at gym because some simple movements look just as good. Dance can be make you professional and get you a good career.

3. What do you think about when your dancing?

I think of the music and how my dance could fit into it. I also think about how I look and hope that no-one notices my fat legs!
1. What is dance?
Dance is a group of movements joined together in different ways to form a kind of routine. You don’t usually hold the positions but join them together with things like twists, leaps, bounds etc. You usually do dance to music to get the right speed. Dance is sometimes graceful and clever.

Dance is done all over the world and each country has a different style dance.

2. What does dance do for you?
Dance is good for you, it can strengthen and loosen your muscles. It keeps you fit and is fun to do.

It can relax in some dances e.g. slow dances that you don’t do much movement in.

3. What do you think about when you are dancing?
I think about what I have to do next and how if I’ve done anything wrong. I try and relax and think of hardly anything at all.
I also think about which way I should go and if I’ve done four of three of these.
1) What is dance?

Dance is different movements sometimes put in sequences, acrobatics are often used. Shapes and different levels make up the dancing and to be good a dancer you need to be quite fit you also need rhythm.

2) What does dance do for you.

Dance keeps you fit if you do it regularly. It can be fun if you like the music and sometimes depends on what type of mood you are in. I enjoy doing dance.

3) What do you think about while you are dancing.

I think about what I should do to improve my dance but sometimes I get tired and run out of ideas. I also wonder what the teacher is going to do next. But sometimes if I do not enjoy what we are doing and get I think of things we have done in the past in dance and which we could be doing.
1) What is dance?
Dance is when you move to music making
sequences up and different shapes.

2) What does dance do for you?
Nothing really except take up a period
morning a week.

3) What do you think about when you are dancing?
Normally what the next lesson will be
If I've remembered all my books.
If I've done my homework!!
1. What is dance?
Dance is the movement of your body which is done to music.

2. What does dance do for you?
It keeps you fit and slim.

3. What do you think about while you are dancing?
I think about and concentrate on the dance.
1) Dance, I think, is when you move to the music using levels and at a speed which fits to the music. A lot of dance is mimed to show your feelings, eg. Ballet. Dance plays an important part.

2) Sometimes when I dance, I try really hard. But sometimes if I do not like the music, then I get stubborn and find it hard. On the other hand, if it's catchy music, then I try and make up different movements.

3) While I am dancing, I try to think of moves to make which will change my sequence and make it more interesting. Miming to music. I try and think of what might happen next. I sometimes try to put myself in the persisision of the character I am miming to the music. I feel good when I dance. Mrs Pinner, our teacher, has taught me a few things whilst I try to interpret to the music. I think that the only way to get better is to snatch other peoples ideas. When I grow up, I would like to act. This means I have a lot of enthusiasm and try my hardest most of the time.

# Dance is very important to me.
1) What is dance?

There are lots of different kinds of dance, eg, tap, ballet, fast and slow dancing. Dance is mainly for pleasure, lots of people like doing dance but more people just enjoy watching.

2) What does dance do for you?

Dancing keeps you very fit because it makes you stretch the muscles that you wouldn't usually use. When your dancing you feel fit and jumpable. Maybe later on in life we won't be so flexible so less people will be dancing for pleasure and fitness, but for money.

3) What do you think about while you are dancing?

You should think about what step your going to take next. Never lose track of where you are, you must concentrate step after step. If you practise a dance over and over again you don't need to concentrate so much but you still have to keep in place.
1. What is Dance?
Dance is putting feelings into movement. It can be a sequence made up of different movements or just something made up to suit what you feel. It is a good way of keeping fit. Over the world there are dances for war, for sadness, for happiness for anger.

2. What do you think dance does for you?
I think it keeps you fit and if people are under strain or tension, it can relax them. It can be a good way to lose weight. It can make you feel happy.

3. What do you think about while you are dancing?
I think about dancing and remembering what I am doing. If there are other people there, then I think about what I look like. Sometimes I just don't think about what I'm doing.
1. What is dance?

Dance is a way of expressing feelings, or telling stories, to music. It can be made to fit the mood of the music. I think it is mostly to express happiness or sadness. It is made up of different movements according to what style of dancing it is.

2. What do you think dance does for you?

It gives you coordination of your limbs and grace. You can also learn about rhythms in dance. It is a way of enjoying yourself and also getting exercise. Some people, e.g., ballet dancers, find that they can express their feelings that way. It also can relax you.

3. What do you think about while you are dancing?

I think about whether I’m doing the right movements or whether I’m making a fool of myself. I think about who I’m dancing with.
1. What is dance?
2. What does dance do for you?
3. What do you think about while you are dancing?

1. Dance is the art of moving either gracefully or energetically. It can teach you to move swiftly and to listen to rhythms in the music, that you can pick out, and mix your actions with.

2. I think dance, with music, can help you in other ways apart from just dancing. It can help you to pick out the rhythm more easily than you could perhaps if you were just sitting down listening to the music. Also, dance can keep you fit and graceful in your movements.

3. When I'm dancing I often think about which action comes next, or if I know the tune and the words I sometimes sing the words in my head. I usually concentrate on the music, or if we are in a circle and facing one another I fix my concentration on the person's face opposite. I rarely think about anything else, while dancing because if I do my mind goes blank and I just don't know what to do next.
Dance doesn’t have to be with music.
Dance is a way of moving, relaxing and showing your feelings. There are many different ways of dancing eg war dance, ballroom dancing, disco dancing, folk dancing. All these get you into the dance itself by having a rhythm. A dance can be slow or fast. You can go high or low depending on how you feel. Also, there is mirror image way of dancing i.e. where you can’t do anything at anytime well you can but it would be very difficult for your partner or partners because they don’t know what you might do. For the best image dancing you have to plan where you are going to do. Dancing can make you feel happy or sad if you are or taking part.

2) What does dance do for you?
If you dance regularly it keeps you fit. If you are taking part in a ritual dance it might bring back make you improve your ability to imitate something. A dance could bring back memories for you. If it helps you relax and forget problems.

3) When I dance I think about being elegant and graceful, and try to concentrate on something.
1) What is dance?
2) What does dance do for you? value.
3) What do you think about while you are dancing.

1) Dance is movement.
2) Dance doesn't do anything for me because I can't do it. The only thing that dance does to me is to make me frustrated and angry because I can never do it properly.
3) When I am "trying" to dance I am usually thinking something like this: "How come when everyone else does a dance it looks good but when I try I just look awkward and ugly."
1. What is dance?
2. What does dance do for you (value)?
3. Do you think about while you are dancing?

Ans:

1. Dance is an international idea, something everyone can join in with. Ranging from ballet to tribal, dance is enjoyed by everyone.

2. Does to me is something I enjoy doing, and watching, where ideas are always there to start a new dance phase. eg. Disco dancing.

3. When I’m dancing, I tend to think about what everyone else is doing, but at the same time, sorting out what I have to do next in my routine.

P.S. Dance is my favorite subject.
INTERVIEW WITH HILARY

This is a transcript of my audio-taped interview with Hilary.

Q. How long did you give the students to answer the questions?

A. They (the dance group) took their questions away.

Q. Did you tell them what you expected from them before they took the questions away?

A. No. I just said they were from a friend doing research who was interested in their views and I was as well. I said they were to use anything from their background at all.

Q. Were you impressed by their answers?

A. Some of them. I was impressed by the depth of their experience and from other teachers and how they'd connected that and continued working for themselves. Their sophistication as well. A lot do drama and connect the two.

Q. I must say there was a vast difference between those done at the schools and yours. I wonder if it's the ability to write at an older age or whether they really have grasped the concepts better? I think it's both. Do you think as a method, asking questions is a good way of communicating?

A. I think that if you can fit it into a structure so that it's very clear the answers aren't tight and it's really an exploratory question. That you're looking at an issue together to find out all the aspects of it, then I think it is very good. I learnt a lot that I wouldn't have unless I'd sat down and talked to them.
Q. One of my reasons for doing it originally was as an aid for probationary teachers to establish their communication. Sometimes teachers don't realise that it is a vital part. Do you think it is?

A. If you're aware of how difficult it is in finding something to teach. What happens is that you become very aware of yourself and you forget, no matter what your training is, that you're there for the students and not yourself. Any kind of feedback stops that to some extent. It's that that needs structuring in the dance lesson. It's all very well to go in with your clear ideas and put it forward but you need to get feedback from them to see if it works.

Q. Do you think it could be suggested to teachers to improve the quality of their teaching?

A. Yes. I definitely think of trying to structure it with my lessons. I haven't worked out how yet.

Q. How much dance have you taught this year and to whom?

A. I've taught two separate P.E. groups. The dance module is part of their C.E.E. course. That's one hour a week each for two terms and they've had an assessment at the end of that. Then I've had three separate dance workshops, roughly two hours each - that's run for two terms. In the autumn term I did a lunchtime technique session.

Q. Has that been enough for what you've wanted to do?

A. In terms of hours, with the rest of the things I have to do with my job it's enough. But it hasn't been the right sort. That's going to change.

Q. In what way?
A. I've found that the dance workshops are too open for the people who are really interested. I can't give enough structure to extend the better ones because it then makes the others (inaudible) ... So what I want to do is have a workshop once a week for those who may want to perform and be much more exploratory and then have a four hour a week personal performance course which will give a lot of background in dance and will aim at working at what the student comes into the course with and have some aim of what they're working towards.

Q. That would equate very much with running two courses in a school - those who want to get some standard and those who want some personal satisfaction. It's nice to have that amount of time.

A. I'm also going to run an hour a week course for nursery nurses. The first term I'll work for them and the second term on how they can use the material.

Q. What sort of things do you teach? Can you give any examples of technique, choreography, etc.?

A. The dance workshops this year were so much geared to the three performances that I did but I don't think they were adequate for the students. The reason I did that was because the year before I hadn't done any performances. I just worked with the students and I got no recognition for it at all. The only way I could get dance established was to show performances because that's what people understand. So I worked a technique that I've come across - a mixture of Cunningham, Graham, Laban, yoga and some more experimental stuff like contact and release work.

Q. What do you mean by Laban technique? Do you actually mean the physical training that occurs by putting his training into practice?
A. I suppose so to some extent. Things like lightness and strength.

Q. Quality?

A. Yes. That's in the other techniques but because the boys often had quite complicated positions the emphasis was nicer. I think that if I only take that consciousness of quality if I'm working on that as a technique then I can do that with the students finding their own way of doing it through their body. So that's the way I see it being used.

Q. So it's not the same as Cunningham and Graham but it's more qualitative in that you're drawing out, analysing what is any movement and giving them experiences of that?

A. And also spatial-wise as well. And I do think if you're introducing it in that kind of way then it's a technique.

Q. You obviously keep up-to-date with what's going on. You go to the theatre, read, etc. Do you think that is important for a dance teacher?

A. I think it's absolutely vital. It's very easy for dance teachers in schools to have their own kind of world and be so involved with their relationship between their pupils and what's going on between them and not being able to put it in any context.

Q. This is the problem of P.E. teachers teaching dance. They do that for games and go to matches where they're presumably learning from seeing other people but they find it difficult to do that for dance as well.

A. I think there can be a problem with that. I've done it myself. If you do go to performances and are very short of material, it's very easy to take a movement and say 'Ah yes! That's just what I want' and take it out of context and use it.
Q. So what does going to performances do for you?

A. I think it stimulates my way of looking at things and my perception of possibilities. Particularly so in terms of performances in that I can see what lights and costumes and extras can do. I think that's very important with sixteen to eighteen year olds - they want that.

Q. It's the age when they want to be taken just beyond the movement isn't it? Do you get any of your ideas from watching dance?

A. I often get ideas from dance photos. If I see a posture that I like I may often start with improvisation from that. I think I also get a lot of ideas from going to a whole range of classes. I think it sometimes ends in a bit of a muddle but it gives me something to teach with.

Q. Do you get any ideas from music?

A. Occasionally and if I'm pushed for time I'll often start the idea from music but I'm not very happy doing that.

Q. Why not?

A. Because I think the dance idea is very limiting. There's so much fitting it to music and it's often not a place that's particularly good for me to start. It also forces the idea to students that music and dance have to go together and dance isn't something on its own.

Q. Which is something that came out very clearly from the questions put to the schoolchildren. Very few inferred that dance could happen without music. But then dance in society doesn't happen without music apart from occasionally in modern dance companies.

A. What about folk dances? Are there no folk dances that just have stamping? I know they see that as music in a way.
Q. I think they see that as accompaniment. A lot of them talked about tribal dances and external rhythms. Do you think your ideas in dance have changed since you started teaching?

A. I think the biggest influence was going to the Laban Centre. I'd been teaching for four years. I suppose the biggest influence there was Cunningham technique and alignment work. That was the first time I realised, I'd always been aware that there were all sorts of dances you could do, but I'd never done much anatomy work ever. The most important thing from the Laban work I'd done was the expressive. I think the year at the Laban Centre made me question it and also realise very much how important it was to work in the right way. That year I saw an awful lot of performances.

Q. This is the experience of course that most teachers don't have and they don't have the chance to update themselves on a 'dramatic' basis which you and I both had. Because if you go along to performances, and most of the teachers don't often do so, you still do not get that opportunity to be on the inside of it.

A. The other thing was that the choreography course that I did was very intense in that we performed pieces and then as a whole group discussed them and pulled them to pieces. It meant that people who'd been choreographing for a while couldn't just rest on their laurels and be content with the way they'd been working. They had to look to see if there was another way of working. Sometimes when I look at work in schools I think that's what everybody needs and we all need to do that continually. I think that if you have been working in one way that does work, it's very important to see other ways that work as well.

Q. What do you see as being the basic problems for dance in schools as opposed to where you are now?
A. That it's still not taken seriously. It's just an extra. The value of dance hasn't begun to be recognised.

Q. Why?

A. (inaudible) ... the economic climate and the government. The arts are being cut. In order to cut back they're pushing forward the point of view that if you do the three hours and go back to the basics and train for work then that is what education is about. Anything to do with developing the person or any kind of art is extra and not important to life.

Q. What are the other problems?

A. I think for any subject to be established on a school curriculum it has to have a certain amount of time - just for itself. Although I can see that there has been a lot of good from dance being with P.E., it has enormous problems and I don't know if they can be overcome or not. A teacher who teaches P.E. and dance has such enormous pressures on their time that it isn't possible to give the subject full considerationalsupport. Also it's possibly then because it's also linked with the other arts and I suppose any personal preference would be to have dance as part of a drama, music, art department so that you can have liaison between those so that you can use each other's stimulus. I think if you work in that kind of creative way it's important to be able to work with other people and test your own ideas out. I think a P.E. teacher hadn't got that opportunity.

Q. I'd rather have it as a department on its own which then could draw on other departments as necessary. Is it any better to be tied to, say, drama than it is to P.E.?
A. The problem I see with that though is because dance hasn't been fully established, I wonder how realistic it is. I mean, people aren't going to employ a dance teacher for a secondary school and give them a dance department, which is what that solution requires.

The problem is it depends on the teacher. If you have a P.E. teacher who teaches dance and is good at it, when they leave dance can often go with them whereas if it is a dance post and there aren't enough classes to take the time up and the person has to teach something else - it could be anything. I think if that was the emphasis it would be preferable.

Q. Yes, I think it would establish dance better. I do feel sorry for those people who teach dance within P.E. who might feel threatened by the push to art rather than movement.

A. Yes, I can see that's a new problem.

Q. It's very difficult because the more I look at dance, the more links I find between dance and P.E. Yet I also find more links between dance and art.

A. In a way I think I come more to the point of seeing how P.E. is important to dance. I think particularly through contact because a lot of the work there has come from gymnastics. It's very much about being able to put your weight upside down and taking and using strength which I haven't got. I can see that's a handicap. It is important to see dance in a physical way as well. I'm not against that. I think the problem I see is in the structure of dance in the P.E. department in school not the idea that dance is a movement and part of P.E.

Q. Is that a financial or political problem? Regardless of the problems
of it being in P.E. can you see how someone in my position might be able to improve the quality of their teaching?

A. One thing that is important is to have experience with children of all ages and to actually work with them so that you see the kind of development that's possible. So that if you teach and observe classes of three year olds right up to eighteen year olds you can see the possibilities and the connections. I think that's important. I think the idea of training teachers to teach, say, thirteen year olds is absurd.

Q. Certainly in P.E. it is. Because this is our major problem in all aspects of movement - that it's so developmental and yet we're going in when most of the work should've been done. So that would be one positive way. Are there any other ways dance could be made more accessible to the students in terms of their teaching?

A. I was thinking the other day about distributing dance sheets in any sort of area you worked in. I've just read a book called 'Dance Education' by two people in Leeds, I think. It's very simple. Each chapter has dance ideas for each age group and they take one dance idea, witches, for example, and give three different ways of approaching the idea, three types of sound music, three different types of analysis and three different sets of movement possibilities. I thought that if each dance teacher in a school in the borough, say ten schools, did one per term and sent it round then you've got ten starting ideas and it would be very simple to do that. I think very much the idea has to be broken down that you are in competition, that someone's idea is better than someone else's, or that there's a right way of doing things. A lot of support in a group of teachers is important but there are so many ideas and it is just a question of sending them round.
Q. I wonder whether, rather than looking at the actual content, whether they need more clarity about the structure of the presentation? So you are looking at things like how you get ideas from children, how you go about teaching the dance as opposed to giving set ideas that they then put their own structure on. I'm just thinking that may be one way of helping. It would help imaginative people who felt lost but not those who've no ideas.

A. When they're actually confronted with the children?

Q. Yes. So maybe you'd have to do both?

A. The idea I've given really does suppose a certain amount of understanding of working through dance anyway.

Q. Yes, that's often what people find difficult. They may have ideas but they can't balance how much they give to the children to work out themselves. They either put the record on or they teach the whole dance step by step.

A. Then that comes back to the question of time because I think the only way you really learn that kind of thing is going into the situation with other people to learn about it or observe. So, for instance, you might observe several dance teachers' classes and discuss how they approach it afterwards so you learn that way. Or, you might set up a group for dance teachers, take an idea, present it and then discuss the presentation afterwards. It's just the practical way of working through.

Q. It's what we're trying to do. But I wondered whether we could get something more. A procedure? I'm talking really about inexperienced teachers because it's much easier to teach a game when you know you have got to have certain skills and you have an end you want to get to.
So your lesson is really structured for you almost. But they try to do the same in dance. I'm talking about those who teach P.E. as well and trying to get them away from the method of teaching that they use in P.E. which may not be appropriate for dance. Because it relies on having a certain end product.

A. But in a way you have a certain end product if you want one. They could work in that way and have a certain end product as some kind of dance. So take from a forty minute lesson, a ten minute warm up, certain time for children to experiment and then coming together with a dance at the end.

Q. It's how you help the children explore and develop their own ideas to the best. Anyway, it's something to work on and I've been looking at things that might possibly do that. The other possibility I've been looking at is: is there a consensus about what would be the best way of teaching, of approaching dance in schools. What content of dance is most appropriate? If there is one, what is it? What is the principle underlying all techniques that you could teach right from the age of five that would enable children to have a good background that would allow them to specialise in any area they chose rather than sending them right from the beginning along one path which naturally excludes, for example, ballet, in most cases from other styles?

A. I have a strong idea of body awareness. But I don't know how that can go into schools because I know I've got it through studying a lot of different techniques which I know is not going to be appropriate for a lot of children. I think when I did Laban, body awareness of body parts was thrown about quite randomly and a certain amount was done on it. But I now think that that could have been much more detailed. In terms of what you want to put through schools it's a moving body awareness that you need to get to.
Q. Yes I think so too. Which comes from finding the principle which underlies all movement. Presumably it's what Laban intended to do but it's a question of is there any way now that using Laban's work plus the sort of heightened awareness we have of other dance forms, whether there can be something which not necessarily replaces Laban but takes him back into the schools on a different level?

A. What I'd really like to see in schools is release work which is based on Todd's idea of how the body is structured and the most efficient way of using the body. I've seen some people give demonstrations to five year olds where they work on ideas of their spines. And then together with that using some of Laban's ideas on space and effort and the three things together I think would get them into some kind of basic framework which the children would build on. Then when they get to say twelve or thirteen they could try all sorts of techniques and the teacher in school could then use that basis.

Q. That's exactly what I'd like to see - that a child has the fundamental movement principles that would enable them to be a better position to start other specific styles.

A. I think the real value of schools doing that is it would eradicate the possibility of children going to private dance schools or going to classes and learn a technique badly. Then have all sorts of problems which they don't realise because they haven't got the basis to work from. If schools could do that it would be very educational.
EXAMPLES OF STUDENTS' RESPONSES FROM ROOKSFoot COLLEGE
1) What is dance?

1) What do you think about when you're dancing?

1) What do you think dance does for you?

1) Dance is a way of getting away from reality to step into a world of fantasy for just for a moment when you can let your body relax, allowing you move rhythmically to the music.

1) I think about freeing myself from the bonds that attach you to society.

1) It makes you feel a different person. Introverts become extraverts.
Dance

1. What is dance?

Dance is a way of expressing yourself by movement, and expressing your movement in music. Dance is your imagination to music interpreting what the music means. In dance you have to build up a number of different movements to fit in with the rhythm of the music, making sure it doesn't clash.

2. What do you feel dance does for you?

I feel dance relaxes you, but also broadens your imagination making you try to think of what the music is about and what your dance is about and what you think will blend with the music. Dance makes you fitter and balanced, and makes you posture much better. Dance makes you more subtle and so more able to attempt other sports or activities. Dance makes you listen to different types of music so broadens your taste and your views on different music.

In dance you use all muscles so become stronger and more balance.

3. What do you think of when you do dance?

When I do dance I think of what the music means and try to make the dance fit in with the music. I try and think whether the timing is correct and whether the dance flows and has different movements of different levels. I always think of whether I am doing the movements correctly or not and if I am pointing my toes and keeping my legs straight etc.
1. What is Dance.
2. What you feel dance does for you.
3. What do you think about whilst dancing.

Dance is an expressive movement of the mind, soul, emotions and the body.

Dance conditions the body, relaxes the mind and helps one to meet people socially.

One thinks about rhythm, keeping in time, the moves of the dance, getting it just right, the movements and trying to enjoy it whilst I am dancing.
1. Dance is a form of physical expression which one can achieve by listening to music, which brings out the beauty of the movements.

2. When I'm dancing, I think about the music and making sure my movements match the rhythm and beat of the music. Also, when I dance, I like to pose. Sometimes when I dance, I think about love.

3. Dance is one of the most beautiful and wonderful ways of expressing one's feelings. Feel dance does also for me this immense pleasure when I dance. As personally I feel dance an original individual dancer, I think dance fulfilling my ideas by moving to music. Really get a kick out of a crowd responding to my dancing. Without music, my life would not be complete.
DETAILS OF IN-SERVICE WORK
COURSE:          DANCE FOR MIDDLE AND SECONDARY SCHOOLS
VENUE:          Sports Hall, St. Mary's College
TIME:           6.30 - 8.15 p.m.
DATE:           TUESDAYS 3rd, 10th, 17th October
                7th, 14th, 21st November
COURSE TUTOR:   Miss S. Leese
NUMBER:         20

An In-Service course in Dance aimed mainly at the middle and secondary
school teacher and includes a certain amount of technique of different
kinds. Some references will be made to Rudolf Laban's "Language and
Analysis of Dance", but the main emphasis will be on composition and
the choreography of dance.

In the past, dance in schools has suffered from too much emphasis on
free expression; the learning of the craft of composition helps to
give form and structure to movement and so begin to establish dance as
an art form in itself.

Director, In-Service Training,
St. Mary's College, Strawberry Hill, Twickenham.

The following would like to attend the course
DANCE FOR MIDDLE AND SECONDARY SCHOOLS

SCHOOL:             NAMES:

TEL. NO:

ADDRESS:

Signed
MOVEMENT STUDIES DEPARTMENT

COURSE: DANCE FOR MIDDLE AND SECONDARY SCHOOLS
VENUE: Sports Hall, St. Mary's College
TIME: 6.45 - 8.15 p.m.
DATE: TUESDAYS 17th, 24th, 31st January
      7th, 14th, 21st, 28th February 1978
COURSE TUTOR: Miss S. Leese
NUMBER: 20

An In-Service course in Dance aimed mainly at the middle and secondary school teacher and includes a certain amount of technique of different kinds. Some references will be made to Rudolf Laban's "Language and Analysis of Dance", but the main emphasis will be on composition and the choreography of dance.

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Director, In-Service Training,
St. Mary's College, Strawberry Hill, Twickenham.

The following would like to attend the course
DANCE FOR MIDDLE AND SECONDARY SCHOOLS

SCHOOL: ________________________ NAMES: ________________________

TEL. NO: ________________________

ADDRESS: ________________________

L.E.A. __________________________ Signed __________________________
COURSE: DANCE FOR MIDDLE & SECONDARY SCHOOLS
VENUE: Sports Hall, St. Mary's College
TIME: 6.45 - 8.15 p.m.
DATE: TUESDAYS 18th, 25th April
       2nd, 9th, 16th, 23rd May
COURSE TUTOR: Miss S. Lecse
NUMBER: 20

An In-Service course in Dance aimed mainly at the middle and secondary school teacher and includes a certain amount of technique of different kinds. Some references will be made to Rudolph Laban's "Language and Analysis of Dance", but the main emphasis will be on composition and the choreography of dance.

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Director, In-Service Training,
St. Mary's College, Strawberry Hill, Twickenham.

The following would like to attend the course
DANCE FOR MIDDLE AND SECONDARY SCHOOLS

SCHOOL: _____________________________ NAMES: _____________________________

TEL.NO: ______________________________

ADDRESS: ______________________________

L.E.A. _____________________________ Signed _____________________________
To the Headteachers of all Primary and Secondary Schools and Special Schools.

Dear Headteacher,

I have been asked by Miss Susan Leese, Senior Lecturer in Movement Studies at St. Mary's College, Strawberry Hill, if she might continue her research work into Dance by arranging visits to some of our primary and secondary schools and speaking with members of your teaching staff about the teaching of Dance in schools.

It is expected that this initial work will lead to some in-service courses and workshop sessions in Creative Dance for primary schools and Modern Educational Dance for secondary schools.

I feel this work will be of considerable benefit in the long term to our teachers and schools and I would be grateful, therefore, if you would kindly assist Miss Leese in making these arrangements should she contact you about this in the near future.

Yours sincerely,

T.H. Robinson
General Inspector (Physical Education)
Dear Head Teacher,

I am writing to invite you to send a representative from your staff to an initial meeting for teachers interested in Dance and Movement.

At the start of the term Mr. Robinson wrote to all the schools in the Borough to explain that as part of my study for an M.Phil. at Surrey University I would like to work with the Borough offering in-service courses, workshops or whatever is felt to be appropriate. I have already started working with the secondary school teachers and would now like to see if there is any way I can help the infant and junior teachers.

I would like to invite all the infant teachers to St. Mary's College, Room L1 at 7.00p.m. and all the junior teachers at 8.00p.m. on Thursday 20th November (refreshments will be served) in order to meet and discuss any problems.

I hope you will be able to send one or more representatives on that date. It would be helpful for me if you could return the slip below.

Yours sincerely,

Susan Leese

Miss S. Leese
Movement Studies Department

Enc. map

Name of School
Name of Rep/s
Dear Headteacher,

As a result of a meeting held in the Borough to discuss dance in the Primary School, it has been decided that we shall hold a one day workshop for those teachers interested in movement and dance.

The day for Infant teachers will be Tuesday 20th January at St. Mary's College. It will start at 9.30 a.m. and continue until 3.00 p.m. The Junior School day will be Monday January 26th also 9.30 a.m. until 3.00 p.m.

If it is impossible for you to release a teacher for the whole day it would be possible to attend the morning or the afternoon only. Mr. Robinson supports the venture and will help if there are any problems.

Those attending the workshop should come to the Sports Hall and bring with them pen and paper and something to 'move' in (eg. tracksuit).

Please could you let me know who will be attending. Lunch will be available or you may bring sandwiches.

Yours sincerely,

Susan Leese
Senior Lecturer in Movement Studies

..............................................................

Please return to Miss S. Leese, St. Mary's College, Strawberry Hill, Twickenham.

NAME ........................................

SCHOOL ...........................................................

ARRIVAL TIME .................... DEPARTURE TIME ............

Any problems please 'phone me 01-977-4517
To: Headteachers of Primary, Secondary & Special Schools and Richmond upon Thames College.

6th July 1981

Dear Headteacher,

In-Service Courses in Dance.

A course in Dance has been arranged for the Autumn and Spring Terms by Miss Sue Leese, Senior Lecturer in Movement Studies at St. Mary's College. The course forms part of the INSET arrangements between the Borough and St. Mary's College and is for primary and secondary teachers. The course has been designed to offer experience and tuition in a variety of techniques and styles of dance and is open to all levels of ability.

The details are as follows:-

<table>
<thead>
<tr>
<th>Date</th>
<th>Activity</th>
</tr>
</thead>
<tbody>
<tr>
<td>30th September 1981</td>
<td>Contemporary Technique - Melanie Buchan</td>
</tr>
<tr>
<td>7th October</td>
<td>Doris Humphrey Technique - a lecturer from the Laban Centre will take this class.</td>
</tr>
<tr>
<td>4th November</td>
<td>Contact Improvisation Workshop - Kirstie Simson.</td>
</tr>
<tr>
<td>18th November</td>
<td>Mime Workshop - Wayne Fritchett (date to be finalised).</td>
</tr>
<tr>
<td>25th November</td>
<td></td>
</tr>
<tr>
<td>2nd December</td>
<td>Alexander Technique - Sue Tame</td>
</tr>
</tbody>
</table>

The programme may be subject to additions or variations. The course will be continued into the Spring Term 1982.

Teachers who wish to apply should complete the attached slip and return it to Miss Sue Leese at St. Mary's College, Strawberry Hill, Twickenham as soon as possible.

Miss Leese has made further arrangements for classes in dance for pupils and teachers and you will find full details of these on the attached sheet. I should be grateful if you would also bring these to the attention of your staff.

Yours sincerely,

T.H. Robinson
General Inspector (Physical Education)
DANCE IN PRIMARY & SECONDARY SCHOOLS

The following arrangements have been made for the Autumn and Spring Terms.

1. **Dance Classes for Secondary Pupils**

   **Venue:** Dance Studio, St. Mary's College.
   **Time & Dates:** 4.30 - 6.00 p.m. Wednesdays
   October November 1981
   February March 1982

   Teachers who would like to nominate pupils to attend these classes should notify Sue Leese at the College. If there is a substantial response it may be necessary to make specific organisational arrangements. Teachers are encouraged to accompany their pupils whenever possible but more importantly teachers should feel free to attend any session.

2. **'What do we teach in dance today?**

   This is the title of a one day seminar being arranged for Saturday 21st November 1981. Details of this will be circulated to schools early in the Autumn Term.

3. **Dance Club**

   **Venue:** Dance Studio, St. Mary's College.
   **Time & Date:** Tuesdays from 29th September 1981.

   This is a weekly club for students, teachers and friends in the Borough, and it will be aimed at anyone wishing to dance for enjoyment. A wide range of topics will be covered throughout the year.

4. **The Richmond Dance Teachers' Association**

   The first A.G.M. of the Association will be held on Wednesday 23rd September 1981 at the Dance Studio, St. Mary's College at 6.00 p.m. Any teacher interested in Dance is most welcome to attend. It is hoped that the meeting will offer an opportunity to discuss interests and ideas for development.
Miss Sue Leese,
Senior Lecturer in Movement Studies,
St. Mary's College,
Strawberry Hill,
Twickenham,
Middlesex.

DANCE COURSE
ST. MARY'S COLLEGE, TWICKENHAM

I (We) wish to attend the Dance Course to be held in the Dance Studio at St. Mary's College, Strawberry Hill, Twickenham on Wednesdays beginning on Wednesday 30th September 1981 at 6.00 p.m.

Name(s) of Teacher(s) _______________________________________

(BLOCK LETTERS PLEASE) ___________________________________


Headteacher's signature ________________________________

School ________________________________________________

Date ________________________________________________

To be returned to Miss Sue Leese as soon as possible.
COURSE: IN-SERVICE DANCE

VENUE: Dance Studio, St. Mary's College

TIME: 6.00 - 8.00 p.m.

DATE: WEDNESDAYS 3rd, 10th, 17th, 24th November
      1st December

COURSE TUTOR: Miss S. Leese

This course has been designed to offer Junior and Secondary school teachers an opportunity to experience a variety of techniques and styles of dance.

The course is open to all levels of ability and those teaching dance for the first time or, thinking of teaching dance are especially welcome.

The course will include:

Junior/Infant dance
Choreography
Contemporary dance technique
Tap dance
Percussion
Folk dance
Aerobic dance

This course will continue in the Spring Term 1983.
MOVEMENT STUDIES DEPARTMENT

COURSE: IN-SERVICE DANCE
VENUE: Dance Studio, St. Mary's College
TIME: 6.00 - 8.00 p.m.
DATE: WEDNESDAYS commencing 13th January
COURSE TUTOR: Miss St. Loeese

This course has been designed to offer Junior and Secondary school teachers an opportunity to experience a variety of techniques and styles of dance.

The course is open to all levels of ability and those teaching dance for the first time or, thinking of teaching dance are especially welcome.

The following would like to attend the course
IN-SERVICE DANCE

SCHOOL: ___________________________ NAMES: ___________________________
TEL.NO: __________________________
ADDRESS: __________________________

L.E.A ___________________________ Signed __________________________

Director, In-Service Training,
St. Mary's College, Strawberry Hill, Twickenham.

MS/L/3/82
COURSE: IN-SERVICE DANCE
VENUE: Dance Studio, St. Mary's College
TIME: 6.00 - 3.00 p.m.
DATE: WEDNESDAYS 28th April
       12th and 26th May
       9th June
COURSE TUTOR: Miss S. Leese

These sessions are a continuation of the course that has been running all year. Anyone who has not attended before is also welcome.

28th April Folk Dancing
12th May Record sharing (if you have any favourite music and ideas please bring them along)
26th May Dance for Infants (5 - 7)
9th June Dance for Juniors (7 - 11)
COURSE: IN-SERVICE DANCE

VENUE: Dance Studio, St. Mary's College

TIME: 6.00 - 8.00 p.m.

DATES: WEDNESDAYS 12th, 19th, 26th January
       2nd, 9th February

COURSE TUTOR: Miss S. Leese

This course has been designed to offer Junior and Secondary school teachers an opportunity to experience a variety of techniques and styles of dance.

The course is open to all levels of ability and those teaching dance for the first time, or, thinking of teaching dance are especially welcome.

The course will include:

- Junior/Infant dance
- Choreography
- Contemporary dance technique
- Tap dance
- Percussion
- Folk dance
- Aerobic dance

Director, In-Service Training,
St. Mary's College, Strawberry Hill, Twickenham.

The following would like to attend the course
IN-SERVICE DANCE

SCHOOL: .................................. NAMES: ..................................

TEL.NO: ..................................

ADDRESS: ..................................

........................................ Signed: .................................
VENUE Dance Extension Hall, Sports Hall
TIME 5:00 – 6:30 pm
DATE Wednesdays
18th, 25th January
1st, 8th, 15th February
COURSE TUTOR Mrs. J. Ketteringham

Aims of Course
This course is designed for teachers with little or no experience of teaching expressive movement.
Its aims are:
To clarify methods of movement observation and analysis in the P.E. lesson.
To consider those aspects of body control and movement training most suited to this age range.
To examine and collate schemes for use in school.

Application forms at the back of this book.
By Katie Nurse

The dog one. The dances and the best one I liked was
you for all your dances. We enjoyed

Dear St. Mary's College. We thank
Love from Rambeale
us to watch you learn just for dancers for your dances
Thank you for all you do for us to watch these dancers and thank you
Miss Leage

Dear St. Morag College