National Library of Canada
Acquisitions and Bibliographic Services Branch
395 Wellington Street
Ottawa, Ontario
K1A 0N4

Bibliothèque nationale du Canada
Direction des acquisitions et des services bibliographiques
395, rue Wellington
Ottawa (Ontario)
K1A 0N4

Your file Votre référence

Our file Notre référence

NOTICE

The quality of this microform is heavily dependent upon the quality of the original thesis submitted for microfilming. Every effort has been made to ensure the highest quality of reproduction possible.

If pages are missing, contact the university which granted the degree.

Some pages may have indistinct print especially if the original pages were typed with a poor typewriter ribbon or if the university sent us an inferior photocopy.

AVIS

La qualité de cette microforme dépend grandement de la qualité de la thèse soumise au microfilmage. Nous avons tout fait pour assurer une qualité supérieure de reproduction.

S'il manque des pages, veuillez communiquer avec l'université qui a conféré le grade.

La qualité d'impression de certaines pages peut laisser à désirer, surtout si les pages originales ont été dactylographiées à l'aide d'un ruban usé ou si l'université nous a fait parvenir une photocopie de qualité inférieure.

Canada

CHILDREN'S CAUSAL ATTRIBUTIONS FOR PERFORMANCE IN CREATIVE DANCE AND FOLK DANCE

by

Kirsten L. Cholod

A Thesis Submitted to
The Faculty of Graduate Studies and Research
in Partial Fulfillment of the Requirements
for the Degree of Master of Arts (Education)

Department of Physical Education

Division of Graduate Studies and Research
Faculty of Education
McGill University
Montreal, Quebec, Canada

December 1994

ISBN 0-612-05371-7

Children's Attributions for Performance in Creative and Folk Dance

ABSTRACT

This study investigated children's attributions for their performance in creative dance and folk dance. Eighty-six grade 5 and 6 children from a suburban elementary school participated in five creative dance and five folk dance lessons as part of their regular physical education program. After participation in each dance type, children completed a questionnaire which assessed their perceived success and attributions for their performance. After rating their perceived success in creative/folk dance, children gave an open-ended attributional statement for their performance, and then scored their statement along the four causal dimensions (personal control, locus of causality, stability, external control) (Weiss, McAuley, Ebbeck, & Wiese, 1990). Thirteen dance lessons were videotaped and the teacher's behavior was analysed. Results showed that children in both creative and folk dance tended to: (a) perceive their performance as successful, and (b) make functional attributions by attributing their performance to factors which they perceived as being personally controllable, internal, and not under the control of other people. Results indicated no significant effects of dance type or gender for perceived success and the four causal dimensions. However, two significant effects were found for grade, as the grade 5's perceived their performance to be more successful than the grade 6's, and also attributed their performance to factors that were less under the control of other people. Results from children's open-ended attributional statements and the observational recordings of the teacher's behavior supported the notion that creative dance and folk dance are two distinct forms of dance. The overall results appear to have positive implications with respect to the influence of creative dance and folk dance on the motivation of children. The findings therefore support the inclusion of dance in elementary physical education programs.

RÉSUMÉ

Cette étude examina les attributions des enfants pour leur interprétation de la danse créative et la danse folklorique. Quatre-vingt-six élèves de la 5e et de la 6e année d'une école élémentaire suburbaine participèrent dans cinq danses créatives et cinq leçons de danses folkloriques comme partie de leur programme régulier d'éducation physique. Après avoir participé dans chaque type de danse, les enfants remplirent un questionnaire évaluant la perception de leur réussite de la danse créative/danse folklorique, les enfants donnèrent une interprétation d'attribution pour leur représentation, et marquèrent alors leur déclaration le long des quatre dimensions causales (contrôle personnel, point de causalité, stabilité, contrôle externe) (Weiss, McAuley, Ebbeck, et Wiese, 1990). Treize leçons de danse furent enregistrés sur magnétoscope et le comportement du professeur fut analysé. Les résultats montrèrent que les enfants faisant la danse créative ainsi que la danse folklorique (a) trouvèrent leur performance aussi fructueuse, et (b) firent des attributions fonctionnelles en attribuant leur succès aux éléments qu'ils percevaient comme étant personnellement contrôlables, internes, et non pas sous le contrôle d'autres personnes. Les résultats n'indiquaient pas d'effets significatifs de genre ou type de danse pour la réussite perçue et les quatre dimensions causales. Cependant, deux effets significatifs furent découverts au point de vue du niveau scolaire, comme la 5e année qui percevait que leur performance était plus fructueuse que la 6e, et attribuèrent aussi leur performance aux éléments qui étaient moins sous le contrôle d'autres personnes. Les résultats des enfants ayant une interprétation ouverte d'attribution et les enregistrements d'observation du comportement du professeur soutenaient la notion que la danse créative et la danse folklorique sont deux formes distinctes de danse. Les résultats généraux paraissent avoir des implications positives relativement à l'influence de la danse créative et de la danse folklorique sur la motivation des enfants. Les résultats soutiennent donc l'inclusion de la danse dans les programmes élémentaires d'éducation physique.

ACKNOWLEDGEMENTS

Finally -- it's finished! The completion of this research would never have been possible without the assistance and support of many individuals, who I wish to express my gratitude to:

--Peggy Downey, my advisor, who I am especially grateful to for all of her time and dedication, expert advice, helpful suggestions, leadership, encouragement, and the many needed laughs!

--Heather Howe, for so generously conducting the dance lessons, for her interest in my project and her helpful suggestions.

--my brother Darren, who encouraged me to take on such a challenge.

--the students who so willingly and happily participated in the study.

--my fellow graduate students, for their support and encouragement during some of the more difficult moments of the research process.

--Jeff Toward and Graham Neil for their valuable advice in the beginning stages of the research.

--Barbara Graves, André Renauld, and Vassilios Vardaxis, for their valuable statistical advice.

--the faculty and staff of the Department of Physical Education for their assistance, expertise, and encouragement.

--Litsa, for her words of encouragement and for giving me a place to stay when I was in town.

--my family and friends, for their support, understanding, and patience over the years.

TABLE OF CONTENTS

LIST OF TABLES

TABLE Page

LIST OF FIGURES

FIGURE Page

CHAPTER I

REVIEW OF THE LITERATURE

Attribution theory has been used to study various aspects of motivation in education, psychology, sociology, and sport. The most popular and widely utilized attribution theory was developed by Bernard Weiner (1972, 1979, 1985, 1986). This chapter will provide a description of the development of Weiner's theory including his most recently formulated theory: "an attributional theory of motivation and emotion" (1986). A description of the limitations of past attributional research will be provided, followed by a discussion of some of the most important developments leading to the formation of the Causal Dimension Scale (Russell, 1982) and the Causal Dimension Scale II (McAuley, Duncan, & Russell, 1992).

It is believed that the dimensional orientations associated with the attributions an individual adopts, can influence achievement motivation and behavior (Weiner, 1985, 1986). Pertinent research that has looked at the effects of attributions on various elements of motivation will be discussed. The focus here will be on functional attributions, or those types of attributions which are believed to have a positive influence on motivation.

The elementary physical education setting is a field which attribution researchers have neglected. One area in particular in elementary physical education programs which has received very little attributional investigation is dance. Seeing this, two of the most frequently used forms of dance within the elementary physical education curriculum, creative dance and folk dance, will be described and their most prominent differences will be discussed.

Following this will be a brief section on the influence of the nature or type of task on causal attributions. The final section discusses the demands for future attribution research.

Motivation

According to Weiner (1992), motivation is "the study of the determinants of thought and action - it addresses why behavior is initiated, persists, and stops, as well as what choices are made" (p. 17). The topic of motivation has been examined from a number of different perspectives. The most drastic change in the evolution of motivational theories has been the transformation from a mechanistic to a cognitive theoretical framework. Mechanistic theories such as Gestalt, drive, and psychoanalytic, which prevailed from 1920-1960, were based on a stimulus-response condition, where behavior was seen as instinctive or reflexive (Weiner, 1972). However, this mechanistic approach was believed to have some weaknesses. For example, it failed to recognize important human qualities such as higher-order cognitive processes and emotions as determinants of motivated behavior (Weiner, 1992). In the cognitive approach to motivation, stimuli are seen as sources of information rather than merely stimulation. This information is processed by the individual using a number of different methods (e.g., transformation, reduction, elaboration, recovery), and then this "processed information is integrated into a belief that gives meaning to the external, physical environment" (Weiner, 1972, p. 271).

Attribution Theory

Attribution theory is a cognitive approach to motivation which assumes that individuals are active information-processors who make inferences about the causes of everyday occurrences (Weiner, 1972). The study of attributions has been widely researched in education, psychology, sociology, and sport. This theory is primarily concerned with perceptions of causality, and with how individuals perceive, interpret, and explain outcomes, events, and behaviors in terms of causality. In more simple terms, attribution theory basically deals with "why" questions, or the relationship between outcomes and the reasons for those events (Weiner, 1972). Weiner (1992) emphasizes that

the causal attributions individuals make are not directly observable, but can only be inferred from behaviors and events.

Several attribution theorists including Heider (1958), Jones and Davis (1965), Kelley (1973), and Weiner (1972, 1979, 1985, 1986) have proposed well known models of the attribution process. Fritz Heider (1958), believed to be the originator of attribution theory, was the first to analyze and explain the attribution process in formal organized constructs. Heider's model suggests that the attributions an individual makes can be classified under two main categories: personal factors and environmental factors. Personal factors include effort and ability, while environmental variables are concerned with task difficulty and luck. Heider's theoretical model has been labelled "common sense" or "naive" psychology since it uses layman's terms such as ability, effort, luck, and task difficulty to explain causality. Although Heider's theoretical model has been very influential, the most widely used attributional approach to motivation in the past two decades has been Bernard Weiner's (1972, 1979, 1985, 1986) attribution theory.

The Development of Weiner's Attribution Theory

Weiner has improved and expanded upon his attribution theory over the years (1972, 1974, 1979, 1985, 1986). Although Weiner's early attributional theorizing was heavily employed in educational settings, in the past fifteen years use of his theory has expanded to different areas including psychology, sociology, sport, and motor skill settings. Weiner's attribution theory is based on the notion that after an outcome or event, individuals will make attributions to explain and understand why the outcome occurred as it did. He contends that the attributions an individual gives to explain outcomes influence future achievement motivation and behavior.

Originally, Weiner employed Heider's (1958) four main causal factors (ability, effort, luck, and task difficulty) and restructured them into two main causal dimensions

which he named locus of causality and stability. Weiner (1972) emphasized that there are many other attributions individuals may give to explain causality such as fatigue, mood, and bias; however ability, effort, luck, and task difficulty are the four most commonly used reasons in achievement situations.

The locus of causality dimension refers to whether the cause for the outcome is perceived by the attributer as lying within themselves (internal) or in the environment (external). The stability dimension is concerned with whether the cause for the outcome is perceived by the individual as being variable (unstable) or fixed (stable) over time. In summary, Weiner postulated that ability was internal and stable, effort was internal and unstable, luck was external and unstable, and task difficulty was external and stable, which can be seen in Figure 1.

		Locus of Causality	
		Internal	External
Stability	Stable	Ability	Task Difficulty
	Unstable	Effort	Luck

Figure 1. Dimensions and elements of Weiner's two-dimensional taxonomy.
Note. Adapted from Theories of motivation: From mechanism to cognition (p. 356) by B. Weiner, 1972, Chicago, IL: Markham.

Weiner (1985) later realized that there were some weaknesses inherent in this model. Firstly, upon examining the 2 X 2 model (see Figure 1) it appeared that each of the four attributions were rigidly structured under two causal dimensions. However, as Weiner has more recently emphasized, "ability" may be unstable if learning occurs, "effort"

may be viewed as a stable attribution if a person is by nature believed to be lazy or hard working, "task difficulty" can be perceived as an unstable element since tasks can be changed to make them more or less difficult, and "luck" may be seen as a stable element if a person is believed to be a characteristically lucky person. Therefore "the causes within the four cells did not truly represent the classification system" (Weiner, 1985, p. 551).

A second limitation Weiner (1984) noted in his 2 X 2 taxonomy was that it was applicable primarily to academic achievement situations. This was a serious concern since many attribution researchers were erroneously using this taxonomy in a variety of different settings. Causal attributions may greatly vary depending on the motivational context. For instance, while attributions such as ability, effort, and task difficulty tend to be elicited in academic achievement settings, sports settings seem to evoke ascriptions related to the coach, the umpire, or the opponent. Domains such as occupational success and failure, interpersonal success and failure, and political success and failure will also elicit different attributions (Weiner, 1984). Therefore, Weiner's model was not sufficient considering the large number of possible attributions that could be made in various achievement contexts.

A third weakness Weiner realized was that the two dimensions, locus of causality and stability, did not account for the many different types of attributions that an individual could make. Weiner recognized that although certain attributions such as mood, fatigue, effort, and ill health could all be classified as internal and unstable attributions, there were other significant properties which distinguished between the attributions. For example, while "effort" which is believed to be an internal and unstable attribution, is subject to volitional control by an individual, attributions such as mood, fatigue, and ill health are generally not under the control of the individual. Weiner observed this same problem among internal and stable attributions. For example, attributions made to laziness is perceived as being under the control of the individual while attributions made to math or artistic aptitude, and physical co-ordination would generally be seen as uncontrollable

attributions. Therefore, to improve the accuracy of attributional classification, Weiner (1979) established a third dimension of causality known as "controllability."

To improve his theory, Weiner decided it was imperative to formulate an overall classification design of attributions. By developing a classification scheme, the common properties or dimensions, such as locus of causality and stability, that underlie all causal attributions could then be identified. As such, Weiner (1985) conducted an investigation involving ten studies to investigate further the underlying dimensions of causal attributions. Using three mathematical techniques: factor analysis, multidimensional scaling, and correlations with a priori schemes, Weiner analyzed subjects' attributional responses for their underlying causal structure.

It was concluded that the three common properties underlying perceived causes of success and failure were locus of causality, stability, and controllability. The statistical analysis showed these three causal dimensions to be reliable, general across situations, and meaningful. Other researchers have also found these three dimensions to be the most dominant (Meyer, 1980; Meyer & Koelbl, 1982). One strength of this taxonomy is that "although the interpretation of specific causal inferences might vary over time and between people and situations, the underlying dimensions on which causes are understood or given meaning remain constant" (Weiner, 1985, p. 555). Although Weiner believed that other attributional dimensions such as intentionality, responsibility, and globality might exist, the statistical analysis showed them to be unreliable and not as meaningful as the locus of causality, stability, and controllability dimensions.

It is these three causal dimensions which form the basis of Weiner's (1986) most recently formulated attribution theory known as the "attributional theory of motivation and emotion." According to Weiner, "the discovery of these bases for comparison, which are referred to as causal dimensions, has proven to be the key step in the construction of this attributional theory " (Weiner, 1984, p. 20). Weiner emphasizes that the specific causal

attributions are not the primary concern. Rather, it is the causal dimensions that are of critical theoretical importance. This 2 X 2 X 2 (locus of causality by stability by controllability) taxonomy has been well supported and is the most frequently identified attributional model in recent motivation literature (Bird & Cripe, 1986; Gill, 1986; LeUnes & Nation, 1989; McAuley, 1992).

In summary, Weiner has made a number of revisions and improvements to his original 2 X 2 attributional taxonomy which was developed in 1972. The original 2 X 2 taxonomy was comprised of two causal dimensions: locus of causality and stability. Structured under these two dimensions were the four attributions, ability, effort, luck, and task difficulty. Upon realizing these two dimensions could not accommodate the many different types of attributions one could make, Weiner (1979) included a third dimension known as "controllability." This 2 X 2 X 2 (locus of causality X stability X controllability) attributional taxonomy has been empirically supported and has been extensively used in attributional research. Although much of past attributional research has been focused on the specific attributions, Weiner emphasizes that it is the three dimensions which are the critical theoretical concern. Weiner's (1986) most recently formulated attributional theory of motivation and emotion is fundamentally based on the three dimensions. A discussion of how Weiner purports his theory to progress is found in the next section.

Weiner's Attributional Theory of Motivation and Emotion

Weiner's attributional theory of motivation and emotion is concerned with the attribution process as it occurs specifically in achievement settings (Weiner, 1985, 1986). The theory assumes that there are a number of antecedent variables, both dispositional and situational, which can influence the type of attribution an individual makes. For example, past personal history including the number of past successes, the pattern of past successes, the nature of the task, the schedule of reinforcement, the performance of others, and

dispositional variables such as perceived competence and achievement needs are believed to affect the attribution process. However, for the purposes of this theory Weiner believed that it was more crucial to focus specifically on the behavioral and emotional consequences of causal attributions, rather than on antecedent variables. The progression of Weiner's model will be described under the following sections: Outcome-Dependent Affects, Expectancy for Future Success, and Attribution-Dependent Affects.

Outcome-Dependent Affects

Immediately following an achievement outcome, depending on how the outcome is interpreted, the individual experiences either positive or negative affect. These emotional reactions are known as outcome-dependent affects. If the outcome is perceived by the individual as being successful, then feelings of happiness will result. Conversely, if the achievement outcome is perceived to be unsuccessful, then the individual will experience feelings of frustration or sadness. Research has supported the existence of outcome-dependent affects (Weiner, Russell, & Lerman, 1978, 1979).

Following these outcome-dependent affects, the individual begins a causal search to determine why the outcome occurred. Once the individual has formulated an attribution for the outcome, the attribution is then processed according to its dimensional placement relating to locus of causality, stability, and controllability. Which dimensions the attribution is classified under is dependent on the individual's own perception of the attribution. Weiner purports that the causal dimensions influence expectancies for future success and affective reactions, which subsequently influence motivated behavior.

Expectancy for Future Success

Weiner has theorized that a predictable relationship exists between the stability dimension and future performance expectancies. For instance, when an individual

perceives a successful outcome to be the result of stable factors such as high ability, he/she will have a greater expectancy for future success. Similarly, when an individual perceives an unsuccessful outcome as the result of a stable factor, then there is a greater expectancy for future negative outcomes. On the other hand, if the achievement outcome is ascribed to unstable factors, then there is a reduced expectancy of that outcome occurring in the future. There has been a considerable amount of research to support this relationship (Duncan & McAuley, 1987; Robinson & Howe, 1989; Singer & McCaughan, 1978; Spink, 1978; Weiner, 1979, 1985).

Attribution-Dependent Affects

In addition to influencing expectancies for future success, causal dimensions are believed to influence affective reactions. These affective reactions are known as attribution-dependent affects since the emotions that are elicited are determined by the causal dimensions that are associated with the attribution. Therefore, each causal dimension is related to a set of emotions. Weiner (1985) refers to this as the cognition-emotion process. "These associations, just as the one between causal ascription and expectancy change, form powerful and general laws" (Weiner, 1985, p. 561). The affective reactions are associated with the three causal dimensions of locus of causality, stability, and controllability.

Locus of causality. Weiner (1986) maintains that the locus of causality dimension is related to self-esteem and pride. For example, successful outcomes which the individual perceives as due to internal attributions such as ability or effort will result in greater self-esteem and pride than successful outcomes which are attributed to external factors (e.g., ease of task, luck). This relationship has been empirically supported (Weiner, 1986; Weiner et. al., 1978, 1979).

Stability. It has been demonstrated that individuals who attribute negative outcomes to stable, as opposed to unstable factors, experience hopelessness (Weiner et al., 1978,

1979). For example, if an individual loses a golf game and attributes that loss to stable ability, then hopelessness for future success will be experienced. Therefore, attributing successful outcomes to stable factors and unsuccessful outcomes to unstable factors should influence motivation most effectively.

Controllability. According to Weiner (1985, 1986), the controllability dimension also influences affective reactions. If an individual experiences an unsuccessful outcome and attributes it to factors which are perceived to be controllable by other people, then anger will be elicited. On the other hand, pity is elicited when an individual experiences a negative outcome that is due to causes that are uncontrollable by others. Guilt is experienced when the individual believes that he/she is personally responsible for the negative outcome. The affective state of shame is experienced when an individual perceives a negative outcome as due to factors that are uncontrollable and self-related. Finally, gratitude is believed to be elicited towards another person when the act of the benefactor was perceived as being controllable and voluntary. There has been considerable empirical support for these relationships which link the controllability dimension with the affective reactions of anger, pity, guilt, and shame (Brown & Weiner, 1984; Covington & Omelich, 1984; Weiner, 1985, 1986).

Weiner's claim that attributional dimensions influence different types of affect has been empirically supported. Although the seven different emotions discussed above are not the only emotions that exist, they are the most often reported and documented emotions (Weiner, 1986). It is cautioned, however, that the attribution-emotion linkage does not always result in a perfect cause-effect relationship (Weiner, 1986). As Weiner explains, an individual may not have tried very hard in succeeding at an important task (effort) and still may not feel any guilt.

Summary

Weiner's attributional theory of motivation and emotion suggests that after an achievement outcome, an individual experiences positive or negative affect based on whether the individual perceives the outcome as successful or unsuccessful. As well, the individual makes an attribution for the outcome. The causal dimensions associated with the attribution are believed to influence expectancies for future success and affective reactions. In turn, expectancies for future success and affective reactions are assumed to influence motivation. While the stability dimension is believed to influence expectancies for future success, all three dimensions are related to affective reactions.

Assessing Attributions

Much of the attribution research conducted in the 1970's and early 1980's has been criticized for having weaknesses relating to its methodology and assessment strategies. Weiner (1983) believes some of the reasons for these weaknesses are an unclear presentation of attribution theory and researchers misunderstanding the theoretical concepts behind his theory.

Many researchers conducting attributional research prior to 1983 restricted the attributions made by subjects to Weiner's four traditional attributional elements (ability, effort, luck, and task difficulty). This measurement strategy has fundamental limitations as the four attributions do not accurately reflect the total number of possible attributions that a subject may actually make given a certain outcome (Weiner, 1979). As well, these four attributions may be completely unrelated to the experimental situation since they were intended to be applicable only to achievement situations (Weiner, 1983). However, "even within the achievement area, specific causes are associated with particular kinds of achievement" (Weiner, 1983, p. 533). That is, different achievement contexts may elicit different types of attributions. For example, results from a study conducted in a sports

setting showed that the attributions subjects gave for their performance outcomes were very different from the four traditional attributions (Roberts & Pascuzzi, 1979).

With the tendency for much of past attributional research to focus on the four traditional attributional elements, the dimensional significance of the elements has often been completely neglected. This is a crucial theoretical concern since Weiner's (1985, 1986) attribution theory is based on the three dimensions of locus of causality, stability, and controllability and not on the elements. Several researchers have agreed that the attributional dimensions are the critical theoretical concern (Brawley, 1984; Brawley & Roberts, 1984; Rejeski & Brawley, 1983). Although it is believed that researchers heavily utilized the four main attributions for both practical and empirical purposes, "an empirical convenience must not be confused with theoretical relevance" (Roberts & Pascuzzi, 1979, p. 208).

Another serious deficiency in past attributional research has been the failure of experimenters to consider subjects as active participants in interpreting their attributions in terms of the underlying causal dimensions. Part of the reason for this is that many researchers have erroneously assumed that they could accurately translate the subjects' causal attributions along the three dimensions based on the "traditional" theoretical meaning of the cause. In the attribution literature, this is referred to as "the fundamental attribution researcher error" (Russell, 1982, p. 1137). For example, suppose a student wins a tennis match and attributes his/her success to personal ability. Based on "traditional" attribution theory, many experimenters would automatically classify this attribution as internal, stable, and uncontrollable. However, Russell suggests that the researcher does not always perceive an attribution in the same way that the subject does, as attributions are often difficult to interpret. Therefore, in this example, the student may perceive his/her ability attribution as being internal, unstable, and uncontrollable, which is different from the experimenter's interpretation. As such, research findings which have committed the

fundamental attribution researcher error may be questionable. There is presently wide consensus among attribution researchers that a more accurate methodology is to have the subject be actively involved in the translation of attributions along causal dimensions (Russell, McAuley, & Tarico, 1987).

The Causal Dimension Scale

Based on criticisms of previous attributional assessment strategies, Russell (1982) developed the Causal Dimension Scale (CDS). Unlike many past measurement scales which used forced-choice methods, limiting subjects' attributions to ability, effort, luck, and task difficulty, the CDS allows subjects to make an open-ended attributional statement that reflects the perceived cause for the outcome. Furthermore, the CDS allows the subjects to become active agents in classifying their causal attributional statements along the three causal dimensions of locus of causality, stability, and controllability. Such a format is alleged to reduce experimenter bias and, therefore, the potential for committing the fundamental attribution researcher error (Russell, 1982). The three causal dimensions are represented by a series of nine semantic differential scales (three items for each dimension).

The CDS has been used to assess attributions in general psychology (Herr, Perkins, & Whitley, 1990; Shoeneman, VanUchelen, & Stonebrink, 1986), education (Vallerand & Richer, 1988), sociology (Cole, 1991), and sport (McAuley, 1985; McAuley & Gross, 1983; McAuley, Russell, & Gross, 1983). Many researchers agree with the superiority and utility of the CDS over previous methods, particularly regarding its ability to involve the subject as an active agent in the assessment process (McAuley, 1985; McAuley et al., 1992; Russell et al., 1987). More importantly, numerous studies have shown the CDS to be a reliable and valid measurement tool (Mark, Mutrie, Brooks, & Harris, 1984; McAuley, 1985; McAuley, Duncan, & McElroy, 1989; McAuley & Gross, 1983; McAuley et al., 1983; Russell, 1982; Russell & McAuley, 1986; Russell et al.,

1985; Russell et al., 1987; Tennenbaum & Furst, 1985; Tennenbaum, Furst, & Weingarten, 1984; Vallerand, 1987; Wilson & Linville, 1985).

In spite of advancements made in attribution research with regard to the CDS, some researchers have expressed concern over the controllability dimensional subscale. For example, the results of two studies showed the CDS to have high reliability for the locus of causality and stability dimensions, but less reliability for the controllability dimension (McAuley & Gross, 1983; Russell et al., 1987). McAuley and Gross (1983), who conducted their study in a sports setting, suggested that a possible explanation for the low reliability scores on the controllability dimension could be the uncertain nature of sport, where "control" may be more difficult to assess since it is not as well defined as it is in academic settings. Biddle (1988) believes that the controllability subscale could be improved by having it distinguish between perceptions of "actual" control and "possible control" over the outcome.

Other researchers have reported low levels of internal consistency in the controllability subscale (Biddle & Jamieson, 1988; Mark et al., 1984; McAuley et al., 1983; Russell, 1982; Vallerand & Richer, 1988). This weakness is likely due to an unclear definition of "controllability." For instance, it has been suggested that the three items on the CDS's controllability subscale refer to three related but distinct concepts: intentionality, responsibility, and controllability (Biddle & Jamieson, 1988). In an attempt to improve the reliability of the controllability subscale it has been recommended that additional items be included in the subscale (Russell et al., 1987).

Lastly, researchers have found fault with the controllability subscale regarding the wording of the items. Russell (1982) intended the wording of the controllability subscale to represent a cause that is "controllable by you or other people" at one end and "uncontrollable by you or other people" at the other end. However, it is possible that such wording could result in dimensional assignments that disagree with the subject's

perception. As Russell explains, a situation where a student fails a test because the teacher told the student to read the wrong book could be perceived by the subject as being controllable by the teacher or uncontrollable by the subject, depending on which cause is more important to the subject. The problem arises when the subject scores the attribution along the control dimension as the subject is limited to deciding whether the cause is merely controllable or uncontrollable. The CDS does not allow the subject to differentiate between the two different sources of control. In realizing these weaknesses revisions were made to the CDS.

The Causal Dimension Scale II

In an attempt to improve the controllability subscale, McAuley et al. (1992) revised the CDS (Russell, 1982) to have the controllability dimension differentiate between control by the subject (personal control) and control by other people (external control). As such, this revised version of the CDS, known as the Causal Dimension Scale II (CDSII), consists of four dimensions. The CDSII subscale items representing the locus of causality and stability dimensions remain unchanged from the CDS; however, the personal control and external control subscale items are new. The format of the improved CDSII is the same as that of the CDS.

In their assessment of the CDSII, McAuley et al. (1992) employed data from four studies which took place in four different settings: a midterm examination, a one-on-one basketball game, motor performance in a laboratory exercise test, and performance on a graded gymnastics routine. Results showed the four dimensions (locus of causality, stability, personal control, external control) of the CDSII to have internal consistency with alpha coefficients of .66 (locus of causality), .68 (stability), .79 (personal control), and .82 (external control). Due to concern regarding the discriminant validity of the four scales (particularly with respect to the personal and external control scales), the authors tested a

number of alternative models with various combinations of causal dimensions. It was found that the four dimensional model is superior to other models, and that the four subscales represent related but empirically distinct constructs.

Assessing Children's Attributions

One limitation of the CDS and CDSII is that they are primarily restricted for use by adults. This is likely due to the complexity of the dimensional concepts and the wording of the items. Seeing that there has been no common method for assessing children's attributions, few studies to date have assessed children's attributions (Bird & Williams, 1980; Bukowski & Moore, 1980; McAuley et al., 1989; Roberts, 1978; Scanlan & Passer, 1981; Weiss, McAuley, Ebbeck, & Wiese, 1990). Of the few attributional studies which have employed children as subjects, only two have focused on the causal dimensions and included children as active agents in translating their attributions along the dimensions (McAuley et al., 1989; Weiss et al., 1990). The other studies tended to use forced-choice formats which were primarily focused on the four attributions of ability, effort, luck, and task difficulty.

Realizing this shortage of attributional research involving children, Weiss et al., (1990) developed an attributional measurement scale which is modeled after the CDS but is at a more suitable level for children. Similar to the CDS, two of the mainstays of this modified CDS are that it allows children to be active agents in the attribution process and it focuses on the causal dimensions which underlie the subject's attributions. In the study conducted by Weiss et al. (1990) which employed this modified CDS, the attributions of children 8 to 13 years of age, who were participating in a summer sports camp, were assessed. The only revisions to the modified CDS involved simplification of the wording and format of questions in order to improve children's comprehension of the items. Similar to the CDSII, the authors separated the controllability dimension into personal

control and external control. Finally, the scale was shortened from nine items to four items, so that each of the four dimensions (personal control, locus of causality, stability, and external control) is represented by a single item, which best reflects that dimension. An example of Weiss et al.'s modified CDS can be found in Appendix A. Although the authors realized that utilizing only four items may decrease the reliability, they felt justified in doing so since little research has been done having children code their own attributions.

In this modified version of the CDS, children first rate their overall performance on a five-point Likert scale ("not good at all," "not good," "OK," "good," "very good"), and then provide an open-ended attributional statement as to why they rated themselves the way they did. Subsequently, they express the degree to which each of the four causal dimensions (personal control, locus of causality, stability, external control) describes their attributional statement using the "structured alternative format" developed by Harter (1982). For example, the personal control item is: "This reason is something I can control" OR "This reason is something I cannot control." In response to this question children first decide which statement is more true for them, and then decide whether the statement they chose is "sort of true" or "really true." This type of question format has been shown to be useful for children and for negating the tendency of subjects to give socially desirable responses (Harter, 1982).

Summary

Past attributional research has been recognized as having several weaknesses including: (a) limiting subjects' attributional choices to ability, effort, luck, and task difficulty, (b) neglecting the attributional dimensions and therefore their theoretical relevance, and (c) failing to include the subject as an active participant in translating his/her attributions along the dimensions. The attributional assessment scale known as the Causal Dimension Scale (CDS) was developed to alleviate some of these problems. The CDS is

an improvement over past techniques as it: (a) focuses on the causal dimensions (locus of causality, stability, controllability), (b) allows the subject to make an open-ended attributional statement, and (c) allows the subject to actively translate his/her attributional statement along the dimensions. However, low reliability and internal consistency with the controllability dimension lead to the development of the CDSII. The CDSII, which further differentiates the controllability subscale, now consists of four dimensions: locus of causality, stability, personal control, and external control. As the CDS and CDSII utilize fairly complex concepts they are unsuitable for use by children. Realizing this, Weiss et al. (1990) developed a modified version of the CDS which they used to assess the attributions of children 8 to 13 years of age.

Functional Attributions and Motivation

An understanding of the attribution process can have important implications for individuals involved in achievement settings, such as teachers and coaches, as it may help to explain, predict, and influence the motivational behavior of students. According to Weiner's (1986) theory of motivation and emotion, the three causal dimensions: locus of causality, stability, and controllability, influence expectancies for future success and affect, which in turn are believed to guide motivated behavior such as task satisfaction, persistence, activity choice, and intensity (Forsyth & McMillan, 1981; Roberts, 1978; Weiner, 1985, 1986). Researchers have demonstrated some fairly consistent and interesting findings with respect to attributions and motivation.

Academic Settings

Much of early attribution research, including Weiner's work, was conducted in academic settings. Many of these studies have supported the use of internal, controllable, and stable attributions after successful outcomes, and internal, controllable, and unstable

attributions after unsuccessful outcomes as they are believed to result in motivated behavior and positive affect. Investigations performed in academic settings have shown that effort attributions (internal, controllable) can result in positive affective reactions such as pride, task satisfaction, and persistence after successful outcomes (Fowler & Peterson, 1981; Nicholls, 1976, 1984; Weiner, 1986), and less shame after failure experiences (Nicholls, 1978).

Forsyth and McMillan (1981) conducted a study in which university students who had performed well or poorly on an examination attributed their performance, affective reactions, and expectations for future performance along the three dimensions of locus of causality, stability, and controllability. Results showed that students who attributed success to internal factors felt more relaxed, competent, calm, adequate, and good, compared with students who made external attributions for their success. As well, students who attributed their success scores to internal, controllable, and stable factors experienced more happiness than all other types of attributors. More importantly, the authors stressed, was the finding that students who attributed their performance to controllable factors (e.g., effort, amount of time studying) reported more positive affective reactions (e.g., satisfied, happy, delighted, fulfilled) than students who did not feel in control of the outcome. Although these results tend to support Weiner's (1979) theory, the authors believe that the controllability dimension may have a more significant influence on the attribution process then Weiner's model suggests.

In fact, many authors contend that perceiving one's performance, in both academic and physical activity settings, as due to controllable factors is especially critical for motivated behavior (Abramson, Seligman, & Teasdale, 1978; Ames & Ames, 1981; Bird & Cripe, 1986; Duda, 1985; Forsyth & McMillan, 1981; Harter, 1981; Weiner, 1986; Worsley & Coonan, 1984). By attributing successful outcomes to controllable factors, individuals feel responsible for the outcome, which is likely to increase their self-

confidence and feelings of satisfaction. At the same time, attributing an unsuccessful outcome to controllable factors will prevent feelings of helplessness or expectancies that the same negative outcome will occur again in the future. Conversely, perceiving a cause as being uncontrollable can lead to motivational deficits (Weiner, 1979).

Motor Performance Settings

In the area of sports and motor skills, researchers have shown similar support for the use of internal and controllable attributions. Wraith and Biddle (1989) conducted an experiment to determine the effects of goal-setting and ability and effort instructions on the behaviours and various cognitions of children, 11 to 13 years of age, who were involved in a ball throw for distance task. Among other findings, the results showed that the children who made attributions to controllable effort, reported more task satisfaction than children who attributed their performance to uncontrollable ability.

Grove and Pargman (1984) examined some of the behavioral consequences of university students taking part in a competitive dart-throwing task under effort and ability orientations. Findings showed that subjects who emphasized controllable effort demonstrated improved performance at the task. Furthermore, subjects who were low in achievement motivation showed greater persistence in their practice behavior when effort was emphasized. In a similar study, Grove and Pargman (1986) examined the performance scores and practice behavior of 81 male undergraduate students who took part in a competitive dart throwing competition. It was found that subjects showed enhanced performance when the controllable attribution of effort was emphasized.

Robinson and Carron (1982) looked at the relationship between high school football players who either dropped out or maintained involvement in football along with a number of different motivational variables including attributions for performance outcomes. Ninety-eight male football players were classified as starters, survivors, or dropouts. The

results showed that after a successful outcome, the starters and survivors made more attributions to controllable personal effort than did the dropouts. Furthermore, after a failure experience, the dropouts tended to place more emphasis on their own ability than the starters or survivors did.

Effects of Attributions Under Failure Conditions

Other attribution researchers have looked at the motivational and behavioral effects of different attributions under failure conditions. Singer, Grove, Cauraugh, and Rudisill (1985) looked at the effects of different attributions for failure on a gross motor task. Twenty-five male and 25 female university students were oriented to perceive poor performance on a balance task as the result of one of the following factors: lack of effort, ineffective strategies, both of the above, low ability, or nothing in particular (control). Results showed that subjects who attributed their poor performance to a lack of controllable effort demonstrated less frustration and less anxiety than the other attributional orientations. As well, the effort/strategy oriented group persisted at the task for a longer period of time than the control group.

Rudisill (1989a) compared the influence of causal dimension orientations and perceived competence on expectations, persistence, and performance during perceived failure on a motor task. Eighty-four junior high school students were oriented to perceive their failure experience on the stabilometer balance task as due to one of the following dimensional orientations: (a) internal, controllable, unstable factors (ICU), (b) internal, uncontrollable, stable factors (IUS), or (c) nothing in particular (NDO). The findings showed that the subjects who were given ICU attributional orientations persisted at the task for a longer period of time, reported higher expectations for future performance, and performed significantly better than the subjects in the other groups (IUS and NDO) regardless of their perceived competence level. Other investigations have also supported

the use of internal, controllable, and unstable attributions under failure experiences in both educational and sport settings in order to enhance expectations of performance (Anderson, 1983; Rudisill, 1989b; Singer & McCaughan, 1978), persistence (Fowler & Peterson, 1981; Medway & Venino, 1982; Rudisill, 1989b; Singer et al., 1985) and performance (Dweck, 1975; Kukla, 1972; Rudisill & Singer, 1988).

Summary

An understanding of how attributions influence motivation is important for teachers, coaches, and other individuals working in achievement contexts, as it can help them to explain, predict, and increase the achievement motivation and behavior of students. Substantial research in academic, sport, and motor skill settings has demonstrated that the use of internal and controllable attributions by subjects after both successful and unsuccessful achievement outcomes can result in increased motivation and positive affect. Overall, the attribution literature suggests that individuals should attribute successful achievement outcomes to internal, stable, and controllable factors, and unsuccessful outcomes to internal, unstable, and controllable factors (Ames & Ames, 1981; Forsyth & McMillan, 1981; Rudisill, 1989a, 1989b, 1989c; Singer et al., 1985; Weiss et al., 1990). It is believed that these functional attributions can have a positive influence on motivation.

Children's Attributions in Physical Education

Considering that attributions influence motivation, an understanding of the attribution process as it occurs in children within the elementary physical education context seems extremely important since motivation plays such a crucial role in this setting. Unfortunately, very little attributional research has been conducted in the elementary physical education setting. One area in particular within the elementary physical education curriculum which has received very little attributional investigation is dance. Many dance

advocates claim that participation in dance can have numerous positive effects on children including development of the child physically, socially, emotionally, and intellectually, and therefore that dance should be included as a mandatory component in elementary physical education programs. However, with the shortage of research focusing on dance within the physical education setting, the supposed benefits of dance are without a great deal of empirical support. Two of the most well known forms of dance within the elementary physical education curriculum are creative dance and folk dance. Numerous educators believe that creative dance and folk dance can be extremely valuable and worthwhile experiences for children.

Creative Dance

To create means "to bring into existence, to make something out of a word or an idea for the first time or to produce along new or unconventional lines" (Gallahue, 1993, p. 543). The term creative dance often brings to mind words such as personal expression, improvisation, spontaneity, and interpretation. MacDonald (1991) has defined creative dance as "a nonthreatening, noncompetitive activity that recognizes and encourages physical skills and aesthetic expression" (p. 158). Kirchner (1992) succinctly defines creative dance as "the expression of ideas and feelings through unstructured movement" (p. 644). According to Stinson (1988a), creative dance is "an art form that is based on natural movement rather than movement of a particular style such as one might see in tap dance or ballet" (p. 2). MacDonald (1989) provides a more comprehensive definition: Creative dance is "any activity expressed through the medium of the body that focuses on the child's inner thoughts and feelings and enhances the expression of those thoughts and feelings. The entire process emphasizes exploration, problem solving, and the interpretation of life issues with the intention of enhancing the development of the whole child and encouraging the expression of individual differences" (p. 10). Although definitions of creative dance

may slightly vary from author to author, most focus on aspects such as expression, natural movement, exploration, communication, aesthetics, and creativity.

Creative dance is a unique component of the elementary physical education program as it is one of the few areas in which creativity, rather than functional movement, is a primary goal. In creative dance, children are encouraged to experiment and explore with movements rather than learn specific skills. Creative dance encourages individual or personal expression, as children use movement to communicate and express thoughts, ideas, feelings, concepts, and attitudes. In creative dance "individual responses are encouraged and diversity is valued" (Graham, Holt-Hale, & Parker, 1993, p. 477). Therefore, dance experiences will be characterized by movement responses that are spontaneous, unique, and natural to each child (Barrett, 1984). There are no right or wrong answers in creative dance, provided the child is responding within the movement guidelines of the experience.

Content

Creative dance is often viewed as falling within the confines of movement education. Movement education "is used to describe the education approach used to facilitate divergent movement responses" (Pangrazzi & Dauer, 1992, p. 273). Movement education is a concept that was developed and introduced into physical education programs in the 1950's (Barrett, 1984). The ideas and work of Rudolph Laban have had a tremendous impact on the advancement of movement education. Laban is credited for having developed a "theoretical and practical method for systematically analyzing and recording movement both quantitatively and qualitatively" (Penrod, 1987, p. 71). Although there are many different ways of looking at movement, many movement educators have based their work on the movement content and philosophy of Laban.

Although Laban's work applies to three areas of physical education: games,

gymnastics, and dance, "the earliest application of Laban's work to education was in the field of dance" (Barrett, 1984, p. 146). The dance component of movement education is often referred to as dance education (Barrett, 1984). Other more technical forms of dance such as ballet, tap, and jazz are not considered as part of dance education since they have different philosophies. As the emphasis of movement in dance education is on expression and aesthetics, "this communication aspect gives dance its uniqueness and separates it from games and gymnastics" (Barrett, 1984, p. 144).

According to Laban, all movement can be described by four major elements: body, space, effort, and relationships (Barrett, 1984). Other authors have also utilized a four factor structure to define creative dance (Kirchner, 1992; Pangrazzi & Dauer, 1992). Although the terminology may be different, the meaning and content behind the elements are generally the same. For example, the Canadian Association for Health, Physical Education, and Recreation (CAHPER, 1988) has identified four common elements of creative dance which are body, space, dynamics, and relationships.

The component known as "body" can be divided into actions, parts, and shapes. Actions refers to the many different actions the body can perform as a whole unit, such as walking, running, jumping, sliding, twisting, and bending. Body parts refers to the various ways in which body parts can move including: (a) in isolation (body parts can be moved in isolation), (b) supporting weight (different body parts or combinations of body parts can take weight), (c) leading (different body parts can lead the body or initiate the body movement), and (d) gesturing (one or more specific body parts can communicate a message). Finally, the body can make shapes, either stationary or in motion, some examples of which are stretched, curled, and twisted.

"Space" (CAHPER, 1988) refers to the differences in levels, directions, pathways, and the size of space that is used in exploring movement. Levels involves the various levels that the whole body or individual body parts can move through space (e.g., low,

medium, high). Regarding directions, the body can be moved through space in different directions such as forwards, backwards, and sideways. The body can also take different pathways through space such as straight, curvy, or zig zag. Lastly, various sizes or amounts of space can be used through movement.

"Dynamics" (CAHPER, 1988) which involves the inter-relationships between time, energy, and flow, refers to the feeling or the sensation of movements. For example, movement can be performed somewhere on a continuum between fast and slow, and sudden to sustained. Movement can also be performed using various levels of energy, which can be described using a continuum comprised of the two factors of muscular force (strong-light) and weight (heavy-light). Flow refers to the degree to which the body can move freely, and can range from feeling totally free to feeling resisted or highly controlled. Therefore, dynamics is the "how" of moving. By having children experiment and explore changes in dynamics, they learn how to control and use skilful movement, which leads to the development of aesthetic awareness and expressive abilities (CAHPER, 1988).

In creative dance, many different types of "relationships" (CAHPER, 1988) can be formed between people. Relationships can vary with respect to: (a) the number of people involved (individual, partner, group); (b) whether the relationship(s) are identical (shadowing, mirroring, echoing) or contrasting (opposites, near/far, differing, etc.); and whether (c) interactions (meeting, meeting/parting, action/reaction, sequential etc.), contact (connecting, supporting), and formations (scattered, lines, squares, circles, groups, etc.) are used. These different relationships are formed within the existing structure of the other dance elements. For example, children can mirror one another, act in sequence, or make a type of connected formation using various body actions, shapes, and dynamics. The relationships component is often not incorporated into creative dance lessons until children have had a considerable amount of time experimenting and exploring various movement ideas on their own (CAHPER, 1988).

These four elements are employed in the teaching of creative dance to help children "develop skill and inventiveness in movement" (CAHPER, 1988, p. 6). The four elements are closely related in that every body action can consist of different elements of space and dynamics as well as different types of relationships. Use of the four elements and their components individually or in combination adds variety to a dance composition and enhances its quality.

Structure

Individuals with little or no knowledge about creative dance often wrongly assume that creative dance lessons are unstructured, frenzied, and without purpose. Although creative dance lessons may not be as structured as ballet, tap, or folk dance lessons, they are developed with goals in mind and are carried out with specific task requirements, limitations, guidelines, and progressions. Goals need to be clearly defined with appropriate activities and questions to help children develop the lesson material. Some limitations and guidelines which might be used are the number of persons in a group, the minimum number of movements to be included, and content requirements such as directions, pathways, levels, and formations. Children are encouraged to be expressive, creative, and innovative in their movement experiences, within the given framework.

In creative dance the teacher will often provide children with a stimulus, such as a movement idea or movement problem, which children are to respond to by giving their own response or interpretation. For example, the theme for one creative dance lesson might be stretching and curling. Children are free to experiment and explore the various movement possibilities of stretching and curling within the confines of the instructional guidelines. In addition to basic movement concepts, ideas for movement themes may stem from ideas, songs, pictures, poetry, and music.

Benefits of Creative Dance

Many authors believe that creative dance can have a positive influence on the total development of the child - physically, socially, emotionally, and intellectually (Graham, 1985; MacDonald, 1989; Riley, 1984). Stinson (1988b) contends that creative dance can improve the child's body awareness and kinesthetic awareness, both of which are crucial in the development of motor skills. Humphrey (1987) suggests that "a well balanced creative dance program can help children gain strength, endurance, ability, co-ordination, flexibility, and balance commensurate with the energy required for a successful and happy present and future life" (p. 20). Emotionally, creative dance is believed to have a positive impact on the development of thought, expression, and self, as well as on the development of confidence and self-worth (Humphrey, 1987; MacDonald, 1989; Riley, 1984). Creative dance is also believed to be effective in the social development of children, as much of the creative dance experience involves communication, interacting, and co-operation with others. Finally, participation in creative dance is thought to develop and enhance such intellectual skills as problem solving, concentration, sequencing, categorizing, and creating (Hanson, 1979; Haselbach, 1978).

It is unfortunate that the majority of these claims regarding the positive effects that creative dance can have on children have not been supported with empirical research and are mostly the opinions of authors. In fact, to date there is very little reported research on creative dance. In particular, no investigations have been found which have looked at the influence of creative dance on children's motivation within the physical education setting. Journal articles and books about creative dance tend to focus on lesson ideas and content rather than research. One exception was a study conducted by Riley (1984), which looked at the effects of creative dance on the physical self-esteem, body image, and problem solving abilities of grade 4 children. Thirty students completed three questionnaires before and after participating in a six week creative dance program. He found that after

participating in the creative dance program, the whole class showed positive increases in physical self-esteem. Students also showed increases in total body awareness and the ability to provide movement reflective of feeling.

Jenner (1985) performed an investigation to determine whether the social studies curriculum could be taught to a group of fifth grade children by means of creative movement rather than through traditional classroom teaching methods. The subjects were a class of 33, ten and eleven year old children (18 M, 15 F), who were divided into an Experimental Group (EG) and a Control Group (CG). The program lasted over nine weeks, during which time the EG received seventeen, 45 minute creative movement lessons in which an attempt was made to teach the social studies curriculum through creative movement. The CG received an equal number of lessons and were taught the same social studies sections using traditional classroom teaching methods. Three achievement subtests which were administered at three week intervals throughout the program revealed highly significant treatment effects for all three tests. A post-test given four weeks after the program also showed the EG to perform significantly better than the CG. Based on the results, Jenner concluded that cognitive learning was occurring and more readily grasped and retained for the movement group than for the group that was taught the same material through traditional classroom methods.

Creative Dance in the Physical Education Program

There are many dance advocates and educators who agree that creative dance receives the least amount of exposure in elementary school physical education programs (Condello-Vitko, 1988; Hoad, 1991; MacDonald, 1989; Nichols, 1994; Riley, 1984; Siedentrop, 1994). In fact, a study by MacDonald (1989) which looked at elementary school teachers' attitudes and practices regarding creative dance, found that all twenty of the teachers interviewed in the study reported they had never taught creative dance as part

of their classroom program. It seems that when dance is taught in physical education, teachers tend to focus on structured dance forms such as folk dance and social dance. Riley (1984) suggests that one reason for this is that teachers are more comfortable with these types of dance and because structured dance forms such as folk dance are more easily translated into lesson plans. A second possibility is that structured dances may be more easy to teach "since the subject matter is prescribed and the learning situation entirely teacher-directed" (Burton, 1977, p. 403).

Folk Dance

The term folk dance can be defined in a number of different ways. Snider (1980) defines folk dance as a form of dance done by ordinary people to meet a variety of personal and social needs. Nichols (1990) offers a more traditional definition of folk dance: "a traditional dance of the people, handed down from generation to generation" (p. 6). Kirchner (1992) simply defines folk dance as "dance patterns of past cultures" (p. 644). In her dissertation, Silver (1981) suggests that three important distinctions can be drawn from the folk dance research with regard to usage of the term "folk dance" which are religious ethnic dances, secular ethnic dances, and international folk dances. Religious ethnic dances are "ritually significant, functionally integral to the culture, and performed solely by members of the culture. Secular ethnic dances tend not to have a strong ritual component, are often important for participants in terms of cultural identification, and are performed solely by members of the culture. International folk dances are done by people of diverse backgrounds and enjoyed for reasons apparently apart from religious ritual or a secular identification with one's own culture" (Silver, 1981, p. 7). In this review, folk dance will refer to international folk dance as defined by Silver.

Content

Folk dance is generally comprised of four elements: (a) dance steps, (b) awareness of the use of space, (c) time, energy, and flow, and (d) relationships (CAHPER, 1980). There are a number of different dance steps involved in folk dance, some of which are the walk, jump, hop, gallop, bleking, stamp, brush, schottishe, two-step, and polka. The second element "awareness of the use of space" refers to the fact that folk dance involves the use of general space, personal space, and formations such as circle, line, and scatter. Time, energy, and flow, suggests that movement can be either fast or slow (time), differ with respect to muscular tension (energy), and should be smooth when linking movements together (flow). Finally, relationships suggests that folk dance involves performing in various combinations of partners and groups.

Structure

Folk dance entails the acquisition of a number of specific and predesigned dance steps, patterns, formations, and routines. It is often taught in a formal manner with the prescribed steps, patterns, formations, and gestures introduced in a systematic manner. Folk dances are often broken down into parts, and then progressively taught step by step. Most of the movements and steps have standard or preferred techniques. For example, there is a correct or ideal way to perform the schottishe, the bleking step, and the gallop. Moreover, not only do the steps have to be performed correctly and with the proper technique, but they have to be executed with the proper rhythm and in time to the music, since music is an integral element of folk dance.

Body awareness is an important aspect of folk dance which involves an emphasis on footwork, body carriage, and use of specific body parts (Stanley, 1977). Another integral component is spatial awareness in which an emphasis is placed on floor patterns, and relationships with partners and other group members. Therefore, "children must be

able to adjust their movements to those of other dancers to move effectively with a partner, and to maintain appropriate relationships with others while moving in different formations" (Nichols, 1994, p. 385).

Folk dance is generally a teacher-directed activity which is taught in an imitative style. For example, the teacher performs the step while the students attempt to copy or follow the teacher as closely as possible. As such, memorizing the steps and being able to repeat them back correctly is an integral aspect of learning folk dance. Teaching folk dance involves ensuring that students are executing the steps and patterns correctly. As a result, evaluating a child in folk dance is often done by comparing a child's performance to the performances of other children and deciding whether the child has executed the dance up to the proper standards.

Benefits of Folk Dance

Within the physical education context, folk dance strives to meet a number of objectives which fall under three categories: psychomotor, cognitive, and affective (Snider, 1980). With regard to psychomotor objectives, folk dance aims to achieve mastery of fundamental forms of locomotion, mastery of a graded series of traditional step patterns and dance sequences, and enhanced body control, coordination, rhythmic skills, and physical fitness. In terms of cognitive objectives, folk dance aims to provide students with an understanding of other cultural backgrounds, an understanding of the basic principles of human motion, and a better comprehension of specific dance terminology. Lastly, some affective objectives of folk dance are to interact cooperatively with others, develop confidence in one's own movement skill and ability, and to experience folk dance as a source of enjoyment.

The amount of folk dance research which has been conducted to date is minimal. Silver (1981) looked at the effects of participation in folk dance on various psychological

and therapeutic functions. It was hypothesized that participation in international folk dance would lead to: (a) improved self concept and body concept, (b) more positive attitudes about classmates, and (c) reduced distancing of both studied and non-studied ethnic groups. Subjects in this study were comprised of three university folk dance classes, three exercise classes, and three academic classes. The average age of subjects was 24.1 years. Results showed that both the folk dance and exercise groups were significantly more positive about their self concept and body concept than the control group both at posttest and at a follow up meeting. As well, the folk dance group, when compared with the exercise and control groups, were more willing to physically approach many other ethnic groups during conversation ($p < .005$) and were also more willing to be socially intimate with those ethnic groups whose dances they had studied, compared with groups they had not studied.

In her paper Silver (1981) discusses other investigations in which folk dance was employed for therapeutic reasons. Three of the studies cited used folk dance with therapeutic referrals, psychiatric patients in hospital settings, and severely disturbed hospitalized adults. Silver stresses the lack of empirical investigations on folk dance. According to Silver, "most of the available literature directly dealing with folk dance and education falls into two categories: (a) instruction manuals by dance specialists and teachers, and (b) rapturous and soporific journalistic articles" (p. 27). Of the limited number of folk dance studies which exist, very few have employed children as subjects. In fact, no research studies to date have been found which have examined the effects of folk dance on motivational factors of children within the physical education context. This lack of dance research is somewhat surprising considering the push for the inclusion of dance and arts in elementary schools which began during the late 1980's and early 1990's (Siedentrop, 1994).

Comparing Creative Dance and Folk Dance

Important distinctions between creative dance and folk dance can be made with respect to the type of movement involved, lesson content and objectives, and instructional style. One of the most noticeable differences is the type of movement used. Creative dance involves natural, unstructured, often improvised movement whereas folk dance is comprised of a number of prescribed dance steps, patterns, formations, and routines. As such, folk dance appears to be a more structured and technical dance form than creative dance. In creative dance, children are encouraged to give their own individual movement responses through improvisation, exploration, and discovery processes. Since divergent movement responses are encouraged there are no standardized right or wrong movements. That is, even though each child could be performing a different movement, they are all correct if they are within the movement boundaries. In contrast, children participating in folk dance are encouraged to execute prescribed steps and patterns correctly as defined by the dance and to a standard of performance.

One of the primary goals of creative dance is to encourage personal expression, creativity, and aesthetic awareness in children. On the other hand, one of the primary objectives of folk dance is the mastery of fundamental movement skills and techniques. For instance, in folk dance students are encouraged to learn how to perform the steps correctly so that group synchronization is achieved with respect to technique, executing the steps, and rhythm. Therefore, folk dance does not provide children the same opportunity to develop individual expression and creativity as does creative dance. Although expression may be encouraged in folk dance, it is usually not the same form of creative expression that is promoted in creative dance. As well, expression in folk dance is usually not encouraged until the students can execute all of the steps in the dance to a certain degree of proficiency.

The instructional style used in teaching creative dance is primarily a student-

centered approach, where much of the content must emerge from within each child. Although the teacher provides the students with stimuli, guidelines, and boundaries for movement, children are encouraged to explore and respond freely within the limitations of the task or challenges posed by the teacher. The role of the creative dance teacher is to guide students and to stimulate them to use their own movement ideas. Regarding evaluation in creative dance, children's "creative work is evaluated with respect to individual growth, not in comparison to others" (CAHPER, 1988, p. 10).

In contrast, the instructional style used in folk dance tends to be more teacher-directed. Folk dance is usually taught in an imitative style, where the teacher demonstrates the steps for the students and then the students try to copy or follow the teacher as closely as possible. Since folk dance involves the learning of prescribed steps, it is the teacher's role to ensure that students are executing the steps properly, which often involves corrective feedback. Folk dance is usually taught in a systematic manner, where the dance is broken down into parts and then progressively each part is taught until the dance is complete. Therefore, some of the important skills required in learning folk dance include observing, copying, following, memorizing, and repeating. Although these skills may be required of students participating in creative dance, they are often not as salient.

One final contrast between creative dance and folk dance involves the role of music. In folk dance, students have to be familiar with the music and know how the steps and patterns of the dance fit the phrases of the music. Creative dance on the other hand is often performed with no accompanying sound at all. Still, it is not uncommon for creative dance to be done to music or other sources of accompaniment such as drums. However, when music is used in the creative dance process, children are often allowed to move freely to the music interpreting it as they perceive it.

Summary

Creative dance and folk dance are two of the most popular dance forms taught within elementary physical education programs. Some prominent differences exist between these two dance forms with respect to the type of movement involved, lesson content and objectives, and instructional style. Creative dance, which is based on natural movement, emphasizes personal expression, creativity, and movement exploration. Since it is student-centered, the teacher provides movement guidelines and stimuli whereupon students are encouraged to freely explore movement within the imposed boundaries. Therefore, individual responses and diversity are encouraged. In contrast, folk dance involves the acquisition of functional movement, as students are encouraged to learn a number of prescribed movement skills, steps, patterns, and techniques associated with the specific dance. It tends to be teacher directed and taught in an imitative style whereby students copy the teacher's movements. Dances are broken down in parts and taught progressively, with the goal being for students to learn the steps up to a certain standard of performance. Although many authors purport that participation in creative dance and folk dance can have positive effects on children, unfortunately there is extremely little empirical evidence to support these claims.

In concentrating on the differences between creative dance and folk dance, the question arises as to whether these differences manifest themselves in other areas. For instance, it has been suggested that the nature or type of activity may influence the types of attributions an individual adopts (Duncan & McAuley, 1987; Gill & Martens, 1977; Rejeski & Lowe, 1980; Tennenbaum & Furst, 1985; Weiner, 1983).

Nature/Type of Task

In a study conducted by McAuley (1985), 52 female intercollegiate gymnasts participating in the Midwestern University Invitational Gymnastics Meet gave attributions

for their performance after competing in four different Olympic gymnastic events: the vault, balance beam, uneven parallel bars, and floor exercise. It was found that the females who perceived themselves as successful in vaulting tended to attribute their performance to stable effort. McAuley suggests this finding could be explained by focusing on the nature of the event. For instance, not only is the vault a very stable and consistent piece of equipment but athletes are in contact with it for only a very short period of time. In contrast, the beam, bars, and floor exercise are longer events (approximately two minutes). In his concluding remarks, McAuley suggested that future attribution research investigate differences in task type.

Frieze and Snyder (1980) conducted an investigation which looked at children's attributions for success and failure in four different situations. Children in grades 1, 3, and 5 were interviewed in order to determine what types of attributions they gave for their performance in the following four situations: a school testing situation, doing well or poorly in an art project for the classroom, playing football, and catching frogs. Results showed that the open-ended attributional statements the children gave for performance were significantly different across the four different settings. Students made more internal attributions during the testing situation, while catching frogs was attributed most often to external factors. The authors suggest that each specific achievement setting "may be controlled by its own specific causal mechanism" (p. 194).

Rejeski and Lowe (1980) examined 120 male undergraduate students and the relationship of attitudes and varying rest intervals to performance on a bicycle ergometer task. Subjects were asked to attribute the cause of their increased or decreased performance on the bicycle ergometer to ability, effort, luck, and/or task difficulty. It was found that successful outcomes were attributed to both ability and effort, while unsuccessful outcomes were attributed to a lack of ability but not a lack of effort. As Carron (1980) explains, in intellectual achievement tasks, successful outcomes tend to be attributed to ability while in

unsuccessful outcomes, ability is usually not considered a primary factor. However, in strength or fitness-related tasks, such as the bicycle ergometer, individuals tend to attribute successful outcomes to both ability and effort, and unsuccessful outcomes to a lack of ability only. In explaining their results, Rejeski and Lowe suggest that fitness-related ability is probably seen as relatively unstable and therefore individuals tend to be less defensive about ascribing unsuccessful outcomes to personal ability. They also reasoned that in comparison to intellectual tasks, sport-related effort may be more salient and quantifiable and may have a greater influence on attributions. The authors suggest that these results "support a situationally specific conceptualization of sport achievement" (p. 233).

Although various investigations have suggested that the nature or type of task may influence causal attributions, there is an insufficient amount of research to make any solid conclusions. In particular, no investigations have yet been found which have focused on different types of dance and the attribution process. In reviewing the attribution research which has been reported to date, it is apparent that many other important variables have also been overlooked, some of which will now be described.

Demands for Future Attribution Research

Although many attributional studies to date have employed physical activities, the focus of these studies has been primarily on sports. With the abundance of sport-related attribution research, Brawley and Roberts (1984) reviewed the attribution research that was conducted in sports settings between 1974 and 1980. They found that much of the research possessed the following common characteristics: (a) most of the subjects were athletes, (b) team sports were often used (e.g., baseball, basketball, football, soccer), (c) the majority of subjects were university students, and (d) outcome (win/loss) of a competition was often used as an independent variable.

Since 1980, attribution research which has been conducted in physical activity settings has still been heavily focused on sports (Auverenge, 1983; Biddle & Jamieson, 1988; Burton & Martens, 1986; Carron & Spink, 1980; Furst, 1989; Leith & Prapavessi, 1989; Mark et al., 1984; McAuley, 1985; McAuley & Duncan, 1990; McAuley et al., 1983; Scanlan & Passer, 1980; Spink & Roberts, 1980; Zientek & Breakwell, 1991). As well, much of the sport attribution research conducted in the last 15 years has employed university students as subjects (Anshel & Hoosmia, 1989; Biddle & Jamieson, 1988; Duncan & McAuley, 1987; Forsyth & McMillan, 1981; Furst, 1989; McAuley, 1985; McAuley & Duncan, 1989, 1990; McAuley et al., 1983; Rejeski & Lowe, 1980).

With the tendency for past attribution researchers to focus on sports and to employ university subjects, other pertinent areas have been neglected. For instance, very few investigations in the area of sport and physical activity have involved children (Bird & Williams, 1980; Bukowski & Moore, 1980; McAuley et al., 1989; Roberts, 1978; Scanlan & Passer, 1981; Weiss et al., 1990). Even more significant is the fact that only two of these studies focused on the causal dimensions and allowed children to be actively involved in translating their attributions along the dimensions.

There is a serious need for future attribution research to look at physical activities within the physical education setting (Worsley & Coonan, 1984). Two areas in particular within the physical education context which have been void of any attribution study are creative dance and folk dance. Motivation plays a crucial role in the lives of children in the elementary physical education class, as it is here where many children develop life-long attitudes and practices concerning physical activity. Research focused on attributions with respect to creative dance and folk dance in the elementary physical education setting may provide educators with some important insights into the motivational effects of dance on children.

Conclusion

Of the many theories of motivation which have been developed (Heider, 1958; Jones & Davis, 1965; Kelley, 1973) Bernard Weiner's (1972, 1979, 1985, 1986) attribution theory is the most well known and heavily utilized. Weiner's theory has been extensively employed by researchers in the domains of education, psychology, and sport. The "attributional theory of motivation and emotion" is Weiner's most recent development (1986). This model, which is specifically concerned with achievement settings, assumes that following an achievement outcome, individuals give attributions for their performance outcome. Weiner's (1979, 1985, 1986) theory is fundamentally based on the three causal dimensions of locus of causality, stability, and controllability. Once an individual makes an attribution for his/her outcome, such as an ascription made to ability or effort, the attribution is automatically categorized along the three causal dimensions based on how the individual perceives the attribution.

Weiner emphasizes that the three causal dimensions are the crucial theoretical concern and not the attributions. According to Weiner, the causal dimensions influence expectancies for future success and affective reactions. More specifically, the stability dimension is believed to be related to expectancies for future success, while all three causal dimensions influence affective reactions. In turn, these expectancies and affective reactions are believed to influence motivation.

A large portion of early attribution research contained various methodological weaknesses. Of particular concern were the strategies employed to assess causal attributions. Some of these drawbacks have included: (a) restricting subjects' attributions to Weiner's four traditional attributional elements (ability, effort, luck, task difficulty), (b) employing forced-choice formats where subjects have to choose between a limited number of attributions, (c) neglecting the theoretical significance of the causal dimensions, (d) failing to include subjects as active participants in classifying their attributions along the

causal dimensions, and (e) wrongly assuming that the experimenter can accurately translate the subject's attributions along the three dimensions.

In an attempt to rectify some of these problems, Russell (1982) developed a more accurate method for assessing causal attributions. This scale, known as the Causal Dimension Scale (CDS) allows the subject to make an open-ended attributional statement after an outcome and then translate that statement along the three dimensions. Overall the CDS has been shown to be a reliable and valid instrument. However, based on reportings of low reliability and low internal consistency for the controllability dimension, revisions were made to the controllability subscale. This revised version of the CDS, known as the Causal Dimension Scale II (CDSII), now distinguishes between personal control and external control.

One unfortunate drawback of the CDS and CDSII is that they are unsuitable for children, since the concepts behind the questions are quite complex. Realizing this, Weiss et al. (1990) developed a simplified version of the CDS in order to make it more comprehensible for children. As yet, few attributional studies involving children have been found.

Weiner's theory maintains that the causal dimensions associated with the attributions one adopts can influence motivation. It is believed that certain types of attributions, often referred to as functional attributions, can have a positive effect on motivation. For instance, it has been shown that internal, stable, and controllable attributions can result in increased motivation and positive affect after a successful outcome. However, after an unsuccessful outcome it is more beneficial to make internal, unstable, and controllable attributions.

One experimental setting which has received very little attributional investigation is the elementary physical education context. Within the physical education context there is one area in particular in which attribution research is virtually non-existent: dance.

Although there are many dance advocates who claim that dance can have various positive effects on the total development of children, these claims have largely yet to be empirically supported. Two of the most well known forms of dance within the elementary physical education curriculum are creative dance and folk dance.

Creative dance and folk dance are two very different dance forms. They can be easily distinguished with respect to the type of movement used, lesson content and objectives, and instructional style. Considering the differences inherent in these two forms of dance, the question arises as to whether these differences might influence the types of attributions one adopts. Although some authors have suggested that the type or nature of the task may have an effect on the attribution process, this notion has yet to be extensively tested.

Considering the important role motivation plays in the lives of children, especially in the physical education setting where many of their attitudes and practices regarding participation in physical activity are formed, further attribution research is warranted in this area. As well, with the recent push for dance in the schools and the many claims made about the positive impact that dance can have on children, there is a need to investigate the area of dance with respect to attributions and children's motivation.

CHAPTER II

INTRODUCTION TO THE EXPERIMENTAL STUDY

Attribution theory has been widely used as a theory of motivation in various fields including education, psychology, and sport. Bernard Weiner's (1972, 1979, 1985, 1986) attribution theory has been extensively employed in attribution research. His most recently formulated "attributional theory of motivation and emotion" (1986) was designed specifically for use in achievement settings. According to Weiner, the attributions an individual adopts after an achievement outcome can influence future motivation. An understanding of the attribution process and its influence on motivation may provide individuals working in achievement settings, such as teachers, with significant practical insights into achievement motivation and behavior.

Motivation plays a critical role within the physical education setting. An understanding of motivation in the elementary school physical education context is particularly important, as it is here where children often develop lifelong attitudes and practices regarding physical activity. Unfortunately there is a severe shortage of attribution research which has been conducted in physical education settings. As well, very few attributional investigations to date have employed children as subjects.

Dance is one specific area of physical education in which attribution research is virtually non-existent. Considering the efforts of many dance advocates to have dance included as a mandatory component of physical education programs, as well as the movement for the inclusion of arts in education, it is surprising that this area has received so little attention with respect to motivation research. Creative dance and folk dance are two of the most popular dance forms found in elementary school physical education programs. These two dance forms possess inherent differences in the type of movement involved, lesson objectives and content, and instructional style. Considering these differences, the question arises as to whether children participating in creative dance and

folk dance make different attributions for their performances. It seems possible that they may have different effects on the motivation of children to dance. Taking into account the shortage of attribution research which has involved children and has been conducted in physical education and dance contexts, the purpose of this study was to investigate these areas.

Weiner's Attributional Theory of Motivation and Emotion

Attributions are the explanations, interpretations, or perceived causes an individual gives for performance or achievement outcomes. Attribution theory is a cognitive approach to motivation which assumes that individuals actively take in sensory information which they use to explain causality. The most widely used approach to the study of attributions is Bernard Weiner's (1972, 1979, 1985, 1986) attribution theory. Weiner's (1986) most recently formulated "attributional theory of motivation and emotion" was developed specifically for use in achievement settings. His model has been extensively used in the areas of education, psychology, sociology, sports, and motor skills. The basic premise underlying Weiner's theory is that the attributions individuals give to explain achievement outcomes influence future motivation.

Weiner's attributional model is fundamentally based on three main causal dimensions known as locus of causality, stability, and controllability (Weiner, 1979, 1986). Locus of causality refers to whether individuals perceive the cause for the achievement outcome as within themselves (internal) or in the environment (external). The stability dimension refers to whether the causal factor is perceived as being variable over time (i.e., stable versus unstable), and controllability refers to whether the cause is perceived to be controllable or uncontrollable by the individual or other people.

Some of Weiner's (1972) earlier work suggested that in achievement settings, individuals tend to attribute their performance to four factors: ability, effort, luck, and task

difficulty. In fact, a large number of past attributional studies have been rigidly focused on the assessment of these four traditional attributions. However, Weiner (1979, 1985, 1986) has emphasized that it is the causal dimensions and not the specific attributions that are the critical theoretical factors since the dimensions are believed to influence motivation. According to Weiner, "the discovery of these bases for comparison, which are referred to as causal dimensions, has proven to be the key step in the construction of this attributional theory of achievement motivation and emotion" (1984, p. 20). Weiner proposes his attributional model to proceed in the following manner. Immediately following an achievement outcome, based on whether the individual perceives the outcome as successful or unsuccessful, either positive or negative affect is experienced. Following these outcome-dependent affects, the individual makes an attribution for the outcome. That attribution is automatically classified along the three causal dimensions of locus of causality, stability, and controllability. Which causal dimensions the attribution falls under are determined by the individual's perception of the attribution. These dimensional orientations influence the individual's expectancy for future success and attribution-dependent affects. While the stability dimension is related to future performance expectancies, all three dimensions are believed to influence affect. Subsequently, expectancies for future success and affective reactions are believed to influence various motivational behaviors such as persistence, performance, task choice, and intensity.

Assessing Attributions

The assessment of causal attributions has been a major concern among attribution researchers. Past attributional investigations have generally shown an uncritical acceptance of Weiner's (1972) attributional taxonomy by limiting the subject's attributional choices to the four traditional elements: ability, effort, luck, and task difficulty. However, Weiner (1983) has cautioned that this restricted classification scheme may not accurately reflect the

subject's attributions, as the number of possible attributions an individual could make given a certain outcome greatly exceeds the four conventional attributions. Weiner intended for these four traditional elements to be employed specifically in academic achievement settings as different achievement contexts are likely to elicit different attributions. For example, Roberts and Pascuzzi (1979) demonstrated that in a sports setting subjects gave attributions that were related specifically to sports and therefore different from the traditional four attributions.

Because past attribution research was often focused specifically on the attributions of ability, effort, luck, and task difficulty, the causal dimensions were frequently ignored. Since Weiner's attributional model is theoretically based on the three causal dimensions and not on the attributional elements, researchers agree that the attributional dimensions should be of critical concern (Brawley, 1984; Brawley & Roberts, 1984; Rejeski & Brawley, 1983; Weiner, 1983).

Another methodological limitation inherent in many studies is the failure of researchers to involve the subject as an active participant in translating his/her own attribution along the causal dimensions. Researchers who translate the subject's attributions along the causal dimensions are committing what is known as "the fundamental attribution researcher error" (Russell, 1982, p. 1137), as it has been shown that the researcher does not always perceive the attribution in the same way that the subject does.

The Causal Dimension Scale

Russell (1982) proposed a method for measuring causal attributions which includes the subjects as active participants in classifying their attributions along the dimensions and focuses on the causal dimensions rather than the attributional elements. This attributional scale, known as the Causal Dimension Scale (CDS) allows the subject to make an open-ended attributional statement that reflects the perceived cause for an outcome. The subject

then classifies his/her statement along a series of nine differential scales which represent the three causal dimensions. Russell believed that an open-ended format reduces experimenter bias by allowing subjects to describe their own attributions for the outcome. The CDS has been used to assess attributions in general psychology (Herr, Perkins, & Whitley, 1990; Schoeneman, VanUchelen, & Stonebrink, 1986), education (Vallerand & Richer, 1988), sociology (Cole, 1991), and sport (McAuley, 1985; McAuley & Gross, 1983; McAuley et al., 1983). Researchers maintain that the CDS is a superior method for assessing attributions over previous measures (McAuley, 1985; McAuley et al., 1992; Russell et al., 1987), and that it is both reliable and valid (McAuley & Gross, 1983; Russell, 1982; Russell et al., 1987).

McAuley et al. (1992) modified the CDS in response to criticism that the controllability subscale seemed to have low reliability and low internal consistency scores (McAuley & Gross, 1983; Russell et al., 1987). The revised scale, known as the Causal Dimension Scale II (CDSII) (McAuley et al., 1992), differentiates between personal control and external control. The CDSII has been shown to be an improvement from the CDS, as well as a reliable and valid tool for assessing causal attributions.

Assessing Children's Attributions

One major drawback of both the CDS (Russell, 1982) and CDSII (McAuley et al., 1992) is that they were not developed with the intention of being used by children. Realizing this, Weiss et al. (1990) developed a modified version of the CDS specifically for use by children 8-13 years of age. Revisions to the CDS involved changes in the wording and format of questions so that children could better comprehend the questions. As well, the controllability dimension was separated into personal control and external control. Finally, Weiss et al. shortened the original CDS from nine items to four items, so that each of the four dimensions (personal control, locus of causality, stability, external control) is

represented by a single item which best reflects that dimension. The authors felt that these modifications could be rationalized since very little research has been done regarding children's coding of their own attributions.

In this modified version of the CDS, children are first asked to rate their overall performance on a five-point Likert scale ("not good at all," "not good," "OK," "good," "very good"), and then provide an open-ended attributional statement as to why they rated themselves the way they did. Subsequently, they express the degree to which each of the four dimensions describes their attributional statement. The four causal dimension questions, one each for locus of causality, stability, personal control, and external control, use the "structured alternative format" developed by Harter (1982). For example, the personal control item is - "This reason is something I can control" OR "This reason is something I cannot control." In response to this question children first decide which statement is more true for them and then decide whether the statement they chose is "sort of true" or "really true." This type of question format is believed to be effective in negating the tendency for children to give socially desirable responses (Harter, 1982).

Functional Attributions and Motivation

Research suggests that the adoption of certain types of attributions, sometimes referred to as functional attributions, can have the most positive influence on motivation (Horn, 1987; Rudisill, 1989a, 1989b, 1989c; Weiner, 1986). In general, the attribution literature suggests that making functional attributions includes attributing perceived successful outcomes to internal, stable, and personally controllable factors, and attributing perceived unsuccessful outcomes to internal, unstable, and personally controllable factors. Studies conducted in academic, sport, and motor skill settings demonstrated that individuals who adopted internal, controllable, and stable attributions after a successful outcome showed increased performance, task satisfaction, persistence, positive affect, and

pride (Fowler & Peterson, 1981; Grove & Pargman, 1984, 1986; Nicholls, 1976, 1984; Weiner, 1986; Wraith & Biddle, 1989). In particular there seems to be tremendous agreement among authors that attributing both successful and unsuccessful outcomes to factors that are personally controllable is critical for motivated behavior (Abramson et al., 1978; Ames & Ames, 1981; Bird & Cripe, 1986; Duda, 1985; Harter, 1981; Rudisill, 1989a, 1989b; Singer et al., 1985; Weiner, 1986; Worsley & Coonan, 1984).

A number of investigators have examined the influence of attributions on various motivational elements after failure outcomes. Rudisill (1989a) found that subjects who used internal, unstable, and controllable attributional orientations showed greater persistence at a motor task, reported higher expectations for future performance, and performed significantly better than the subjects who were given different dimensional orientations. Other researchers have shown support for these findings in both educational and sport settings (Anderson, 1983; Dweck, 1975; Fowler & Peterson, 1981; Singer et al., 1985; Kukla, 1972; Medway & Venino, 1982; Rudisill & Singer, 1988; Singer & McCaughan, 1978).

Attributions in Physical Education

Considering that the adoption of certain attributions can have a positive effect on motivation, the study of attributions in the physical education setting seems very important. The physical education setting is where many children develop life-long attitudes and practices concerning physical activity. Therefore, it is important that physical education teachers understand and show a sensitivity towards the motivational needs of children.

Within the physical education context, one area in particular which has been void of any attributional study is dance. For years, dance advocates have made efforts to have dance included as a mandatory component of elementary physical education programs. Many believe that participation in dance can have positive effects on children including

increased self-esteem, body awareness, co-ordination, and physical fitness (Graham, 1985; Humphrey, 1987; MacDonald, 1989; Riley, 1984; Stinson, 1988a). As such, it is important that children are encouraged and motivated to participate in dance. Unfortunately, with the lack of research on dance within the elementary physical education context, the majority of claims made about the benefits of dance have not yet been empirically supported.

Dance in Physical Education

Two of the most popular forms of dance taught within the elementary physical education program are creative dance and folk dance. They offer children related but different dance experiences and may affect the motivation to dance in different ways.

Creative Dance

MacDonald (1989) defines creative dance as "any activity expressed through the medium of the body that focuses on the child's inner thoughts and feelings and enhances the expression of those thoughts and feelings. The entire process emphasizes exploration, problem solving, and the interpretation of life issues with the intention of enhancing the development of the whole child and encouraging the expression of individual differences" (p. 10).

Stinson (1988a) emphasizes that creative dance is an art form that is based on natural movement, unlike dance forms such as tap dance, ballet, and folk dance which are based on movement of a particular style. Often seen as a component of movement education, creative dance is based on the four fundamental movement elements: body, space, dynamics, and relationships (CAHPER, 1988). Through movement exploration which is guided by the teacher, children are able to expand their movement repertoire and develop strength, agility, co-ordination, balance, and flexibility (Humphrey, 1987).

Although a number of authors have suggested that creative dance can positively affect the total development of the child, including development of the child physically, socially, emotionally, and intellectually, the majority of these claims have yet to be empirically tested. However, in one investigation Riley (1984) examined the effects of creative dance on the physical self-esteem, body image, and problem solving abilities of grade four children. The results showed that the creative dance program provided positive increases in physical self-esteem for the whole class. No dance studies have yet been found which have examined the effects of participation in creative dance within the elementary physical education setting on children's motivation.

Numerous educators agree that creative dance gets the least amount of attention in the elementary school physical education program (Condello-Vitko, 1988; Hoad, 1991; MacDonald, 1989; Riley, 1984). It appears that when dance is covered in physical education programs, the tendency is for the teacher to focus on more structured dance forms such as folk dance and social dance. Most likely this is because the teacher is more comfortable with these types of dance, and because structured dance forms such as folk dance can be more easily translated into lesson plans (Riley, 1984).

Folk Dance

The term folk dance has several different meanings. In its simplest terms folk dance is a form of dance done by ordinary people to meet a variety of personal and social needs (Snider, 1980). Silver (1981) distinguishes between three different types of folk dance: religious ethnic dances, secular ethnic dances, and international folk dances. Of these three types of folk dance, this paper will consider international folk dance which is a dance form that is "done by people of diverse backgrounds and enjoyed for reasons apparently apart from religious ritual or a secular identification with one's own culture" (Silver, 1981, p. 7).

Folk dance is generally comprised of four elements: (a) dance steps (e.g. walk, jump, hop, gallop, brush), (b) awareness of the use of space, (c) time, energy, and flow, and (d) relationships with others (CAHPER, 1980). Through the use of these four elements, folk dance involves the acquisition of a number of prescribed steps, patterns, and routines. Within the physical education context, folk dance strives to meet a number of objectives which fall under three categories: psychomotor, cognitive, and affective (Snider, 1980). Unfortunately, there has been a paucity of research that has looked at the effects of participation in folk dance on motivational variables, particularly within the physical education setting.

Comparing Creative Dance and Folk Dance

A comparison of creative dance and folk dance in terms of the type of movement used, lesson content and objectives, and instructional style demonstrates some important characteristics which distinguish these two dance forms from one another. Firstly, creative dance is based on natural, often improvised movement which originates from the child, while folk dance is comprised of a number of prescribed steps, patterns, and dance sequences which have preferred or standardized techniques.

Secondly, the creative dance teacher guides children by setting certain boundaries and movement limitations, and then encourages children to improvise, explore, discover, and problem solve within the movement guidelines. As such, all children may be doing completely different movements, however they may all be correct if the movements were achieved within the established boundaries. The instructional method used in the teaching of folk dance tends to be more directional and structured. Generally, the folk dance teacher will have planned a developmental series of lessons including a variety of steps, patterns, and dance sequences. The dance steps and patterns are usually taught in an imitative style where the teacher first performs the step, and then the class imitates the teacher.

One of the primary goals of creative dance is to encourage personal expression and creativity in children. Although there is room for some individuality and expressiveness in folk dance, it tends to be a more structured dance form where group synchronization in terms of steps, rhythm, style, and technique is one of its primary objectives.

Nature and Scope of the Problem

The study of attributions is very important when its implications to the elementary physical education setting are considered, as evidence suggests that the adoption of certain attributions can lead to increased motivation. Therefore, an understanding of the attribution process might help teachers to explain, predict, or even increase students' motivation in physical education.

The vast majority of past attributional research conducted in physical activity settings has been focused on sport. Brawley and Roberts (1984) reviewed the attribution research that was conducted in sports settings between 1974 and 1980. They found that much of the research possessed the following common characteristics: (a) most of the subjects were athletes, (b) team sports were often used (e.g., baseball, basketball, football, soccer), and (c) the majority of subjects were university students.

Attributional investigations conducted in physical activity settings since 1980 still remain largely focused on sports (Auverenge, 1983; Biddle & Jamieson, 1988; Burton & Martens, 1986; Carron & Spink, 1980; Furst, 1989; Leith & Prapavessi, 1989; Mark et al., 1984; McAuley, 1985; McAuley & Duncan, 1990; McAuley et al., 1983; Scanlan & Passer, 1980; Spink, 1978; Zientek & Breakwell, 1991). As well, the employment of university subjects also remained characteristic of sport attribution research from the 1980's (Anshel & Hoosmia, 1989; Biddle & Jamieson, 1988; Duncan & McAuley, 1987; Forsyth & McMillan, 1981; McAuley, 1985; McAuley & Duncan, 1989, 1990; McAuley et al., 1983; Rejeski & Lowe, 1980).

There have been very few attributional investigations conducted in the area of sport and physical activity that have employed children as subjects (Bird & Williams, 1980; Bukowski & Moore, 1980; McAuley et al., 1989; Roberts, 1978; Scanlan & Passer, 1981; Weiss et al., 1990). Furthermore, of these limited attributional studies involving children, only two (McAuley et al., 1989; Weiss et al., 1990) have focused on the assessment of causal dimensions and allowed children to actively translate their attributions along the causal dimensions. Many of the other investigations have utilized the four traditional attributions in some type of forced-choice format. Authors have expressed the need for further research in the area of children's attributions (LeUnes & Nation, 1989; McAuley, 1992; Weiss et al., 1990). In addition, an insignificant amount of attributional research has been conducted in the elementary physical education context (Worsley & Coonan, 1984). In particular, the examination of creative dance and folk dance within the elementary physical education context has been overlooked in attribution research.

Considering some of the fundamental differences which exist between creative dance and folk dance with respect to the type of movement, lesson content and objectives, and instructional style, the question arises as to whether these differences manifest themselves in other ways. It has been suggested that the type or nature of the experimental activity may influence the types of attributions that an individual adopts (Biddle, 1984; Brawley & Roberts, 1984; Bukowski & Moore, 1980; McAuley, 1985; Rejeski & Brawley, 1983; Ross, 1977; Tennenbaum & Furst, 1985). One may question whether individuals participating in two different dance forms, specifically creative dance and folk dance, make different types of attributions for their performance. Another question is whether males and females have different attitudes and feelings regarding their participation in dance, as the gender stereotype that dance is an inappropriate activity for males still seems apparent in today's society.

By investigating children's attributions for their performance in creative and folk

dance, a better understanding of children's motivation with respect to dance as it occurs in the physical education context, will be gained. This insight might help teachers better understand and even increase the motivation of students. Finally, examining the types of attributions children make after participating in creative and folk dance may contribute to the understanding of the effect of the type or nature of the activity on causal attributions.

Statement of the Problem

The purpose of this study was to examine the attributions children make after participating in a creative dance unit and a folk dance unit in a regular elementary school physical education program. As very little empirical research has been conducted in this area, this investigation was of an exploratory nature. Questions guiding the study were:

1. How successful do children perceive their performance to be in creative dance and folk dance?

   (a) Are there differences in perceived success in creative and folk dance?

   (b) Does the child's gender affect perceived success in creative and folk dance?

2. What attributions do children make for their performance in creative dance and folk dance?

   (a) Does dance type affect children's responses to the four causal dimensions?

   (b) For each dance type, what is the relationship among perceived success and responses to the four causal dimensions?

   (c) Do children participating in creative and folk dance make functional attributions?

   (d) What types of open-ended attributional statements do children give for their performances in creative dance and folk dance?

(d) What types of open-ended attributional statements do children give for their performances in creative dance and folk dance?

3. What teacher behaviors are exhibited in creative dance and folk dance lessons?

Delimitations

The delimitations of this study were as follows:

1. Eighty-six elementary school students in grades 5 and 6 from a school on the South Shore in Montreal were the subjects in the study.

2. Students participated in five creative dance lessons and five folk dance lessons, which may not have been a long enough period of time to fully familiarize students with each dance form.

3. Thirteen dance lessons were videotaped by the experimenter which may have caused children to respond differently on the questionnaire.

4. The results of this study can only be generalized to physical education classes similar to those employed in the study.

Limitations

The limitations of this study were:

1. The modified Causal Dimension Scale (Weiss et al., 1990) has not yet been extensively employed or tested, and therefore its reliability is unknown.

2. Some of the questionnaire administration took place in a large carpeted area with no school desks, which could have affected the concentration of some students or served as a distraction.

3. In the videotaping of the dance lessons the teacher did not use a remote microphone, which may have affected the nature of the observational recordings.

Definitions

The following definitions apply to this study:

1. Creative dance. Creative dance is defined as "any activity expressed through the medium of the body that focuses on the child's inner thoughts and feelings and enhances the expression of those thoughts and feelings. The entire process emphasizes exploration, problem solving, and the interpretation of life issues with the intention of enhancing the development of the whole child and encouraging the expression of individual differences" (MacDonald, 1989, p. 10).

2. Folk dance. Folk dance "is done by people of diverse backgrounds and enjoyed for reasons apparently apart from religious ritual or a secular identification with one's own culture" (Silver, 1981, p. 7). It "involves sequences of movements, formations, and rhythmic patterns which have been created by people of different cultures" (Seaton et al., 1992, p. 107). It often involves working together in "partners and small and large groups, where children must be able to adjust their movements to those of other dancers to move effectively with a partner and maintain appropriate relationships with others while moving in different formations" (Nichols, 1990, p. 333).

CHAPTER III

METHODS AND PROCEDURES

The purpose of this study was to examine children's attributions for their performance after participating in creative dance and folk dance within the physical education context. Detailed below is a discussion of the methodology and procedures that were employed in this study which are grouped under the following headings: 1) Subjects and Setting, 2) Assessment of Attributions, 3) Procedure, and 4) Treatment of the Data.

Subjects and Setting

There were a total of 86 male and female subjects in this study in grades 5 (M = 23, F = 28) and 6 (M = 15, F = 20) from a suburban elementary school on the Southshore in Montreal. The school selected offered both creative dance and folk dance as part of the regular physical education program. The physical education/dance teacher from the school was familiar with and experienced in teaching both creative dance and folk dance. Subjects participated in their regularly scheduled physical education classes and therefore no extra dance lessons had to be constructed for the study. The teacher completed detailed written lesson plans for all of the creative dance and folk dance lessons which can be found in Appendices B and C respectively. An analysis of the lesson plans showed that the content was appropriate to be classified as creative dance and folk dance. Thirteen of the dance lessons (seven creative dance lessons, six folk dance lessons) were videotaped and the teacher's behavior was observed as it was thought that such information might be helpful in the analysis of results.

Assessment of Attributions

The modified CDS developed by Weiss et al. (1990) was used to assess the attributions children made for their performance in creative dance and folk dance. The only

change made to the modified CDS was to relate each questionnaire specifically to creative dance and folk dance. For example, in the Weiss et al. study, the first question asked children "How good would you rate your overall performance this summer at Sports Camp?" This question was modified in the creative dance questionnaire to: "How good would you rate your overall performance in creative dance?" and in the folk dance questionnaire to "How good would you rate your overall performance in folk dance?" This question was scored on a five-point Likert scale with responses ranging from "not good at all," which corresponds to a score of one (minimum), to "very good," representing a maximum possible score of five. Question 2 from the questionnaire which asked children to provide an attributional statement for their performance (e.g. "What is the most important reason for why you rated your performance the way you did?") was left unchanged from Weiss et al.'s modified CDS. An example of the creative dance and folk dance questionnaires can be found in Appendices D and E respectively.

The four questions (#2a, b, c, and d) assessing the causal dimensions, which relate to the open-ended attributional question (#2), were the same as in Weiss et al.'s study. Children received a score ranging from one to four for each of the four causal dimension items: personal control, locus of causality, stability, and external control. For instance, in response to the personal control item which stated "This reason is something I can control" OR "This reason is something I cannot control," children first chose the statement which was more true for them, and then decided whether that statement was "sort of true" or "really true." The scoring for this question was as follows: "This reason is something I can control" and "really true" represented a score of four (maximum), while "This reason is something I can control" and "sort of true" represented a score of three; "This reason is something I cannot control" and "sort of true" received a score of two, and "This reason is something I cannot control" and "really true" corresponded to a score of one (minimum).

According to attribution research, functional types of attributions are when an

individual perceives an outcome as being successful and attributes it to factors that are internal, personally controllable, stable, and not under the control of other people (external control), and attributes unsuccessful outcomes to factors that are internal, personally controllable, unstable and not under the control of other people (Rudisill, 1989a; Weiss et al. 1990). As such, a higher score on the three causal dimensions; personal control, locus of causality, and external control represented functional attributions regardless of how subjects perceived their overall performance in creative dance or folk dance (e.g. "not good at all," "not good," "OK," "good," or "very good"). However, for subjects who perceived their performance as "not good," or "not good at all," a higher score on personal control, locus of causality, and external control represented functional attributions while a lower score on the stability dimension represented a more functional attribution.

Procedure

To conduct the study, permission was obtained from the Principal of the Elementary School. In addition, consent forms were completed by the subjects' parents (see Appendix F).

All subjects completed two questionnaires. The creative dance questionnaire was completed after subjects had participated in five creative dance lessons and the folk dance questionnaire was completed after subjects had participated in five folk dance lessons. Subjects participated in dance/physical education every other day and therefore the creative and folk dance units lasted approximately two weeks each. To control for the effect of order, the physical education schedule was set up so that half of the subjects participated in creative dance first followed by folk dance, while the other half participated in folk dance first and creative dance second. Seven of the creative dance and six of the folk dance lessons were videotaped so that the teacher's behaviors could be systematically assessed at a later time.

Administration of the questionnaires took place twice in a kindergarten classroom and two times in a large carpeted area. Only the experimenter was present during the questionnaire administration. A brief introduction and explanation of the study was given to the subjects by the experimenter. On the first page of the questionnaire, children were asked to write down what past dance experiences they had including extra-curricular activities as well as experiences outside of the school (e.g., private dance school, community dance group) (see Appendices D and E). The administration and instructions for the questionnaires were taken from Harter's Manual for the Self-Perception Profile for Children (Harter, 1985) since the manual provided detailed instructions on how to use the structured alternative format with children (see Appendix G). All questions from the questionnaire were read aloud to the subjects and examples of each question were also provided to ensure better comprehension. Students were encouraged to ask for help if they required it while completing the questionnaire. Upon completion of the questionnaires, the children were thanked for their participation in the study.

Treatment of the Data

Descriptive statistics were considered for all students who completed at least one questionnaire (creative dance or folk dance). Inferential results reflected only those students who completed both questionnaires (N= 79). Significance levels for all tests were set at $p < .05$. The variables of grade and order (creative dance or folk dance lessons first/second) were included in the analysis to ensure that they did not influence the results. Gender was also entered as a variable due to societal beliefs that dance is an inappropriate activity for males.

Effect of Grade, Gender, Order, and Dance Type on Perceived Success

A repeated measures factorial ANOVA was performed to determine if there were

differences in subjects' perceived success ratings for creative dance and folk dance (i.e. Question 1 from questionnaire - "How good would you rate your overall performance at creative dance/folk dance?"). This involved using a Grade(2) by Gender(2) by Order(2) by Dance Type(2) repeated measures factorial design with repeated measures on the last factor.

Effect of Grade, Gender, and Dance Type on the Four Causal Dimensions

To determine whether children made different types of attributions (i.e. Questions 2a, b, c, and d from questionnaires) for their performances in creative dance and folk dance, four separate repeated measures factorial ANOVA's were performed, one for each of the four causal dimensions (personal control, locus of causality, stability, external control). The design was a Grade(2) by Gender(2) by Dance Type(2) repeated measures factorial ANOVA with repeated measures on the last factor. Order was not included as a variable since it did not have a significant effect in the first analysis which examined subjects' perceived success (see Results). It was felt that gender should be kept as a variable in the analysis since its influence was one of the questions guiding the study.

Relationship Among Perceived Success and the Four Causal Dimensions

Two separate multiple regression analyses were performed, one each for creative dance and folk dance, to determine the relationship among perceived success, grade, and the four causal dimensions. Specifically, the five predictor (independent) variables; grade, personal control, locus of causality, stability, and external control, were used to predict perceived success in creative dance and folk dance (criterion/dependent variable). To find the best fitting regression model, for each analysis, all five predictor variables were first entered into the equation, and then those variables that were of no help in predicting perceived success (i.e. variables with the smallest partial F-value) were deleted from the equation one at a time, providing the partial F-values were not significant. This reduced

model method is believed to provide a more parsimonious regression equation (Kleinbaum, Kupper, & Muller, 1988).

Description of Causal Dimension Responses and Perceived Success

Subjects' perceived success ratings for creative dance and folk dance were compared to scores on the four causal dimension items to determine the extent to which subjects made functional attributions for their performance. Attributions were considered to be functional when the subject perceived his/her performance as either successful or unsuccessful (e.g., "not good at all," "not good," "OK," "good," or "very good") and attributed his/her performance to factors that were personally controllable, internal, and not under external control, and when the subject perceived his/her performance in creative or folk dance as unsuccessful (e.g., "not good at all" or "not good") and attributed his/her performance to factors that were unstable.

Examination of Children's Attributional Statements for Perceived Success

The open-ended attributional statements children made for their performance (Question 2 from questionnaire - "What is the most important reason for why you rated your performance the way you did?") were analyzed to determine if there were any differences between subjects' responses for creative dance and folk dance. Each statement was classified according to the content of the statement. The categories used to classify subjects' responses for creative dance were; 1) Ability, 2) Effort, 3) Teacher, 4) Like it/Fun, 5) Creative Dance Related, and 6) Other, while the categories for folk dance were: 1) Ability, 2) Effort, 3) Teacher, 4) Like it/Fun, 5) Folk Dance Related, and 6) Other. As such, the categories for both creative dance and folk dance were similar with the exception of the fifth category, which dealt with those responses that were specifically related to the particular dance type. The category "Other" was used for those attributional

statements which did not fall under any of the other categories. In cases where subjects gave two or more responses, classification of the statement was based on the subject's first response. However, if the subject's first response seemed irrelevant or ambiguous, then the subject's second response was used (providing it seemed appropriate). In instances where the subject's response could be categorized under either the Creative/Folk Dance Related categories and another category, the Creative Dance and Folk Dance categories were given priority so that if any differences between the two dance forms did exist, they would be more apparent.

Observational Analysis of Teacher's Behaviors

Observational recordings of seven creative dance (three grade 5, four grade 6) and six folk dance (four grade 5, two grade 6) videotaped lessons were conducted to analyze the teacher's behaviors. An "interval recording" method was used in which the teacher's most dominant behaviors were recorded every six seconds (one interval equals six seconds). Since it was possible for more than one behavior to be recorded in one interval, the total number of behaviors for one lesson did not total 100%. It was felt that coding all dominant behaviors during an interval rather than just one single behavior would provide a more accurate description of the teacher's overall behavior.

The teacher's behaviors were classified according to 16 different categories for the creative dance lessons and 17 different categories for the folk dance lessons. The general categories for both dance types included: Acceptance, Behavior, Enthusiasm, Feedback, Instruction, Interaction, Management, Praise or Encouragement, Student Demonstration, Student Observation, and Questioning. Definitions for each of these categories can be found in Appendix H.

In testing the observational recordings for reliability, an "intraobserver agreement" method was used in which each dance lesson was observed by the same experimenter on

two separate occasions. The time span between the two observations was at least one week which has been recognized as being an appropriate length of time (Darst, Zakrajsek, & Mancini, 1989). In obtaining agreement scores for the two independent recordings, an "interval-by-interval" method was used in which each six second interval for the two sets of data were compared (Darst et al., 1989). An agreement was counted for those intervals in which the recorded observations were identical. A percentage of agreement score for the two separate observations was then calculated using the following formula: the total number of interval agreements was divided by the total number of interval agreements and disagreements and then multiplied by 100. The percentages of agreement scores between the two observations for the thirteen dance lessons ranged from 72% to 89% with an average agreement score of 81.9%. It has been suggested that levels of agreement between 80-85% are sufficiently high (Darst et al., 1989).

For the primary analysis of the 13 videotaped dance lessons, the data which was recorded on the second observation for each of the lessons was utilized, as it was believed to provide a more accurate representation of the teacher's actual behavior. For each dance lesson, the total number of intervals of each teacher behavior was expressed as a percentage of the total amount of the recorded lesson time. These percentages were then summed and expressed as both the range and an average over all lessons of the particular dance type (i.e. creative or folk). For example, during one creative dance lesson the "management" behavior was recorded for 47 out of 245 intervals, accounting for approximately 19% of the total lesson time. For the remaining six creative dance lessons the teacher was involved in management in the following proportions: 14%, 16%, 22%, 20%, 13%, and 4%. Therefore, the average amount of time spent in management was 15.4% and the range was 4- 22%.

CHAPTER IV

RESULTS

The purpose of this study was to examine children's attributions for their performance in creative dance and folk dance. The three main questions guiding the study included: 1) How successful do children perceive their performance to be in creative dance and folk dance?, 2) What attributions do children make for their performance in creative dance and folk dance?, and 3) What teacher behaviors are exhibited in creative dance and folk dance classes? Gender differences were also explored in certain analyses. These questions will provide the framework for the following presentation of results.

Perceived Success in Creative Dance and Folk Dance

Of the 84 subjects who completed the questionnaire after the creative dance lessons, 71% (n=60) perceived their performance as either "very good" or "good," while 94% (n=79) of subjects perceived their performance in creative dance as either "very good," "good," or "OK." For folk dance, 63% (n=51) of subjects perceived their performance in folk dance as "very good" or "good," while 95% (n=77) of subjects perceived their performance in folk dance as either "very good," "good," or "OK." These results can be seen in Table 1.

Results of the Grade(2) by Gender(2) by Order(2) by Dance Type(2) repeated measures factorial ANOVA with repeated measures on the last factor showed significance only for the grade effect [$F(1, 71) = 5.09$, $p < 0.05$]. The results of this analysis can be found in Table 2. The grade 5's reported higher perceived success than the grade 6's in both creative dance and folk dance. For creative dance, mean perceived success ratings for the grade 5's and grade 6's were 3.97 (S.E. = 0.13) and 3.84 (S.E. = 0.25) respectively. For folk dance the mean perceived success ratings were 4.17 (S.E. = 0.14) for the grade 5's, and 3.22 (S.E. = 0.26) for the grade 6's. Means and standard errors for perceived

success across grade, gender, and dance type are shown in Table 3. As no significant grade effect was expected, some possible explanations for this will be described in the section titled Discussion.

Table 1

Frequencies of Responses for Perceived Success in Creative Dance and Folk Dance

			Number of Subjects	
			Creative Dance	Folk Dance
Perceived Success	1)	"not good at all"	4	3
	2)	"not good"	1	1
	3)	"OK"	19	26
	4)	"good"	41	26
	5)	"very good"	19	25
			84	81

Table 2

Analysis of Variance of Effects of Grade, Gender, Order, and Dance Type on Perceived Success

Source of Variation	Sums of Squares	DF	Mean Square	F	P
Between Subjects					
Grade	5.62	1	5.62	5.09	0.027
Gender	0.04	1	0.04	0.03	0.855
Order	1.97	1	1.97	1.78	0.186
Error	78.31	71	1.10		
Within Subjects					
Dance Type	0.86	1	0.86	1.78	0.187
Error	34.19	71	0.48		

Note. N=79 for subjects who completed both the creative dance and folk dance questionnaires.

Table 3

Means and Standard Errors for Perceived Success Across Grade, Gender, and Dance Type

Grade	Gender	Creative Dance			Folk Dance		
		n	Mean	SE	n	Mean	SE
5	M	20	3.73	0.20	20	4.06	0.21
	F	25	4.21	0.18	25	4.28	0.18
	Total	45	3.97	0.13	45	4.17	0.14
6	M	15	4.00	0.46	15	3.32	0.50
	F	19	3.70	0.20	19	3.11	0.21
	Total	34	3.84	0.25	34	3.22	0.26

Children's Attributions for Perceived Success

Four separate analyses were carried out to examine the types of attributions children make for their performance in creative dance and folk dance.

Effect of Grade, Gender, and Dance Type on the Four Causal Dimensions

"Order" was not included as a variable in the analysis since it was shown to be non significant in the previous ANOVA. Grade was entered as a variable since it had a significant effect on perceived success in the first ANOVA. It was felt that gender should remain as a variable since its influence on children's responses was one of the questions guiding the study.

Results of the four separate Grade(2) by Gender(2) by Dance Type(2) repeated

measures factorial ANOVA's with repeated measures on the last factor showed that the effects of dance type and gender were not significant for any of the four causal dimensions. Results of the four separate ANOVA's for the four causal dimensions can be found in Appendix I. Mean scores for the four causal dimensions for creative dance and folk dance can be seen in Table 4.

Table 4

Mean Scores for the Four Causal Dimensions for Creative Dance and Folk Dance

Causal Dimension	Creative Dance	Folk Dance
Personal Control	3.50	3.37
Locus of Causality	3.38	3.25
Stability	2.27	2.23
External Control	3.40	3.29

The effect of grade was significant only for the external control dimension [$F(1, 73) = 9.70$, $p < .05$]. The grade 5's scored higher on the external control dimension than the grade 6's for both creative and folk dance. For creative dance, mean scores on the external control dimension for the grade 5's and grade 6's were 3.64 (S.E. = 0.13) and 3.09 (S.E. = 0.15) respectively. For folk dance, mean scores for the grade 5's and grade 6's were 3.49 (S.E. = 0.14) and 3.00 (S.E. = 0.15) respectively. Generally, the grade 6's perceived their performance in both creative dance and folk dance as being more under the control of other people than the grade 5's, as a lower score represents greater external control.

Relationship Among Perceived Success and the Four Causal Dimensions

Two separate multiple regression analyses, one each for creative dance and folk dance, were performed to determine how well the dependent (criterion) variable, perceived success, could be predicted by the five independent (predictor) variables of grade, personal control, locus of causality, stability, and external control.

Results from the multiple regression analysis for creative dance showed that two of the five independent variables contributed significantly to the prediction of perceived success. The two variables which significantly helped to predict perceived success in creative dance were grade ($p < .05$) and personal control ($p < .05$), while locus of control was approaching significance ($p < .10$). Results of this analysis can be seen in Table 5.

Results from the multiple regression analysis for folk dance showed that the three independent variables of personal control ($p < .05$), external control ($p < .05$), and stability ($p < .05$) most accurately predicted perceived success (see Table 6).

Table 5

Multiple Regression of Grade and Personal Control Variable on Perceived Success for Creative Dance

Variables	Coefficient	STD Error	STD COEF	Tolerance	T	P(2 Tail)
Grade	0.29	0.07	0.40	0.06	3.97	0.00
Personal Control	0.66	0.11	0.59	0.06	5.93	0.00

N: 84
Multiple R: 0.977
Squared Multiple R: 0.954
Adjusted Multiple R: 0.953
Standard Error of Estimate: 0.857

Table 6

Multiple Regression of Personal Control, Stability, and External Control Variables on Perceived Success for Folk Dance

Variables	Coefficient	STD Error	STD COEF	Tolerance	T	P(2 Tail)
Personal Control	0.58	0.08	0.52	0.13	7.05	0.00
Stability	0.21	0.10	0.13	0.19	2.11	0.04
External Control	0.42	0.09	0.36	0.11	4.49	0.00

N: 80
Multiple R: 0.972
Squared Multiple R: 0.946
Adjusted Multiple R: 0.944
Standard Error of Estimate: 0.946

Description of Causal Dimension Responses and Perceived Success

The relationship between children's causal dimension responses and their perceived success were investigated to determine whether children made functional attributions for their performance in creative and folk dance. Attributions were regarded as functional when a child perceived his/her performance as successful and attributed the performance to factors that were either internal, personally controllable, stable, and not under the control of other people, and when a child perceived his/her performance as unsuccessful and attributed it to factors that were either internal, personally controllable, unstable, and not under the control of other people. For each dance type the four causal dimensions were examined in the following order: personal control, locus of causality, stability, and external control. These results can be seen in Tables 7 and 8 for creative dance and folk dance respectively.

Creative dance. For the personal control dimension, 76 out of 83 (92%) subjects attributed their performance in creative dance to factors they perceived as being personally controllable (i.e. functional attributions). For the locus of causality dimension, 70 out of 83 subjects (84%) made functional types of attributions as they attributed their overall performance in creative dance to internal factors.

Regarding the stability dimension, 31 out of 84 subjects who perceived their overall performance in creative dance as successful (e.g., "very good," "good," or "OK") attributed their performance to stable factors and therefore made functional types of attributions. However, with respect to the stability dimension, when an individual perceives his/her performance as unsuccessful, attributing the unsuccessful performance to unstable factors is considered a functional type of attribution. Therefore, of the five subjects who perceived their performance in creative dance as unsuccessful (e.g., "not good" or "not good at all"), four subjects attributed their performance to unstable factors thus making functional types of attributions. Overall, 42% of subjects made functional attributions in terms of the stability dimension.

With respect to the external control dimension, 66 out of 83 subjects (80%) made functional attributions as they attributed their performance to factors they believed were not under the control of other people (i.e. not under external control).

Table 7

Frequency of Responses Relating to Perceived Success and the Four Causal Dimensions for Creative Dance

Dimension		Perceived Success				
		1	2	3	4	5
Personal Control	1	1	0	1	0	0
	2	0	0	3	2	0
	3	1*	0*	11*	9*	5*
	4	1*	1*	4*	30*	14*
Stability	1	3*	1*	6	16	5
	2	0*	0*	6	11	4
	3	0	0	5*	7*	4*
	4	1	0	2*	7*	6*
Locus of Causality	1	1	0	2	0	0
	2	1	0	1	7	1
	3	0*	0*	11*	11*	4*
	4	2*	1*	5*	23*	13*
External Control	1	2	0	0	1	2
	2	0	0	5	5	2
	3	0*	0*	4*	7*	5*
	4	2*	1*	10*	27*	10*

Note. * denotes those cells which represent functional attributions.

Folk dance. Regarding the personal control dimension, 85% of subjects (n=68) attributed their performance to personally controllable factors, thereby making functional types of attributions. For the locus of causality dimension, 85% of subjects (n=68) made functional types of attributions by attributing their performance to internal factors.

Regarding the stability dimension, of the 76 subjects who perceived their performance in folk dance as successful (e.g., "very good," "good," or "OK"), 22 subjects made functional types of attributions by attributing their performance to stable factors. Of the four subjects who perceived their performance as unsuccessful (e.g., "not good" or "not good at all"), one subject gave a functional type of attribution by attributing his/her performance to an unstable factor. In total, 29% (n=23) of subjects made functional attributions for their performance in folk dance with respect to the stability dimension.

Concerning the external control dimension, 79% of subjects (n=63) gave functional types of attributions for their performance in folk dance as they attributed their performance to factors they perceived as being not under the control of other people.

Table 8

Frequency of Responses Relating to Perceived Success and the Four Causal Dimensions for Folk Dance

Dimension		Perceived Success				
		1	2	3	4	5
Personal Control	1	1	1	3	1	2
	2	0	0	3	1	0
	3	2*	0*	8*	6*	1*
	4	0*	0*	12*	17*	22*
Stability	1	0*	0*	10	8	3
	2	0*	1*	12	10	11
	3	2	0	3*	4*	2*
	4	1	0	1*	3*	9*
Locus of Causality	1	1	0	2	2	2
	2	0	0	2	3	0
	3	0*	1*	13*	8*	6*
	4	2*	0*	9*	12*	17*
External Control	1	1	0	1	1	1
	2	0	0	8	3	2
	3	0*	1*	5*	11*	3*
	4	2*	0*	12*	10*	19*

Note. * denotes those cells which represent functional attributions.

Children's Attributional Statements for Perceived Success

Children's open-ended attributional statements for their performance in creative and folk dance were categorized based on the content of the response to determine whether there were any differences between creative and folk dance. The categories included: Ability, Effort, Teacher, Like it/Fun, Creative Dance Related, Folk Dance Related, and Other. A categorization was completed for creative dance and folk dance which can be found in Appendices I and J respectively.

The frequencies of responses for each category for creative and folk dance can be seen in Table 9. Overall, it appears that the number of responses to each category were very similar for creative dance and folk dance. A relatively equal number of subjects in creative dance and folk dance made attributional statements for their performance that were related to effort:

I tried really hard.
I try my best at everything.
Because I concentrate.

and ability:

I have very good balance and can move fast.
because I think I'm pretty good at it.
because I'm agile.

Five subjects in creative dance, and three subjects in folk dance gave attributional statements that were related to the teacher, such as:

Because the teacher said that my performance is good
I don't like it but the teacher says I'm not bad.
The teacher also tells me I'm okay.

The number of subjects who gave attributional statements for their performance relating to the Like It/Fun category was also similar for creative dance and folk dance:

because I like dance.
I really enjoyed it.
because it's fun.

Nineteen subjects in creative dance and 20 subjects in folk dance gave attributional

statements that were specifically related to either creative dance or folk dance. Some of the open-ended statements classified under the Creative Dance Related category were:

> because I am a good creator.
> Well, I have a lot of imagination.
> Because I can think of really good ideas for a dance step.
> because I didn't really have any ideas.
> because I enjoy movements and making things up.

For folk dance, some of the attributional statements subjects made regarding their performance were:

> Because I could pick up the steps very easily.
> Because I can find my mistakes when I make them.
> Because sometimes I panic because I don't know what comes next and I mess up and because I can't do the polka.
> Because it is hard to remember the steps.
> I am able to control the way I move and am able to follow (go with) the music.
> I made alot of mistakes.

Finally, there were 12 attributional statements for creative dance and 10 attributional statements for folk dance which were assigned to the "Other" category.

Table 9

Frequency of Attributional Statements Across Categories for Creative Dance and Folk Dance

Creative Dance		Folk Dance	
Category	n	Category	n
Effort	16	Effort	15
Ability	15	Ability	21
Teacher	5	Teacher	3
Like It/Fun	19	Like It/Fun	15
Creative Dance Related	19	Folk Dance Related	20
Other	12	Other	10

Observational Analysis of Teacher's Behaviors

The percentage of the total recorded lesson time that the teacher was engaged in each teacher behavior category was calculated for both the creative dance and folk dance lessons. The highest raking categories for creative dance and folk dance will now be discussed. The averages and the range for these values are presented in Tables 10 and 11 for the seven creative dance lessons and six folk dance lessons respectively.

For both the creative and folk dance lessons, the teacher spent the greatest average amount of time involved in Instruction (Total): 53.3% for creative dance and 62.0% for folk dance. The Instruction (Total) category was comprised of three specific types of instruction for creative dance and four specific types of instruction for folk dance. For creative dance, the teacher spent 33.3% of the time in Instruction/Verbal and Nonverbal, 13.2% in Instruction/Class Performance, and 6.1% in Demonstration. The breakdown for

the Instruction (Total) category in folk dance was 22.2% for Leading the Activity, 16.7% for Instruction/Verbal and Nonverbal, 13.0% for Instruction/Simultaneous Class Performance, and 10.7% for Demonstration.

The teacher spent the second greatest average amount of time for both creative dance and folk dance in Management: 15.4% for creative dance and 28.2% for folk dance. The range of values for the creative dance lessons were 4-22%, while the range for the folk dance lessons were 22-35%. The average amount of time the teacher spent giving Praise or Encouragement was very similar for creative dance and folk dance: 12.6% for creative dance and 14.0% for folk dance.

For creative dance, the teacher was engaged in Interaction for an average of 12.4% of the lesson time, and spent an average of 11.6% of the time showing Acceptance. For folk dance, an average of 9.8% of the lesson time was allotted to the Behavior category. Regarding the teacher's use of Acceptance and Student Demonstration in folk dance, an average of 3.5% of the time was spent showing acceptance and 3.5% of the time was spent observing student demonstrations.

Table 10

The Average Percentage and Range of Class Time Spent by the Teacher in Various Behavioral Categories for Creative Dance Lessons

Category	Average %	Range %
Instruction (Total) ° (Iv/nv + D + I/P)	53.3	30-86
° Instruction: Verbal and Nonverbal (Iv/nv)	33.3	23-38
° Demonstration (D)	6.1	0-17
° Instruction/Performance (I/P)	13.2	6-31
Management	15.4	4-22
Praise or Encouragement	12.6	8-21
Interaction	12.4	0-30
Acceptance	11.6	4-18
Behavior	9.0	3-14
Student Demonstration	5.6	1-12
Student Observation	5.3	1-12
Enthusiasm	3.7	2-5
Question	3.6	1-9
Question/Clarification	1.4	0-4
Feedback	0.7	0-1

Note. The categories are not mutually exclusive and therefore the total for all categories does not equal 100%.

Table 11

The Average Percentage and Range of Class Time Spent by the Teacher in Various Behavioral Categories for Folk Dance Lessons

Category	Average %	Range %
Instruction (Total) ° (Iv/nv + D + I/S + LA)	62.0	58-64
° Instruction: Verbal and Nonverbal (Iv/nv)	16.7	9-37
° Demonstration (D)	10.7	3-15
° Instruction/Simultaneous Class Performance (I/S)	13.0	3-33
° Leading Activity (LA)	22.2	3-40
Management	28.2	22-35
Praise or Encouragement	14.0	6-23
Behavior	9.8	4-20
Acceptance	3.5	2-5
Student Demonstration	3.5	0-12
Feedback	3.2	2-5
Enthusiasm	2.5	1-6
Question	2.2	1-5
Interaction	0.8	0-2
Student Observation	0.8	0-2
Question/Clarification	0.7	0-4

Note. The categories are not mutually exclusive and therefore the total for all categories does not equal 100%.

CHAPTER V

DISCUSSION

The purpose of this study was to examine children's attributions for their performance in creative dance and folk dance. This study was conducted for exploratory purposes and therefore no hypotheses were proposed. This chapter will discuss the following questions: 1) How successful do children perceive their performance to be in creative dance and folk dance?, 2) What types of attributions do children make for their perceived success in creative dance and folk dance?, and 3) What types of teacher behaviors are exhibited in creative dance and folk dance lessons?

Perceived Success in Creative Dance and Folk Dance

One of the main questions guiding the study was how successful do children perceive their performance to be in creative dance and folk dance. Subjects' perceptions of their perceived success revealed positive findings which support the inclusion of dance in elementary physical education programs. Ninety-four percent of subjects perceived their performance in creative dance as "OK" or better, while 71% perceived their performance as "very good" or "good." In folk dance, 95% of subjects rated their performance as at least "OK," while 63% perceived their performance as either "very good" or "good." These findings seem very positive with respect to the influence that creative and folk dance can have on children's perceptions of success, since Weiner's (1979, 1985) theory suggests that perceiving one's performance as successful can lead to functional attributions, which can increase motivation.

Duda (1985) has suggested that children need to feel that they can successfully demonstrate competence in an activity in order for the experience to be a positive one. Feelings of competence and perceived success, as measured in this study, seem closely related. Therefore, the large number of children having high perceived success ratings,

suggests that their experiences in creative dance and folk dance were positive. Considering that one objective of most elementary physical education programs is to provide children with positive and successful experiences, these results seem very optimistic. However, it is not certain what the causes were that resulted in these generally high levels of perceived success.

One possible explanation may be that subjects already possessed fairly high levels of self-esteem prior to their participation in the dance lessons. Weiss et al. (1990) examined self-esteem and various motivational variables of children participating in a summer sports program and found that subjects with high physical self-esteem rated themselves as more successful than subjects with low physical self-esteem.

A second explanation may be related to the teacher's behavior. The teacher in the study may have demonstrated teaching behaviors that influenced students' perceived success ratings. Randall (1992) states that teacher enthusiasm, encouragement of student ideas, praise, feedback, and questioning are all components of effective teaching. The teacher in this study demonstrated these behaviors in both the creative and folk dance lessons. Results from the observational analysis of the teacher's behaviors showed that she included praise, encouragement, acceptance, enthusiasm, questioning, student demonstrations, and feedback in both types of lessons. These teacher behaviors may have enhanced the children's feelings of success.

A third possibility for the generally high perceived success scores relates to the instructional strategy which the teacher employed. Feltz and Weiss (1982) identified four instructional strategies which they suggest contribute to a performer's confidence of success: (a) sequencing activities according to developmental patterns, (b) breaking skills/activities into meaningful units for practice, (c) using performance aids when appropriate, and (d) providing physical guidance or cues when appropriate. Based on the observational analysis of the teacher's behaviors, as well as her written lesson plans, the

teacher in this study appeared to incorporate these instructional strategies into both the creative and folk dance lessons.

For example, the creative dance lessons employed in the study showed a developmental sequence of activities which is evident in the following brief description of the first four creative dance lessons:

lesson one: discovering different ways to run, slide, and turn, and movement based on action words.

lesson two: using action words from lesson one and putting together a sequence of movements with a partner.

lesson three: exploring the movement concepts "stretch" and "curl" while also incorporating balance and level.

lesson four: using movement concepts from lesson three but working in groups of three, and incorporating beats (time), levels, and the dance idea of "two against one."

Similarly, the folk dances were broken down into parts and were then taught part by part in a sequential manner. More difficult steps, such as the polka, were not introduced until approximately the third lesson. The teacher also provided performance aids and cues. In the creative dance lessons the teacher used a drum to help the students keep beat, provided many demonstrations and verbal and nonverbal cues, and helped students by using physical guidance. Similarly, in folk dance she provided students with many verbal and nonverbal cues and used physical guidance for students who required it.

Finally, it seems reasonable to suggest that children's perceptions of success will have the best chances of increasing when they are in an atmosphere which is positive, comfortable, and supportive. Such an atmosphere can likely be fostered through the use of effective teaching behaviors and instructional strategies. As the teacher in the study has taught physical education for many years and is knowledgeable about and comfortable with teaching creative and folk dance, these factors likely contributed to her use of effective behaviors and instructional strategies, which in turn probably helped to foster a positive

environment. Overall, it seems reasonable to suggest that the teacher's effective behaviors and instructional strategies both played a role in influencing subjects' perceived success in creative and folk dance.

Effect of Dance Type on Perceived Success

Another question guiding the study was whether there were any differences in children's perceived success in creative and folk dance, since these dance forms appear to be very different from one another. It had been thought that because creative dance encourages individuality and creativity and is more flexible in terms of whether a movement is correct or not, children might tend to perceive their performance as more successful than in folk dance. Folk dance is concerned with the acquisition of prescribed steps and techniques, and, therefore, there is generally a right and a wrong way of performing steps. It is very obvious whether one is doing the step correctly or not, as participants perform the dance steps together at the same time. However, results showed no significant effect for dance type on subjects' perceived success ratings, as the majority of subjects participating in both creative dance and folk dance tended to perceive their performance as successful.

One explanation for the lack of a dance type effect may be related to the teacher's behavior. It is possible that the teacher made students feel good about their performance in both the creative dance and folk dance lessons, which may have influenced their perceived success. Results from the observational analysis of the teacher's behaviors showed that the teacher demonstrated many positive teaching behaviors in both the creative and folk dance lessons, including praise, encouragement, acceptance, and enthusiasm. These positive behaviors also may have helped to increase children's self-esteem, which has been shown to increase perceptions of success (Weiss et al., 1990).

Effect of Gender on Perceived Success

Based on the stereotypical belief that "dance is a female activity," the question may arise as to whether boys perceive their dance performance as less successful than girls. In this study, no significant gender effects were found with respect to subjects' perceived success in creative and folk dance. One explanation for this lack of a gender effect may be that the teacher has included dance as part of the physical education program at the school for a number of years. The boys (as well as the girls), therefore, may have been comfortable with the idea of participating in dance. If the subjects had attended the elementary school since grade one, then they would have had five or six years of experience in dance which would be a considerable amount of time with which to become comfortable with dance.

A second explanation for no gender effect may be the nature of creative dance and folk dance. Creative and folk dance are very different from some other dance forms that are typically viewed as "feminine." Folk dance is a traditional dance form usually involving the participation of both males and females in partners and in groups. Perhaps this image that folk dance is suitable for both males and females influenced the boys' attitudes regarding folk dance. A review of the teacher's written creative dance lessons revealed that very little emphasis was put on personal feelings and emotions as the lessons were primarily focused on movement ideas, concepts, and images, with which the boys may have been very comfortable. Overall, these more positive perceptions of males and dance may have affected the boys' perceived success in creative and folk dance.

However, according to Pool (1986) there is yet "no comprehensive study that proves that males like dance any less than females, or are more apprehensive about it, or do it less well than females" (p. 176). In fact, research has demonstrated that boys can benefit from creative dance as much as girls can. A study by Riley (1984) looked at the effects of a creative dance program on a class of 30 grade four students (16 males, 14 females) with

respect to variables such as attitudes towards dance and body image. The program encouraged children to use movement to express ideas and feelings. Following the six week (12 lesson) creative dance program it was found that the whole class demonstrated positive increases in physical self-esteem. Results from the interview data showed that subjects also made significant increases in body image and problem solving. As well, boys and girls evidenced improvements in expressive behavior as they were better able to provide movements showing feeling. Regarding attitudes towards creative dance, although boys expressed nervousness and hesitancy about the program in the beginning, they claimed that once they started in the program they had fun. Based on the results of his study, Riley suggested that creative dance may reduce sex-role stereotyping and should be an integral part of elementary school programming. As Riley (1987) states, "regular creative dance at and before the grade four level may contribute to the breaking down of traditional sex-role stereotypes. Boys may learn that creative dance is a strenuous physical activity, appropriate and fun for both sexes."

Effect of Grade on Perceived Success

Grade had a significant effect on perceived success as the grade 5's reported higher perceived success than the grade 6's for both creative and folk dance. This was not expected as it was thought that including only two simultaneous grade levels (grades 5 and 6) would prohibit any type of effect. The possibility that the grade 5's had more dance experience was investigated. No differences in dance experience were found and this explanation was discounted. Also investigated was the possibility that the teacher unknowingly gave more praise, encouragement, feedback, acceptance, and enthusiasm to the grade 5 children. A review of the observational analysis of the teacher's behaviors showed no significant differences in behavior between the two grades.

It is possible that certain cognitive-developmental factors influenced subjects'

perceived success. Nicholls (1978, 1984) argues that the criteria individuals use to determine their level of competence vary according to age. Prior to approximately 12 years of age, children generally cannot distinguish between effort and ability as causes for performance outcomes. As such, effort tends to be viewed as the primary determinant for performance outcomes and ability is seen as a constant across all participants. As a result these children do not recognize personal weaknesses in ability and will often participate in physical activity in spite of low ability levels. It is not until around 12 years of age that children become sensitive to the influence that ability has on performance. At this more advanced stage, ability and effort are completely differentiated, where ability is seen as a capacity which limits the effect of effort on performance. For most 12 year olds, one's ability level also involves the comparison of one's performance outcomes with those of others.

Considering that the grade 5's in the study were primarily 10 and 11 years of age, while the majority of grade 6 subjects were 12 years of age, the cognitive-developmental differences between the two grade levels may have influenced their perceived success. It is possible the grade 5's tended not to see any inadequacies regarding personal ability and were more inclined to base their performance on effort. This may have resulted in the higher perceived success scores among the grade 5's. On the other hand, the grade 6 subjects may have been more able to perceive deficiencies in ability and more able to compare their own ability level with that of their peers which may explain their tendency to perceive their performances as less successful than the grade 5's.

A second cognitive-developmental variable which may have influenced children's responses regarding perceived success is related to the psychological characteristics and the criteria children use for self-evaluation. It has been demonstrated that children show an increasing tendency over the elementary school years to evaluate their own competence against the performance of their peers (Horn & Hasbrook, 1986). Harter (1981) examined

children from the third to the ninth grades performing various classroom tasks. It was found that the children showed an increasing tendency from the third to the ninth grades to make their own judgements regarding their performance and to rely less on external information such as teacher feedback. In a physical skills setting, Weiss, Bredemeier, and Shewchuk (1985) also found children's tendency to use internal criteria to evaluate their performance and to rely less on external information increased with age. Other research has also shown that younger children, around 8 and 9 years of age, prefer to use adult information and feedback in evaluating personal ability (Horn & Hasbrook, 1986, 1987; Horn & Weiss, 1991).

It is possible that the grade 5 subjects in this study had greater perceptions of success in creative dance and folk dance because the teacher's information and feedback lead them to believe they were successful. The observational analysis of the teacher's behaviors revealed that the teacher gave the students praise, feedback and encouragement. While this praise and feedback may have been meaningful to the grade 5's in judging their level of perceived success, the grade 6's may have relied more on their own personal evaluation criteria and peer comparisons, perhaps giving them more occasion to rate their performance lower.

A third cognitive-developmental factor which may help to explain the grade effect for perceived success is related to the fact that as children grow older they develop increased awareness, feelings, and decision-making abilities regarding physical activity involvement. As children develop cognitively, they show an increasing ability to weigh the pros and cons of participating in various physical activities (Fox, 1991). How children perceive an activity will determine their level of motivation in the activity. Fox has developed an equation for this known as the "effort-benefit" ratio (Fox, 1991; Fox & Biddle, 1989). According to the effort-benefit ratio, if the benefits of participating in the activity outweigh the efforts of participating, then the individual will be motivated to take

part in the activity. Some examples of benefits might be fun, social reasons, exercise, or excitement, while examples of efforts might be the possibility of failure, too much work, or the activity is not perceived as being "cool" by peer relations. While children under the age of 10 tend to find most activities fun as long as they are actively involved, as children approach adolescence they begin to use a more sophisticated personal cost-benefit analysis. As Fox suggests, motivating adolescent children in physical activity is more complex as the teacher has to deal with the various positive and negative factors that adolescent children might perceive to be associated with the activity.

It is possible that the grade 6's in the study had a more advanced cost-benefit analysis than the grade 5's regarding participation in creative and folk dance. Therefore, the grade 6's may have perceived more negative aspects associated with participating in dance than the grade 5's. For instance, the gender stereotype which is often associated with dance, and the belief that dance is not a "cool" activity, may have been more salient to the grade 6's, who are at the age when social acceptance and peer pressure are critical social processes. These perceptions of dance, if viewed negatively, may partly explain the grade 6's lower perceived success scores in creative dance and folk dance. This third possibility, however, was not apparent in observable lack of effort, inappropriate behavior, or obvious dislike for the classes in the grade 6 dance lessons which were observed by the experimenter.

Summary

Ninety-four percent of children in creative dance and 95% of children in folk dance perceived their performance as successful. These results are very positive as Weiner (1979, 1985) has theorized that perceived success can increase motivation, and Duda (1985) believes that children need to feel that they can achieve success in an activity for it to be a positive experience. Children feeling successful in dance would be expected to find it

a positive experience and be motivated to continue to dance. Two possible explanations for these generally high perceived success scores include: (a) children entered the study possessing high levels of self-esteem, and (b) the teacher used effective teaching behaviors and instructional strategies.

Although it was questioned whether the differences between creative dance and folk dance would lead to differences in children's perceived success, no dance type effect was found. One explanation given for this was that the teacher made children feel they were successful in both types of dance. Gender, also did not influence children's perceptions of success. This finding could be attributed to the fact that: (a) the teacher had been teaching dance at the school for many years and therefore the boys were comfortable with dance and with her, (b) creative dance and folk dance are less feminine types of dance than other dance forms such as ballet, and (c) there is yet no study which suggests that males like dance less than females, or do it less well than females (Pool, 1986).

The grade 5's perceived their performance in creative and folk dance as more successful than the grade 6's which may be explained by focusing on three cognitive-developmental factors. Firstly, the grade 5's may have tended to perceive fewer deficiencies in their personal ability, adopt more effort orientations regarding their performance, and make fewer peer comparisons than the grade 6's. Secondly, when evaluating personal ability, the grade 5's may have tended to rely more on the positive feedback and praise given to them by the teacher, and less on making their own judgements or deriving information from peer comparisons than the grade 6's. Finally, the grade 5's, perhaps having a less sophisticated "cost-benefit" analysis than the grade 6's, may have perceived fewer negative aspects associated with participating in dance.

Children's Attributions for Perceived Success

The second main question guiding this study asked about the types of attributions children make for their performance in creative dance and folk dance.

Considering the major differences between creative dance and folk dance, one question was whether children would make different types of attributions in the two dance types. Although dance type showed no significant effect on children's attributions for any of the four causal dimensions (personal control, locus of causality, stability, external control), the question is still important and deserves some discussion.

There were some striking differences which clearly distinguished the creative dance lessons from the folk dance lessons employed in the study. The creative dance lessons encouraged movement exploration and discovery, as well as creativity and individual movement responses and ideas. For instance, in the creative dance lessons children were often given a movement idea such as "stretch and curl" and then they were allowed to freely explore the concept with teacher guidance. Considering the nature of these lessons, it was believed that children participating in creative dance might tend to make attributions that were more internal, personally controllable, and less under the control of other people than children participating in folk dance.

In contrast, in the folk dance lessons the children were influenced by external factors which seemed to have a controlling function. For instance, children participating in folk dance were encouraged to learn a number of prescribed steps, sequences and techniques which were taught by the teacher. Therefore, the children had to closely attend to the teacher and imitate her as closely as possible. Children often had to respond to the teacher's verbal and nonverbal cues in order to perform the dances correctly and in time with the music. Another controlling factor may have been fellow classmates, as children had to perform the dances while working together in partners and groups. Finally, music may have served as a controlling variable since children had to perform the dances in time

with the music. This considered, it was thought that the folk dance experience might lead children to make attributions that were under less personal control, more external in nature, and under greater external control.

However, responses for each of the four causal dimensions were very similar for creative dance and folk dance. In general, after participating in the two dance forms the majority of children made attributions for their performances that were personally controllable, internal, and not under the control of others. These results seem to be quite positive with regards to the benefits of participation in creative and folk dance on the motivation of children to dance since the attribution literature identifies internal and personally controllable attributions as functional types of attributions. The notion of functional attributions will be discussed later.

Effect of Grade on the Four Causal Dimensions

The effect of grade was significant for the external control dimension but not for the other three dimensions. Overall, the grade 6's perceived their performance in both creative dance and folk dance as being more under the control of other people than the grade 5's did. As this finding was not anticipated, some possible explanations for it will be suggested. Firstly, it is possible that this grade difference was the result of an incomplete or erroneous understanding of the dimensional item (question). The dimensional item asked the subjects whether the reason for their overall performance was "under the control of other people" or "not under the control of other people." Students in grades 5 and 6 may have had a difficult time comprehending the question. They may also have had difficulties in trying to determine the relationship between their open-ended attributional responses and the dimensional item. For example, one subject who completed the creative dance questionnaire gave the open-ended attributional statement; "Because I do what I am told" and scored this statement as being under the control of other people. This same student

provided a similar open-ended attributional statement after participating in folk dance which was "Because I listened to the gym teacher and I did what she said," however this time the student rated this statement as being not under the control of other people. Although it is possible that the student understood the question and the concepts behind it and could justify his/her responses if asked to, it is also possible that the student did not fully comprehend the question and therefore did not provide reliable responses.

A second explanation for these grade differences on the external control dimension is related to subjects' perceived success in creative dance and folk dance. Research has shown that children with high levels of perceived physical competence, a variable which is likely very similar to perceived success, also have higher perceptions of internal control than children with lower levels of perceived competence (Feltz & Petlichkoff, 1983; Roberts, Kleiber, & Duda, 1981; Weiss, Bredemeier, & Shewchuk, 1986). The significance here is that the grade 5's had higher perceived success scores than the grade 6's for creative dance and folk dance, which may explain why the grade 5's reported their performance as being less under the control of other people than the grade 6's.

Examining children's open-ended attributional responses for their perceived success may also provide some insight into the grade effect. Some of the grade 6 subjects' open-ended attributional statements were as follows: "Because I do what I'm told to do," "Because of my gym teacher," "I don't find it interesting but the teacher says I'm not bad," and "I don't like the music." Overall, the grade 6's gave more attributional responses that were related to the teacher, and more specifically, to the idea of following the instructions given to them by the teacher. An important consideration here is the number of cognitive-developmental changes which occur throughout childhood and adolescence. While young children tend to be very task oriented and concerned with the present, as children grow older their ability to think independently, and to question and judge the people and events in their environment increases. This considered, it is possible that the grade 6 subjects were

more aware of the role of teacher and the influence that a teacher can have on students concerning subject content, evaluation, discipline, and teaching styles, etc. This may help to explain the grade 6's tendency to perceive their performance as being more under the control of others.

Relationship Among Perceived Success and the Four Causal Dimensions

The multiple regression analysis for creative dance, which was performed to determine the relationship among perceived success and the four causal dimensions, suggested that there is a significant relationship between the two criterion variables grade and personal control, and children's perceived success. It might be inferred from these results that the grade 5 subjects who perceived the reasons for their success as being personally controllable also tended to perceive their performance in creative dance as successful. However, there is very good reason to speculate that this relationship is bidirectional. That is, it is possible that children who perceived their performance as successful tended to make more controllable attributions for their performance.

According to Bandura (1986), efficacy cognitions, which are likely closely related to perceived success, provide information that is used to formulate causal attributions which, in turn, influence competence cognitions (i.e. perceived success). Research has also shown that children higher in physical self-esteem tend to make causal attributions for their perceived success that are more personally controllable, internal, and stable than children with low physical self-esteem (Ames, 1978; Weiss et al., 1990). Again, physical self-esteem seems closely related to perceived success. Moreover, Weiner (1979) has theorized that children who perceive themselves as successful tend to make more controllable and stable attributions. Weiner contends that not only are there consequence variables which are influenced by attributions, there are various antecedent variables, such as perceived success, which can influence the types of attributions one adopts. However,

regardless of which direction the causation falls, the fact that children perceived their performance as successful and attributed their performance to personally controllable factors, independent of one another, will positively influence motivation. Although the personal control dimension was the only attributional dimension that significantly predicted perceived success, this finding is very meaningful. Many researchers contend that perceived personal control is the most important factor relating to achievement motivation and behavior (Abramson et al., 1978; Ames & Ames, 1981; Bird & Cripe, 1986; Duda, 1985; Harter, 1981; Weiner, 1986; Worsley & Coonan, 1984).

The multiple regression analysis for folk dance revealed that of the five criterion variables, personal control, stability, and external control significantly helped to predict perceived success in folk dance. Overall, subjects who made attributions that were personally controllable, stable, and not under the control of other people tended to have high perceptions of success in folk dance. Once again, there may be some question as to the direction of causality. Assuming this relationship is bidirectional, these results lend some support to the self-consistency belief which suggests that children with high levels of (physical) self-esteem, or in this case perceived success, tend to make attributions for successful performances that are internal, stable, and personally controllable (Weiss et al., 1990). Of greatest importance, however, is the fact that children perceived their performance in folk dance as successful and made functional attributions for their performance (e.g., personally controllable, stable, and not under the control of other people). Perceived success and functional attributions, independent of one another, are believed to have a positive influence on motivation.

Causal Dimension Responses and Perceived Success

Children's ratings of the four causal dimensions were compared to their perceived success ratings to determine whether children made functional types of attributions for their

performance in creative dance and folk dance, as functional attributions are believed to have a positive influence on motivation. Research has shown that attributing successful outcomes to factors that are personally controllable, internal, and stable, and attributing unsuccessful outcomes to factors that are personally controllable, internal, and unstable can increase various motivational behaviors (Ames & Ames, 1981; Forsyth & McMillan, 1981; Rudisill, 1989a, 1989b; Singer et al., 1985; Weiss et al., 1990). This discussion will first be focused on creative dance followed by folk dance.

Creative dance. Results of children's ratings on the personal control dimension for creative dance seem very positive. Overall, 92% of children attributed their performance to personally controllable factors and therefore made functional types of attributions. The literature emphasizes the importance of making attributions that are personally controllable, under both successful and unsuccessful conditions, to increase motivation (Abramson, Seligman, & Teasdale, 1978; Ames & Ames, 1981; Bird & Cripe, 1986; Duda, 1985; Forsyth & McMillan, 1981; Weiner, 1986; Worsley & Coonan, 1984). Considering that in creative dance most of the movement content stems from the child, and children are encouraged to develop their own individual movements, it seems reasonable that children would perceive their performance as being personally controllable.

Regarding the locus of causality dimension, 84% of subjects attributed their performance in creative dance to internal factors, and therefore made functional types of attributions. Again, this result seem rational considering the nature of creative dance. Creative dance allows children to explore movement for themselves. Although the teacher provides movement boundaries, children are encouraged to create movements that are uniquely their own. Since the focus is primarily on the child, and the child is responsible for the majority of the movement content, it seems reasonable that children would make internal, rather than external, types of attributions for their performances.

These findings regarding the children's use of personally controllable and internal

attributions are promising as investigations conducted in academic settings have shown that attributing successful performances to controllable and internal factors can have a positive influence on motivation by increasing one's self-esteem and persistence at an activity, and eliciting positive affective reactions such as pride, happiness, and task satisfaction (Forsyth & McMillan, 1981; Fowler & Peterson, 1981; Nicholls, 1976, 1984; Weiner, 1986). Research in motor performance settings has shown that the adoption of controllable and internal attributions can increase task satisfaction, persistence, and performance (Grove & Pargman, 1984, 1986; Wraith & Biddle, 1989).

For the stability dimension, 42% of children made functional attributions by attributing successful performances to stable factors and unsuccessful performances to unstable factors. Attributing successful performances to stable factors can increase expectancies for future success, while attributing unsuccessful outcomes to unstable factors can reduce expectancies for future negative outcomes. These types of causal ascriptions are also believed to have a positive influence on motivation (Robinson & Howe, 1989; Spink, 1978; Weiner et al., 1978, 1979).

With respect to the external control dimension, 80% of children made functional attributions as they attributed their performance to factors they believed were not under the control of other people. This seems to be a positive finding since many authors recommend the adoption of personally controllable attributions (i.e. attributions that are not under external control) in order to increase motivated behavior (Ames & Ames, 1981; Duda, 1985; Forsyth & McMillan, 1981; Weiner, 1986; Worsley & Coonan, 1984).

Folk dance. For folk dance, 85% of subjects attributed their performance to factors they perceived as being personally controllable, and 85% of subjects made internal attributions. As well, 29% of subjects made functional attributions with respect to the stability dimension and 79% of subjects attributed their performance to factors they perceived as being not under the control of other people. These results are very

encouraging with respect to the positive influence that functional attributions can have on motivation which was discussed in more detail in the previous section on creative dance.

Overall, children participating in both the creative dance and folk dance lessons made functional types of attributions for their performances. This is promising considering that functional attributions have been shown to have a positive influence on numerous motivational behaviors including self-esteem, performance expectancies, affect, task satisfaction, persistence, task intensity, and performance. As such, these findings lend some support to the notion that creative dance and folk dance can have a positive influence on children's motivation to dance and, therefore, that creative and folk dance should be included in elementary physical education programs.

Children's Attributional Statements for Perceived Success

Results from the content categorization of subjects' open-ended attributional responses revealed some interesting findings. Firstly, for creative dance more grade 5 subjects gave attributional responses which were related to effort than did grade 6 subjects. This finding seems to support Nicholls' (1984) work. As was suggested previously, younger children below the age of 12 do not easily recognize deficiencies in personal ability levels and as such their performance is often effort related (Nicholls, 1984). The grade 5 subjects were primarily 10 and 11 years of age which may explain their tendency to give attributional responses that were related to effort.

Some prominent differences were found in subjects' open-ended attributional statements with respect to creative dance and folk dance (see Appendices I and J). Responses for their performance in creative dance were often related to imagination, creativity, and having movement ideas. On the other hand, subjects' attributional statements for their performance in folk dance showed some very different ideas related to the ability to do the steps, remembering the dance sequences, doing the steps accurately,

and dancing with their peers.

Interestingly, some of the more negative attributional statements subjects made were also different for creative and folk dance. For instance, some of the negative responses regarding participation in creative dance referred to not having any movement ideas or not being creative. On the other hand, negative statements for folk dance were most often concerned with making mistakes, forgetting the steps, and having to dance with peers the subject was not fond of. Once again, these differences seem to reflect the uniqueness of creative dance and folk dance. Overall, these findings seem to support the contention that causal attributions are situationally specific, as research suggests that the types of attributions one adopts may be influenced by the nature or type of the task (Frieze & Snyder, 1980; McAuley, 1985; Rejeski & Lowe, 1980; Roberts & Pascuzzi, 1979).

Although Weiner's (1985) attribution theory is fundamentally based on the causal dimensions, the differences obtained in children's attributional statements for creative dance and folk dance should not be overlooked. Although these findings regarding the differences between the two dance types may not be pivotal to the progress of dance research, they do provide some descriptive support for the notion that creative and folk dance are two unique forms of dance.

Summary

In both types of dance, the children attributed their performance to attributions that are believed to enhance motivation. The grade 6's made more externally controllable attributions than the grade 5's. Three possible explanations for this finding include: (a) subjects may have had misunderstood the external control item on the questionnaire, (b) the fact that the grade 5's had higher perceived success scores than the grade 6's, which has been shown to lead to increased perceptions of internal control, and (c) possible cognitive-developmental differences between the grade 5 and grade 6 subjects which may

have lead the grade 6's to perceive their performance as being under the control of the teacher.

In creative dance, the grade 5 subjects who made attributions that were personally controllable tended to perceive their performances as successful. For folk dance, results showed that children who attributed their performance to factors that were personally controllable, stable, and not under the control of other people tended to perceive their performances as successful. The fact that children perceived their performances as successful and made attributions that were personally controllable, stable, and not under the control of other people should have a positive effect on the children's motivation to dance.

The analysis of children's causal dimension responses as related to perceived success showed that for creative dance and folk dance the majority of children made functional attributions by attributing their performances to factors that were personally controllable, internal, and not under external control. These results seem very promising regarding the benefits of creative dance and folk dance on the motivation of children to dance.

More grade 5's gave attributional statements related to effort than grade 6's, which may be explained by the notion that younger children tend to base their performance primarily on effort. A number of children's attributional statements were unique to the specific dance form involved (e.g., creative dance or folk dance) which supports research which has shown that the nature or the type of task can elicit different types of attributions.

Observational Analysis of Teacher's Behaviors

The observational analysis of the teacher's behaviors was originally intended to be used only as supplementary information to help in the analysis of the data. However, the findings also reinforced some of the primary differences that exist between creative dance and folk dance and deserve some discussion.

For both creative dance and folk dance, the teacher spent the greatest average amount of lesson time involved in Instruction (53.3% for creative dance, 62% for folk dance). However, when the specific types of instruction are examined, the differences between these two dance forms become very apparent. One instructional style that was unique to creative dance was Instruction/Performance (I/P), which was when the teacher gave instructions to the children while the children were actively involved in creative movement exploration. That is, each child was independently exploring movement in response to the teacher's signals. This emphasizes the natural type of movement that is encouraged in the creative dance experience, as well as the student-centered instructional approach it involves.

Two instructional styles that were unique to folk dance were Instruction/Simultaneous Class Performance (I/S) and Leading Activity (LA). The I/S folk dance category referred to the teacher instructing the class and the whole class performing the same dance steps together at the same time. The I/S folk dance category was very similar to the I/P creative dance category, the only difference being that in folk dance the children were performing the same dance together at the same time, while in creative dance the children were creating their own individual movements. The LA folk dance instructional category was used for those instances when the teacher was performing the dance steps while the students were simultaneously imitating her. The teacher's use of these two instructional categories reinforces the teacher-directed style often used in teaching folk dance and the standardized steps and techniques it involves.

Other differences between creative dance and folk dance appeared in the Acceptance, Feedback, and Interaction categories. During the creative dance lessons, the teacher spent an average of 11.6% of the time showing some type of acceptance, while in folk dance the teacher spent an average of only 3.5% of the lesson time showing acceptance. One explanation for this may be the fact that in the creative dance lessons a

large amount of time involved having the children working either independently, in pairs, or in groups to explore movement ideas. During this time the teacher interacted with various children, which is when the teacher tended to show acceptance. A second very plausible reason is that because children were encouraged to create their own unique movements in creative dance, the teacher may have been more inclined to show acceptance of their movement ideas. In folk dance, where there is a correct and an incorrect way of performing dances, there may have been less opportunity to show acceptance.

Regarding the Feedback category, the observational recordings showed that the teacher spent an average of 3.2% of the lesson time giving feedback during the folk dance lessons, but only 0.7% of the lesson time during the creative dance lessons. This difference is likely the result of a weakness in the video recording method. The teacher did not wear a wireless microphone during the lessons, and many of her comments could not be heard on the videotape. This was especially true for the creative dance lessons when she was working with individual children and groups of children, as the noise level from the rest of the class made it very difficult to hear the teacher. Although her nonverbal behaviors often suggested that she was giving feedback to the subjects, it could not be determined for certain. Therefore, it was recorded as another behavior.

The teacher spent an average of 12.4% of the lesson time interacting with students during the creative dance lessons and only 0.8% of the time interacting with students during the folk dance lessons. Again, this difference was most likely due to the instructional style employed in each dance form. In the creative dance lessons, subjects were given time to explore various movement ideas individually and in groups, which was often the time when the teacher interacted with the children. In the folk dance lessons the teacher spent a great deal of time demonstrating the dance steps for the children and standing in front of the class providing verbal and nonverbal cues, which probably allowed her less time to interact.

In summary, the analysis of the teacher's behaviors revealed some differences between creative dance and folk dance in the Instruction, Acceptance, and Interaction categories. These findings were attributed to differences between creative dance and folk dance with respect to the type of movement involved, instructional style, and lesson content, objectives, and structure.

Conclusions

The questions addressed in this study were concerned with: (a) how successful do children perceive their performance to be in creative dance and folk dance, (b) what types of attributions do children make for their perceived success in creative dance and folk dance, and (c) what teacher behaviors are exhibited in creative dance and folk dance lessons.

Ninety-four percent of children participating in creative dance and 95% of children participating in folk dance perceived their performance as successful. Since one of the main objectives of most elementary physical education programs is to provide children with successful experiences, these results support the inclusion of dance in elementary physical education programs. Furthermore, it seems likely that the teacher can have a positive influence on children's perceived success for their performance in both types of dance.

No gender differences were found in the children's perceptions of success. The boys' previous dance experience with the same teacher may have helped them feel comfortable about participating in dance. It was also noted that creative and folk dance tend not to be gender stereotyped the way other more "feminine" types of dance are, such as ballet. The results lend support to the belief that there is yet no comprehensive study which shows that males like dance any less than females, or do it less well than females (Pool, 1986). In fact, it has been suggested that creative dance may reduce sex-role stereotyping and therefore should be an integral component of elementary physical education programs

(Riley, 1984).

The unexpected significant effect of grade on the children's perceived success scores may have resulted from differing cognitive developmental levels between the grade 5's and 6's. Distinguishing between effort and ability as causes for performance outcome, an increasing tendency to make personal judgements regarding one's level of performance, and an increasing ability to judge the pros and cons of participating in an activity may help explain this.

The second main question guiding the study was what types of attributions do children make for their performance in creative dance and folk dance. It was thought that children might adopt different dimensional orientations in creative and folk dance since they are two very different dance types. However, no differences were found as children participating in both creative and folk dance attributed their performances to factors that were personally controllable, internal, and not under the control of other people.

For creative dance, the grade 5's who attributed their performance to personally controllable factors tended to perceive their performance as successful, and for folk dance, the children who attributed their performance to factors that were personally controllable, stable, and not under the control of other people tended to have higher perceptions of success. The fact that children perceived their performances as successful and made functional types of attributions for their performances, independent of one another, should lead to increased motivation.

The majority of children participating in both creative dance and folk dance tended to make functional attributions by attributing their performances to factors that were personally controllable, internal, and not under the control of other people. These results are promising as the adoption of functional attributions can lead to increased self-esteem, positive affect, performance expectancies, task satisfaction, persistence, performance, and other motivational behaviors. These results lend support to the idea that creative and folk

dance can benefit children and should therefore be included as mandatory components in elementary physical education programs.

The analysis of children's open-ended attributional responses showed that more grade 5's than grade 6's gave statements that were related to effort, which may be explained by the tendency for younger children to adopt primarily effort orientations. Differences in attributional responses relating to dance type were found which supports the notion that creative dance and folk dance are two unique types of dance, as well as the belief that attributions may be influenced by the nature or type of the task (Roberts & Pascuzzi, 1979).

The observational analysis of the teacher's behaviors reinforced the belief that creative dance and folk dance are two distinct forms of dance. For instance, the teacher's instructional style was different for creative and folk dance, and she tended to show more acceptance and interaction in the creative dance lessons. These findings were attributed to differences between creative and folk dance in the type of movement involved, instructional style, and lesson content, objectives, and structure.

CHAPTER VI

SUMMARY, CONCLUSIONS, AND RECOMMENDATIONS

Attribution theory is a cognitive approach to the study of motivation. Attributions are the explanations, interpretations or causes individuals use to explain every day outcomes. One of the most widely used attribution theories is Bernard Weiner's (1986) "attributional theory of motivation and emotion," which was developed specifically for use in achievement settings. Weiner proposes that after an achievement outcome, an individual will make an attribution for the outcome. The attribution is automatically classified along the three dimensions - locus of causality, stability, and controllability - based on the individual's perception of the attribution. Research has demonstrated that attributing successful outcomes to factors that are internal, stable, and controllable, and attributing unsuccessful outcomes to factors that are internal, unstable, and controllable can influence motivation positively. These motivating attributions are termed functional attributions.

Very little attribution research has been conducted in the physical education setting, employing children as subjects. The study of motivation in the elementary physical education setting seems especially crucial as it is here where children often form opinions, attitudes, and practices regarding lifetime participation in physical activity. Attribution research in this area may provide teachers with a greater sensitivity and awareness of children's motivation, and more importantly may help them to understand, explain, predict, and even increase children's motivation.

One specific area within the physical education domain which has been void of any attributional research is dance. Dance advocates claim that participation in dance is a very worthwhile experience that can have numerous positive effects on children. Unfortunately, research in this area is severely limited, particularly within the elementary physical education setting.

Two of the most common types of dance in the elementary physical education

curriculum are creative dance and folk dance. Creative dance is based on natural movement which originates from the child. It is a dance form which encourages creativity, individuality, and diversity. The instructional style used in creative dance is student-centered, as children are free to explore movement concepts and ideas within parameters provided by the teacher. Folk dance is concerned with the acquisition of standardized dance steps, techniques, and patterns. Children are encouraged to learn the dance steps and patterns to a certain standard of performance. Its instructional style is teacher directed in that the teacher demonstrates a step or pattern which children imitate. The question arises whether these two dance forms influence motivation and the attribution process differently.

Research in this area may further the understanding of children's motivation within the physical education context as it relates specifically to creative dance and folk dance. Therefore, the purpose of this study was to examine children's attributions for their performance in creative dance and folk dance within the physical education setting.

Summary of Procedures

Eighty-six male and female elementary school students in grades 5 (M=23, F=28) and 6 (M=15, F=20) participated in the study. Creative dance and folk dance were part of the regular physical education program, and the physical education teacher was experienced in teaching both dance forms. Detailed written lesson plans showed that the content was appropriate to be classified as creative dance and folk dance.

The modified Causal Dimension Scale (CDS) (Weiss et al., 1990) was adapted to assess children's attributions for their performance in creative dance and folk dance. The children rated their overall performance at creative dance/folk dance on a five-point Likert scale from "not good at all" to "very good" and then gave the most important reason for why they rated themselves the way they did (i.e. an open-ended attributional statement). Finally, subjects scored their attributional statements according to each of the four causal

dimensions (personal control, locus of causality, stability, and external control) using the structured alternative question format (Harter, 1985). High scores (e.g. 4 or 3) on the four causal dimension items represented functional (ideal) types of attributions, with one exception. For the stability dimensional item, a lower score (1 or 2) represented a functional attribution if the subject perceived his/her performance as unsuccessful (e.g. "not good at all" or "not good"). An example of the creative dance and folk dance questionnaires can be found in Appendices D and E respectively.

All subjects participated in five creative dance lessons and five folk dance lessons. The physical education schedule was designed so that half of the subjects participated in creative dance first followed by folk dance, while the other half participated in folk dance first followed by creative dance. All subjects completed two questionnaires; one after participating in the five creative dance lessons, and the other after participating in the five folk dance lessons. Only the experimenter was present for the administration of the questionnaire. To ensure better comprehension, each question was read aloud, examples of each question were given, and students were encouraged to ask any questions.

Seven creative dance lessons and six folk dance lessons were videotaped to analyze the teacher's dominant behaviors. Using six second interval recording, the behaviors were recorded according to 16 categories for creative dance and 17 categories for folk dance. It was felt that identifying the teacher's behaviors might be helpful in analyzing the data. Definitions for each of the categories can be found in Appendix H.

A Grade (2) by Gender (2) by Order (2) by Dance Type (2) repeated measures factorial ANOVA with repeated measures on the last factor was conducted to determine if there were differences between creative dance and folk dance with respect to perceived success. To determine whether subjects made different types of attributions for their performance in creative and folk dance, a Grade (2) by Gender (2) by Dance Type (2) repeated measures factorial ANOVA with repeated measures on the last factor was

performed. Next, two multiple regression analyses were conducted to determine the relationship among perceived success and the four causal dimensions for creative dance and folk dance. Then, children's ratings of the four causal dimensions were compared to their perceived success scores to determine the extent to which subjects made functional attributions for their performance in creative dance and folk dance. As well, their open-ended attributional statements were compared to determine if there were any differences between statements made for creative dance and folk dance. Finally, an observational analysis was conducted to determine the teacher's most dominant behaviors.

Summary of Results and Discussion

One of the questions guiding the study was how successful children perceive their performance in creative dance and folk dance. Results showed that 94% of children in creative dance and 95% of children in folk dance perceived their performance as "very good," "good," or "OK." Weiner contends that perceiving one's performance as successful can lead to increased motivation, while Duda (1985) suggests that children need to feel that they can perform successfully in order to have a positive experience. These positive findings regarding the effects of dance on children's perceived success and motivation support the inclusion of dance in elementary schools. Three possible explanations for the high perceived success scores are: (a) subjects may have already possessed high levels of self-esteem which has been shown to lead to increased perceptions of success, (b) the teacher's demonstration of positive teaching behaviors (e.g., praise, encouragement), and (c) the teacher's use of effective instructional strategies.

Considering how very different creative dance and folk dance are, the second question guiding the study was whether there were any differences in subjects' perceived success ratings for the two dance types. Results showed that there were no differences in how subjects rated their performances in the two different dance forms. One possible

explanation was that the teacher made subjects feel that they performed successfully in both types of dance. Considering the negative stereotypes often associated with males participating in dance, another question guiding the study was whether boys and girls would have different perceptions of success. Results showed no gender effects for perceived success in both creative dance and folk dance. One explanation for this was that the teacher had taught creative and folk dance at the elementary school for many years and therefore the boys may have been comfortable with dance. A second explanation was that creative and folk dance tend to be less feminine dance forms than other types of dance such as ballet which may have diminished the boys' negative feelings regarding creative and folk dance. This finding supports Pool's (1986) contention that there is yet no study that proves that males like dance any less, or do it less well than females.

An unexpected finding was that the grade 5's perceived their performance in both creative dance and folk dance as more successful than the grade 6's. Three possible explanations for this grade effect are concerned with potential cognitive-developmental differences between the two grades. Firstly, the grade 6 subjects in evaluating their perceived success may have been more able to determine weaknesses in personal ability than the grade 5's, while the grade 5's may have relied more on effort orientations in judging their performance. Secondly, the grade 5 subjects may have relied primarily on praise and feedback given by the teacher which may have increased their perceptions of success. However, the grade 6 subjects may have relied more on their own personal judgements and peer comparisons, thus giving them more opportunity to perceive their performance as less successful. Finally, the grade 6's may have been more socially aware and more able to decipher the pros and cons of participating in an activity, which may have lead them to perceive more negative factors associated with participating in dance than the grade 5's. The grade 5's, however, may have been more concerned with the activity itself.

The third question guiding the study was whether children would make different

attributions for their performance in creative dance and folk dance, since these two dance forms are very different with respect to the type of movement involved, instructional style, and lesson content and objectives. However, no differences were found between the two dance types for the four causal dimensions. Overall, subjects in both creative dance and folk dance made attributions that were personally controllable, internal, and not under the control of other people. Unexpectedly, grade was found significant for the external control dimension as the grade 6's perceived their performance in both creative and folk dance as being more under the control of other people than the grade 5's. Three possible explanations were given for this finding. Firstly, it is possible that subjects did not fully comprehend the dimensional item on the questionnaire. Secondly, the grade 5's perceived their performance in both dance forms as more successful than the grade 6's, which may have also lead them to make attributions that were less under external control. It has been shown that children with high levels of physical self-esteem, which is likely closely related to perceived success, tend to have higher levels of internal control. Finally, the grade 6 subjects, perhaps being more advanced cognitively may have perceived the teacher as a source of external control.

The relationship among perceived success and the four causal dimensions for creative dance suggested that the grade 5 subjects who attributed their performance to personally controllable factors tended to perceive their performance as successful. For folk dance, children who attributed their performance to factors that were personally controllable, stable, and not under the control of other people tended to perceive their performance as successful. Research suggests this causal relationship may be bi-directional, as Weiner (1979, 1985) has theorized that perceptions of success can influence causal attributions. As well, research has shown that children with high levels of physical self-esteem, which is likely very similar to perceived success, tend to make attributions for their performance that are personally controllable, internal, and stable (Weiss et al., 1990).

Other variables, such as perceived competence and self-efficacy cognitions, which also appear to be interchangeable with perceived success, have also been deemed to influence the attribution process. However, most significant here is the fact that children perceived their performances as successful, and made attributions that were personally controllable, stable, and not under external control. Functional attributions and perceived success, independent of one another, are believed to increase motivation.

Regarding the description of children's causal dimension responses as related to perceived success, it was found that children made functional attributions for their performance in creative dance with respect to the four dimensions in the following proportions: 92% for personal control, 84% for locus of causality, 42% for the stability dimension, and 80% for the external control dimension. For folk dance, subjects gave functional attributions for their performance in the proportions of: 85% for personal control, 85% for locus of causality, 29% for the stability dimension, and 79% for the external control dimension. Overall, the majority of subjects made functional types of attributions with respect to the personal control, locus of causality, and external control dimensions. These results are quite positive as research suggests that functional attributions can lead to increased positive affect, self-esteem, performance expectancies, task satisfaction, performance, persistence, and other types of motivated behaviors. These findings help support the belief that creative and folk dance can have positive effects on children with respect to motivation, and therefore that they should be included in elementary physical education programs.

Regarding children's open-ended attributional statements for their perceived success, the grade 5's made more attributions to effort than the grade 6's. One possible explanation for this is that children below the age of 12 (e.g. grade 5) generally do not recognize personal deficiencies in ability and tend to use effort orientations to describe their performance. The open-ended attributional statements revealed some important differences

between creative and folk dance, as some of the responses for creative dance were related to imagination, creativity, and having ideas or not having ideas, while responses for folk dance were concerned with having the ability to do the steps, remembering the dance sequences, performing the steps accurately, and dancing with their peers. These differences reinforce the fact that creative dance and folk dance are two very distinguishable types of dance.

The observational analysis of the teacher's behavior emphasized some of the differences between creative and folk dance. For instance, the teacher used different instructional styles in teaching creative dance and folk dance and showed more acceptance and interaction in the creative dance lessons. These findings, which were attributed to differences between the two dance types with respect to the type of movement involved, instructional style, and the lesson content, objectives, and structure, therefore support the notion that creative dance and folk dance are two very distinctive forms of dance.

Conclusions

Based on the findings and within the confines and limitations of the present study, the following conclusions may be drawn:

At the upper elementary level,

- children tend to perceive their performances in creative dance and folk dance as successful.
- younger children tend to perceive their performances in creative dance and folk dance as more successful than older children.
- boys and girls rate their perceived success similarly for creative dance and folk dance.
- children have similar dimensional orientations regarding their attributions for performance in creative dance and folk dance.
- older children tend to attribute their performance in creative dance and folk dance to factors that are under the control of other people (e.g. external control).
- the majority of children tend to make functional attributions for their performances in creative dance and folk dance by attributing their performances to factors that are personally controllable, internal, and not under the control of other people.
- children give open-ended attributional statements for their performance in creative dance and folk dance that are related to the specific dance type.

Teachers use different instructional styles and behaviors when teaching creative dance and folk dance.

The results of this study suggest some helpful ideas and teaching strategies which can be employed when teaching creative dance and folk dance in the elementary school.

Many researchers have suggested that teachers need to become sensitive to attribution theory as a means of increasing the motivation of their students (Horn, 1987; Robinson, 1990; Rudisill, 1989a; Weiss et al., 1990). Regarding attributional orientations, when participating in physical education, children should learn to attribute their successful performances to factors which are personally controllable, internal, stable, and not under the control of other people. However, if children perceive an outcome to be unsuccessful, they should learn to attribute that outcome to factors that are personally controllable, internal, unstable, and not under the control of other people. Physical education teachers can achieve this by providing children with proper feedback that will help them adopt functional types of attributions. Feedback which helps children feel that they have personal control over the outcome, that the outcome is the result of factors that reside within them (internal) and not in the environment (external), and that other people are not in control of the outcome will be most effective. Such attributional orientations will provide children with increased feelings of responsibility, control, positive affect, and expectancies for future success, which will in turn lead to increased self-esteem and motivation. In particular, it is vital that students with low self-esteem, or students who perceive themselves as helpless and without control in changing or improving their performance are retrained to perceive their unsuccessful performances as due to factors that are within their control and that can be changed. This study suggested that both creative dance and folk dance, when taught well, can increase functional attributions, which in turn may lead to increased perceived success, self-esteem, and motivation.

Based on children's open-ended attributional responses for creative dance some important points need to be emphasized. Firstly, when children are exploring movement possibilities and creating their own movement sequences, it is important for the teacher to

possibilities and creating their own movement sequences, it is important for the teacher to show acceptance of the student's ideas, and to provide them with praise and encouragement, so that students are motivated and have the confidence to continue to expand their movement repertoire. The teacher must be sensitive to each child's needs and be ready to attend to a child who requires help in solving a movement problem or in developing a movement idea. In particular, children who are shy or who have low self-esteem may have difficulty creating their own movements. The teacher should provide these students with ideas and suggestions until they are able to do so. Lastly, the teacher must try to maintain a positive, nonthreatening, and comfortable environment.

When teaching folk dance the teacher must remember that not all children will have the ability (e.g., co-ordination, rhythm, etc.) to acquire all of the steps and dances. As such, employing a proper instructional style which optimizes children's acquisition of the dance steps is crucial. Having developmentally sequenced lessons will also help facilitate student progress. Teachers should use lots of verbal and nonverbal cues to help students remember the order of dance steps, timing, and technique, etc. to provide children with the maximum opportunity for success. In addition, providing verbal and nonverbal cues will allow children to feel more relaxed and comfortable during the acquisition and performance of dances, which should make the experience more non-threatening, enjoyable, and positive. The teacher must be readily available to help a student who is having difficulty learning a particular dance step, as it is important for children to feel that they can perform skills and tasks successfully. Feeling that one can perform a skill successfully will lead to increased motivation.

When creative dance and folk dance are taught in elementary schools it is important that the teacher is knowledgeable about dance and feels comfortable teaching it. Well constructed lesson plans with proper dance content and lesson progressions are critical. Appropriate short term and long term goals must also be set for the dance unit, rather than

teaching dance lessons haphazardly throughout the year. Employing the proper instructional style to suit different forms of dance, such as creative dance and folk dance, is also critical. Finally, being motivated and enthusiastic about teaching dance is vital, as children will only become motivated when they see that the teacher, their role model, is excited about dance as well.

As the creative and folk dance lessons in the study appeared to be beneficial to children in terms of motivation, they help support the belief that dance should be included as a mandatory component in elementary school programs. The primary goal of most physical education programs is to provide children with positive, successful experiences, which will increase motivation. The majority of children in the study perceived their performances as successful, and, furthermore, made functional attributions for their performance. Both of these findings should have a positive influence on motivation. Schools which offer successful dance programs should be the impetus for other schools to follow suit. Teachers of dance must make a concerted effort to communicate their ideas and knowledge about dance to other teachers in the education system. Physical education consultants need to become more aware and knowledgeable about dance, and to strive for the mandatory inclusion of dance programs in elementary schools. Finally, boards of education must begin to offer mandatory dance workshops for elementary physical education teachers, so that they have the necessary knowledge to provide and implement effective dance programs in our schools.

Recommendations for Further Research

In view of the findings of the present study, recommendations for further research include:

1. Conduct a study which examines the suitability of the modified CDS with respect to comprehension of the questions by children 8 - 13 years of age.

2. Conduct a similar study but, in addition, assess subjects' levels of self-esteem and perceived competence in creative dance and folk dance.

3. Examine the self-esteem and perceived competence of children participating in creative dance and folk dance at various levels of participation and experience by focusing on elementary physical education and private dance school settings.

4. Conduct a similar study but, in addition, assess subjects' expectancies for future success and affective reactions (according to Weiner's theory) following participation in creative dance and folk dance lessons.

5. Conduct a similar study but, in addition, assess other consequence variables, such as task satisfaction, persistence, performance, and intensity, after children have participated in creative dance and folk dance.

6. Employing elementary schools where creative dance and folk dance is taught on a regular basis and schools where it is not taught very often or not taught at all, conduct a study which focuses on student's attitudes and feelings regarding participation in creative dance and folk dance.

7. Conduct a similar study but focus on developmental differences by employing children within a wider age range.

8. Conduct a similar study that focuses on the feedback the teacher gives to students and its influence on the attributions the students adopt.

9. Conduct a similar study but incorporate a qualitative assessment strategy, such as audiotaped interviews with the children and the teacher, to determine differences between

creative dance and folk dance, the teacher's beliefs and perceptions regarding various aspects of the dance lessons, and the children's perceptions of their performance and success.

In conclusion, the open-ended attributional statements made by the children for their performance in creative dance and folk dance seem to support the belief that attributions may be situationally specific. However, when the children's attributional statements were analyzed according to their underlying causal dimensions, no significant differences appeared between the two dance forms. Children participating in both creative dance and folk dance tended to make functional types of attributions, which are believed to have a positive influence on motivation. It was suggested that the effectiveness of the teacher's behaviors and her experience in teaching dance may have influenced the children's attributions. In general, the results appear to have positive implications regarding the influence of creative dance and folk dance on children's motivation to dance.

REFERENCES

Abramson, L. Y., Seligman, M. E. P., & Teasdale, J. (1978). Learned helplessness in humans: Critique and reformulation. Journal of Abnormal Psychology, 87, 49-74.

Ames, C. (1978). Children's achievement attributions and self-reinforcement: Effects of self-concept and competitive reward structure. Journal of Educational Psychology, 70(3), 345-355.

Ames, C., & Ames, R. (1981). Competitive versus individualistic goal structures: The salience of past performance information for causal attributions and affect. Journal of Educational Psychology, 73(3), 411-418.

Anderson, C. A. (1983). Motivational and performance deficits in interpersonal settings: The effect of attributional style. Journal of Personality and Social Psychology, 45(5), 1136-1147.

Anshel, M. H., & Hoosmia, D. E. (1989). The effect of positive and negative feedback on causal attributions and motor performance as a function of gender and athletic participation. Journal of Sport Behavior, 12(3), 119-130.

Auvergne, S. (1983). Motivation and causal attributions for high and low achieving athletes. International Journal of Sport Psychology, 14, 85-91.

Bandura, A. (1986). Social foundations of thought and action. Englewood Cliffs, NJ: Prentice Hall.

Barrett, K. R. (1984). Educational dance. In B. J. Logsdon, K. R. Barrett, M. Ammons, M. R. Broer, L. E. Halverson, R. McGee, & M. Robertson (Eds.), Physical education for children: A focus on the teaching process (pp. 144-192). Philadelphia: Lea & Febiger.

Biddle, S. (1984). Attribution theory in sport and recreation: Origins, developments, and future directions. Physical Education Review, 7(2), 145-159.

Biddle, S. (1988). Methodological issues in the researching of attribution-emotion links in sport. International Journal of Sport Psychology, 19, 264-280.

Biddle, S., & Jamieson, K. I. (1988). Attribution dimensions: Conceptual clarification and moderator variables. International Journal of Sport Psychology, 19, 47-59.

Bird, A. M., & Cripe, B. K. (1986). Psychology and sport behavior. St. Louis: Times Mirror/Mosby College.

Bird, A. M., & Williams, J. M. (1980). A developmental-attributional analysis of sex role stereotypes for sport performance. Developmental Psychology, 16(4), 319-322.

Brawley, L. R. (1984). Unintentional egocentric biases in attributions. Journal of Sport Psychology, 6, 264-278.

Brawley, L. R., & Roberts, G. C. (1984). Attributions in sport: Research foundations, characteristics, and limitations. In J. M. Silva & R. S. Weinberg (Eds.), Psychological foundations of sport (pp. 197-213). Champaign, IL: Human Kinetics.

Brown, J., & Weiner, B. (1984). Affective consequences of ability versus effort ascriptions: Controversies, resolutions, and quandaries. Journal of Educational Psychology, 76(1), 146-158.

Bukowski, W. M., & Moore, D. (1980). Winners' and losers' attributions for success and failure in a series of athletic events. Journal of Sport Psychology, 2, 195-210.

Burton, E. C. (1977). The new physical education for elementary school children. Boston: Houghton Mifflin.

Burton, D., & Martens, R. (1986). Pinned by their own goals: An exploratory investigation into why kids drop out of wrestling. Journal of Sport Psychology, 8, 183-197.

Canadian Association for Health, Physical Education, and Recreation. (1980). Folk dance in the elementary school. Ottawa: Author.

Canadian Association for Health, Physical Education, and Recreation. (1988). Creative dance. Ottawa: Author.

Carron, A. V. (1980). Social psychology of sport. Ithaca: Mouvement.

Carron, A. V., & Spink, K. S. (1980). The stability of causal attributions. Canadian Journal of Applied Sport Sciences, 5(1), 19-24.

Cole, V. L. (1991). Attributions for long-term relationship history. Journal of Social Behavior and Personality, 6(3), 659-674.

Condello-Vitko, S. (1988). Creative dance: Key notes on planning and instructing lessons. Ontario Physical and Health Education Association, 14, 2.

Covington, M. V., & Omelich, C. L. (1984). Controversies or consistencies? A reply to Brown and Weiner. Journal of Educational Psychology, 76(1), 159-168.

Darst, P. W., Zakrajsek, D. B., & Mancini, V. H. (1989). Analyzing physical education and sport instruction. Champaign, IL: Human Kinetics.

Duda, J. L. (1985). Consider the children: Meeting participants' goals in youth sport. Journal of Physical Education, Recreation, and Dance, 56(8), 55-56.

Duncan, T. E., & McAuley, E. (1987). Efficacy expectations and perceptions of causality in motor performance. Journal of Sport Psychology, 9(4), 385-393.

Dweck, C. S. (1975). The role of expectations and attributions in the alleviation of learned helplessness. Journal of Personality and Social Psychology, 31(4), 674-685.

Feltz, D. L., & Petlichkoff, L. (1983). Perceived competence among interscholastic sport participants and dropouts. Canadian Journal of Applied Sport Sciences, 8(1), 231-235.

Feltz, D. L., & Weiss, M. R. (1982). Developing self-efficacy through sport. Journal of Physical Education, Recreation, and Dance, 53(3), 24-26, 36.

Forsyth, D. R., & McMillan, J. H. (1981). Attributions, affect, and expectations: A test of Weiner's three-dimensional model. Journal of Educational Psychology, 73(3), 393-403.

Fowler, J. W., & Peterson, P. L. (1981). Increasing reading persistence and altering attributional style of learned helpless children. Journal of Educational Psychology, 73, 251-260.

Fox, K. (1991). Motivating children for physical activity: Towards a healthier future. Journal of Physical Education, Recreation, and Dance, 62(7), 34-38.

Fox, K., & Biddle, S. (1989). The child's perspective in physical education: Part II. Children's participation motives. Runner, 17(1), 12-17.

Frieze, I. H., & Snyder, H. N. (1980). Children's beliefs about the causes of success and failure in school settings. Journal of Educational Psychology, 72, 186-196.

Furst, D. (1989). Attributional consistency and subjective perceptions of success. Perceptual and Motor Skills, 69(2), 529-530.

Gallahue, D. L. (1993). Developmental physical education for today's children. Dubuque, IA: Brown & Benchmark.

Gill, D. L. (1986). Psychological dynamics of sport. Illinois: Human Kinetics.

Gill, D. L., & Martens, R. (1977). The role of task type and success-failure in group competition. International Journal of Sport Psychology, 8, 160-177.

Graham, S. (1985). Justifying dance in schools. In J. Silver (Ed.), Proceedings of the Dance and the Child International Conference (pp. 79-84). Auckland, New Zealand: DACI.

Graham, G., Holt-Hale, S., & Parker, M. (1993). Children moving: A reflective approach to teaching physical education. Toronto: Mayfield.

Grove, J. R., & Pargman, D. (1984). Behavioral consequences of effort versus ability orientations to interpersonal competition. Australian Journal of Science and Medicine in Sport, 16, 16-20.

Grove, J. R., & Pargman, D. (1986). Attributions and performance during competition. Journal of Sport Psychology, 8(2), 129-134.

Hanson, M. (1979). The right of children to experiences in dance/movement/arts. Journal of Physical Education and Recreation, 50(7), 42.

Harter, S. (1981). A new self-report of intrinsic versus extrinsic orientation in the classroom: Motivational and informational components. Developmental Psychology, 17, 300-312.

Harter, S. (1982). The perceived competence scale for children. Child Development, 53, 87-97.

Harter, S. (1985). Manual for the self-perception profile for children. Unpublished manuscript, University of Denver, Boulder.

Haselbach, B. (1978). Dance education. London: Schott.

Heider, F. (1958). The psychology of interpersonal relations. New York: Wiley.

Herr, P. N., Perkins, D. V., & Whitley, B. E. (1990). Interpersonal reactions to a depressed, schizotypal, or normal individual: An attributional perspective. Journal of Research in Personality, 24(4), 454-467.

Hoad, S. (1991). Dance in Canadian schools. Runner, 18(4), 17-19.

Horn, T. S. (1987). The Influence of teacher-coach behavior on the psychological development of children. In D. Gould & M. R. Weiss (Eds.), Advances in pediatric sport sciences (pp. 121-142). Champaign, IL: Human Kinetics.

Horn, T. S., & Hasbrook, C. A. (1986). Informational components influencing children's perceptions of their physical competence. In M. R. Weiss & D. Gould (Eds.), Sport for children and youths (pp. 81-88). Champaign, IL: Human Kinetics.

Horn, T. S., & Hasbrook, C. A. (1987). Psychological characteristics and the criteria children use for self-evaluation. Journal of Sport Psychology, 9, 208-221.

Horn, T. S., & Weiss, M. R. (1991). A developmental analysis of children's self-ability judgements in the physical domain. Pediatric Sport Psychology, 3, 310-326.

Humphrey, J. H. (1987). Child development and learning through dance. New York: AMS.

Jenner, N. (1985). Dance and cognition: Implications and dangers. In J. Silver (Ed.), Proceedings of the Dance and the Child International Conference (pp. 97-113). Auckland, New Zealand: DACI.

Jones, E. E., & Davis, K. E. (1965). From acts to dispositions: The attribution process in person perception. In L. Berkowitz (Ed.), Advances in experimental social psychology (Vol. 2, pp. 219-266). New York: Academic Press.

Kelley, H. H. (1973). The process of causal attribution. American Psychologist, 2, 107-128.

Kirchner, G. (1992). Physical education for elementary school children. Dubuque, IA: Wm. C. Brown.

Kleinbaum, D. G., Kupper, L. L., & Muller, K. E. (1988). Applied regression analysis and other multivariable methods. Boston: PWS-Kent.

Kukla, A. (1972). Attributional determinants of achievement-related behavior. Journal of Personality and Social Psychology, 21(2), 166-174.

Leith, L. M., & Prapavessis, H. (1989). Attributions of causality and dimensionality associated with sport outcomes in objectively evaluated and subjectively evaluated sports. International Journal of Sport Psychology, 20, 224-234.

LeUnes, A. D., & Nation, J. R. (1989). Sport psychology: An introduction. Chicago: Nelson-Hall.

MacDonald, C. J. (1989). Changing elementary school teachers' attitudes and practices regarding creative dance. Unpublished doctoral dissertation, University of Toronto.

MacDonald, C. J. (1991). Elementary school teachers explain why they do not use creative dance in their classrooms. The Alberta Journal of Educational Research, 37(2), 157-166.

Mark, M. M., Mutrie, N., Brooks, D. R., & Harris, D. V. (1984). Causal attributions of winners and losers in individual competitive sports: Toward a reformulation of the self-serving bias. Journal of Sport Psychology, 6(1), 184-196.

McAuley, E. (1985). Success and causality in sport: The influence of perception. Journal of Sport Psychology, 7, 13-22.

McAuley, E. (1992). Self-referent thought in sport and physical activity. In T. S. Horn (Ed.), Advances in sport psychology (pp. 101-118). Champaign, IL: Human Kinetics.

McAuley, E., & Duncan, T. E. (1989). Causal attributions and affective reactions to disconfirming outcomes in motor performance. Journal of Sport and Exercise Psychology, 11(2), 187-200.

McAuley, E., & Duncan, T. E. (1990). Cognitive appraisal and affective reactions following physical achievement outcomes. Journal of Sport and Exercise Psychology, 12, 415-426.

McAuley, E., & Gross, J. B. (1983). Perceptions of causality in sport: An application of the Causal Dimension Scale. Journal of Sport Psychology, 5, 72-76.

McAuley, E., Duncan, T. E., & McElroy, M. (1989). Self-efficacy cognitions and causal attributions for children's motor performance: An exploratory investigation. Journal of Genetic Psychology, 150(1), 65-73.

McAuley, E., Duncan, T. E., & Russell, D. W. (1992). Measuring causal attributions: The revised Causal Dimension Scale (CDSII). Personality and Social Psychology Bulletin, 18(5), 566-573.

McAuley, E., Russell, D., & Gross, J. (1983). Affective consequences of winning and losing: An attributional analysis. Journal of Sport Psychology, 5(3), 278-287.

Medway, F. J., & Venino, G. R. (1982). The effects of effort-feedback and performance patterns on children's attributions and task persistence. Contemporary Educational Psychology, 7, 26-34.

Meyer, J. P. (1980). Causal attributions for success and failure: A multivariate investigation of dimensionality, formation, and consequences. Journal of Personality and Social Psychology, 38, 704-715.

Meyer, J. P., & Koelbl, S. (1982). Students' test performances: Dimensionality of causal attributions. Personality and Social Psychology Bulletin, 8(1), 31-36.

Nicholls, J. G. (1976). Effort is virtuous, but it's better to have ability: Evaluative responses to perceptions of effort and ability. Journal of Research in Personality, 10, 306-315.

Nicholls, J. G. (1978). The development of the concepts of effort and ability, perception of academic attainment, and the understanding that difficult tasks require more ability. Child Development, 49, 800-814.

Nicholls, J. G. (1984). Achievement motivation: Conceptions of ability, subjective experience, task choice, and performance. Psychological Review, 91(3), 328-346.

Nichols, B. (1990). Moving and learning: The elementary school physical education experience. St. Louis: Times Mirror/Mosby College.

Nichols, B. (1994). Moving and learning: The elementary school physical education experience. Toronto: Mosby.

Pangrazzi, R. P., & Dauer, V. P. (1992). Dynamic physical education for elementary school children (10th ed.). Toronto: Maxwell MacMillan.

Penrod, J. (1987). Laban analysis: Selected views on dance analysis and application. Journal of Physical Education, Recreation, and Dance, 58(3), 71-74.

Pool, J. A. (1986). Dance for males in education. In B. Wright (Ed.), Dance: The study of dance and the place of dance in society. Proceedings of the VIII Commonwealth and International Conference on Sport, Physical Education, Dance, Recreation, and Health (174-181). New York: E. & F.N. Spon.

Randall, L. E. (1992). Systematic supervision for physical education. Champaign, IL: Human Kinetics.

Rejeski, W. J., & Lowe, C. A. (1980). The role of ability and effort in attributions for sport achievement. Journal of Personality, 48(2), 232-244.

Rejeski, W. J., & Brawley, L. R. (1983). Attribution theory in sport: Current status and new perspectives. Journal of Sport Psychology, 5, 77-99.

Riley, A. (1984). The interrelationships and effects of creative dance on the physical self-esteem, body image, and problem solving of grade four children. Unpublished doctoral dissertation, University of Toronto.

Riley, A. (1987). Can creative dance break the sex barrier? Canadian Association for Health, Physical Education, and Recreation, 53(3), 14-18.

Roberts, G. C. (1978). Children's assignment of responsibility for winning and losing. In F. L Smoll & R. E. Smith (Eds.), Psychological perspectives in youth sports (pp. 145-171). New York: Halsted Press.

Roberts, G. C., Kleiber, D., & Duda, J. (1981). An analysis of motivation in children's sport: The role of perceived competence in participation. Journal of Sport Psychology, 3(3), 206-216.

Roberts, G. C., & Pascuzzi, D. (1979). Causal attributions in sport: Some theoretical implications. Journal of Sport Psychology, 1, 203-211.

Robinson, D. W. (1990). An attributional analysis of student demoralization in physical education settings. Quest, 42(2), 27-39.

Robinson, D. W., & Carron, A. V. (1982). Personal and situational factors associated with dropping out versus maintaining participation in competitive sport. Journal of Sport Psychology, 4, 364-378.

Robinson, D. W., & Howe, B. L. (1989). Appraisal variable/affect relationships in youth sport: A test of Weiner's attributional model. Journal of Sport and Exercise Psychology, 11, 431-444.

Ross, L. (1977). The intuitive psychologist and his shortcomings: Distortions in the attribution process. In L. Berkowitz (Ed.), Advances in experimental social psychology (vol. 10, pp. 173-220). New York: Academic Press.

Rudisill, M. E. (1989a). Influence of perceived competence and causal dimension orientation on expectations, persistence and performance during perceived failure. Research Quarterly of Exercise and Sport, 60(2), 166-175.

Rudisill, M. E. (1989b). The influence of various achievement goal orientations on perceived competence and the attributional process. Journal of Human Movement Studies, 16, 55-73.

Rudisill, M. E. (1989c). Putting attribution theory to work: Improving persistence and performance. Journal of Physical Education, Recreation, and Dance, 60(7), 43-46.

Rudisill, M. E., & Singer, R. N. (1988). Causal dimension influence on intrinsic motivation, performance, and expectations of performance during perceived failure. Journal of Human Movement Studies, 15, 215-228.

Russell, D. W. (1982). The Causal Dimension Scale: A measure of how individuals perceive causes. Journal of Personality and Social Psychology, 42, 1137-1145.

Russell, D., Lenel, J., Spicer, C., Miller, J., Albrecht, J., & Rose, J. (1985). Evaluating the handicapped: An attributional analysis. Personality and Social Psychology Bulletin, 11, 23-31.

Russell, D. W., & McAuley, E. (1986). Causal attributions, causal dimensions, and affective reactions to success and failure. Journal of Personality and Social Psychology, 50, 1174-1185.

Russell, D. W., McAuley, E., & Tarico, V. (1987). Measuring causal attributions for success and failure: A comparison of methodologies for assessing causal dimensions. Journal of Personality and Social Psychology, 52(6), 1248-1257.

Scanlan, T. K., & Passer, M. W. (1980). Self-serving biases in the competitive sport setting: An attributional dilemma. Journal of Sport Psychology, 2, 124-136.

Scanlan, T. K., & Passer, M. W. (1981). Determinants of competitive performance expectancies of young male athletes. Journal of Personality, 49, 60-74.

Schoeneman, T. J., VanUchelen, C., & Stonebrink, S. (1986). Expectancy, outcome, and event type: Effects on retrospective reports of attributional activity. Personality and Social Psychology Bulletin, 12(3), 353-362.

Seaton, D., Schmottlach, N., McManama, J. L., Clayton, I.A., Leibee, H.C., & Messersmith, L. L. (1992). Physical education handbook. New Jersey: Prentice Hall.

Siedentop, D. (1994). Introduction to physical education, fitness & sport. Toronto: Mayfield.

Silver, J. A. (1981). Therapeutic aspects of folk dance: Self-concept, body concept, ethnic distancing and social distancing. Unpublished doctoral dissertation, University of Toronto.

Singer, R., & McCaughan, L. (1978). Motivational effects of attributions, expectancy, and achievement motivation during the learning of a novel motor task. Journal of Motor Behavior, 10(4), 245-253.

Singer, R., Grove, R. J., Carraugh, J., & Rudisill, M. (1985). Consequences of attributing failure on a gross motor task to lack of effort or ineffective strategy. Perceptual and Motor Skills, 61, 299-306.

Snider, M. E. (1980). Folk dance handbook. Vancouver: Hancock House.

Spink, K. S. (1978). Win-loss causal attributions of high school basketball players. Canadian Journal of Applied Sport Sciences, 3(1), 195-201.

Spink, K. S., & Roberts, G. C. (1980). Ambiguity of outcome and causal attributions. Journal of Sport Psychology, 23, 237-244.

Stanley, S. (1977). Physical education: A movement orientation. Toronto: McGraw-Hill Ryerson.

Stinson, S. (1988a). Dance for young children: Finding the magic in movement. Virginia: American Association for Health, Physical Education, Recreation, and Dance.

Stinson, S. (1988b). Creative dance for preschool children. Journal of Physical Education, Recreation, and Dance, 59(7), 52-56.

Tennenbaum, G., & Furst, D. (1985). The relationship between sport achievement responsibility, attributions, and related situational variables. International Journal of Sport Psychology, 16, 254-269.

Tennenbaum, G., Furst, D., & Weingarten, G. (1984). Attribution of causality in sport events: Validation of the Wingate Sport Achievement Responsibility Scale. Journal of Sport Psychology, 6, 430-439.

Vallerand, R. J. (1987). Antecedents of self-related affects in sport: preliminary evidence on the intuitive-reflective appraisal model. Journal of Sport Psychology, 9, 161-182.

Vallerand, R. J., & Richer, F. (1988). On the use of the causal dimension scale in a field setting: A test with confirmatory factor analysis in success and failure situations. Journal of Personality and Social Psychology, 54, 704-712.

Weiner, B. (1972). Theories of motivation: From mechanism to cognition. Chicago: Rand McNally.

Weiner, B. (1974). Achievement motivation and attribution theory. NJ: General Learning Press.

Weiner, B. (1979). A theory of motivation for some classroom experiences. Journal of Educational Psychology, 71(1), 3-25.

Weiner, B. (1983). Some methodological pitfalls in attributional research. Journal of Educational Psychology, 75, 530-543.

Weiner, B. (1984). Principles for a theory of student motivation and their application within an attributional framework. In R. E. Ames & C. Ames (Eds.), Research on motivation in education (Vol. 1, pp. 15-38). New York: Academic Press.

Weiner, B. (1985). An attributional theory of achievement motivation and emotion. Psychological Review, 92, 548-573.

Weiner, B. (1986). An attributional theory of motivation and emotion. New York: Springer-Verlag.

Weiner, B. (1992). Human motivation: Metaphors, theories, and research. California: Sage.

Weiner, B., Russell, D., & Lerman, D. (1978). Affective consequences of causal ascriptions. In J. H. Harvey, W. J. Ickes, & R. F. Kidd (Eds.), New directions in attribution research (Vol. 2, pp. 59-88). Hillsdale, NJ: Lawrence Erlbaum.

Weiner, B., Russell, D., & Lerman, D. (1979). The cognition-emotion process in achievement-related contexts. Journal of Personality and Social Psychology, 37(7), 1211-1220.

Weiss, M. R., Bredemeier, B. J., & Shewchuk, R. M. (1985). An intrinsic/extrinsic motivation scale for the youth sport setting: A confirmatory factor analysis. Journal of Sport Psychology, 7, 75-91.

Weiss, M. R., Bredemeier, B. J., & Shewchuk, R. M. (1986). The dynamics of perceived competence, perceived control, and motivational orientation in youth sports. In M. R. Weiss & D. Gould (Eds.), Sport for children and youths (pp. 89-101). Champaign, IL: Human Kinetics.

Weiss, M. R., McAuley, E., Ebbeck, V., & Wiese, D. M. (1990). Self-esteem and causal attributions for children's physical and social competence in sport. Journal of Sport and Exercise Psychology, 12, 21-36.

Wilson, T. D., & Linville, P. W. (1985). Improving the performance of college freshmen with attributional techniques. Journal of Personality and Social Psychology, 49, 287-293.

Worsley, A., & Coonan, W. (1984). Ten year old's attributions towards common physical activities. The Australian Journal of Science and Medicine in Sport, 16(4), 24-30.

Wraith, S., & Biddle, S. (1989). Goal setting in children's sport: An exploratory analysis of goal participation, ability and effort instructions, and post event cognitions. International Journal of Sport Psychology, 20, 79-92.

Zientek, C. E. C., & Breakwell, G. M. (1991). Attributional schema of players before and after knowledge of game outcome. Journal of Sport Behavior, 14(3), 211-222.

APPENDICES

APPENDIX A

MODIFIED CAUSAL DIMENSION SCALE

1. **How good would you rate your overall performance this summer at Sports Camp?**

not good at all	not good	OK	good	very good
1	2	3	4	5

2. **What is the most important reason for why you rated your performance the way you did?**

_____

a) **This reason is something I can control.** **OR** **This reason is something I cannot control.**

Really True For me	Sort of True For me		Sort of True For me	Really True For me
☐	☐		☐	☐

b) **This reason is something that can be changed.** **OR** **This reason is something that cannot be changed.**

Really True For me	Sort of True For me		Sort of True For me	Really True For me
☐	☐		☐	☐

c) **This reason is because of me.** **OR** **This reason is not because of me.**

Really True For me	Sort of True For me		Sort of True For me	Really True For me
☐	☐		☐	☐

d) **This reason is under the control of other people.** **OR** **This reason is not under the control of other people.**

Really True For me	Sort of True For me		Sort of True For me	Really True For me
☐	☐		☐	☐

APPENDIX B

CREATIVE DANCE LESSON PLANS

Creative Dance Lesson One

Introduction

Find a space on the floor by yourself not close to anyone.
Let's see how many different ways you can find to move on the floor.
When I tap the drum you must change the way that you move.

Main

How many different ways can you find to RUN? (i.e. forward, backward, sideward, on heels, on toes etc.)
to SLIDE? to TURN?
Everyone RISE up slowly from a position on the floor. Then SINK down slowly.
Who can give another action word? (i.e. jump, creep, punch).
All gather at blackboard to write action words on the blackboard for reference.

Culmination

Pick 3 action words and put them together into a movement sequence by yourself.
You must start in a starting position (hold for 5 seconds) and finish in a still position (hold for 5 seconds).

Cool Down

Performance of individual sequences.

Creative Dance Lesson Two

Introduction

Review of action words that were used last lesson.

Main

Class forms in partners or groups of 3 if necessary.
Explanation that partners put together a sequence of 3 movements (the same, or different).
They have the choice of either making a story from the movements or not.
Starting and finishing positions required.

Culmination

All groups practice their sequences from a signal by the teacher and freeze at the end of their sequences until all are finished. Repeat.

Cool Down

Partners show their sequences.

Creative Dance Lesson Three

Introduction

Find a space on the floor by yourself not close to anyone.
Find a way to balance on the floor on a part of your body. Change and balance on another part. Repeat. Hold the balance for 3 seconds.

Main

Explanation on blackboard (students gathered around) of a "curl" and "stretch."
Find your own space on the floor and perform 3 different stretches and 2 different curls.
Balance on different parts of your body for the stretches and curls.

Culmination

Perform a (high) stretch - curl - (medium) stretch - curl - (low) stretch.
Move into the stretch/curl as tambourine shakes and hold on beat of tambourine.

Cool Down

Individuals may show their stretches and curls to the class with the tambourine accompaniment.

Creative Dance Lesson Four

Music

"Take Me in Your Arms"

Introduction

Students group themselves into 3's.
Review in discussion the previous lesson of the ideas of "stretch" and "curl."
Different levels and balancing on different body parts. Each member of a group has a number (i.e. 1, 2, or 3).

Main

Part I
Groups find a starting position (neutral).
All must stretch together: -HIGH
-MEDIUM
-LOW
Each stretches at a different level.
Try without music. Try with music.

Discussion at blackboard of idea in dance of "2 against 1" (i.e. can be against the third person or protective - show this in performance).

Part II
#1 and #2 stretch OVER #3 who curls
#2 and #3 stretch AROUND #1 who curls
#1 and #3 stretch TOWARD #2 who curls
Try Part II no music, then with music.

Culmination

Groups practice the sequence.
THE DANCE - in cooperation (i.e. stretches: high, medium, low)
- at different level of each
- 2 against one sequence

1) with no accompaniment
2) with teacher giving counting cues
3) students listen to music and mentally picture their sequences with the counts

Groups perform sequence as a practice all together.

Cool Down

Groups perform their sequences in front of the class.

APPENDIX C

FOLK DANCE LESSON PLANS

Folk Dance Lesson One

Dance

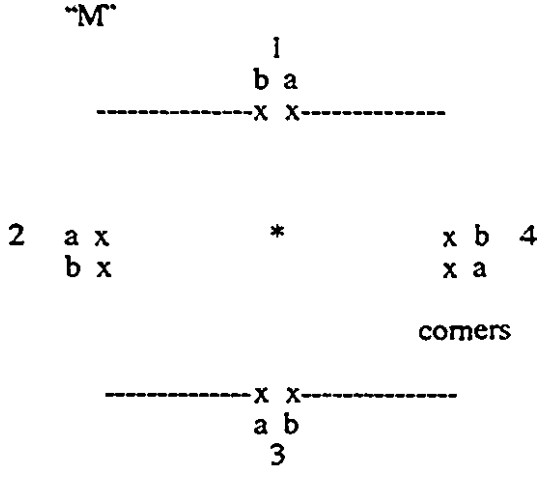
Les Petits Ponts (music). Square dance choreography by H. Howe.

Introduction

Find a space on the floor by yourself.
Listen to the music and follow my actions (i.e. clap, slide right and left, and skip forward).

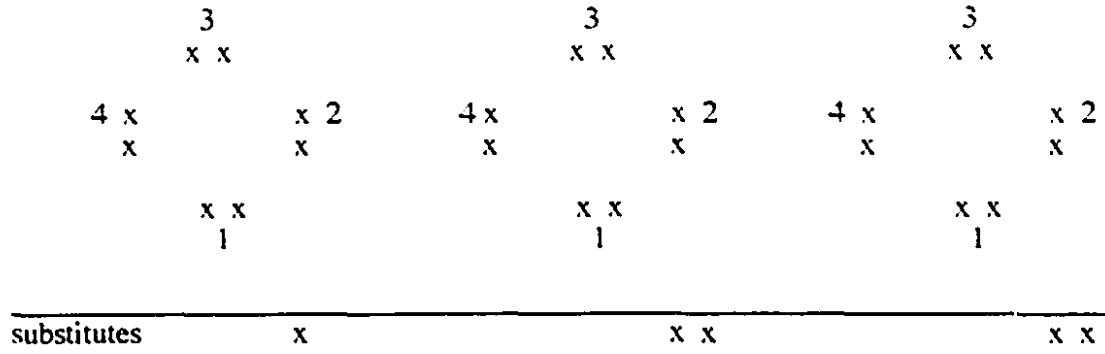
Main

Explanation on blackboard of the square formation and important points to remember.
Students sit in front of blackboard with a partner they have chosen themselves.



Questions

1. What formation are the children in?
2. What does "M" stand for? (music).
3. Which couple is closest to "M"? (1).
4. Couple 1a and 1b are partners.
5. The two people closest to the same corner (i.e. 4a and 3b are each other's corner. Who is 2a's corner? 1a's?).
6. The dot shows the middle of the square.



Tasks

1) Face your partner.
2) Face your corner.
3) Face the middle of the square.
4) Listen to the beginning of the music. How many beats before the actual music starts? (4) On those 4 beats, move in 4 steps and join hands.

Dance

1) Circle left 8 sliding steps.
2) Circle right 8 sliding steps.
3) Swing with partner crossed hands 16 counts.
4) Partners to the right, face right, and skip counter-clockwise weaving in and out of the square 16 counts. Partners to the left, face left, and skip clockwise weaving in and out of the square 16 counts.
5) Bridges. Couple 1 joins hands and walks toward couple 3 who join hands and go under the bridge formed by couple 1 (8 counts). Couples turn and return to place but couple 1 goes under bridge made by couple 3 (8 counts). Couple 2 forms a bridge and couple 4 goes under (8 counts). Couple 4 forms a bridge and couple 2 goes under (8 counts).
6) Face Corner. Give right hand to corner and continue round the square alternating hands (grand right and left) until you meet your partner at your place.
7) Do si do your partner (8 counts).
8) Swing partner with crossed arms (8 counts).
9) Promenade in skater's position back to place (16 counts).
10) All join hands in circle, go into the center and raise hands then back off. Repeat.

Culmination

Squares perform dance up to the steps taught without music, then with music.
All squares sit on floor and listen to music, picturing the figures they must do in the proper sequence.
Squares all perform.
Squares perform one by one.

Folk Dance Lesson Two

Dance

Les Petits Ponts (music)
Square Dance choreography by H. Howe.

Teach the part of the dance that was not completed.
Repeat "culmination" from Lesson One.

Folk Dance Lesson Three

Music

"Kinderpolka"
Partner Polka Dance choreography by H. Howe.

Introduction

Students follow teacher's actions to the music. All are spaced out on the floor.
Actions include:

1) slide right, left, slow, fast
2) slow clap - clap fast 1 (clap), 2 (clap), 3 (clap)
3) heel touches to front
4) heel touches in rhythm (slow right, left; fast right, left, right) (slow left, right; fast left, right, left)

Travelling polka step (students are scattered)

1) Standing: -face front
   -turn to right (face side)
   -turn to right (face back)
   -turn to right (face side)
   -turn to right (face front)
2) Step together step hop (stopping after each turn): -right leg
   -left leg *turning to right
   -right leg
   -left leg
3) Same as 2) but no stopping.

Main

Students assigned or pick partners. Backs facing front and back walls, hands joined, facing each other.

Dance

One partner starts with right foot, other with left.
Slide 2 slow towards stage.
Slide 4 fast towards garage.
Slide 2 slow towards stage.
Slide 4 fast towards garage.

Slow heel (stage), heel (garage).
Fast heel - heel - heel (stage).
Polka in a circle starting with leg near garage.
Dance repeats but to other side first (i.e. slide 2 slow towards garage etc.)

Culmination

Partners try dance with music. Partners from 1/2 class show, then switch.

Folk Dance Lesson Four

Dance

La Bastringue (music)

Introduction

Discussion with class that this is a popular French Canadian circle dance.
If possible, boys are paired with girls.
Boys on the left side of the girls.
Class in single circle facing center.

Main Dance

1) All walk 4 steps forward, 4 steps backwards.
   Stay in the circle. Don't go ahead or fall behind.
2) Repeat 1.
3) Girls walk 4 steps forward, 4 steps backwards. Boys clap.
4) Boys walk 4 steps forward, 4 steps backwards. Girls clap.
5) Boys swing crossed arms with partner (8 counts).
6) Promenade - skip around circle with partner in skater's arm positions (16 counts).

Keep spaces between partner groups even.
Don't get too close to the group in front of you.
Slow down and stop on counts 13, 14, 15 to prepare for beginning of dance.
Practice without the music, then with the music.

Culmination

Add modification where boys move on each time to a new girl to their partner's right.
Boys walk forward 4 steps, turn to right, walk towards a new partner and finish the dance with this new person.
Performance of dance with partner exchange until boys are back to their original partner.

Cool Down

Discussion of how the dance went.

APPENDIX D

CREATIVE DANCE QUESTIONNAIRE

School _____

Teacher _____

Name _____

Age ___

Grade ___

Male ___ Female ___

Please list any sports or dance activities that you are involved in (both in school and outside of school).

_____
_____
_____
_____
_____
_____
_____

SAMPLE QUESTION

Some kids would rather play outdoors in their spare time.		**OR**	**Other kids would rather watch T.V.**	
Really True For me	Sort of True For me		Sort of True For me	Really True For me
☐	☐		☐	☐

PLEASE TURN TO NEXT PAGE

1. **How good would you rate your overall performance at creative dance?**

not good at all	not good	OK	good	very good
1	2	3	4	5

2. **What is the most important reason for why you rated your performance the way you did?**

---

a) **This reason is something I can control.** **OR** **This reason is something I cannot control.**

Really True For me	Sort of True For me		Sort of True For me	Really True For me
☐	☐		☐	☐

b) **This reason is something that can be changed.** **OR** **This reason is something that cannot be changed.**

Really True For me	Sort of True For me		Sort of True For me	Really True For me
☐	☐		☐	☐

c) **This reason is because of me.** **OR** **This reason is not because of me.**

Really True For me	Sort of True For me		Sort of True For me	Really True For me
☐	☐		☐	☐

d) **This reason is under the control of other people.** **OR** **This reason is not under the control of other people.**

Really True For me	Sort of True For me		Sort of True For me	Really True For me
☐	☐		☐	☐

APPENDIX E

FOLK DANCE QUESTIONNAIRE

School _____

Teacher _____

Name _____

Age ___

Grade ___

Male ___ Female ___

Please list any sports or dance activities that you are involved in (both in school and outside of school).

_____
_____
_____
_____
_____
_____
_____

SAMPLE QUESTION

Some kids would rather play outdoors in their spare time.		**OR**	**Other kids would rather watch T.V.**	
Really True For me	Sort of True For me		Sort of True For me	Really True For me
☐	☐		☐	☐

PLEASE TURN TO NEXT PAGE

1. **How good would you rate your overall performance at folk dance?**

not good at all	not good	OK	good	very good
1	2	3	4	5

2. **What is the most important reason for why you rated your performance the way you did?**

---

a) **This reason is something I can control.** **OR** **This reason is something I cannot control.**

Really True For me ☐ Sort of True For me ☐ Sort of True For me ☐ Really True For me ☐

b) **This reason is something that can be changed.** **OR** **This reason is something that cannot be changed.**

Really True For me ☐ Sort of True For me ☐ Sort of True For me ☐ Really True For me ☐

c) **This reason is because of me.** **OR** **This reason is not because of me.**

Really True For me ☐ Sort of True For me ☐ Sort of True For me ☐ Really True For me ☐

d) **This reason is under the control of other people.** **OR** **This reason is not under the control of other people.**

Really True For me ☐ Sort of True For me ☐ Sort of True For me ☐ Really True For me ☐

APPENDIX F

PARENTAL CONSENT FORM

Dear Parents, January, 1993

I am conducting a study which is looking at children's attributions for performance after participating in creative dance and folk dance. Children from Harold Naper elementary school have been selected to participate in this study. Your child will be asked to complete a questionnaire (1 page in length/six questions) after participating in a creative dance unit and a folk dance unit. Administration of the questionnaire should take approximately 20 minutes. The dance lessons will be videotaped in order to provide additional information to help in the data analysis. All information will be kept strictly confidential. All children will be identified by number in order to assure anonymity. Children may withdraw from the study at any time, if desired. It is hoped that this study will yield some valuable insights into the nature, benefits, and values of elementary school physical education programs, particularly with respect to dance activities. If you have any questions concerning the study, please do not hesitate to contact myself or Heather Howe at the phone numbers given below.

Please fill out the form below and return it to the school as soon as possible.

Thank-you for your cooperation,

Kirsten Cholod
Masters Student
Dept. of Physical Education
McGill University
(905) 436-2871 until February 25th
(613) 547-9996 after February 25th

Heather Howe 676-2651

Peggy Downey
Advisor
(514) 398-4191

I give permission for my child _____ to participate in the physical education study.

_____ _____
Date Signature

I do not grant permission for my child to be included in the study.

_____ _____
Date Signature

APPENDIX G

QUESTIONNAIRE INSTRUCTIONS

I am interested in finding out about your thoughts and feelings on different types of dance you do in physical education class. You can help me by answering some questions. This is a survey, *not* a test. There are no right or wrong answers. Since kids are very different from one another, each of you will be putting down something different. First let me explain how some of these questions work. There is a sample question at the bottom of page #1. I'll read it out loud and you follow along with me. (Examiner reads sample question.) This question talks about two kinds of kids, and we want to know which kids are most like *you*.

(1) So, what I want you to decide first is whether *you* are most like the kids on the left side who would rather play outdoors, or whether you are more like the kids on the right side who would rather watch T.V. Don't mark anything yet, but first decide which kind of kid is *most like you*, and go to that side of the sentence.

(2) Now, the *second* thing I want you to think about, now that you have decided which kind of kids are most like you, is to decide whether that is only *sort of true for you*, or *really true for you*. If it's only sort of true, then put an X in the box under sort of true; if it's really true for you, then put an X in that box, under really true.

(3) For each sentence you only check <u>one</u> box. Sometimes it will be on one side of the page, another time it will be on the other side of the page, but you can only check *one* box for each sentence. You *don't* check both sides, just the one side most like you.

(4) OK, that was just for practice. Now we will turn over the page and begin to answer the survey. I will read each question out loud. You will notice that question #1 and #2 are different from the example we just went over, but the rest of the questions are the same. If you need any help in filling out these papers, please put your hand up and someone will help you.

<u>Note</u>. Adapted from the <u>Manual for the self-perception profile for children</u> (p. 11) by S. Harter, 1985.

APPENDIX H

DEFINITIONS OF TEACHER BEHAVIOR CATEGORIES

The following definitions of teacher behaviors apply to the videotaped observational recordings section of the study.

1. Acceptance. Teacher accepts students behaviors. Teacher clarifies, uses, or builds upon the ideas, suggestions and feelings of the student. Teacher nods without smiling, tilts head, shakes hands, or places arm around student's shoulder. Teacher accepts facilitation from students and takes part in student activities.

2. Behavior. Teacher uses disciplinary comments or actions.

3. Creative Dance: Instruction (Total). This category refers to "overall instruction" in creative dance and combines the categories of Creative Dance Instruction: Verbal and Nonverbal, Creative Dance Demonstration, and Creative Dance Instruction/Performance.

4. Creative Dance: Instruction; Verbal and Nonverbal. Teacher gives facts or opinions, expresses ideas and relates this information to students. This information is related to the content of the task. Teacher is verbally describing to the students how to do a skill. The activity must be a subject matter task. The teacher may also gesticulate, draw or write on the board, and point to the board.

5. Creative Dance: Demonstration. When the teacher is showing or demonstrating nonverbally how to perform or how not to perform a subject matter task.

6. Creative Dance: Instruction/Performance. Information, cues, or reminders given to participants while they are involved in performing activities.

7. Enthusiasm. Used with the teacher behaviors if they are emitted in a way that interest and excitement are apparent through tone of voice, gestures, body movements, or facial expressions.

8. Feedback. Teacher gives feedback that is task relevant and which occurs

soon after the student behavior (can include correct or incorrect responses).

9. Folk Dance Instruction (Total). This category refers to "overall instruction" in folk dance and is comprised of the following categories: Folk Dance Instruction: Verbal and Nonverbal, Folk Dance Demonstration, Folk Dance Instruction/Simultaneous Class Performance, and Folk Dance Leading Activity.

10. Folk Dance: Instruction; Verbal and Nonverbal. Teacher gives facts or opinions, expresses ideas and relates this information to students. This information is related to the content of the task. Teacher is verbally describing to the students how to do a skill. The activity must be a subject matter task. The teacher may also gesticulate, draw or write on the board, and point to the board.

11. Folk Dance: Demonstration. When the teacher is showing or demonstrating nonverbally how to perform or how not to perform a subject matter task.

12. Folk Dance: Instruction/Simultaneous Class Performance. The teacher gives information, cues, or reminders to participants while they are all performing together the same dance steps, patterns, or routines, and all at the same time.

13. Folk Dance: Leading Activity. The teacher performs the dance with the purpose of having the students imitate the teachers behavior simultaneously, such that the students attempt to simultaneously follow the teacher doing a dance step, trying the match the teachers movement as closely as possible.

14. Interaction. This interaction is task related and occurs when the teacher initiates verbal or nonverbal communication toward a student or groups of students, or responds either verbally or nonverbally to student behavior.

15. Management. Verbal statements related to organizational details of the class or lesson not referring to the fundamentals of the activity. (e.g. "Make five lines facing me on this line.") This also involves waiting for the students to get settled and transitions between activities.

16. Praises or Encourages. Teacher praises, commends or encourages student

behaviors, actions, ideas, and efforts (e.g. "Good job!"). Teacher smiles, nods energetically with smile, laughs to encourage, applauds by clapping hands or patting student on shoulder or head.

17. Question. Teacher asks question about content or procedures that require students to answer.

18. Question Clarification. After posing the original question, the teacher clarifies or further explains the question so that it is better understood.

19. Student Demonstration. Teacher allows a student or a pair or group of students to perform or demonstrate the activity for class.

20. Student Observation. Teacher watches students engaged in subject related activities for the purpose of providing feedback related to performance. Teacher position must be proximal to student position so that observation is clearly focused on a specific student who is performing. Specific observation could be scored when teacher is watching pairs or small groups when the instructional focus is clearly on a group task.

APPENDIX I

ANALYSIS OF VARIANCE RESULTS FOR THE FOUR CAUSAL DIMENSIONS

Analysis of Variance of Grade and Gender on Personal Control

Source of Variation	Sums of Squares	DF	Mean Square	F	P
Between Subjects					
Grade	0.03	1	0.03	0.03	0.866
Gender	0.24	1	0.24	0.25	0.620
Error	71.42	74	0.97		
Within Subjects					
Personal Control	0.48	1	0.48	0.84	0.364
Error	42.15	74	0.57		

Analysis of Variance of Grade and Gender on Locus of Causality

Source of Variation	Sums of Squares	DF	Mean Square	F	P
Between Subjects					
Grade	0.07	1	0.07	0.07	0.787
Gender	0.01	1	0.01	0.01	0.912
Error	73.38	73	1.01		
Within Subjects					
Locus of Causality	0.71	1	0.71	1.17	0.283
Error	44.04	73	0.60		

Analysis of Variance of Grade and Gender on Stability

Source of Variation	Sums of Squares	DF	Mean Square	F	P
Between Subjects					
Grade	3.45	1	3.45	2.55	0.115
Gender	0.79	1	0.79	0.58	0.449
Error	100.31	74	1.36		
Within Subjects					
Stability	0.29	1	0.29	0.30	0.585
Error	71.09	74	0.96		

Analysis of Variance of Grade and Gender on External Control

Source of Variation	Sums of Squares	DF	Mean Square	F	P
Between Subjects					
Grade	10.09	1	10.09	9.70	0.003
Gender	1.17	1	1.17	1.13	0.292
Error	75.92	73	1.04		
Within Subjects					
External Control	0.53	1	0.53	1.19	0.279
Error	32.68	73	0.45		

APPENDIX J

CATEGORIZATION OF CHILDREN'S ATTRIBUTIONAL STATEMENTS FOR CREATIVE DANCE

Effort

1. I gave myself a 4 because I work real hard to dance.
2. Because I worked hard and concentrated so that I did very well and did my best.
3. Because I know I put in a good effort.
4. Because I worked hard at doing good.
5. Because I worked hard and I tried my best.
6. I try hard and I think I'm good.
7. Because I know I did my best and it was good.
8. Because I try my hardest.
9. I tried my best and I did pretty well.
10. Because I tried very hard.
11. I tryed hard and got a lot of compliments.
12. Because I tried my best.
13. because I tried
14. Because that is the best I can do.
15. Because I concentrate, and because I'm interested in the subject. And I can keep up with the, beat. But sometimes I can't because it's to fast!
16. because I kind of concentrated and I didn't enjoy it very much because I was with two people I don't like very much.

Ability

17. I did everything perfect and it is fun to do so i feel relaxed doing creative dance so I do good at it.
18. Well because I think that I'm good but not that good.
19. I have a very good ballance and can move fast.
20. Because I'm not the best but I'm pretty good at it.
21. I think I'm good and I like doing this
22. Because I think I'm pretty good at it.
23. Because it was easy putting it in a routine.
24. because it is really easy for me but I don't really like to dance.
25. Because I am not that good at dancing.
26. Because I think I'm not very good
27. Because I can't concentrate very good.
28. Because I think I did good in the dance.
29. because I do not think i am very good.
30. I am proud of what I did.
31. Because I do not real good in creative dance.

Teacher

32. Because Miss How said that my performance is good.
33. I don't like it but I'm not bad. The teacher also tells me I'm okay.
34. Mrs. Howe likes how I do my stretches.
35. because Mrs. Howe said I am very good
36. I don't find it interesting, but the teacher says I'm not bad.

Like it/Fun

37. Because I like dancing.
38. Because I had fun and I was with my two friends.
39. because I like creative dancing.
40. Because I like dance.
41. Because I really like dancing it's very fun.
42. Because I like creative dance.
43. It's because I like dancing alot and it's fun.
44. it was fun.
45. Because I love to dance.
46. because I enjoy it and I try my best.
47. Just fun.
48. I really enjoyed it.
49. Because I enjoy it and I try my very best
50. I put "good" cause its fun, I enjoyed it and I know what to do.
51. I enjoyed it so when I did it I tried my best
52. Because I love to dance.
53. Because I enjoy doing it with my two good friends!
54. Because I enjoy doing it with my friends.
55. Because I am very interested in the subject of dancing and capable of slow or even fast movements.

Creative Dance Related

56. because i am a good creater.
57. Because I have good ideas.
58. Cause someone told me I had good ideas.
59. The reason is that well I'm pretty good at being creative.
60. Because I can make up lots of moves and I am very flexible.
61. Because I'm can think of really good ideas for a dance step.
62. I rated 4 because sometimes I can be really creative and sometimes I can run out of ideas of what to do.
63. Because I did lots of things creative
64. Well, I have a lot of imagination. But I can't always do my ideas.
65. Because I have great ideas and it really great when we (other kids) put them together.
66. because I enjoy movements and making things up.
67. Because I love to stretch and move around.
68. Because I fooled around a lot but I also used my imagination and created nice dances.
69. Because at dance class sometimes we have to make up dance.
70. I'm not very good at creating dance moves, but better in folk dance.
71. Because I am not too creative.
72. because I didn't really have any ideas.

73. Sometimes I create a creative dance but is too hard to do.
74. Because some of my ideas are not good so I say good.

Other

75. because its boring dumb and waste of time and the teacher doesn't let me put my tape on
76. Sometimes I forgot what to do next and I would mess up. But I did okay.
77. It's not me.
78. I don't take that much interest in it.
79. Because we did our dance according to the instructions but we were a little slow.
80. Because I like sports better than dance.
81. Because I do what I'm told to do.
82. For few things there were some arguments with my friend.
83. because it is boring and I really hate it alot and it's a waste of time
84. Because I do what I am told
85. Because I almost killed myself
86. I don't like the music.

APPENDIX K

CATEGORIZATION OF CHILDREN'S ATTRIBUTIONAL STATEMENTS FOR FOLK DANCE

Effort

1. I tried really hard.
2. I tried hard.
3. I did not do bad and I tried hard.
4. I try hard and it comes out pretty well.
5. because I tried my best and concentrated alot
6. I tried my best at folk dance.
7. because I try my best and hardest
8. Because I tried but not as hard as I could.
9. Because I could try my best and do my hardest and concentrate.
10. I gave myself a very good because I try my best!
11. Because Miss Howe told me to try my hardest and I did.
12. I try my best at everything.
13. Because I tried my hardest and I hope I always will in dancing.
14. Because I did not put in a good effort.
15. It because I don't really try that hard.

Ability

16. I picked that reason because I'm pretty good.
17. Because I'm very good.
18. Because I think I'm good at it.
19. I find it very good because I think I did good.
20. Because I think I'm good at it.
21. Because I was very good.
22. Cause I'm good at it.
23. because I'm agile
24. Because I am a fast learner for stuff like that.
25. Because I am good at it, I like it and it is a very fun activity.
26. because I think I am one of the best in my class.
27. Because it is easy for me but I don't really like to dance!
28. Well because is very easy for me.
29. I rated myself 1 because I'm not good at folk dancing
30. Because I don't know how to do anything. I'd rather be doing other things in gym.
31. I find I did very good.
32. sometimes is too hard for me to do and understand.
33. Because I can do everything else really good, but the polka I'm not good.
34. Because I think I'm not very good. It's hard. I'm not doing my best because it's boring.
35. The dances are boring but easy
36. Because I dance. And when I am on stage I have to concentrate so I do not look stupid.

Teacher

37. Because Miss Howe even told me
38. Because of my gym teacher Mrs. Howe.
39. Because I listened to the gym teacher and I did what she said.

Like It/Fun

40. I like to dance
41. Because I like doing it.
42. Because I like it.
43. I find it very good because it's fun and I put my mind to it.
44. Because I enjoy dancing.
45. Because I like to dance folk dance.
46. Because I realiy like dancing if there had any choice of a sport it would be dancing.
47. good because its fun and its great
48. I enjoy dancing a lot, and when I learn it at school it makes me want to dance more and better
49. Because I really like dancing.
50. because it's fun.
51. I like it and because I tried my best.
52. I rated myself like that because I liked it alot.
53. Because folk dance is fun to do! And while you do it, you learn traditional dances from other countries.
54. because it was ok

Folk Dance Related

55. Because I could pick up the steps very easily.
56. It is because I am able to control the way I move and am able to follow (go with) the music
57. Because I'm good at all the steps except for the polka.
58. Because I can find my mistakes when I make them, and I like dancing.
59. I made alot of mistakes.
60. I had a yucky partner every time. It wasn't someone I enjoyed working with.
61. because I didn't really like the dancing and I didn't enjoy it very much because we had to dance with people we didn't like
62. because I have to talk to my partner
63. Because I did not enjoy it, it was not very fun dancing with people you hate!
64. I'm not very good at some of the dancing moves.
65. Because I really understand the moves.
66. Because in this dance everyone can do it at the same rhythm.
67. Because im okay, I can't always remember all the moves that I have to do!
68. Because sometimes I panick because I don't know what comes next and I mess up and because I can't do the polka
69. Because I messed up a couple of times, but so did my partner so its really not my fault. Its both of our faults and it takes both of us to work.
70. Sometimes I can get mixed up by what to do next.
71. Well I get mixed up sometimes at some of the moves.
72. Because it is hard to remember the steps.
73. because i like going with different people not always the same person.\
74. It depends what dance it is; for polka I'm only "ok"

Other

75. It was not fun so it was boring doing it.
76. Because I think I did ok.
77. Because I havent been dancing a lot.
78. Because I'm not used to folk dance.
79. So I would look good on the video tape.
80. because I'm not interested in the folk dance and I hate it.
81. Because today Mrs. Howe taped us and my group didn't do so well.
82. Because I don't like the music.
83. Because i was with my friends but sometimes I learned dances that were pretty dumb
84. So I can spend more time with my best friend and my friends.

APPENDIX L

ETHICS APPROVAL FORM

MCGILL UNIVERSITY
FACULTY OF EDUCATION

CERTIFICATE OF ETHICAL ACCEPTABILITY FOR RESEARCH INVOLVING HUMAN SUBJECTS

A review committee consisting of:

1. Prof. J. Derevensky	1. Prof. J. Burack
2. Prof. S. Nemiroff	2. Prof. C. Mitchell
3. Prof. M. Downey	3. Prof. H. Perreault

has examined the application for certification of the ethical acceptability of the project titled:

"Children's Causal Attributions for Performance in Creative Dance and Folk Dance"

as proposed by:

Applicant's Name: Kirsten Cholod — Supervisor's Name: M.J. Downey

Applicant's Signature: Kirsten Cholod — Supervisor's Signature: M.J. Downey

Degree Program: M.A. (Physical Education) — Granting Agency:

The review committee considers the research procedures, as explained by the applicant in this application, to be acceptable on ethical grounds.

(Signed)

a) H. PERREAULT — H. Perreault

b) John Burack — [illegible]

c) Claudia McLeod — Paula Antoine

Associate Dean (Academic) [signature] Date Jan 31/94