

# **THE EFFECTS OF UNIVERSITY DANCE COURSES ON PRESERVICE TEACHER PERCEIVED SELF-EFFICACY**

**REBECCA STELLA PAGANO**  
**B.ExSc., Grad.Dip.Ed., MEd.**

Submitted in fulfilment of the requirements for the degree of  
Doctor of Philosophy

Faculty of Education  
Australian Catholic University

December 2020

## **Keywords**

Arts education; Creative arts; Dance; Dance education; Dance pedagogy; Educational psychology; Generalist teachers; Initial teacher education; Mastery experience; Preservice teachers; Primary education; Self-efficacy; Social cognitive theory; Sources of efficacy; University courses; Verbal persuasion; Vicarious experience

# Abstract

Dance education is an integral aspect of the Arts curriculum as it offers numerous physical, social, emotional and cognitive benefits. Regardless of the many benefits, dance education is often excluded from the primary school classroom curriculum, even though it is a compulsory key learning area. The main reason behind its exclusion includes many contextual factors, most importantly, teacher self-efficacy. According to Bandura (1997), teacher self-efficacy forms during the early years of teaching and once developed, is resistant to change. Therefore, tertiary institutions can play a major role in the development of teacher self-efficacy.

This study identifies the impact of university dance education experiences on the perceived self-efficacy of preservice teachers. A qualitative dominant mixed methods research design was utilised with participants from four initial teacher education courses, across universities in Sydney, Australia. Data were collected from each group, on a collective cohort of preservice primary teachers (N=208) using, document analysis, pre- and post-surveys, semi-structured interviews, and observations.

The findings in this study represent the impact of current university dance pedagogical approaches on teacher perceived self-efficacy. Results show that all participants had a preconceived belief about the teaching of dance education. The preservice teacher perceptions, insights, and experiences, provide important contributions to extend on present understandings from the literature with regard to (a) how universities address these preconceptions of dance education, (b) what pedagogical approaches are utilised to cause a shift in self-efficacy, and (c) what specific factors influence the self-efficacy levels of the primary preservice teachers. The preservice teachers in this study attributed positive feedback, tutor influence,

interactive teaching models, and practical learning strategies, specifically opportunities for performance and group collaboration, as critical to positively shifting self-efficacy for teaching dance. Based on the findings from this study, universities regardless of the time allocated to dance education, are integral in shifting negative perceptions of dance by creating positive learning environments and providing effective role models.

This data offered insight into addressing the main research question: How do current dance education courses at university affect the perceived self-efficacy of preservice teachers? These results will have the potential to inform those involved in policy development, course structure, and Dance teacher education, on whether university dance courses have the capacity to build robust teacher self-efficacy to ensure the likelihood that dance education will be incorporated in the primary classroom and generalist teachers will feel confident teaching it.

# Table of Contents

Keywords.....	ii
Abstract .....	iii
Table of Contents .....	v
List of Figures.....	ix
List of Tables .....	x
List of Abbreviations.....	xi
Statement of Original Authorship .....	xii
Dedication.....	xiii
Acknowledgements.....	xiv
<b>CHAPTER 1: INTRODUCTION.....</b>	<b>1</b>
1.1 Background.....	2
1.2 Context .....	4
1.2.1 The international context.....	4
1.2.2 The Australian context.....	6
1.2.3 The New South Wales school context.....	10
1.2.4 The tertiary context.....	12
1.2.5 Personal context.....	15
1.3 Purpose of the Research.....	16
1.3.1 Research questions and hypotheses .....	18
1.4 Significance, Scope and Definitions.....	19
1.4.1 Overview of the methodology used .....	20
1.4.2 Definition of terms.....	21
1.5 Thesis Outline .....	25
<b>CHAPTER 2: REVIEW OF THE LITERATURE.....</b>	<b>27</b>
2.1 Historical Background of Dance Education.....	28
2.2 The Benefits of Dance Education.....	31
2.2.1 The benefits of creative arts education.....	31
2.2.2 Dance education in the primary classroom.....	35
2.2.3 The benefits of dance education .....	37
Physical benefits .....	38
Emotional benefits .....	38
Social benefits.....	39
Cognitive benefits .....	40
2.3 Prior Knowledge and Experience .....	41
2.3.1 Teacher prior knowledge and experience in dance .....	42
Negative prior experience.....	43
Gender.....	45
2.3.2 University courses .....	46
Positive university experience .....	47
Negative university experience.....	48
2.3.3 Dance pedagogy .....	50
Transmission/direct model of teaching.....	52
Interactive/child-centred model of teaching .....	53
Reflective practices in dance education.....	54
Pedagogical method .....	56

2.4	Preservice Teacher Confidence .....	59
2.4.1	Barriers to teaching dance .....	59
	The crowded curriculum.....	60
	Lack of support.....	62
	Limited resources.....	63
	Generalist versus specialist teachers.....	64
2.5	Self-Efficacy .....	67
	Mastery experience .....	68
	Vicarious experience.....	70
	Verbal persuasion.....	71
	Physiological states .....	72
2.5.1	The influence of self-efficacy beliefs.....	73
2.5.2	Self-efficacy and outcome expectations.....	74
2.5.3	Teacher self-efficacy.....	76
2.6	Summary and Implications.....	78
2.6.1	Implications for the research .....	79
<b>CHAPTER 3: RESEARCH DESIGN.....</b>		<b>83</b>
3.1	Research Questions.....	84
3.1.1	Prior dance experience .....	84
3.1.2	Pedagogical experiences .....	85
3.1.3	Development of self-efficacy .....	86
3.2	Research Design.....	87
3.2.1	Methodology .....	90
	Case Study.....	90
3.2.2	Theoretical framework – Social cognitive theory .....	92
	Social cognitive theory and dance education .....	95
3.3	Participants.....	96
3.3.1	Pilot study.....	98
3.3.2	Group 1 – MEd (Primary) .....	99
3.3.3	Group 2 – MEd (Primary) .....	99
3.3.4	Group 3 – BEd (Early Childhood & Primary) .....	100
3.3.5	Group 4 – BEd (Primary).....	100
3.4	Instruments.....	101
3.4.1	Document analysis.....	101
3.4.2	Surveys.....	102
	Dance Knowledge, Skills and Confidence (DKSC) .....	102
	Dance Teaching Efficacy Belief Instrument (DTEBI) .....	104
3.4.3	Semi-structured interviews.....	108
3.4.4	Observations.....	110
3.5	Procedure and Timeline .....	112
3.6	Analysis .....	114
3.7	Ethics .....	116
3.8	Credibility and Trustworthiness .....	117
<b>CHAPTER 4: FINDINGS.....</b>		<b>119</b>
4.1	Pilot Study.....	120
4.1.1	Document analysis.....	121
4.1.2	Prior dance experience .....	123
4.1.3	Dance knowledge, skills and confidence (DKSC) scale.....	125
4.1.4	Dance teaching efficacy belief instrument (DTEBI).....	128
	Personal dance teaching efficacy scale (PDTE).....	131
	Dance teaching outcome expectancy scale (DTOE).....	133
4.1.5	Semi-structured interviews.....	139
	Participating in dance .....	140
	Teaching dance .....	140

	Impact of tutorials on confidence.....	142
4.1.6	Amendments to instruments.....	144
4.2	Document Analysis .....	146
	Group 1 – MEd (Primary) .....	147
	Group 2 – MEd (Primary) .....	148
	Group 3 – BEd (Early Childhood & Primary) .....	149
	Group 4 – BEd (Primary) .....	151
4.3	Surveys .....	152
4.3.1	Participant demographic information.....	153
	Group 1 – MEd (Primary) .....	153
	Group 2 – MEd (Primary) .....	154
	Group 3 – BEd (Early Childhood & Primary) .....	154
	Group 4 – BEd (Primary) .....	155
4.3.2	Prior dance experience .....	156
	Group 1 - MEd (Primary) .....	157
	Group 2 - MEd (Primary) .....	158
	Group 3 - BEd (Early Childhood & Primary).....	159
	Group 4 - BEd (Primary).....	160
4.3.3	Dance knowledge, skills and confidence scale (DKSC).....	160
4.3.4	Dance teaching efficacy belief instrument (DTEBI).....	165
	Personal dance teaching efficacy (PDTE) .....	171
	Dance teaching outcome expectancy (DTOE).....	172
4.4	Semi-Structured Interviews and Observations .....	174
4.4.1	Enactive mastery experience of dance .....	185
	Prior experiences in dance classes .....	188
	Observations .....	189
4.4.2	Vicarious experience.....	189
	Influence of tutor.....	190
	Influence of peers.....	191
4.4.3	Verbal persuasion .....	192
	Feedback from tutor.....	193
	Previous negative experiences .....	193
	Feedback from peers .....	194
4.5	Tracking Individual Preservice Teachers .....	195
4.6	Research Questions .....	200
	<b>CHAPTER 5: ANALYSIS.....</b>	<b>203</b>
5.1	Prior Dance Experience .....	204
5.1.1	Research question one: what are preservice teachers’ perceptions of dance education prior to their tertiary dance experience? .....	204
5.1.2	Research question two: how do preservice dance units address these existing perceptions of dance?.....	208
5.1.3	Summary .....	215
5.2	Pedagogical Experiences .....	216
5.2.1	Research question three: What specific pedagogical approaches are used in preservice dance units? .....	217
5.2.2	Research question four: How do the different pedagogical approaches implemented at university impact on preservice teachers’ self-efficacy?.....	222
5.2.3	Summary .....	225
5.3	Development of Self-Efficacy.....	226
5.3.1	Research question five: Does university dance unit duration have an impact on the self-efficacy levels of preservice teachers?.....	227
5.3.2	Research question six: How does preservice teachers’ self-efficacy for teaching dance change over the course of the dance units?.....	228
	Enactive mastery.....	229
	Vicarious experience.....	232
	Verbal persuasion.....	233

Physiological states .....	235
5.3.3 Summary .....	236
5.4 Main Research Question and Summary .....	236
<b>CHAPTER 6: CONCLUSIONS .....</b>	<b>239</b>
6.1 Summary of the Findings .....	241
6.1.1 Prior dance experience .....	241
6.1.2 Pedagogical approaches .....	243
6.1.3 Development of self-efficacy .....	246
6.2 Contributions Derived from the Research.....	248
6.3 Limitations of the Study.....	250
6.4 Recommendations .....	251
6.4.1 Recommendations for tertiary institutions.....	253
6.4.2 Recommendations for dance educators.....	254
6.5 Directions for Future Research.....	255
<b>BIBLIOGRAPHY .....</b>	<b>258</b>
<b>APPENDICES.....</b>	<b>271</b>
APPENDIX A .....	271
<i>Demographic Information and Previous Dance Experience Scale.....</i>	271
APPENDIX B <i>Dance Knowledge, Skills and Confidence (DKSC) Scale .....</i>	274
APPENDIX C <i>Dance Teaching Efficacy Belief Instrument (DTEBI).....</i>	279
APPENDIX D <i>Influences and Attention to, and use of, Efficacy Information; The</i> <i>Requirements for the Development of Positive Efficacy Belief.....</i>	282
APPENDIX E <i>Reorganisation of the Interview Questions .....</i>	287
APPENDIX F <i>Ethical Clearance .....</i>	290
APPENDIX G <i>Participant Information Letter (Unit Coordinators) .....</i>	292
APPENDIX H <i>Consent Forms (Unit Coordinators) .....</i>	296
APPENDIX I <i>Participant Information Letters (Preservice Teachers).....</i>	299
APPENDIX J <i>Consent Forms (Preservice Teachers).....</i>	306
APPENDIX K <i>Interview Questions (Pilot Study).....</i>	311



# List of Figures

<i>Figure 2.1.</i> Self-perpetuating cycle of dance education (Power & Klopper, 2011).....	34
<i>Figure 2.2.</i> Zull's learning cycle (2002).....	57
<i>Figure 2.3.</i> Conceptual framework .....	81
<i>Figure 3.1.</i> Bandura's (1986) triadic reciprocal determinism model.....	93
<i>Figure 3.2.</i> Outline of data collection procedure.....	112
<i>Figure 4.1.</i> Pilot study previous dance experience (n=41).....	125
<i>Figure 4.2.</i> Pilot study pre- and post-test teaching self-efficacy scores.....	138
<i>Figure 4.3.</i> Dance knowledge, skills and confidence pre- and post-survey scores.....	162
<i>Figure 4.4</i> Relationship between pre- and post-test DKSC scores for each group.....	165
<i>Figure 4.5.</i> Pre- and post-test scores for DTEBI scale .....	170
<i>Figure 4.6.</i> Personal dance teaching efficacy scores for male and female preservice teachers.....	171
<i>Figure 4.7.</i> Dance teaching outcome expectancy scores for male and female preservice teachers.....	172
<i>Figure 4.8.</i> Dance knowledge, skills and confidence levels of interview participants. ....	183
<i>Figure 4.9.</i> Interview participants PDTE pre- and post-test scores. ....	184
<i>Figure 4.10.</i> Interview participant DTOE pre- and post-scores. ....	185
<i>Figure 4.11.</i> Confidence levels for selected interview participants.....	197
<i>Figure 4.12.</i> Dance teaching self-efficacy beliefs.....	199
<i>Figure 5.1.</i> Cycle of dance experience (Power & Klopper, 2011). ....	209
<i>Figure 5.2.</i> Interview participants pre- and post-survey scores from DKSC instrument. ....	210
<i>Figure 5.3.</i> Updated dance education cycle adapted from Power & Klopper (2011). ....	212
<i>Figure 5.4.</i> Zull's learning cycle (2002).....	223
<i>Figure 5.5.</i> SCT and sources of self-efficacy for teaching dance education (Bandura, 1986). ....	229

# List of Tables

Table 1.1 <i>Australian Curriculum Dance Content Descriptions</i> .....	9
Table 1.2 <i>NSW Creative Arts Syllabus Outcomes</i> .....	12
Table 1.3 <i>Australian Professional Teaching Standards</i> .....	14
Table 1.4 <i>Overview of the Studies</i> .....	17
Table 3.1 <i>Overview of the Research Design</i> .....	88
Table 3.2 <i>Timeline of Data Collection Process</i> .....	114
Table 4.1 <i>Pilot Study Demographic Information</i> .....	121
Table 4.2 <i>Overview of Tutorial and Lecture Content for the Pilot Study</i> .....	122
Table 4.3 <i>Pilot Study Previous Dance Experience</i> .....	124
Table 4.4 <i>Descriptive Statistics of DKSC Scale for Pilot Study (n=41)</i> .....	126
Table 4.5 <i>Difference in Mean and Standard Deviation Scores (DKSC)</i> .....	127
Table 4.6 <i>DTEBI Items</i> .....	130
Table 4.7 <i>Descriptive Statistics for PDTE Scale for Pilot Study (n=41)</i> .....	131
Table 4.8 <i>Difference in Mean and Standard Deviation Scores (PDTE)</i> .....	133
Table 4.9 <i>Descriptive Statistics for DTOE Scale for Pilot Study (n=41)</i> .....	134
Table 4.10 <i>Difference in Mean and Standard Deviation Scores (DTOE)</i> .....	136
Table 4.11 <i>Paired Sample T-Test Results of Pre- and Post-Test Teaching Self-Efficacy Scale Scores in Pilot Study</i> .....	137
Table 4.12 <i>Mann-Whitney U Test Results of Pre- and Post-Test Teaching Self-Efficacy Scale Male and Female Scores in Pilot Study</i> .....	138
Table 4.13 <i>Interview Participants Demographic Information for Pilot Study</i> .....	140
Table 4.14 <i>Group 1 Tutorial and Lecture Focus</i> .....	147
Table 4.15 <i>Group 4 Tutorial and Lecture Content</i> .....	151
Table 4.16 <i>Participant Demographic Information</i> .....	153
Table 4.17 <i>Prior Dance Experience</i> .....	157
Table 4.18 <i>Descriptive Statistics for Dance Knowledge, Skills and Confidence Scale (N = 208)</i> .....	161
Table 4.19 <i>Descriptive Statistics for Multivariate Analysis of DKSC (N = 208)</i> .....	163
Table 4.20 <i>MANOVA scores for DKSC</i> .....	164
Table 4.21 <i>Descriptive Statistics for Dance Teaching Efficacy Belief Instrument (N = 208)</i> .....	167
Table 4.22 <i>Descriptive Statistics for Multivariate Analysis of DTEBI (N = 208)</i> .....	169
Table 4.23 <i>Sources of Self-Efficacy and the Requirements for the Development of Positive Self-Efficacy Beliefs</i> .....	176
Table 4.24 <i>Interview Participants Demographic Information and Prior Dance Experience</i> .....	181
Table 4.25 <i>Demographic and Prior Dance Experience Levels</i> .....	196
Table 5.1 <i>Preservice Teacher Prior Dance Experience and Perceptions</i> .....	205
Table 5.2 <i>Overall Increase in Confidence and Self-efficacy Levels</i> .....	227

# List of Abbreviations

ACARA	Australian Curriculum and Reporting Authority
AITSL	Australian Institute for Teaching and School Leadership
AS	Attribute Similarity
AT	Attainment Trajectories
BEd	Bachelor of Education
CMM	Coping versus Mastery Modelling
DD	Degree of Disparity
DKSC	Dance Knowledge, Skills and Confidence
DTEBI	Dance Teaching Efficacy Belief Instrument
DTOE	Dance Teaching Outcome Expectancy
EC	Expertise and Credibility
EE	Effort Expenditure
FPF	Framing of Performance Feedback
ICT	Information and Communication Technology
KLA	Key Learning Area
LANTITE	Literacy and Numeracy Test for Initial Teacher Education
MANOVA	Multivariate Analysis of Variance
MC	Model Competence
MDM	Multiplicity and Diversity of Modelling
MEd	Master of Education
MMI	Modes of Modelling Influence
NAPLAN	National Assessment Program – Literacy and Numeracy
NESA	NSW Education Standards Authority
PDHPE	Personal Development, Health and Physical Education
PDTE	Personal Dance Teaching Efficacy
PESS	Pre-existing Self Schemata
PS	Performance Similarity
SCT	Social Cognitive Theory
SI	Symbolic Interactionism
SMREE	Self-monitoring and Reconstruction of Enactive Experiences
TCF	Task and Contextual Factors

## Statement of Original Authorship

This thesis contains no material that has been extracted in whole or in part from a thesis that I have submitted towards the award of any other degree or diploma in any other tertiary institution. No other person's work has been used without due acknowledgment in the main text of the thesis. All research procedures reported in the thesis received the approval of the relevant Ethics/Safety Committees (where required).

Signature:



Date:

22/12/20

# Dedication

To my family,  
Mum, Dad, Lisa and Jamie,  
thank you for always encouraging me to follow my dreams.

*“First, think. Second, believe. Third, dream.*

*And finally, dare.”*

~ Walt Disney

# Acknowledgements

This has been a monumental journey of self-discovery, persistence and resilience and there are so many wonderful people to thank for their contribution to this seven-year endeavour.

Firstly, I would like to express my deepest appreciation to my principal supervisor, Professor Elizabeth Labone. Thank you for your ongoing support, guidance, and encouragement to keep striving for this end goal, and for your mentorship throughout my candidature.

To my co-supervisor Dr Nicki Brake, I am forever thankful for your friendship, your constant voice of reason and inspiration, and profound ability to believe in my work which was paramount in the development of this thesis.

To my husband Jamie for your unwavering support, unconditional love and endless patience while I was striving to meet my goals and deadlines. Your love and belief in me kept me going.

To my loving family, my parents Jo and Robert, and sister Lisa for your support, encouragement and belief that I could do this. Mum, thank you specifically for your help with proof-reading my statistics and Lisa for your final readthrough.

To my good friend Wendy Buswell, thank you for your critical eye and final review. Thank you for always being so encouraging of my work over our lovely coffee chats.

To the wonderful academics and researchers at ACU who provided feedback on my work as part of the candidature milestone process. I want to express my deepest appreciation to Professor Alex Yeung, Professor Joce Nuttall, Professor Bruce Burnett, and Associate Professor Janeen Lamb for your thoughtful review and feedback, and

for giving up time in your very busy schedules to form part of my mid-candidature and final-candidature review panels. Your assistance, kindness and support is very much appreciated.

To the amazing unit coordinators and tutors who allowed me into their tutorials. You are such an inspiration to the profession and true advocates for dance education. Thank you for giving me access to observe your wonderful and inspiring teaching methods.

To all of the participants who contributed their time and energy to this study, specifically the preservice teachers who consented to the interview process, you will go on to become wonderful educators!

To Associate Professor Miriam Tanti and Dr Monica Wong, thank you for always allowing me the space and support I needed, specifically in my final year, to get this done.

To my beautiful friend Kim Rowston, it's been such a monumental journey, so thank you for being there to ride the waves with me and for always reminding me to silence the negative thoughts.

A final big thank you to all my wonderful family, friends, and colleagues for your support, encouragement and for lending me your ears, it just means so very much.

# Chapter 1: Introduction

---

Dance is an art form central to the history of human movement, culture and communication (Robinson, 1989). It can be defined as the human act of moving in space and time, usually accompanied by music (Gaylin, 2016). When coupled with education, dance enables students to “understand and use movement as a vehicle for self-expression, creativity and identity” (Renner & Pratt, 2017, p. 115). In Australia, the Arts is a core curriculum area. Dance is one of the five art forms explored in the syllabus (ACARA, 2020) therefore, the inclusion of dance education is compulsory in primary classrooms. If dance education is to enhance and impact students’ lives, generalist classroom teachers need to be able to extend students’ learning and achievement in dance (Renner & Pratt, 2017).

Whilst the Arts are a compulsory key learning area and deemed important to a child’s education, the discipline, and specifically dance, has not received the same attention as literacy and numeracy at either school or tertiary level (Lemon & Garvis, 2017). The introduction of outcomes-based education and international standardised testing, has impacted the arts, so as tertiary institutions move to align with the demand of other curricula areas, the risk of producing teachers who have limited arts experience prior to university, graduating with limited practical abilities or self-efficacy to successfully teach the arts, is high (Lowe et al., 2017).

Teacher self-efficacy in dance exerts a significant influence on teachers’ capability and preparedness to teach dance (Lemon & Garvis, 2017). Therefore, if beliefs are positive, teachers are more likely to engage in dance education in their classrooms (Lemon & Garvis, 2017; Collins, 2016; Garvis & Pendergast, 2010). Given



that following the beginning phase of teaching, beliefs are resistant to change (Bandura, 1997), this research aims to provide significant insight into the perceptions of preservice teacher dance education knowledge, skills and confidence.

This chapter outlines the background (Section 1.1) and context (Section 1.2) of the research, and its purposes with reference to the research questions (Section 1.3). Section 1.4 describes the significance and scope of this research, the methodology and provides definitions of terms used. Finally, Section 1.5 includes an outline of the remaining chapters of the thesis.

## **1.1 BACKGROUND**

This study is concerned with dance education located within the arts curriculum area. Engagement in quality creative arts (dance) education improves academic achievement, heightens the development of empathy and nurtures cognitive, social and personal development (Fiske, 1999; Russell-Bowie, 2005; Alter et al., 2009; Garvis & Pendergast, 2010; Power & Klopper, 2011). While there is evidence to support the numerous benefits of arts education, in the Australian context, dance education occurs infrequently and rarely meets the standards of the curriculum (Russell-Bowie & Jeffrey, 2004; Wiggins & Wiggins, 2008; Alter et al., 2009; Power & Klopper, 2011). The exclusion from the school curriculum is a result of a number of factors including: negative prior experience and knowledge in dance education, insufficient content delivered in university courses and teachers' perceived low self-efficacy in dance education (Rolfe, 2001; Russell-Bowie & Jeffrey, 2004; Alter et al., 2009; Garvis & Pendergast, 2010; Power & Klopper, 2011).

Many preservice teachers enter their tertiary education courses with limited arts [dance] knowledge and experience. Despite this, initial teacher education courses often

allocate limited time to creative arts units, particularly dance, which hinders universities' abilities to address this deficit (Russell-Bowie & Jeffrey, 2004; Wiggins & Wiggins, 2008; Power & Klopper, 2011). This results in teachers entering their classrooms with limited pedagogical knowledge and low self-efficacy in dance, leading to the exclusion of dance altogether (Russell-Bowie & Jeffrey, 2004; Wiggins & Wiggins, 2008; Power & Klopper, 2011).

University courses in dance education are the most significant source of dance subject knowledge for preservice teachers (Rolfe & Chedzoy, 1997). As such, there is a need to explore how dance units impact on the development of teacher self-efficacy so that the limited time allocated to dance education can be used most effectively in developing robust efficacy for teaching dance. To date, there is a dearth of research investigating the role of preservice units in building teachers' self-efficacy for teaching dance. This study aims to address this problem.

Therefore, this research arose out of the necessity to understand the development of self-efficacy of preservice primary school teachers in dance education. A further impetus for the study was to investigate how the structure and function of current university courses in dance education impact teacher self-efficacy. Particular attention will be focused on the exploration of how preservice teacher capacity alters before, during, and following the tertiary experience. This research will aim to address low dance efficacy and how this may be positively altered, so that initial teacher education courses can foster high levels of teacher efficacy and maximise the likelihood that graduates will teach dance in their future classrooms.

## 1.2 CONTEXT

Arts education is an international term referring to learning about the arts (Power & Klopper, 2011). The term ‘arts’ encompasses many areas in different contexts, including but not limited to; the performing arts, visual arts, media, industrial arts, and literary arts (Power & Klopper, 2011). In Australia, Arts education is a key learning area (KLA) endorsed initially by the Hobart Declaration on schooling (1989) (Education Council, 2014) and more recently in the National Education and the Arts Statement (2005) which confirms that arts experiences enhance all phases of schooling (Ministerial Council on Education, Employment, Training and Youth Affairs, 2005). The Arts curriculum is comprised of five forms; Dance, Drama, Media Arts, Music and Visual Arts (ACARA, 2020). The following portion of the chapter will outline the international, national, state, university and personal context which will support the pedagogical approaches utilised when delivering dance education.

### 1.2.1 The international context

As the leaders in policy initiatives in arts education, UNESCO appealed to all stakeholders to ensure that the teaching of the arts gained its rightful place in the education of every child (UNESCO, 1999). In 2006, the first UNESCO World Conference for Arts Education was held and the themes included a combined belief in the cultural significance of the arts, the major role the arts play in the development of creativity, and the requirement to radically alter the way arts is delivered in education (Dinham, 2011). Following the conference, UNESCO released a publication titled *Road Map for Arts Education* (2006) which was aimed at developing a consensus on the importance of arts education and the belief that “creative and cultural development should be a basic function of education” (p. 3). At UNESCO’s second World Conference on Arts Education in 2010, a concrete plan of action was formulated to

highlight specific goals for the implementation of arts education. The goals are summarised below (UNESCO, 2010):

- GOAL 1: Arts education should be accessible as a fundamental and sustainable component of high-quality education.
- GOAL 2: Assure that arts education activities and programs are of a high quality in conception and delivery.
- GOAL 3: Apply arts education principles and practices to contribute to resolving the social and cultural challenges facing the world today.

If students are to experience the numerous benefits of dance, this will be dependent on how dance is delivered in the classroom. While most educators believe the arts to be vital to the learning of all children, it is not a consistent part of the school curriculum worldwide (Gilbert, 2005). Many African nations classify dance as imperative to their culture and being, however in the school climate, similar to the United States and United Kingdom, few teachers are adequately trained to deliver curriculum dance instruction (Gilbert, 2005). In countries including Germany and Croatia, there is minimal dance training in public schools due to classroom teachers lacking the confidence to teach it, often leaving it to private dance institutions and specialist dance teachers (Gilbert, 2005). Similarly, in Asia dance training is predominately studied in private studios, however there is increasing interest in creative dance in the school system (Gilbert, 2005).

In Finland and Denmark, specifically for children, there is a strong focus on dance education, so dance receives economic support where specialist and generalist teachers work together to deliver and upskill one another in the teaching of dance education in the classroom (Gilbert, 2005). In the United States, United Kingdom,

Canada and New Zealand, there are organisations which have been developed to promote the inclusion of dance in the curriculum. However, high quality dance education in schools is not widespread and dance is often situated under the umbrella of physical education, rather than the arts (Gilbert, 2005; Snook, 2012). There is work to be done to ensure every child and school has access to quality arts education, not only existing in the curriculum, but implemented in classrooms (Snook, 2012). Although nations are working toward the values and goals endorsed by the UNESCO Road Map for Arts Education, a gap remains between the vision and the reality (Snook, 2012).

### **1.2.2 The Australian context**

Over the years, the Australian educational landscape has undergone change, with an increased emphasis on improving literacy and numeracy standards in schools (Lemon & Garvis, 2017). This has been, in part, driven by increased cooperation and focus on the alignment with international tests, such as the Programme for International Student Assessment (PISA) (Schleicher, 2018). The Australian Curriculum for English and Mathematics has been aligned with the National Assessment Program – Literacy and Numeracy (NAPLAN) and students in Years 3, 5, 7 and 9 undertake annual assessments in reading, writing, spelling, grammar, punctuation and numeracy (NAP, 2016). Parents/guardians receive individual performance records as well as the standard level across the school and state. Results are also provided via public reports and published annually on the My School website (NAP, 2016). Annual reporting has led to an increased focus on literacy and numeracy within initial teacher education programs to ensure preservice teachers are prepared for their classrooms, once graduated (Lemon & Garvis, 2017). Therefore, learning to teach literacy and numeracy are an important pillar in Australian teacher education

programs. This has been further supported by the introduction of the Literacy and Numeracy Test for Initial Teacher Education students (LANTITE), reinforcing the importance, capacity and expectations across the sector (ACER, 2020).

In the latter part of the 20<sup>th</sup> century, particularly in western education systems, formal curriculum documents have focused heavily on literacy, numeracy and the sciences, relegating the arts to extra-curricular activities (Ewing, 2010). This has also led to government funding for in-school arts programs being drastically reduced (Ewing, 2010). Similar to the other parts of the western world, in Australia, arts education occurs infrequently and often does not meet the standards of the curriculum (Alter et al., 2009; Power & Klopper, 2011; Russell-Bowie & Jeffrey, 2004; Wiggins & Wiggins, 2008). The academic skills perceived to be developed from subjects like English and Mathematics are measured as highly valuable and important, however the Arts are considered fringe subjects and are often the first to be excluded from timetables (Fiske, 1999; Russell-Bowie & Jeffrey, 2004; Ewing, 2010).

In 2015, the Australian Curriculum, Assessment and Reporting Authority (ACARA) reviewed and revised the Foundation to Year 10 curriculum (ACARA, 2016). Prior to this, the states and territories were responsible for the writing and delivery of the curriculum, resulting in considerable variance across state jurisdictions (Lemon & Garvis, 2017). The review of the national curriculum was driven by the need to ensure consistency and progression, which improves regularity between schools regardless of location.

At present, The Australian Curriculum: The Arts, includes five subjects; Dance, Drama, Media Arts, Music and Visual Arts, across Foundation to Year 10 (ACARA, 2020). Stated in the rationale, teachers are the “key to providing students with rich, sustained, rigorous learning in each of the subjects in the arts” (ACARA, 2020, para

3). Each subject is separated by its own practices, terminology and content focus. In dance, “students use the body to communicate and express meaning through purposeful movement. Dance practice integrates choreography, performance, and appreciation of, and responses to, dance and dance making” (ACARA, 2020, para 7). Specifically, students will explore ways of moving, both individually and collaboratively, while experiencing their own and others’ cultural and community choreography. This will be guided by the elements of dance, outcomes, and knowledge and skills of dance. Students will be assessed on their ability to “make” and “respond” in dance. Making in dance involves “improvising, choreographing, comparing and contrasting, refining, interpreting, practicing, rehearsing and performing” (ACARA, 2020, para 2). Responding in dance includes “students appreciating their own and others’ dance works by viewing, describing and reflecting on, analysing, appreciating and evaluating” (ACARA, 2020, para 2). Table 1.1 provides an overview of the content descriptions related to achievement in each stage of the Australian Arts curriculum.

Table 1.1

*Australian Curriculum Dance Content Descriptions*

<b>Content Descriptions</b>	<b>Foundation to Year 2</b>	<b>Year 3 and Year 4</b>	<b>Year 5 and Year 6</b>
<b>Making</b>	<i>ACADAM001</i> Explore, improvise and organise ideas to make dance sequences using the elements of dance	<i>ACADAM005</i> Improvise and structure movement ideas for dance sequences using the elements of dance and choreographic devices	<i>ACADAM009</i> Explore movement and choreographic devices using the elements of dance to choreograph dances that communicate meaning
	<i>ACADAM002</i> Use fundamental movement skills to develop technical skills when practising dance sequences	<i>ACADAM006</i> Practise technical skills safely in fundamental movements	<i>ACADAM010</i> Develop technical and expressive skills in fundamental movements including body control, accuracy, alignment, strength, balance and coordination
	<i>ACADAM003</i> Present dance that communicates ideas to an audience, including dance used by cultural groups in the community	<i>ACADAM007</i> Perform dances using expressive skills to communicate ideas, including telling cultural or community stories	<i>ACADAM011</i> Perform dance using expressive skills to communicate a choreographer's ideas, including performing dances of cultural groups in the community
<b>Responding</b>	<i>ACADAR004</i> Respond to dance and consider where and why people dance, starting with dances from Australia including dances of Aboriginal and Torres Strait Islander Peoples	<i>ACADAR008</i> Identify how the elements of dance and production elements express ideas in dance they make, perform and experience as audience, including exploration of Aboriginal and Torres Strait Islander dance	<i>ACADAR012</i> Explain how the elements of dance and production elements communicate meaning by comparing dances from different social, cultural and historical contexts, including Aboriginal and Torres Strait Islander dance

ACARA (2020)



### **1.2.3 The New South Wales school context**

The inclusion of the New South Wales (NSW) context is solely based on the requirement to identify the slight differences within curriculum terminology. As the current study was conducted in NSW, the terminology utilised throughout the thesis is aligned to the NSW Creative Arts syllabus. The analysis and findings, regardless of the terminology used are interchangeable and may be applied to dance education in the general sense.

Currently in NSW primary schools, the K-6 curriculum includes the KLA ‘Creative Arts’ which encompasses four art forms: Dance, Drama, Music and Visual Arts (Board of Studies NSW, 2006). It is important to state that dance also appears in the K-10 Personal Development, Health and Physical Education (PDHPE) syllabus (NESA 2018b), however for the purpose of this research, the Arts syllabus is the focus of the research questions, as the questions are specific to dance as creative practice rather than for physical fitness.

The NSW syllabus states the arts “play a significant role in how meaning is made in peoples’ lives” (Board of Studies, 2006, p. 6). Differing slightly from the Australian Curriculum, the NSW Creative Arts syllabus highlights three ways students will develop knowledge skills and understanding, which include composing, performing and appreciating (Board of Studies, 2006). In dance, composing refers to the creation of dances using the elements and contexts of dance, while performing encourages the performance of dances from a range of cultures and contexts (Board of Studies, 2006). Lastly, appreciation asks the students to respond to dance works they have viewed (Board of Studies, 2006). Based on the purpose of this study, the terms composing, performing and appreciating will be utilised, however may be interchanged with the Australian Curriculum terms, making and responding (ACARA, 2020).

In NSW classrooms, in addition to the outcomes of performing, composing and appreciating, students will explore the elements of dance (space, time, action, relationships, dynamics and structure) through a range of dance contexts and styles (Board of Studies, 2006). This shows consistency with the national approach to teaching the Arts via the Australian curriculum. Table 1.2 summarises the outcomes present for each stage in the K-6 Creative Arts syllabus.

Table 1.2

*NSW Creative Arts Syllabus Outcomes*

<b>Outcomes</b>	<b>Early Stage 1</b>	<b>Stage 1</b>	<b>Stage 2</b>	<b>Stage 3</b>
<b>Performing</b>	<i>DAES1.1</i> Participates in dance activities and demonstrates an awareness of body parts, control over movement and expressive qualities.	<i>DAS1.1</i> Performs dances demonstrating expressive qualities and control over a range of locomotor and non-locomotor movement.	<i>DAS2.1</i> Performs dances from a range of contexts, demonstrating movement skills, expressive qualities and an understanding of the elements of dance.	<i>DAS3.1</i> Performs and Interprets dances from particular contexts, using a wide range of movement skills and appropriate expressive qualities.
<b>Composing</b>	<i>DAES1.2</i> Explores movement in response to a stimulus to express ideas, feelings or moods	<i>DAS1.2</i> Explores and selects movement using the elements of dance to make dance express ideas, feelings or moods	<i>DAS2.2</i> Explores, selects and combines movement using the elements of dance to communicate ideas, feelings or moods	<i>DAS3.2</i> Explores, selects, organises and refines movement using the elements of dance to communicate intent
<b>Appreciating</b>	<i>DAES1.3</i> Responds to and communicates about the dances they view and/or experience	<i>DAS1.3</i> Gives personal opinions about the dances and their purpose that they view and/or experience	<i>DAS2.3</i> Gives personal opinions about the use of elements and meaning in their own and others' dances	<i>DAS3.3</i> Discusses and interprets the relationship between content, meaning and context in their own and others' dances.

(Board of Studies, 2006, p 27)

### 1.2.4 The tertiary context

According to the Australian Institute for Teaching and School Leadership (AITSL), to become an accredited primary school teacher, students must complete a minimum of four years of tertiary study at university or a higher education institution (2017). In many cases, a student who wants to become an educator will complete an accredited four-year degree such as a Bachelor of Education (Primary) or an

undergraduate degree, followed by a graduate entry teaching degree (Master of Teaching). Primary education programs are required to include the study of dance content, specifically “including practical experience in choreography and performance in various dance styles appropriate for primary education” (NESA, 2018a, p. 2).

The teaching standards are utilised as evidence to meet the requirements to become a registered teacher or to progress through a teaching career (AITSL, 2017). There are seven standards which graduate teachers must meet to be awarded the qualification. All standards are linked to knowledge of the curriculum and how to teach, assess and report on student achievement (AITSL, 2017). The seven standards are outlined in Table 1.3.

Table 1.3

*Australian Professional Teaching Standards*

<b>Domains of teaching</b>	<b>Teaching standards</b>	<b>Focus areas</b>
<b>Professional knowledge</b>	<i>Standard 1:</i> Know students and how they learn	1.1 Physical, social and intellectual development and characteristics of students
		1.2 Understand how students learn
		1.3 Students with diverse linguistic, cultural, religious and socio-economic backgrounds
		1.4 Strategies for teaching Aboriginal and Torres Strait Islander students
		1.5 Differentiate teaching to meet the specific learning needs of students across the full range of abilities
		1.6 Strategies to support full participation of students with a disability
	<i>Standard 2:</i> Know the content and how to teach it	2.1 Content and teaching strategies of the teaching area
		2.2 Content selection and organisation
		2.3 Curriculum, assessment and reporting
		2.4 Understand and respect Aboriginal and Torres Strait Islander people to promote reconciliation between Indigenous and non-Indigenous Australians
		2.5 Literacy and numeracy strategies
		2.6 Information and Communication Technology (ICT)
<b>Professional practice</b>	<i>Standard 3:</i> Plan for and implement effective teaching and learning	3.1 Establish challenging learning goals
		3.2 Plan, structure and sequence learning programs
		3.3 Use teaching strategies
		3.4 Select and use resources
		3.5 Use effective classroom communication
		3.6 Evaluate and improve teaching programs
		3.7 Engage parents/carers in the educative process
	<i>Standard 4:</i> Create and maintain supportive and safe learning environments	4.1 Support student participation
		4.2 Manage classroom activities
		4.3 Manage challenging behaviour
		4.4 Maintain student safety
		4.5 Use ICT safely, responsibly and ethically
	<i>Standard 5:</i> Assess, and provide feedback and report on student learning	5.1 Assess student learning
		5.2 Provide feedback to students on their learning
		5.3 Make consistent and comparable judgements
		5.4 Interpret student data
		5.5 Report on student achievement

<b>Professional engagement</b>	<i>Standard 6:</i> Engage in professional learning	6.1 Identify and plan professional learning needs 6.2 Engage in professional learning and improve practice 6.3 Engage with colleagues and improve practice 6.4 Apply professional learning and improve student learning
	<i>Standard 7:</i> Engage professionally with colleagues, parents/carers and the community	7.1 Meet professional ethics and responsibilities 7.2 Comply with legislative, administrative and organizational requirements 7.3 Engage with parents/carers 7.4 Engage with professional teaching networks and broader communities

---

AITSL (2017)

### 1.2.5 Personal context

I have been a dance educator for over fifteen years. I am the principal of a small dance studio and teach dance education in secondary schools in Sydney, NSW. My tertiary qualifications include, a Bachelor of Exercise Science, coupled with a Graduate Diploma of Secondary Education majoring in PDHPE, and most recently, a Master of Education. Currently, I am employed as a lecturer in dance education at a university in Sydney, NSW. As a lecturer, I am required to assist in the development and implementation of the various dance courses across the campus. It is here where my interest in this research area arose.

I value a collaborative approach and am an advocate for ensuring the most suitable and valuable learning environment for my students. Throughout my years as an educator I have become increasingly passionate in the field of dance and acknowledge the importance of a supportive learning environment. Witnessing preservice primary school teachers enter courses with limited dance experience, and exit with newfound confidence, made me realise the potential universities have in building efficacy.

### **1.3 PURPOSE OF THE RESEARCH**

This research brings together the fields of education and psychology. The aim of the study was to explore how the university dance education experience impacts on preservice teachers' perceived self-efficacy. Efficacy was explored in two ways: personal dance teaching efficacy and dance teaching outcome expectancy. The sources of efficacy were also explored, specifically: enactive mastery experience; vicarious experience; and verbal persuasion. In addition to self-efficacy, the elements of dance, the dance outcomes of composition, appreciation, and performance, were combined and referred to as dance knowledge, skills and confidence.

Since university courses are a major source of pedagogical knowledge, the research examined the formation of teacher efficacy at preservice level. This personal self-efficacy can assist with overcoming the contextual factors that teachers face in their classrooms. The focus of the research was on preservice teachers undertaking a primary education degree with varying prior dance experience. The research aimed to measure the confidence and efficacy levels of preservice generalist teachers prior to the commencement of a dance unit and following the completion of the unit to evaluate any change.

This study will contribute to research on dance education by examining the self-efficacy levels of preservice teachers at university level. Previous studies have explored generalist primary teacher efficacy beliefs for the arts in the national and international context. It is anticipated that the findings will provide some direction and scope for building teachers' dance teaching self-efficacy beliefs, to evaluate a confident and capable approach to teaching dance in their future classrooms.

This research involved one Pilot study and a main case study incorporating four separate university groups, each undertaking a unit in Creative Arts. The preservice

teachers had varied dance experience, knowledge and skill levels, and were selected to participate based on their enrolment in an initial teacher education degree in NSW. Table 1.4 outlines the number of participants, degree, and allocated hours of face-to-face dance education for each of the case studies.

Table 1.4  
*Overview of the Studies*

<b>Groups</b>	<b>Preservice teachers</b>	<b>Degree</b>	<b>Hours of dance</b>
<b>Pilot</b>	41	Bachelor of Education (Primary)	13
<b>1</b>	20	Master of Teaching (Primary)	4
<b>2</b>	16	Master of Teaching (Primary)	8
<b>3</b>	75	Bachelor of Education (Early Childhood and Primary)	13
<b>4</b>	97	Bachelor of Education (Primary)	18

The aims of the research were to (a) investigate preservice teacher perceptions of dance education prior to their tertiary dance experience; (b) explore how the dance units addressed these existing perceptions; and (c) identify specific pedagogical approaches used in preservice dance units to evaluate how these approaches impacted on preservice teacher self-efficacy. It was important to investigate whether preservice teacher capacity changes before, during, and following each dance unit. Therefore, the main research question for the study was: How do current dance education courses at university affect the perceived self-efficacy of preservice teachers? The research questions and hypotheses are explored in the following section.



### **1.3.1 Research questions and hypotheses**

To answer the main research question, it was further developed into sub questions. These questions were framed from the various hypotheses established from the review of the literature (Chapter two) and theoretical framework (Chapter three).

1. What are preservice teachers' perceptions of dance education prior to their tertiary dance experience?

It was expected that preservice teachers with positive prior experiences in dance were more likely to have higher confidence in teaching and participating in dance. On the contrary, it was hypothesised that those with negative prior dance experiences would approach their university dance experiences in a negative manner.

Based on the literature, it was expected that female preservice teachers were more likely to have higher confidence and self-efficacy levels for teaching dance than male preservice teachers.

2. How do preservice dance units address these existing perceptions of dance?

It was predicted that universities would play a key role in providing quality experiences in dance which could increase confidence and self-efficacy levels. The various pedagogical approaches provided by each tertiary institution would hypothetically lead to an increase in the knowledge, skills, confidence and efficacy levels of preservice teachers.

3. What specific pedagogical approaches are used in preservice dance units?

It was expected that reflective practice, positive feedback, successful task and performance achievement and the ability to recall and explain past success and failure in dance would lead to an increase in self-efficacy levels in teaching and performing dance. It was assumed that observations, modelling and the opportunity for performance would also result in an increase in dance teaching efficacy.

4. How do the different pedagogical approaches implemented at university impact on preservice teachers' self-efficacy?

It was hypothesised that the degree in which the shift in efficacy levels would be dependent on a number of factors, including but not limited to: self-schemata; task and contextual factors; effort expenditure; self-monitoring and reconstruction of experiences; and attainment trajectories.

5. Does university dance unit duration have an impact on the self-efficacy levels of preservice teachers?

It was predicted that the more time spent on dance education at university, the higher the self-efficacy and confidence levels for teaching dance education.

6. How does preservice teachers' self-efficacy for teaching dance change over the course of the dance units?

It was expected that prior dance experience would play a pivotal role in preservice teacher perception of dance education. Due to limited time, universities would have a difficult task in turning negative perceptions of dance into positive perceptions, however, regardless of the time allocated, universities would have the capacity to deliver quality dance education experiences. These experiences may lead to higher confidence and self-efficacy levels to teach dance, because of an increase in pedagogical knowledge, feedback, observation and performance opportunities.

#### **1.4 SIGNIFICANCE, SCOPE AND DEFINITIONS**

The literature suggests that there are both contextual and personal factors that contribute to teachers excluding dance education in schools (Alter et al., 2009; Garvis & Pendergast, 2010; Stevens, 2010; Power & Klopper, 2011; Lummis & Morris, 2014). As little can be done about contextual issues such as limited resources, lack of support and the crowded curriculum, there is a need to focus on personal controllable

factors that build capacity to teach dance. Based on the social cognitive theory (SCT) it is known that robust self-efficacy can help overcome contextual obstacles and develop a sense of personal agency (Bandura, 1999). Yet in relation to dance education there is limited knowledge of how robust self-efficacy for teaching dance is developed. This study therefore has significance because it addresses how to build robust self-efficacy for dance by investigating preservice dance units' impact on the development of self-efficacy.

Furthermore, the majority of the literature focuses on creative arts education generally and research based solely on dance education is limited (Power & Klopper, 2011, Renner & Pratt, 2017). In Australia, few studies investigate the impact of teacher self-efficacy on the overall effectiveness of the teacher within arts education (Garvis, 2010). In addition, even fewer studies explore the construct of self-efficacy in a dance education setting (Wenn et al., 2018). This study goes some way to addressing this dearth by focusing specifically on dance education in creative arts units.

Finally, this study will be of interest to university policy makers and dance program designers involved in the creation and implementation of dance units at university level. Dunkin (2004) suggests there is a need to discover whether university courses prepare students adequately for the classroom, and this study aims to contribute to this knowledge. It will aim to understand self-efficacy beliefs of students at different stages of the semester (pre, during and post) to uncover whether there is a shift in capacity due to the content of the dance program.

#### **1.4.1 Overview of the methodology used**

This study used a qualitative dominant mixed methods research approach to explore how preservice teacher self-efficacy is formed during initial teacher education dance units. The theoretical framework underpinning this study was SCT which

maintains that individuals “function as contributors to their own motivation, behaviour, and development within a network of reciprocally interacting influences” (Bandura, 1999, p. 169). The theory highlights how cognitive, behavioural, personal and environmental factors combine to create motivation and behaviour (Crothers et al., 2008). According to Bandura, human functioning is the result of the interaction among these factors, specifically; behavioural, personal and environmental (Crothers et al., 2008).

The methodology of case study was selected to allow for the sharing of perspectives from the preservice teachers in their individual university contexts, while the data collection methods were a mix of quantitative and qualitative involving: document analysis; pre- and post-surveys; semi-structured interviews; and observations.

The results combine the self-efficacy, confidence and pedagogical knowledge of preservice generalist primary teachers when teaching dance education. The outcomes contribute to understanding how dance teaching efficacy forms and alters prior to, during and after tertiary dance units.

#### **1.4.2 Definition of terms**

The following terms are important to define in the context of this thesis:

*Appreciation:* Responding to dance works by viewing, talking, writing and reading (Board of Studies, 2006).

*Composition/choreography:* Creation of movement sequences in response to stimulus. Selecting, refining, structuring and organising patterns of movement (Board of Studies, 2006).

<i>Creative Arts:</i>	In Australia, the Arts are an umbrella term involving the study of Dance, Drama, Music, Visual Arts and Media Arts. It is a core curriculum area.
<i>Crowded-curriculum:</i>	The pressure experienced by teachers to meet the demands of the many key learning areas in the curriculum.
<i>Dance education:</i>	The teaching of dance pedagogy which takes place at educational institutions.
<i>Dance:</i>	The human act of moving in space and time, usually accompanied by music (Gaylin, 2016).
<i>Drama:</i>	The act of telling a story through action, involving the portrayal of emotions and conflicts (Merriam-Webster, n.d.-a).
<i>Elements of dance:</i>	Provide a scope for learning about the use of the body in dance in a range of contexts. Includes space, time, action, relationships, dynamics, structure (Board of Studies, 2006).
<i>Generalist:</i>	A primary school teacher is classified as a generalist as they are required to teach a range of subjects across the curriculum.
<i>Initial teacher education degree:</i>	Accredited undergraduate or postgraduate teaching degree in Australia (AITSL, 2017).

<i>In-service teacher:</i>	Current teacher with full accreditation to teach in a school classroom.
<i>Interactive model of teaching:</i>	Teacher and students work collaboratively to construct knowledge, exchange values and validate personal experiences (Melchior, 2009). Child-centred model of teaching.
<i>Literacy:</i>	The ability to understand and evaluate meaning through reading, writing, speaking, listening, viewing and representing (NSW Department of Education, 2007a).
<i>Mastery experience:</i>	The most influential source of self-efficacy is the interpreted result of one's performance (Bandura, 1986).
<i>Music:</i>	The art of ordering tones and sounds in succession and combination to produce a composition with unity (Merriam-Webster, n.d.-b).
<i>Numeracy:</i>	Effectively utilise mathematical ideas in daily life, incorporating numerical, spatial, graphical and statistical skills in a variety of contexts (NSW Department of Education, 2007b).
<i>Outcome expectations:</i>	Global and general self-perceptions about a task or situation which individuals expect based on their self-efficacy beliefs (Pajares, 1997).

<i>Pedagogy:</i>	Commonly referred to as teaching, a knowledgeable educator facilitates learning by altering their behaviour and environment based on the learners needs (Skerry et al., 2013).
<i>Performance:</i>	Showing bodily competence and confidence using the elements of dance to express qualities, usually for an audience (Board of Studies, 2006).
<i>Physiological states:</i>	Physiological states are referred to as anxiety, stress arousal, fatigue and mood (Pajares, 1997).
<i>Preservice teacher:</i>	A teacher currently undertaking an initial teacher education degree.
<i>Primary school:</i>	Encompasses the year groups of Kindergarten/Foundation to Year 6.
<i>Secondary school:</i>	Incorporates the year groups of 7 to 12.
<i>Self-efficacy:</i>	“Belief in one’s capability to organise and execute the courses of action required to manage prospective situations” (Bandura, 1997, p. 2).
<i>Social cognitive theory:</i>	The theory highlights how cognitive, behavioural, personal and environmental factors combine to create motivation and behaviour (Crothers et al., 2008).

<i>Specialist:</i>	Considered an expert in their area of teaching. Usually completed extensive study and is qualified to teach a specific key learning area.
<i>Tertiary:</i>	Higher education context or university.
<i>Transmission model of teaching:</i>	Students learn by imitating specific movements modelled by the teacher (Melchior, 2009).
<i>Tutor:</i>	The facilitator or teacher of a tertiary education unit.
<i>Verbal persuasion:</i>	The feedback provided by others (Bandura, 1977).
<i>Vicarious experience:</i>	Involves social comparisons made with other individuals, along with peer modelling, leading to an impact on perceptions of competence (Pajares, 1997).
<i>Visual Arts:</i>	An object or experience created through expression of skill or imagination, encompassing printmaking, drawing, photography, painting, sculpture and installation (Britannica, 2020).

## 1.5 THESIS OUTLINE

Chapter one (this chapter) provides a general introduction, background and purpose of the research. It also outlines the various contextual factors impacting on the pedagogical approaches to dance education. Finally, it outlines the research questions,



hypotheses, and key terms relevant to the understanding of the thesis. Chapter two reviews the literature pertaining to dance education, prior knowledge and experience in dance, and the impact on participation, and teacher self-efficacy. The methodological approach of the study and the theoretical framework, SCT, is explored in Chapter three. Chapter four presents the findings from the Pilot study and subsequent main case study. An integrated discussion of the key findings is covered in Chapter five which link the studies to the overall aim and purpose of the research. Chapter six provides a summary of the key findings, discusses the strengths and limitations of the research, and makes suggestions for future research.

## Chapter 2: Review of the Literature

---

Dance is directly linked to self-identity and should not be separate from general human development (Sööt & Viskus, 2014). Every culture is immersed in music, dance, drama, and visual arts and throughout history people will find ways of expressing themselves through the arts (Russell-Bowie & Jeffrey, 2004). Today, the arts for many people are an integrated way of life, enjoyed either from a distance or through various forms of self-expression (Russell-Bowie & Jeffrey, 2004). When looking at the history of the earliest civilisations, ritual dance and storytelling were key features of society, therefore it is impossible to ignore the role of dance as part of cultural evolution (Hardiman, 2016).

The arts, with the inclusion of dance, are a feature of who we are as individuals. Turner (2006) argues that the arts are a “truly human, cognitive adaptation that occurred very early in hominid prehistory and became the signature feature of the human mind” (p. 14). Based on the fundamental role in the connection and development of the human mind, it is speculated why the arts are segregated into educational disciplines, resulting in them not being part of everyday life (Hardiman, 2016). It is vital for the arts to be recognised and integrated across all primary schools around Australia. Eisner (2002) states, “the arts [...] can serve as models of what educational aspiration and practice might be at its very best” (p. xii). According to the National Education and the Arts Statement (Ministerial Council for Education, Employment and Youth Affairs, 2005) all children should have equal opportunities to engage in arts rich schooling experiences, irrespective of their location, socioeconomic status or ability level.

As stated in Chapter one, the delivery of dance pedagogy in relation to dance education is the focus of this study, which relates to the delivery of dance pedagogy within tertiary educational institutions. To create a single definition of dance would limit its power to communicate beyond words (Snook, 2012). Defining dance falls between different philosophical, historical, cultural, and social viewpoints, resulting in a difficulty with creating a set definition (Snook, 2012). Therefore, rather than create a single definition, it is imperative that dance occurs across a broad spectrum and may be interpreted in many ways, by many people.

This chapter begins with an overview of the historical background of dance and where it is situated in an educational context (Section 2.1). It reviews the literature on the following topics: the benefits of dance education (Section 2.2) providing an overview of the various benefits of arts and dance education as well as its position in the primary curriculum; prior knowledge and experience of dance (Section 2.3) outlining the impact of preservice teacher prior experience on tertiary experience and pedagogical implications; teacher confidence (Section 2.4) providing an insight into preservice teacher confidence and their ability to overcome barriers for teaching dance; and teacher self-efficacy (Section 2.5). Finally, Section 2.6 focuses on the implications from the literature that inform the research which assisted with the development of the conceptual framework utilised for the study.

## **2.1 HISTORICAL BACKGROUND OF DANCE EDUCATION**

Historically, Australia has been influenced by the dance education trends of other countries, specifically the United States of America and the United Kingdom (Russell-Bowie, 2013). As stated in Chapter one, in Australia, dance appears under the Physical Education curriculum and the Arts curriculum. Arts education has been a key learning area within the Australian school context since the Hobart Declaration in 1989

(Education Council, 2014; Collins, 2016). *The Education Act 1990* (NSW) mandated the minimum requirements for primary schools, in particular referencing the importance of study in both Visual Arts and Music (Board of Studies, 2006). In addition, the inclusion of arts education has been confirmed through the 2005 National Education and Arts Statement and UNESCOs (2006) Road Map for Arts Education (Ministerial Council on Education, Employment, Training and Youth Affairs, 2005; Collins, 2016).

During the last 50 years, educators including William Glasser (1969), Paulo Freire (1970) and Howard Gardner (1983) introduced educational theories involving critical pedagogy, democratising the classroom and multiple intelligences. These theorists have strengthened the inclusion of the arts as core business in schools (Gilbert, 2005). Scientists have reported that sensory-motor activities improve brain function and deep learning cannot take place through passive reception of information (Gilbert, 2005), highlighting the promotion of movement and creativity in the classroom.

The federal government in Australia sets broad educational standards and outcomes, allowing each state and territory to interpret, develop and deliver the education as appropriate to each states' context (Collins, 2016). This has led to variance in the delivery and teaching of dance education between each state and territory. In the 1980s, Queensland elected to employ specialist dance teachers, across two different Arts disciplines, usually Music and Visual Arts, to deliver the curriculum in primary schools (Collins, 2016). Alternatively, in NSW generalist primary teachers have been expected to teach dance education in the classroom. The remaining states and territories opted for a mixed approach, with both generalist and specialist teachers delivering dance in primary schools (Collins, 2016). This is specific to the government

education system, however statistically, the prevalence of specialist dance teachers in other school sectors such as in the Independent and Catholic school systems have been far greater (Collins, 2016). The delivery of dance education has also been widely dependent on the availability of specialists and the value each school places on dance education in general (Collins, 2016).

In the arts context, students typically transform their own movements into choreography or imitate movements taught by the teacher from various cultures or dance genres (Francis & Lathrop, 2014). Dance is also considered a form of physical activity, so is even associated with the Physical Education curriculum where the focus is on movement competency, fitness, balance and agility (Francis & Lathrop, 2014). Dance education promotes an array of life skills such as group collaboration, problem solving and decision making (Board of Studies, 2006) with knowledge and understanding also gained through the application of movement concepts, choreography and biomechanical principles (Francis & Lathrop, 2014). Rudolf Laban articulated a free, child-centred scheme of dance teaching, referred to as creative dance. It is now accepted that the knowledge for teaching and learning in dance goes far beyond dance technique and control and teachers require an array of teaching strategies to engage their students (Chappell, 2007; Sööt & Leijen, 2012; Wenn et al., 2018).

In the Australian primary classroom, students are asked to explore dance through a variety of forms and contexts (Board of Studies, 2006; ACARA, 2020). These forms may be intrinsic and intuitive, encouraging students to create their own movements, or learn modern dance (Francis & Lathrop, 2014). Dance may also be extrinsic and reflect movements from a variety of cultures and customs. More specially dance may be taught through ballroom and ballet dance, line dance, urban dance, and Aboriginal

dance (Board of Studies, 2006; Francis & Lathrop, 2014). Consequently, the study of dance education is complex due to the openness in structure resulting in the differing pedagogical approaches by both specialist and generalist teachers. The literature regarding the context and historical background of dance articulated the difficulties teachers face with determining how dance education should be taught. This emphasised the need for this study to explore the various pedagogical approaches necessary for creative dance education to add to the existing body of knowledge.

## **2.2 THE BENEFITS OF DANCE EDUCATION**

An examination of the benefits of arts and dance education is necessary to highlight the reason for its inclusion in the primary curriculum. All students irrespective of their socio-economic status, location, or ability have equal rights to quality arts education (Garvis & Pendergast, 2010; Ministerial Council for Education, Employment and Youth Affairs, 2005). Therefore, it is essential for educators to acknowledge the importance of dance education and how it can positively impact on student wellbeing. The next topic of the review critiques the literature available in creative arts and dance education with a focus on the following themes: the benefits of arts education; dance education in the primary classroom; and the benefits of dance education as its own subject area.

### **2.2.1 The benefits of creative arts education**

Arts educators know the importance of a strong presence of arts education in the lives of children as every culture is surrounded and immersed in some form of artistic persuasion (Russell-Bowie & Jeffrey, 2004). Power and Klopper (2011) state “arts education provides students with valuable opportunities to experience and build knowledge and skills in self-expression, imagination, creative and collaborative

problem solving, communication, creation of shared meanings and respect for self and others” (p. 2), emphasising the many opportunities for academic, social and emotional enhancement.

Engagement in quality arts education has been found to improve academic achievement and heighten the development of empathy toward others (Alter et al., 2009; Fiske, 1999; Garvis & Pendergast, 2010; Power & Klopper, 2011; Russell-Bowie, 2005). Fiske (1999) also notes that when children are engaged in the arts, they are being nurtured in their cognitive, social and personal development. These findings suggest that arts education is an essential component of a comprehensive education, and to achieve these benefits it is best delivered by highly skilled teachers with a high self-concept (Andrews, 2004; Garvis & Pendergast, 2010).

A study conducted by Brown et al., (2010) in the United States examined the effects of arts instruction on school readiness and vocabulary development. It was discovered that the early learning of Music, Dance, and Visual Arts correlated with the skills required for school-readiness (Brown et al., 2010). Students who attended arts enriched schools for one year showed improvement in vocabulary development, while students who attended for two years showed even greater advances (Brown et al., 2010). Participation in the arts from an early age positively influences social and emotional skills (Hardiman, 2016). Results from 18 empirical studies emphasised the numerous benefits of arts participation in early childhood, resulting in later educational success (Menzer, 2015). In addition to social and emotional advancements, engagement with the arts shows a correlation with academic achievement. Stoelinga et al., (2015) reported an increase in mathematical skills and reading levels, over a span of three years for students who participated in a robust arts program, compared with students who engaged in fewer arts experiences.

While the links to the academic benefits are reported consistently, the benefits of arts education are not limited to academic outcomes. Hardiman (2016) argues that the inclusion of arts education is not solely to improve educational goals. The arts, when taught and integrated in the classroom, are known to enrich student lives and increase successful group collaboration, empathy and critical thinking (Deasy, 2002). Perhaps the benefits of the arts and the links to social development are further explanations as to why students who participate more regularly in arts programs at school demonstrate better attendance rates than those who have minimal or no participation (Dwyer, 2011).

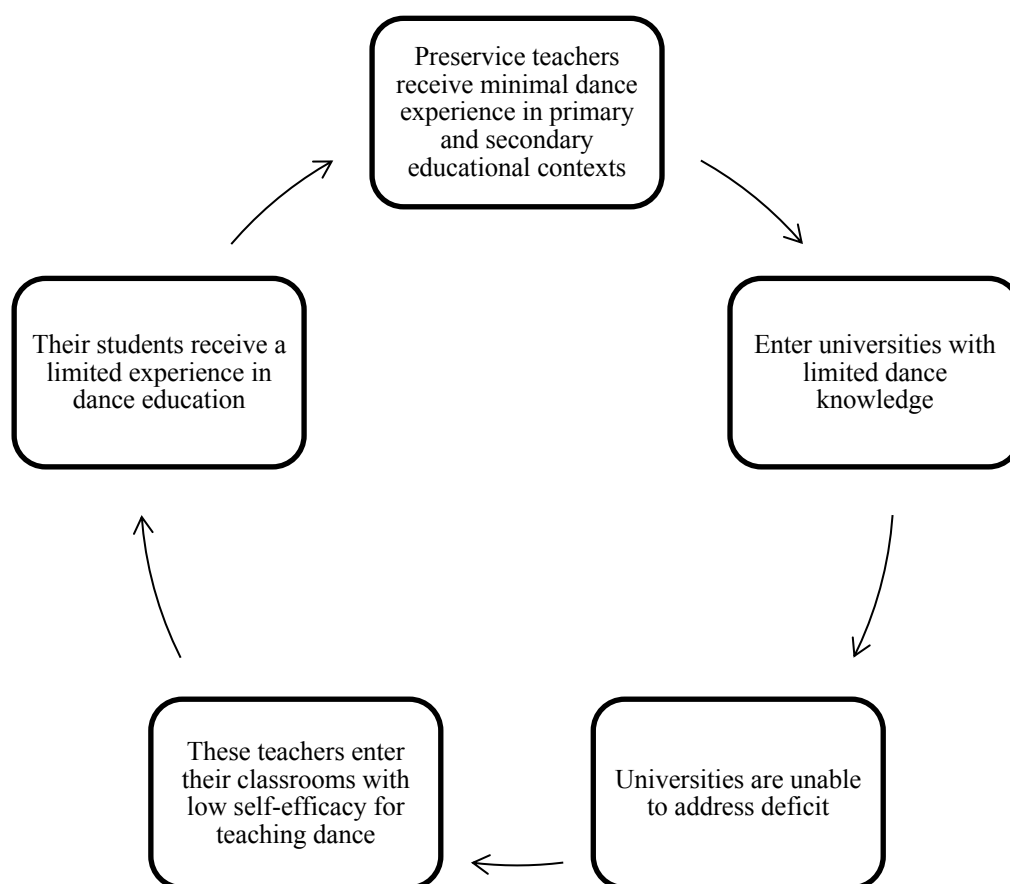
A study by Oreck (2004) determined that teachers in the United States, regardless of their attitudes and positive beliefs regarding the benefits of arts inclusion, still lacked the confidence and autonomy to include arts in their teaching. These findings mirror the Australian literature, which also suggest that arts education occurs infrequently and often does not meet the standards of the curriculum, specifically the requirements of allocated time in each art form. (Alter et al., 2009; Power & Klopper, 2011; Russell-Bowie & Jeffrey, 2004; Wiggins & Wiggins, 2008). The academic skills perceived to be developed from subjects like Mathematics, English and Science, are seen as highly valuable and important in schools, however the Arts are considered “fluffy” subjects and are often the first to be excluded from timetables (Fiske, 1999; Russell-Bowie & Jeffrey, 2004). Research has found that in many instances, in-service teacher education does not provide adequate support for generalist teachers to meet curriculum needs in the arts (Alter et al., 2009; Power & Klopper, 2011; Russell-Bowie & Jeffrey, 2004; Wiggins & Wiggins, 2008; Collins 2016).

Lemon and Garvis (2017) looked at the feelings of confidence, preparedness, and self-efficacy levels of primary preservice teachers across the curriculum areas of



Mathematics, English, Technology, and the Arts. It was discovered that the preservice teachers' personal beliefs, behaviours, and attitudes toward each of the teaching areas informed their level of competence (Lemon & Garvis, 2017). The preservice teachers' perceived level of competence was lowest in Dance, compared with the other subject areas. This may have been a result of the perception that English and Mathematics were more important curriculum areas, evidenced by the national standardised testing mandated by the Australian government (Lemon & Garvis, 2017; ACARA, 2020).

A self-perpetuating cycle developed by Power and Klopper (2011), reflected in Figure 2.1, summarises the national and international issues identified by researchers regarding arts education. It has been amended to reflect the impact of dance education.



*Figure 2.1.* Self-perpetuating cycle of dance education (Power & Klopper, 2011)

The cycle begins with potential educators who enter preservice teacher education programs with limited previous arts knowledge and experiences, leading to universities unable to address this deficit because of limited time allocated to the teaching of dance education (Power & Kloppe, 2011; Russell-Bowie & Jeffrey, 2004; Wiggins & Wiggins, 2008). Following this, these teachers enter classrooms with limited pedagogical knowledge and low self-efficacy when teaching the arts (Power & Kloppe, 2011; Russell-Bowie & Jeffrey, 2004; Wiggins & Wiggins, 2008). Subsequently their students receive a less than adequate education in the arts, who then become the next generation of potential teachers, resulting in the continuation of the cycle (Alter et al., 2009; Anderson, 2003; Power & Kloppe, 2011; Russell-Bowie & Jeffrey, 2004; Wiggins & Wiggins, 2008). This cycle was of particular interest to the current study as it highlighted the important role universities play in altering the self-efficacy beliefs of preservice teachers. If universities provided quality pedagogy in dance education and allocated adequate time to the teaching of dance education, this cycle has the potential to change, ensuring more confident and efficacious teachers. As the cycle is concerned with arts education, it was an exciting prospect to discover the impact of dance education specifically, therefore, the following section of the literature review will evaluate the research available in dance education to assist with guiding the research questions.

### **2.2.2 Dance education in the primary classroom**

Similar to literacy education not aimed solely at teaching students to be award-winning novelists, dance education is not based on producing professional performers (Koff, 2000). The view within society that dance is only for the elite performers, influence classroom teacher's unwillingness to include dance as part of their regular classroom practice (Koff, 2000; Stevens, 2010).

Dance exists in a myriad of forms, contexts, cultures and histories and it is undisputed that people throughout history and all around the world have valued dance (Copeland & Cohen, 1983; Eisner, 2002; Buck, 2004). It is for this reason, teachers often find it very difficult to define dance in a way that is comprehensive enough to cover the wide variety of activities offered (Copeland & Cohen, 1983; Buck, 2004). When dance is discussed in an educational setting that is categorised by schools, the curriculum, and teachers, the distinct breadth of knowledge in which dance encompasses is often questioned (Buck, 2004). Williams (1989) reiterates, “dance in education must be seen as possessing a theoretical basis from which any manifestation of dance could be approached (p. 182). This point assists in emphasising the need for the current study as dance is taught as part of the Arts or PDHPE curriculums. The significance and scope of dance education must be emphasised and reinforced by universities and educators if it is to be embraced by generalist teachers in a primary classroom context.

In many primary curricula, Dance is often given the lowest priority compared with the rest of the Arts (Russell-Bowie, 2013). Dance has been used to support other learning areas in assisting children achieve the outcomes in more “academic” subjects rather than developing dance skills, knowledge and attitudes (Russell-Bowie, 2013). Dance has been marketed to parents as an extra curricula activity, therefore is often taught by specialist dance teachers who potentially focus on the end performance rather than the overall creative process (Russell-Bowie, 2005, 2013; Stevens, 2010). This is contrary to the curriculum rationale which places importance on the process of learning, creating, performing and appreciating dance, rather than the final performance, as children need to feel confident using their bodies freely, creatively

and expressively in response to music (Russell-Bowie, 2005, 2013; ACARA, 2020; Stevens, 2010).

Dance must be considered a serious art form as it holds its own creative outcomes and content. Yet historically, in primary schools, dance education has been taught in the Physical Education curriculum, implying that dance itself is not a serious subject but rather a form of exercise (Stevens, 2010; Russell-Bowie, 2013). Due to its history as part of the Physical Education syllabus, many children have experienced a less than adequate delivery of dance (Russell-Bowie, 2013; Power & Klopper, 2011). These students then leave school with limited experience, exposure and confidence in dance becoming the next generation of teachers, not likely to teach dance in their classrooms (Russell-Bowie, 2013; Power & Klopper, 2011). The importance of all arts education has been explained previously, however it is important for this study to assess specifically the benefits of dance.

### **2.2.3 The benefits of dance education**

Dance education incorporates many benefits including enhanced relationships, practical engagement, positive self-esteem and behaviour which fosters inclusivity (Wenn et al., 2018). When taught well, dance can offer unique experiences and is highly beneficial to children in many aspects of their development (Chedzoy & Burden, 2007). The National Dance Education Organization (NDEO) (2014) highlights that dance can assist students with their physical, emotional, social and cognitive growth. The integration of the physical, intellectual, and emotional self that occurs when learning dance, has been reported by multiple theorists and practitioners as essential in grasping the holistic benefits of education through dance (Bannon, 2010).

### ***Physical benefits***

There are numerous physical benefits associated with dance including greater range of motion, coordination, strength and endurance (Martin et al., 2013). Dance assists with gaining physical control, mobility, posture, balance, grace and body awareness (Dinham, 2011). Body awareness is not only integral to physical function, but strongly links to increased sense of self, body image, self-esteem and self-confidence (Gallahue & Ozmun, 2005). Dance is a form of exercise, as it requires the use of the whole body and can therefore reduce the risk of obesity (Cook, 2005; Connell, 2009). It can be part of a physical fitness program that encourages students to participate in lifelong activity, specifically when taught in the Physical Education curriculum (Russell-Bowie, 2013).

Dance is fundamental to the development of emotional, social and cultural skills which make a significant contribution to physical growth (Russell-Bowie, 2014). Dance has the capacity to combine intellect with emotion, formal training with artistic expression, personal self-discipline with interactive, creative experiences, and also encourages lateral thinking (Russell-Bowie, 2014). Regular engagement in dance nurtures the development of cognitive, social and personal competencies (Fiske, 1999). Russell-Bowie (2014) states dance has the capacity to “develop our verbal, sensory and literacy skills, our critical and intuitive thinking skills, our fine and gross motor skills and our interpersonal and emotional skills” (p. 5). The benefits are plentiful and emphasise the importance of its inclusion in the primary classroom.

### ***Emotional benefits***

Dance offers opportunities for artistic and aesthetic education (Russell-Bowie, 2005, 2013; Chedzoy & Burden, 2007). It provides experiences in which children can develop emotionally and learn to express feelings, moods and ideas symbolically

through movement (Chedzoy & Burden, 2007; Connell, 2009). Children have the opportunity to express their emotions and become aware of themselves and others through creative movement (Martin et al., 2013).

The study of dance has been shown to significantly improve self-expression, trust, acceptance of self and others and empowerment (Gary, 1997). Due to the necessity to delve both inwards and outwards during the dance learning process, a deep level of knowledge in oneself is instilled, enhancing self-perception and a sense of connectedness (Cook, 2005).

### ***Social benefits***

As touched on previously, dance fosters social awareness, interaction and cooperation (Martin et al., 2013). Students learn to communicate ideas to others through body movement and learn to work within a solid group dynamic (Cook, 2005). Dance provides students with the opportunity to increase their social skills by working in a positive group environment that assists with the learning of different cultures (Russell-Bowie, 2013). When individuals work collaboratively in dance, they come to understand boundaries, roles, group dynamics and the nature of self-responsibility to the group (Dinham, 2011).

The inclusion of dance programs in the primary classroom are vital for student engagement, particularly for students at risk, connecting them to a sense of community (Fiske, 1999). Often the relationships developed through these programs function as the only support system for these students (Fiske, 1999). Students who do not respond to traditional instruction-based teaching and assessment strategies, could engage in the strategies utilised in dance education to become more highly engaged in their learning (Cook, 2005). Pedagogical approaches used in dance include collaborative problem solving, student-centred interdisciplinary activities, peer teaching and the teacher as a

facilitator, which assists in addressing a wide variety of learning needs (Cook, 2005). When these teaching approaches are applied to additional subject areas, they have been found to effectively target the needs of the students at risk of not meeting the minimum requirements, and students who have difficulty having their learning needs met through traditional “chalk and talk” formats (Fiske, 1999; Cook, 2005).

### ***Cognitive benefits***

Dance can play an important role in engaging students in learning, providing them with opportunities to develop their creative skills and assist them with understanding other subject areas (Connell, 2009). Engagement in dance, when integrated across the curriculum, has been linked to an improvement in overall academic success (Connell, 2009; Buck & Snook, 2017). During dance learning, students are required to recall information, comprehend this information through a variety of verbal and non-verbal mediums, apply knowledge through performance and compositional dance processes, analyse and make judgements about movement, and integrate this knowledge through the creative process in group settings (Cook, 2005). The cognitive skills required for the successful completion of dance are the same that enable individuals to achieve in other areas of the curriculum (Cook, 2005).

More specifically, when outlining improvisational dance tasks, students are required to utilise their sensory input while listening and responding to music, which is a highly complex cognitive task (Dinham, 2011). When students are problem solving through dance, by responding to stimuli, they are developing their creative thinking skills (Dinham, 2011). Since dance requires movement, it utilises more of the brain than sedentary forms of learning, triggering more neural pathways (Jenson, 2001).

Dance shows components of efficiency, economy, strength, challenge, creativity, expression and imagination (Schiller & Meiners, 2012). Gardner (1983)

proposed bodily-kinaesthetic intelligence as a vital component of multiple intelligences, which has gained acceptance in the international and national classroom space (Schiller & Meiners, 2012). Movement, specifically dance, requires a spatially oriented, bodily focused way of thinking and perceiving the world (Buck, 2006). Moving naturally and using the body in a sensory manner has the ability to enrich children's lives (Schiller & Meiners, 2012).

As educators, it is fundamental to ensure emphasis is not placed solely on skill acquisition, literacy, and academic pursuits in the school classroom, as students should be encouraged to use their bodies for cognitive and expressive purposes (Schiller & Meiners, 2012; Malaguzzi, 1993). Encouragement should be placed on an educative process which does not promote such tight parameters. As stated by Niemi (1997) "educational values can become so clearly defined that they leave little room for artistic expression and creativity" (p. 4). School environments should be a secure place to explore maximum movement, interdependence and interaction (Malaguzzi, 1993). Following the review of the benefits of dance education, it can be concluded that dance is able to encompass all facets of learning, emphasising its importance within the curriculum in its own right. As the benefits of dance education are plentiful, the next section of the chapter will focus on prior knowledge and experience in dance, which is a key determinant of its inclusion in the primary classroom.

### **2.3 PRIOR KNOWLEDGE AND EXPERIENCE**

Preservice teachers' background and prior experience in dance influences their confidence when participating in dance at university and later, their effectiveness in teaching the art form within their classroom (Rolfe & Chedzoy, 1997; Rolfe, 2001; Hennessy et al., 2001; Alter, et al., 2009; Power & Klopper, 2011; Russell-Bowie, 2013; Lummis & Morris, 2014). The following themes structure the subsequent



section of the review; preservice teacher prior knowledge and experience in dance; university courses and their implications for the future teaching of dance; and the different pedagogical approaches for teaching dance in the primary classroom.

### **2.3.1 Teacher prior knowledge and experience in dance**

When observing dance education from multiple perspectives, the majority of instruction takes place in private studios (Gilbert, 2005). In the school context, rather than dance specialists, dance is usually delivered by physical education teachers, classroom teachers and music teachers (Gilbert, 2005). Regarding dance education specifically, generalist teachers acknowledge that it should be included in the classroom, however avoid teaching it because of their lack of confidence, motivation, knowledge, resources and lesson ideas, as well as having a limited understanding of what a dance class entails (Garvis & Pendergast, 2010; MacDonald, Stodel, and Farres, 2001; Oreck, 2004; Russell-Bowie, 2013).

To become a primary school teacher, preservice teachers must complete an accredited teaching degree. A primary teaching degree requires the study of all key learning areas including: English; Mathematics; Science and Technology; Human Society and its Environment; Personal Development, Health and Physical Education; and Creative Arts (NESA, 2018a; ACARA, 2020). Limited time is allocated to dance education as preservice teachers must focus on the study of all key learning areas, general education units and professional experience units. If preservice teachers had sufficient discipline specific knowledge when they entered their teaching degrees, the minimal time allocated to the arts would not be a major concern or issue (Collins, 2016). However, the reality is that it is rare for preservice teachers to enter their teacher education courses with enough content knowledge in all art strands to understand the curriculum and how to teach it (Chedzoy & Burden, 2007; Collins, 2016).

Attitudes and values toward dance are formed prior to preservice teacher tertiary experience (Hennessy et al., 2001; Chedzoy & Burden, 2007; Power & Klopper, 2011). As reported in Figure 2.1 on page 34, if more primary and secondary schools valued the inclusion of dance education, students would enter their preservice teacher tertiary experiences with higher confidence and hold a more positive approach to teaching it (Chedzoy & Burden, 2007). The benefits of exposure to dance education at university, is positively linked to preservice teacher intentions to teach dance (Chedzoy & Burden, 2007). Highlighting the importance of this study in determining if current university exposure to dance education is positive, reinforcing preservice teachers' intentions to teach dance education. Additionally, it will be investigated whether the amount of dance exposure has any impact on preservice teachers' desire to teach dance, as previously this has not been covered in great depth.

If dance is outside of the realm of experience, the idea of teaching it may create anxiety and fear (Snook, 2012). Teachers' beliefs and practices in dance are informed and guided by their prior experiences and the research to date suggests that if they do not have a strong dance background, they are less likely to feel confident teaching dance (Alter, et al., 2009; Power & Klopper, 2011; Russell-Bowie, 2013; Lummis & Morris, 2014; Renner & Pratt, 2017). In a global study by Russell-Bowie (2005) it was found that students from African countries were more confident in teaching dance because of their strong dance background compared with western nations as it is not as embedded in the culture.

### ***Negative prior experience***

Research highlights that when teachers enter their preservice tertiary experience with a limited dance background and/or negative prior experience, they are less likely to have a positive university experience as universities generally do not have the

adequate resources and time to address this (Alter et al., 2009; Power & Klopfer, 2011). Historically, Kagan (1992) indicated that preservice teacher beliefs and images of themselves as teachers generally remain unchanged during their university courses. To counter this Rolfe (2001) asserts that universities must have a broad knowledge of students' learning capacity to address this deficit and challenge previous held opinions of dance. If professional growth is to occur, these negative beliefs need to be modified and reconstructed both on campus and in the classroom (Russell-Bowie, 2013). This study will expand on this knowledge by exploring whether universities have the capacity to change previous negative beliefs of dance.

In addition, the preservice teachers who enter their university dance experiences with a strong dance background, may find it difficult to alter their perceptions of how dance is delivered in the primary classroom. A study by Sims and Erwin (2012) reported that higher education dance teachers, drew from experiences from their former teachers to inform their teaching patterns and practices. Following their involvement in dance pedagogy courses, the participants mirrored the practices of their former teachers, highlighting the impact of prior dance experience. It was concluded that dance experience far outweighed the influence of the pedagogy courses on dance teachers' teaching practice (Sims & Erwin, 2012). It is therefore recommended that the key for the dance world, is to ensure dance teachers are universally employing effective and efficient teaching strategies, so they can be passed on to future teachers (Sims & Erwin, 2012). This study aims to establish clear links between effective pedagogical dance experiences and positive self-efficacy for teaching dance, to add to the current research regarding effective dance teaching practice. Additionally, it will investigate what influence prior experience in dance, either positive or negative, has on the perceptions of confidence and self-efficacy for teaching dance.

## ***Gender***

In dance, gender is an issue which consistently appears within the body of literature, as female students tend to have a stronger dance background than male students and are therefore more confident in teaching dance in the classroom (Russell-Bowie, 2005, 2013). Dance in western culture has long been seen as something which boys are reluctant to do (Gard, 2008). Such stereotypes are formed and shaped by the media and dance teachers themselves (Sööt & Viskus, 2014). Gard (2008) found that boys did not take particular interest in dance as there is not enough physical contact and it is perceived as feminine. Many cultures view dance as an appropriate male activity, however in western civilisations, dance is situated as a female art form (Risner, 2008). Therefore, there is a higher prominence of girls in dance learning, or alternatively, the number of boys found in class or on stage is not equal to that of girls (Sööt & Viskus, 2014). Alter et al., (2009) found that teachers tended to neglect teaching dance to boys as their male students found it unappealing.

In society, male dancers are sometimes perceived as unusual, even though their dance training helps build body strength, muscle tone, balance, coordination and cooperation (Russell-Bowie, 2005; Gard, 2008). Therefore, there is less participation from boys than girls in primary school arts programs, as dance is viewed as a feminine subject (Gard, 2008). To counter this, Russell-Bowie (2013) recommended that teachers attempt to change the image of dance for boys to make it more of an inclusive subject. It is assumed if dance is well established in the primary school classroom, the stereotypes for both male and female participants will begin to break down, leading to more enthusiasm and creativity, and less emphasis on technical excellence (Snook, 2012). This will be explored further, with reference to the current study, whereby self-

efficacy, confidence and dance knowledge levels will be compared with relation to gender, to recognise any discrepancies between preservice teachers.

### **2.3.2 University courses**

At present, university courses in dance are the most significant source of subject knowledge for student teachers (Rolfe & Chedzoy, 1997). When national or state policies do not encourage or fund specialist dance teachers in primary schools, the job of the university is to give generalist primary teachers the basic skills, resources and confidence to introduce their students to multifaceted, positive experiences of dance, otherwise dance will simply not be taught (Russell-Bowie, 2013). Universities are also responsible for the analysis of subject matter, how the content relates to children, and for providing teachers with quality assessment tools (Rolfe & Chedzoy, 1997). Universities face similar issues to school leaders, as the provision of dance education learning is heavily influenced by the availability of appropriate, trained staff and the value dance education holds within the broader construct of the teacher education course (Collins, 2016).

Typically, when designing units in the Australian university context, a single academic with a team of sessional staff or a small team of academics are tasked with the design and delivery of arts education (Collins, 2016). Usually the leading academic will have a specialist arts area, such as dance education, and will have a significant breadth of knowledge and education in that specific art form (Collins, 2016). While there are instances in the literature that highlight a positive university dance experience (Green et al., 1998; Chedzoy & Burden, 2007), negative tertiary experiences are reported more consistently (Power & Klopper, 2011; Russell-Bowie & Jeffrey, 2004; Wiggins & Wiggins, 2008). Both trends will be discussed here as they greatly influence the outcome of whether dance education is present in primary classrooms.

### *Positive university experience*

On the positive side of the literature, university courses in dance education have the potential to play a key role in providing quality experiences that increase the confidence of preservice generalist teachers (Green et al., 1998; Chedzoy & Burden, 2007). The advice and support provided by the tutors is recognised as important for the effective promotion of learning in the classroom context (Rolfe, 2001). Preservice teachers rely on activities and ideas given to them through their courses to plan appropriate lessons for children (Green et al., 1998). A study by Hennessy et al., (2001) reported that the dance course provided the preservice teachers with a newfound understanding and enthusiasm, as well as teaching ideas they felt confident to try.

Teacher education institutions can play a significant part in addressing preservice teacher fears by providing quality programs regarding application and assessment in dance (Russell-Bowie & Jeffrey, 2004). Rolfe and Chedzoy (1997) established that the majority of preservice teachers surveyed felt prepared to teach dance and consistently referred to the ideas presented in their dance course as useful. Rolfe (2001) found that the university course was beneficial to all students and provided them with a framework for children's learning that they were comfortable implementing. Alternatively, Carney and Chedzoy (1998) conveyed that those with limited prior experience of dance education were provided with additional knowledge and experience at university however, were still apprehensive about teaching dance in their classrooms.

The key to a positive university experience is to highlight ways in which dance can be taught both as a separate subject and through integration with other areas of the curriculum (Chedzoy & Burden, 2007; Buck & Snook, 2017). This can be challenging, as preservice teachers may not be given the opportunity to teach dance education on

their practicum experiences as there are barriers around school timetabling, a lack of resources and specialist teachers already allocated to the subject area (Green et al., 1998). In a study by Green et al., (1998) it was discovered that these students were often left feeling frustrated and with minimal confidence stating “I found that the [university] course had given me a good base upon which to work. However, in my practice, there was very little chance to put this into practice” (p. 100). This highlights the necessity for universities and schools to work collaboratively, ensuring students are encouraged to teach dance education on their practicums (Hennessy et al., 2001; Russell-Bowie & Jeffrey, 2004; Russell-Bowie, 2005, 2013). This also suggests a need to focus dance education on experiences and pedagogies that build self-efficacy. At present, there is minimal information on how the different experiences in dance education during tertiary education units influence self-efficacy. The current study aims to address this deficit.

### ***Negative university experience***

On the other hand, there is a general consensus among the arts literature that universities are not meeting the challenge of addressing preservice teachers’ negative attitudes toward dance, therefore leading to teachers not teaching it (Alter et al., 2009; Garvis & Pendergast, 2011; Power & Klopper, 2011; Russell-Bowie, 2013). There are some consistent reasons behind this consensus, including the overall quality and time allocated to arts education courses (Chedzoy & Burden, 2007; Power & Klopper, 2011). Alter et al., (2009) state, “there are diminished opportunities for preservice teachers to engage in any extended tertiary education programs in creative arts” (p. 5). Added to this, is that many preservice teachers bring little arts background to their tertiary courses and there is not enough time for tertiary institutions to address this deficit (Alter et al., 2009; Power & Klopper, 2011). In a study in England, it was

established that primary preservice teachers were most likely to receive less than ten hours a year of training in any of the arts, unless selecting it as a specialist subject (Chedzoy & Burden, 2007). Lack of time is a direct correlation to preservice teachers lacking confidence in teaching the Arts curriculum (Chedzoy & Burden, 2007). Therefore, it is imperative that this study investigate whether time, or the lack thereof, allocated to dance education, has an impact on preservice teacher self-efficacy for teaching dance education.

Problems also arise due to the inconsistencies between university courses because of subject matter being based on the opinion of individual lecturers (Jeanneret et al., 2006; Garvis & Pendergast, 2011). Many of these opinions are based on what the discipline of dance requires teachers to know and use, rather than what knowledge and skills are required to teach it (Jeanneret et al., 2006; Garvis & Pendergast, 2011). When these teachers leave their tertiary institutions and enter their classrooms, dance is translated to students in a variety of ways based on how they were trained in dance education. It is imperative for tertiary institutions to prepare preservice teachers for the challenges of the 21<sup>st</sup> century, as it is not enough to teach dance the way it is usually taught, to the type of students it is usually taught to, in the kinds of studios usually attended, and using the methods in which provide the most comfort (Chappell, 2007; Smith-Autard, 2002; Stinson, 2005, 2010).

During tertiary experiences like placements, there must be scope to create positive experiences which support Bandura's (1997) sources for developing efficacy (mastery experience, vicarious experience, verbal persuasion, and physiological states). The sources of efficacy are used to guide the data collection in this study and will be discussed in the final portion of this chapter. Without these positive experiences, novice teachers may feel they have little capacity to deliver the arts in



their own classroom (Garvis et al., 2011). The prior research inspired the current study in examining if tertiary institutions can provide positive experiences in dance education, which in turn, supports the development of efficacy. As the previous research focuses on tertiary experiences specific to learning in the arts, and not dance education solely, the current study is justified as it adds to the body of dance knowledge specifically.

### **2.3.3 Dance pedagogy**

Teachers require a variety of teaching strategies to actively engage their students in dance learning (Melchior, 2009). Pedagogical knowledge can be defined as “a body of general knowledge which refers to such features as academic learning time, classroom management, classroom climate and general principles of planning, instruction and evaluation” (Fortin, 1993, p. 34). Dance teachers require a breadth of knowledge in a variety of areas including child development theories, pedagogical knowledge and classroom management strategies (Gilbert, 2005). In addition to general teaching practice, dance teachers must have an understanding of dance content knowledge including, technique, choreographic principles, somatic practices, dance history and context, culture, and philosophy (Gilbert, 2005).

During recent times, the pedagogical approaches for teaching dance education have evolved considerably (Sööt & Viskus, 2014; Wenn et al., 2018). Traditionally, dance pedagogy followed a transmission model of teaching, where the students imitate the movement vocabularies modelled by the teacher (Sööt & Viskus, 2014). Historically, the aim of dance education was to learn techniques to achieve perfect performance (Sööt & Viskus, 2014). By the mid 20<sup>th</sup> century, students were not merely trained bodies, but the impact and effect of dance was more widely recognised regarding the development of the individual (Sööt & Viskus, 2014).

Teaching dance may offer many different interpretations for generalist teachers. In Australian classrooms, dance may involve folk dance, creative dance, cultural dance, or Dance Fever (Dance Fever Multisport, 2017). Some teachers may interpret the Dance syllabus to involve teaching set dance steps to their students, where the students mimic the actions, or utilise a video to assist with modelling set dance routines. Despite the open nature of the Arts syllabus, which allows for generalist teachers to facilitate learning without the need for specific dance training, it is possible that the lack of boundaries and specificities may result in problems in understanding expectations. In most other key learning areas, teachers work within very clear expectations and requirements (ACARA, 2020).

With a lack of clear guidelines for dance, teachers need to be active in the development of the curriculum they are teaching as they must be responsible for the progress of their students, encourage dance making, and appreciation as an art form (Sööt & Viskus, 2014). These three categories are evident in the NSW Creative Arts curriculum through the outcomes of performance, composing and appreciating (Board of Studies, 2006) and the Australian Arts curriculum through making and responding (ACARA, 2020). When thinking about teaching dance to children, many teachers, regardless of their level of expertise, may understand the distinguishing features of an instruction based, transmission model of teaching, compared with a student-centred approach (Snook, 2012). They may therefore experience difficulties with the structure and function of a dance lesson and lack the confidence in understanding how to teach dance successfully (Snook, 2012).

Classroom pedagogies inform and describe dance for primary school teachers, with two distinct pedagogical themes evident in the current literature, known as transmission and interactive models of teaching (Stinson, 1997; Buck, 2004; Melchior,

2009; Sööt & Viskus, 2014). These two models of teaching are also referred to as direct method and child-centred. Dance researcher Smith-Autard (2002) framed dance teaching theoretically by dividing it into two models: the direct method, also known as the transmission model of teaching; and the child-centred approach, reflecting elements of the interactive model. In addition to the direct and child-centred method of teaching, Smith-Autard (2002) outlined the requirement for a midline approach incorporating components of both models in the dance classroom. This will be further explored in the current study, in a tertiary context, to gauge the impression on the self-efficacy levels of preservice teachers in both learning and teaching dance.

### ***Transmission/direct model of teaching***

Traditionally, dance pedagogy has followed a transmission model of teaching, where students learn by imitating specific movements modelled by the teacher (Melchior, 2009; Sööt & Viskus, 2014). Transmission teaching is focused on delivering knowledge whereby the teacher passes knowledge onto the students and they passively receive it (Melchior, 2009). This has been said to be most comfortable for teachers as this was the way they were taught dance education (Melchior, 2009). Stinson (1997) states, “the model for the traditional dance pedagogue seems to be the authoritarian father” (p. 27). The shift from traditional dance pedagogy to the interactive model is essential in creating a greater understanding of the self and others, for the possibility of change in the larger world (Buck, 2004).

Even today, dance classes involve and expect students to be obedient and silent, except for the occasional question, highlighting the role of the teacher as sole authority (Stinson, 2005; Sööt & Viskus, 2014). The unwritten code of a typical dance class requires students to stay on task, follow directions, avoid attending to personal needs and partake in minimal communication with other students (Stinson, 2005; Sööt &

Viskus, 2014). The transmission model is most commonly observed in the dance studio context and delivered via specialist dance teachers (Sööt & Viskus, 2014).

### ***Interactive/child-centred model of teaching***

Interactive teaching revolves around the process of creating knowledge where the teacher and students work collaboratively to construct knowledge, exchange values and validate personal experiences (Melchior, 2009). By exploring movement concepts within a structured learning environment, through guided improvisation, creative problem solving, and critical reflection, shared meanings are constructed within the context of learning (Buck, 2004). A study by Stinson (1997) revealed that she envisioned the relationship between the teacher and the student as one reliant upon teamwork and interaction rather than control, power and dominance. Stinson (1997) labelled this pedagogy as dance improvisation, implying qualities of giving and taking, shared responsibility, risk taking, respect and fun.

Creative dance allows for students to discover creative expression, emphasises an element of communication, enhances brain development and self-awareness (Snook, 2012). When identifying what a creative dance class involves, Kaufman and Ellis (2007) describe the process as encouraging students to enhance “natural movements through teacher suggestions from the dance elements” (p.8). Natural movement is grounded in kinaesthetic awareness assisting students with finding meaning in how they are moving (Stinson, 2002). It is not necessary to be a trained dancer to implement a creative dance lesson, however, Hennessy et al., (2001) uncovered that even when taught how to deliver and construct a creative dance lesson, preservice teachers still lacked the confidence and support to teach dance.

While creative movement is a critical part of dance education in primary schools, it is taken to another level, when paired with dance education. It is expected teachers

will assist their students with giving meaning to their creative movement and this awareness is the heart of dance education (Snook, 2012). Active learning is critical to dance education, in order to retain the information gathered from creative dance practice (Snook, 2012). When students are involved in experiential learning, they are more likely to recall the information (Minton, 2003). Children who are exposed to dance in varying contexts relevant to their own lives, develop a sense of confidence in themselves and as effective group members (Melchior, 2011). Students should be active participants, creators, viewers and critical enquirers in the learning of dance (Melchior, 2011). Therefore, active learning is imperative to engaging the students in the process of learning, rather than simply passively accepting ideas from the teacher (Minton, 2003; Snook, 2012).

The practicalities of the classroom, such as time constraints, parental and systematic expectations, diverse curriculum content and children's learning preferences, would indicate that some information might be best taught in the instructive/transmission manner (Buck, 2004). In order to teach dance effectively, Stinson (2010) emphasises that “concentration, focus, self-discipline, working hard to achieve a goal, being your own teacher, being fully alive and present, problem solving, making connections, seeing relationships, collaboration, are more important than any dance content” taught (p. 142). The current study aims to determine which pedagogical styles are best suited to addressing the barriers to teaching dance education in a tertiary context, directly resulting in positive self-efficacy beliefs.

### ***Reflective practices in dance education***

In today's dance education, self-regulation and self-reflection requires a focus on the active role of the student (Sööt & Viskus, 2014). Reflection assists with understanding the physical activities and sociocultural environment, with the students

learning to communicate with other people and places (Stinson, 1995). In a study by Leijen et al., (2009) tertiary dance students utilised video-based learning to support their reflective practice. It was established that reflective videos supported both the teachers and students in their dance practice, as they were able to take responsibility for their own learning (Leijen et al., 2009). This advocates the use of open-ended problem-solving learning methods, in addition to the direct/transmission model of teaching (Smith-Autard, 2002; Sööt & Viskus, 2014).

Without appropriate guidance, appropriate reflective practice can be challenging to execute in a classroom (Sööt & Leijan, 2012). In a university setting, teachers are usually responsible for providing feedback to a large number of students, therefore feedback may be limited (Goldstein, 2007; Hsia et al., 2019). If peer assessment is used in addition to tutor feedback, students would receive various viewpoints and opinions that may assist in improving and reflecting on performance (Chen, 2010). In addition, students can become active members of the observation process by reviewing the dance performances of others in-depth, whilst receiving feedback on their own performances from the teacher's perspective (Falchikov & Goldfinch, 2000). Therefore, the incorporation of peer feedback and reflection may offer various views that facilitate student self-regulation and gain recognition from both their tutor and peers (Leijen et al., 2009).

Dance tutors should encourage their students to develop their aesthetic sense by observing, writing, thinking, discussing and evaluating dance which would create better environments (Leijen et al., 2009). This process would therefore enforce the two dimensions of dance: skills and creativity (Smith-Autard, 2002). The use of peer feedback as a learning strategy is based on the constructivist theory (Falchikov & Goldfinch, 2000) which is grounded in the practice that knowledge acquisition can be

achieved through student interaction, sharing and reflection (Hsia et al., 2019). In a university dance context, this may be achieved through observation of others' performances to assist in understanding strengths, shortcomings, and promoting self-reflection which would improve their own dance performance (Chen, 2010).

Many studies have promoted the use of peer feedback as a strategy for bringing positivity to students' learning experiences (Chen, 2010; Labone, 2004; Hsia et al., 2019) however, others raise concerns about the ability of students to conduct peer assessments (Mintzes et al., 2005). Poor quality peer feedback could frustrate learning and have a negative impact on student progression (Mintzes et al., 2005).

In addition to students exhibiting reflective practice, Sims and Erwin (2012) emphasise the importance of teacher reflection. It is essential for teachers to examine their own teaching practice to better serve their students (Sims & Erwin, 2012). Teachers can become complacent in their ways of teaching, often ignoring advances in pedagogy and technology, leading to a loss of engagement from their students (Sims & Erwin, 2012). Reflective practice may include committing to further education and professional development, so as to avoid the risk of complacency (Sims & Erwin, 2012). Previous research has been established in the area of reflective practice in education (Falchikov & Goldfinch, 2000; Mintzes et al., 2005; Labone, 2004; Chen, 2010) however, far less have explored reflective strategies with reference to dance education in the primary classroom. To address this deficit, the present study will focus on the use of reflective strategies to determine whether it has an impact on the development of efficacy for teaching dance.

### ***Pedagogical method***

When deciding on the pedagogical approach for teaching dance education, it is essential to consider dance as a creative art form, especially when referencing the Arts

curriculum. The environment created by the teacher should be “rich and deep, involving a symbolic relationship between the mind and body” (Sims & Erwin, 2012, p. 132). If teachers expect students to repeat and mimic set movements, they underestimate the power of the student, their creativity and the overall learning experience and process (Sims & Erwin, 2012). When considering Zull’s learning cycle (2002) in *The Art of Changing the Brain*, much of the conceptual process can be used for the dance education process. Figure 2.2 provides a summary of the learning cycle.

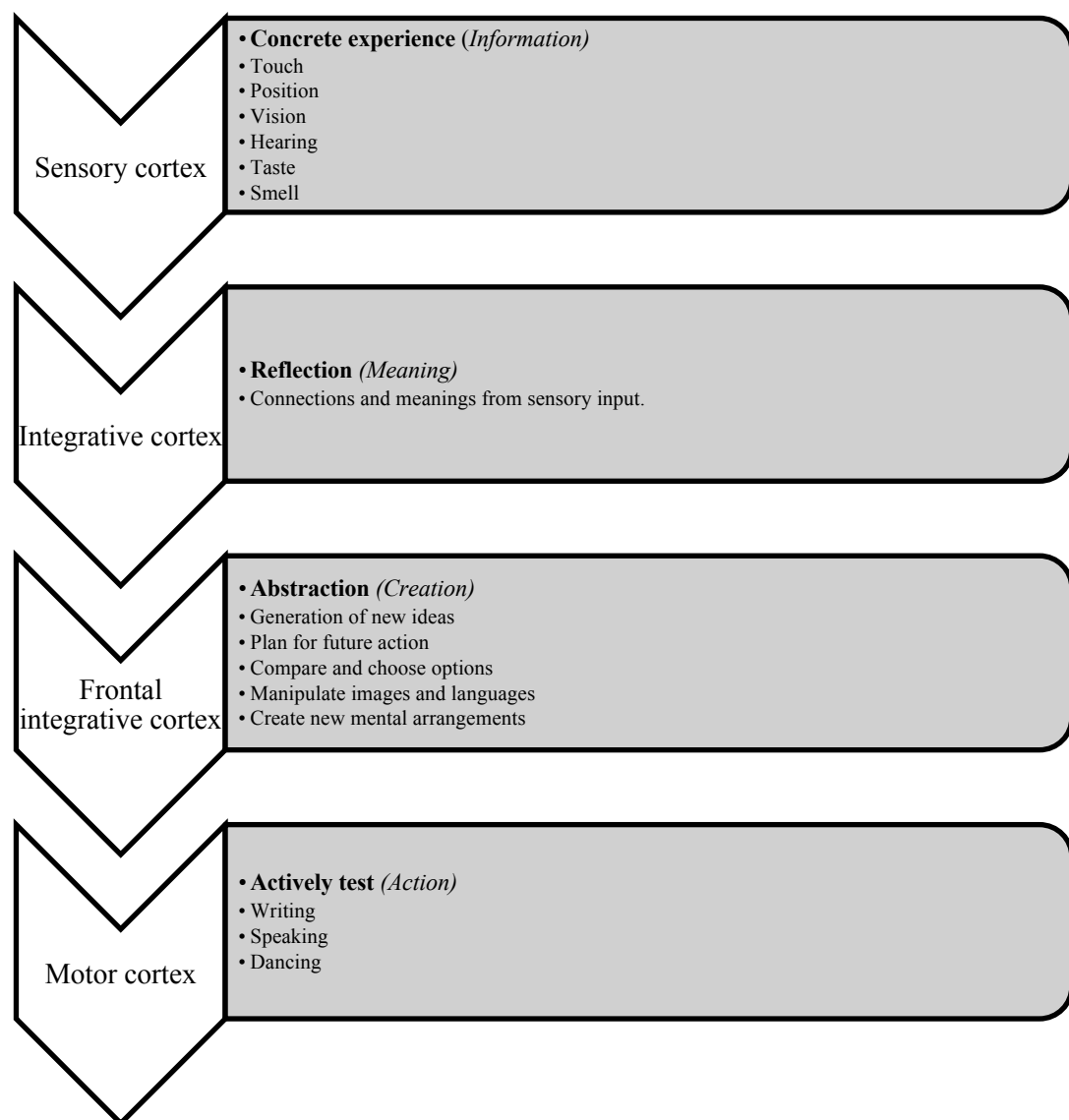


Figure 2.2. Zull’s learning cycle (2002)



When relating Zull's learning cycle (Figure 2.2) to dance pedagogy, Gilbert (2005) suggests that in the first two phases of the cycle the learner passively receives the information, simply replicating dance steps, reviewing dance history or viewing a video on cultural dance. To transition from receiving the dance knowledge to utilising it (phases three and four), students must improvise, choreograph and write about their dance practice. In phase four students should receive feedback from the dance educator, where they would return to phase one of the learning cycle once again to accept and process the new information. Zull (2002) relates this cycle to the four pillars of learning (Figure 2.2), information, meaning, creation, and action. This cycle, when related to dance pedagogy, ties in with the Arts curriculum which focuses on making and responding (ACARA, 2020).

Utilising the transmission/direct model of teaching, involving teachers who explicitly teach steps and routines where students follow the actions, may result in passive learners. This is based on the activation of only one portion of the brain (Zull, 2002; Gilbert, 2005). In addition, educators who focus solely on phases three and four of the learning cycle (interactive/child-centred model), are asking students to choreograph and improvise without the knowledge, experience and understanding of dance technique, culture and action (Zull, 2002; Gilbert, 2005). As such, it will be investigated whether teachers should provide a balanced curriculum, with the contribution of both transmission/direct and interactive/child-centred pedagogical approaches, including opportunities for reflection, to promote a positive dance experience. This study will examine which pedagogical approaches are most beneficial for the university context, with the desire to inform future unit development in dance education. The next section of the literature review concerns the barriers to teaching

dance specifically, teacher confidence, the crowded curriculum and limited support and resources.

## **2.4 PRESERVICE TEACHER CONFIDENCE**

It is realistic to suggest that if generalist primary teachers perceive dance as unachievable, or as something that is beyond their capabilities, it could be extrapolated that dance will be neglected in their classrooms (Snook, 2012). There are many barriers which greatly influence teachers' confidence, desire and ability to teach dance including, the crowded curriculum, lack of support, limited resources and the low value of arts education in the school culture (Alter et al., 2009; Garvis & Pendergast, 2010; Stevens, 2010; Power & Klopper, 2011). How teachers address these barriers may be based on their confidence in understanding the differences in how dance is taught, their experience level and teacher education (Rubie-Davies et al., 2012; Renner & Pratt, 2017). Knowledge of these barriers is imperative for university course designers to ensure they are addressed. The following section outlines the barriers to teaching dance and how these may be overcome with increased teacher confidence.

### **2.4.1 Barriers to teaching dance**

The term “dance” can invoke many emotions in a generalist primary teacher (Snook, 2012). Teacher confidence, whilst a barrier in itself, has a direct impact on the hurdles to teaching and including dance in the primary classroom. Research concludes significant time spent on dance is affected by teacher confidence and their preparedness to teach dance (Beals et al., 2003; Buck, 2003; Cadzow, 2008; Alter et al., 2009; Ashley, 2010; Garvis & Pendergast, 2010; Stevens, 2010; Power & Klopper, 2011; Snook, 2012). Additionally, contextual factors including limited resources, the crowded curriculum, timetables with limited opportunity and time for sufficient

planning, and the low value of arts education in the school culture are also consistently cited (Beals et al., 2003; Buck, 2003; Cadzow, 2008; Alter et al., 2009; Ashley, 2010; Garvis & Pendergast, 2010; Stevens, 2010; Power & Kloppe, 2011; Snook, 2012).

A study of undergraduate primary student teachers on their practicum experience, identified similar problems including, insufficient timetabling, lack of facilities, minimal subject knowledge and gender issues surrounding boys accepting the dance activities (Hennessy et al., 2001). These issues are also mentioned in international contexts as preservice teachers on placement in England reported the hurdles to teaching dance included, timetabling, the crowded curriculum, limited availability of space, limited subject knowledge, gender perceptions and dance being undervalued (Rolf & Chedzoy, 1997). These barriers, specifically the crowded curriculum, lack of support, limited resources, and generalist teacher confidence, will be addressed more closely in the following section.

### ***The crowded curriculum***

It has previously been established that there is not enough time set aside for dance education due to a high focus on literacy and numeracy education (Alter et al., 2009; Chedzoy & Burden, 2007). Power and Kloppe (2011) support this statement, as they believe the reason for the arts low status in schools is due to national testing in the areas of literacy and numeracy. In colloquial terms, this is referred to as the crowded curriculum, where teachers are faced with the challenge of including all facets of the curriculum, in their daily practice. Teachers stated they felt pressured and overwhelmed by the stresses to teach an extensive list of curriculum areas (Alter, et al., 2009). This pressure often resulted in teachers reducing the time allocated to dance education in their classrooms (Alter et al., 2009). If teachers are forced to focus on the

core curriculum subjects, the arts may be excluded from the classroom altogether (Power & Kloppe, 2011).

In a study conducted by Garvis et al., (2011) on preservice teachers undertaking a practicum in an early childhood setting, it was discovered that tensions were reported by supervising teachers as the curriculum was overcrowded, with an increased focus on literacy and numeracy. This appeared to create negative teacher self-efficacy beliefs for teachers regarding the arts in schools (Garvis et al., 2011). Preservice teachers reported that there was a lack of modelling (vicarious experiences) of arts practice in the classroom. They also recounted instances where they heard supervising teachers using negative terms when discussing arts education (negative verbal persuasion). It was concluded that supervising teacher practices, feedback and the profile of the arts contributed to preservice teacher low self-efficacy (Garvis et al., 2011).

In a typical primary classroom, arts education is allocated 60-80 minutes per week (NESA, 2019a; ACARA, 2020). Many schools teach one art form per term, or they allow students to select the art form they would like to learn each week (Collins, 2016). Alternatively, and potentially the most damaging, due to the core concepts found across the arts strands and depending on the availability of experienced arts staff, one arts discipline is interchanged for another (Collins, 2016). Dance may be taught by specialist dance instructors from external companies or for the purpose of physical fitness (Russell-Bowie, 2013). It is important to acknowledge that school leaders are working within tight resourcing and educational frameworks making it increasingly difficult to meet the increasing demands of the curriculum (Collins, 2016).

A solution to the crowded curriculum, recommended by Buck and Snook (2017) is to integrate the arts across the curriculum. "Integration of 'arts across the curriculum' activates one or more arts disciplines as a process for enhancing learners'

achievement within both the arts and the other subject areas” (Buck & Snook, 2017, p. 332). The idea of utilising the arts to support learning across the curriculum is not a new concept and has been successfully implemented across parts of the world (Wilkinson, 2000; Smith, 2015; Betts, 2005; Bonbright et al., 2013; Chappell et al., 2011; Coutts et al., 2009; Hui et al., 2014). Whilst these programs have assisted with the awareness of the importance of arts in education, the concern however, relates to their ability to be ongoing (Buck & Snook, 2017). To engage in the integration of arts across the curriculum, classroom teachers must have a working knowledge of what it is meant by using an ‘arts across the curriculum’ pedagogy (Buck & Snook, 2017). There are three ways to ensure the successful curriculum reform specific to dance integration: firstly, it must be embedded within teacher education preparation programs; secondly, it must be integrated and infused into the core curriculum so teachers can learn to present the syllabus in embodied ways; and finally, teachers must be given adequate time to practice pedagogical experimentation through dance-based inquiry (Martin et al., 2018).

### ***Lack of support***

Perhaps the greatest area of concern is the attitude of the school community including the principal, administration staff and deputies, toward dance education (Stevens, 2010). Deprived of support from these levels, arts education will flounder and therefore influence the likelihood of it not being included in the classroom (Stevens, 2010). If teachers perceive the school environment as supportive, they are more likely to enter the classroom with increased confidence (Rolfe, 2001). A study of Australian novice primary teachers found that their dance self-efficacy was lower than all other subjects except Music, resulting in Dance receiving the lowest support in the school (Garvis & Pendergast, 2011).

At primary level, a high percentage of staff require in-service training to support their own teaching of dance (Rolfe & Chedzoy, 1997; Green et al., 1998; Hennesy et al., 2001). Power and Kloppe (2011) discovered there was minimal in-service training in dance offered to teachers, leading to a lack of up-to-date teaching approaches and strategies. The more frequently teachers can experience dance in the classroom in the earliest phase of their professional development, the more likely they will include it as part of their role (Hennesy et al., 2010).

A further recommendation for in-service programs is to encourage the collaboration between the preservice teacher and mentor teacher. Since preservice teachers have recent experience in learning dance education in the university context, exhibiting higher efficacy and confidence, they should be encouraged to engage with their students whilst on placement, under the guidance of the mentor teacher (Collins, 2016). In this case, the mentor teacher would use the preservice teacher as a model of effective and current dance practice, creating a community of practice between the preservice and mentor teacher (Collins, 2016). If successful, this could be recognised as professional development for the in-service teacher, which in Australia is a requirement for accreditation.

### ***Limited resources***

Resources for dance education include curriculum materials, music and an appropriate budget to buy supplies (Garvis & Pendergast, 2010). In a study by Garvis and Pendergast (2010) it was concluded that only 19% of teachers admitted to having access to suitable resources for arts education, and there was no mention of resources available for dance. An additional barrier to teaching dance is the lack of space provided by the school (Rolfe, 2001). According to Chedzoy and Burden (2007) teachers reported they were often “kicked out” of the allocated dance space to cater

for other activities including examinations and music rehearsals. When asked about resources available, teachers mentioned materials for Visual Arts, however no resources were provided for Dance (Garvis & Pendergast, 2010).

Alternatively, Warburton (2008) states the concern is not on the lack of effective dance resources, but a lack of informed dance educators. The few dance teachers with training in dance pedagogy are far outnumbered by those with limited exposure to a formal course of dance study, therefore an argument must be made for more attention to be paid to pedagogical knowledge for prospective dance educators (Warburton, 2008). This emphasises the need for the current study in investigating pedagogical approaches for preservice teachers, specific to dance.

### ***Generalist versus specialist teachers***

A generalist teacher refers to the primary classroom teacher and the specialist teacher describes a dance teacher employed specifically for dance education (Stevens, 2010). An issue often raised in the literature is whether generalist teachers with no specialist arts knowledge are capable of realising the learning potential of the Arts curriculum (Alter et al., 2009; Connell, 2009; Dunkin, 2004; Garvis & Pendergast, 2010; Power & Klopper, 2011). Generalist teachers are often perceived as lacking the prerequisite experience to teach the arts effectively (Holt, 1997; Alter et al., 2009). A study by Holt (1997) expressed that generalist teachers are hardworking but have limited understanding of materials and a general lack of arts knowledge.

The notion that the generalist teacher can successfully teach dance education in the primary classroom, in addition to all other art forms, is built on the understanding that students in Australia receive foundational and quality dance education in their own primary and secondary classrooms (Collins, 2016). Large reviews have found however

that the provision of dance education is not effective and equitable across the country (Collins, 2016).

Some schools have access to both specialist and generalist teachers who assist with the teaching of the arts (Garvis & Pendergast, 2010). One such approach was the ‘Artist in Schools’ program in Victoria where visiting artists led specific dance programs for short periods of time (Buck & Snook, 2017). The Artist in Schools program provided opportunities for professional dancers to work with primary students and teachers in Victoria (Buck & Snook, 2017). The program was funded by Creative Victoria (2020) and schools were only eligible for the funding once, so it may be argued that to gain the benefits of a stimulating arts program, it must be ongoing (Buck & Snook, 2017).

Other similar methods of community education partnerships have been conducted with specialists and generalists working collaboratively. Research by Garvis and Pendergast (2010) reported that teachers received constant support from specialist teachers, which made them feel more confident when teaching the arts. However, when asked who generalist teachers felt should be responsible for teaching the arts, Power and Klopper (2011) state the majority said generalists as opposed to specialists as it helped broaden their skills and knowledge. On the other hand, Connell (2009) recognises “the need for more specialist dance teachers in education and the necessity for these teachers to be appropriately qualified, especially for primary provision” (p. 116). This can prove a challenge as many specialist teachers are appointed as they have professional dance experience, with little to no teaching experience (Fortin, 1993). While this may be welcomed when teaching a professional dance class, it may be meaningless when teaching children with varying interests and ability levels (Fortin, 1993).



An additional factor to consider in the employment of specialist teachers is the cost involved. Often specialist teachers are employed on a fractional basis (Collins, 2016). Multiply the issue by the additional arts disciplines and the provision of effective dance and arts education becomes a more costly and questionable investment by school leaders (Collins, 2016).

While these barriers are essential in establishing why primary teachers are not teaching dance education in their classrooms, they are contextual, and affect teachers based on their environment. Personal barriers impacting on the inclusion of dance in the classroom are also present and are particularly important, as they are the barriers for which individual teachers have the greatest potential to change. Chedzoy and Burden (2007) concluded that attitudes toward teaching dance, subjective norms and self-efficacy were significant indicators of the preservice teachers' intentions to teach dance. Preservice teachers who had positive attitudes toward dance had high behavioural beliefs, therefore perceiving themselves able to overcome the expectations and reactions of others (Chedzoy & Burden, 2007).

It was particularly relevant in the current study to examine whether preservice teacher self-efficacy beliefs for teaching dance were positive, to result in the inclusion of dance education in the primary classroom. Specifically, delving into the various university courses to see whether they may build, shift, and promote positive confidence and self-efficacy through the various pedagogical approaches. The final component of the literature review is focused on self-efficacy. Understanding the self-efficacy beliefs of individuals shares a direct correlation with understanding behaviour (Pajares, 1992). Examining the belief structures of preservice teachers is essential to improving their professional preparation and teaching practices (Pajares, 1992). The

final element of the review will examine personal self-efficacy and how it influences teacher beliefs and subsequent actions.

## **2.5 SELF-EFFICACY**

Self-efficacy is a component of social cognitive theory (SCT), the theoretical framework that underpins this study which will be explored in Chapter three. Bandura (1997) states self-efficacy beliefs are “beliefs in one’s capability to organise and execute the courses of action required to manage prospective situations (p. 2). Self-efficacy is task and context specific as individuals make use of these beliefs with reference to a goal (Pajares, 1997). A person who is efficacious can predict the outcome they expect when engaged in an activity, as they have more control over what they do (Bandura, 1997). Self-efficacy beliefs influence thought patterns and emotions that enable actions in which people can pursue goals, recover from setbacks, and exercise control over events that affect their lives (Bandura, 1997).

To understand self-efficacy beliefs, it is important to analyse how they are acquired, and how they influence motivation and self-reflection. Bandura (1997) states there are four sources from which self-efficacy beliefs are developed; mastery experience; vicarious experience; verbal persuasion; and physiological states. It is important to note that “efficacy information gleamed from any source does not shape personal efficacy beliefs per se” (Labone, 2004, p. 343). Only when the information is “selected, weighted and integrated into self-efficacy judgements” (Bandura, 1997, p. 79) does efficacy information become instructive. Bandura (1997) explores the importance of cognitive processing of efficacy information involving two functions. Firstly, individuals select the types of information they attend to and use as indicators of personal efficacy (Bandura, 1997; Labone, 2004). Secondly, individuals create rules to weigh and integrate efficacy information in forming personal efficacy beliefs

(Bandura, 1997; Labone, 2004). These functions are addressed for each of the relevant sources of efficacy information below.

### ***Mastery experience***

The most influential source of these beliefs is the interpreted result of one's performance, or more formally termed mastery experience (Bandura, 1986; Pajares, 1997). Simply, individuals gauge the effects of their actions and the interpretation assists in creating efficacy beliefs (Pajares, 1997). If a person interprets an experience as successful, they will undergo a rise in their efficacy beliefs, while those who consider an experience negative or a failure, will have lower efficacy. If dance educators are to increase preservice teacher efficacy, efforts should be focused on altering preservice teacher beliefs of their self-worth and competence, usually achieved through verbal persuasion methods (Pajares, 1997).

The extent to which enactive mastery experience is able to alter efficacy is dependent on a range of factors: self-schemata, task and contextual factors, effort expenditure, self-monitoring and reconstruction of experiences, and attainment trajectories (Labone, 2004). These factors are utilised to frame the interview questions and guide the observational data of the current study, highlighted in chapter three and four.

Self-schemata influence how individuals interpret their performance (Labone, 2004). Bandura (1997) outlines how the bias of pre-existing self-schemata beliefs may influence performances, as individuals may dismiss them if inconsistent with their current self-schemata beliefs. Therefore, once efficacy beliefs are formed, they are relatively resistant to change, outlining the importance of the university context in shaping efficacy. Since the meanings constructed through enactive mastery are most malleable when strong self-schemata do not exist, new teaching methods should be

introduced at this stage to have the largest impact on efficacy (Labone, 2004). This will be investigated specifically with reference to new dance ideas presented to the preservice teachers in the present study.

Task difficulty also impacts on the processing of enactive experiences (Labone, 2004). Efficacy may be raised if the individual, in this case the preservice teacher, perceive their performance as successful, as long as their limitations or coping resources are not exposed excessively during the completion of the task (Labone, 2004). In addition to the task, the individuals consider the context in which the task took place (Labone, 2004). To build robust self-efficacy, tasks should be completed under diverse contextual conditions which are seen to be internally controlled (Bandura, 1997).

Another consideration is effort expenditure, as information regarding task difficulty given prior to engagement in the task, is instrumental in shaping personal efficacy beliefs (Labone, 2004). Specifically, any teaching efficacy gained from sources of vicarious experience or modelling serve as normative information to enable individuals to assess effort expenditure, resulting in new or reassessment of existing efficacy beliefs (Labone, 2004).

Selective recall and interpretation of performance, otherwise known as self-monitoring, may influence self-efficacy (Labone, 2004). To influence efficacy, self-monitoring must involve the recall and attention of successful experiences (Bandura, 1997). This also highlights the importance of setting goals so preservice teachers are aware of what needs to be attended to (Schunk et al., 1987).

Lastly, the importance of attainment trajectories, or the attainment of competencies like dance teaching, usually occur over a period of time (Bandura, 1997; Labone, 2004). Efficacy information is more likely to be considered positive when

preservice teachers assess themselves as continually improving, in spite of setbacks (Labone, 2004). It is also important for individuals to recall their prior experiences to understand success and the attributes associated with that success, in the same way acknowledging what constituted non-success (Labone, 2004). This is summarised by Labone (2004) as “past success and failure and the conditions under which these occurred are accurately recalled and explanations for success and failure are appropriately attributed in order to accurately assess efficacy information over time” (p. 346). Placing an importance on self-reflection is critical as most mastery innovations should include self-reflection and self-regulation opportunities (Henson, 2001).

### *Vicarious experience*

The second source of efficacy is vicarious experience, and it is directly related to the effects produced by the action of others (Bandura, 1986; Pajares, 1997). The impact of models is particularly relevant in this context (Schunk et al., 1987). A significant model can have a lasting impact on an individual, even effecting the direction of one’s life (Schunk et al., 1987). Vicarious experience can involve social comparisons made with other individuals, along with peer modelling, leading to an impact on perceptions of competence (Pajares, 1997). In a dance context, if observers judge themselves as having comparable ability to that of a model and the model fails, this results in a negative effect on the self-efficacy of the observer (Brown & Inouye, 1978). Alternatively, if the observer judges their capability as superior, the perceived failure of the model does not have a negative impact (Brown & Inouye, 1978).

Consideration must be given to the factors that contribute to, and the use of attention, gained through vicarious experiences (Labone, 2004). These include, modes of modelling influence, performance similarity, attribute similarity, model

competence, coping versus mastery modelling, multiplicity and diversity of modelling (Labone, 2004).

There are two forms of modelling, specifically observation of others' performances and self-modelling whereby the performer observes themselves engaging in a task (Labone, 2004). When observing others, it is important that the perceived model is of the same or at a similar level to impact efficacy beliefs (Bandura, 1997). Specific to the university context, the observation of models that have a similar attribute and ability tend to enhance self-efficacy, making the generalist teacher a potential effective model (Labone, 2004). Self-modelling usually involves a visual replay of a performance in a task. These tasks need to be perceived as successful, to impact on personal efficacy beliefs (Bandura, 1997).

Model competence plays a part in the enhancing of personal efficacy beliefs, regardless of the perceived dissimilarities in personal attributes (Bandura, 1997). To be successful however, the level of competence must be perceived by the observer as realistic and attainable (Labone, 2004). It is important for individuals to observe a diverse range of models and often, multiple models have been found to result in stronger personal efficacy beliefs than the observation of a single model (Schunk et al., 1987). This will be explored in the current study with reference to the university dance tutors and peers.

### ***Verbal persuasion***

While weaker than mastery and vicarious experience, the feedback provided by others can play an important role in the development of self-efficacy beliefs (Bandura, 1986; Pajares, 1997). Known as verbal persuasion, feedback should not be confused with empty praise and condescending encouragement (Bandura, 1997). Erikson (1980) cautions this as a "strong ego, secured in its identity [...] is immune to any attempt at

artificial inflation” (p.47). In the same way positive feedback can assist in raising self-efficacy, negative persuasions can defeat and weaken self-beliefs (Pajares, 1997). Bandura (1986) states it is easier to weaken self-efficacy beliefs through negative feedback than to strengthen them through encouragement.

Positively framed feedback, when explicitly linked to goals where individuals can judge successful progress, has been known to enhance efficacy (Labone, 2004). If individuals perceive that they know themselves better than the persuader providing the feedback, they may be resistant to the verbal persuasion (Bandura, 1997). Therefore, it is essential that the persuader is someone considered credible and knowledgeable in the field in which they are providing the feedback (Bandura, 1997). In the case of a university program, the expert persuader would be the tutor or mentor teacher. Positive feedback or appraisals must fall between the perceived ability range or zone of proximal development to be effective in causing a shift in efficacy (Bandura, 1997).

### ***Physiological states***

Physiological states are commonly known as anxiety, stress, arousal, fatigue, and mood (Pajares, 1997). As individuals have the ability to alter their thinking, self-efficacy beliefs have the power to influence their physiological states (Pajares, 1997). When individuals contemplate an action, the emotional state they experience is an effective gauge of confidence (Pajares, 1997). If preservice teachers experience fears about their capabilities toward dance teaching, those negative reactions can further effect perceptions of capability and trigger stress, which in turn ensures the inadequate dance experience they fear. Bandura (1986) is not referring to the anxiety experienced before an event as a guide to low self-efficacy, however, the strong emotional reactions to a task can provide necessary cues about the anticipated success or failure of the outcome (Pajares, 1997).

While these four sources of efficacy information are not directly translated into judgements of competence, individuals interpret the results of events and these interpretations provide the information on which decisions are based (Pajares, 1997). Therefore, self-efficacy is influenced by the way individuals select, integrate, interpret and recollect information (Pajares, 1997). Linking directly to Bandura's SCT (1999) individuals "weigh and combine the contributions of personal, environmental and behavioural factors" (Pajares & Usher, 2008, p. 399). In a university context, preservice teachers consider factors including effort expenditure, task difficulty, assistance from those around them and pattern of success in forming and modifying self-efficacy perceptions (Pajares & Usher, 2008). More specifically, in the current study, the difficulty of the dance activities, the assistance provided from the tutor and peers, and preservice teacher perceived dance confidence will be analysed to explore how they affect dance teaching efficacy.

### **2.5.1 The influence of self-efficacy beliefs**

Self-efficacy beliefs have a major influence on motivation and self-regulation (Pajares, 1997). People will engage in tasks they feel they are competent and confident in, while avoiding tasks in which they do not (Pajares, 1997). In the primary school classroom context, if teachers have high self-efficacy, they are more likely to integrate dance into their classrooms or alternatively, disregard dance altogether if they have low self-efficacy (Garvis & Pendergast, 2011; Lemon & Garvis, 2017). These beliefs influence the choices people make and the actions they decide to pursue (Pajares, 1997).

Effort expenditure has a direct correlation to personal competence as people will determine how much effort to expend on a task, how long they will persevere when confronted by obstacles, and how they will bounce back from adverse situations



(Pajares, 1997). The higher the sense of efficacy, the larger the effort, perseverance and resilience to a given task (Pajares, 1997). As these beliefs are focused on teachers' perceptions of their capabilities, regardless of skills or competence, they have a direct impact on the motivation of teachers to act and persevere with their goals, their expectations of their students, and their resilience (Bandura, 1997; Gibson & Dembo, 1984; Renner & Pratt, 2017).

If an individual has high efficacy in teaching dance, they would be more likely to approach difficult dance tasks in a positive way. They would consider the task as a challenge to be mastered, rather than a danger to be avoided (Pajares, 1997). They would heighten their efforts in the face of failure, and attribute failure to a lack of effort or deficit dance knowledge, making it easier for them to recover from any setbacks (Pajares, 1997). Alternatively, people with low self-efficacy beliefs would perceive dance tasks as more difficult than they are, leading to higher levels of stress and anxiety, resulting in a smaller vision for overcoming obstacles (Pajares, 1997). Due to the influences of self-efficacy beliefs on the level of accomplishment that individuals eventually attain, Bandura (1986) has made a strong argument that beliefs of personal efficacy establish the key driver of human agency.

### **2.5.2 Self-efficacy and outcome expectations**

Self-efficacy beliefs have the capacity, in some part to determine outcome expectations (Pajares, 1997). Individuals who expect success in a dance classroom will anticipate it to be successful, whilst the opposite is true for those who lack confidence. Preservice teachers with low dance confidence, envision poor achievement prior to conducting a lesson. Expectancy beliefs are defined as self-beliefs specific to one's perceived capability (Pajares, 1997). Self-efficacy beliefs and expectancy beliefs are similar in that they are linked to an individual's perceived capability (Pajares, 1997).

Self-efficacy beliefs are more sensitive to contextual factors, as they are task dependent, and individuals use each situation to make judgements in reference to a goal (Bandura, 1986). Outcome expectancy beliefs form more global and general self-perceptions, compared with self-efficacy beliefs which are assessed at a microanalytic level (Pajares, 1997).

To assess self-efficacy beliefs, individuals are usually asked to rate the level, generality and strength of their confidence to either accomplish a task or succeed in a situation (Pajares, 1997). In a dance classroom context, preservice teachers may be asked to rate their confidence in creating dance routines, performing these routines to the class, and engaging in the appreciation of other performances. Assessment of expectancy beliefs include asking the preservice teachers to report on how well they expect to do with teaching dance concepts to their future students; whether they understand how to read the syllabus; or whether they feel competent in teaching dance as a subject. The issue is subject to the types of questions asked and the beliefs the questions produce, to generate greater predictability and explanation of an individual's temperaments, behavioural intentions and eventual actions (Pajares, 1997). These factors will be explored in the current study as they may provide an understanding of the intentions of behaviour of the preservice teachers with reference to dance.

Measuring self-efficacy is usually conducted through a survey instrument which measures a general sense of efficacy or confidence (Pajares, 1997). Using solely these measures may be problematic as predictive relevance is obscured to what is being measured (Bandura, 1986). Bandura (1986) recommends a mix of collection methods due to the context specific nature of efficacy beliefs. These instruments provide global scores that decontextualize the self-efficacy or behaviour and transform it into a personality trait (Pajares, 1997). These instruments usually assess people's confidence

in whether they can succeed in tasks and situations without specifying the context in which the situations take place (Pajares, 1997). Bandura (1997) states that “efficacy beliefs are multifaceted and contextual, but the level of generality of the efficacy items within a given domain of functioning varies depending on the degree of situational resemblance and foreseeability of task demands” (p. 13). To ensure this study catered to the various contextual and behavioural factors specific to the development of self-efficacy, a mix of qualitative and quantitative data gathering strategies were used.

### **2.5.3 Teacher self-efficacy**

Self-efficacy beliefs impact on teachers’ overall teaching responsibilities, how they interact and teach in their classrooms, which subsequently impacts the influence they have on their students (Renner & Pratt, 2017; Ryan et al., 2015; Rubie-Davies et al., 2012; Tschannen-Moran & McMaster, 2009). Therefore, if teachers have high self-efficacy, they are more likely to engage in the learning process of dance with more confidence. In addition, teachers with high levels of efficacy may be more capable in adapting to conceptual and pedagogical change (Lee et al., 2013). Alternatively, those with weak efficacy are more easily affected by negative experiences which may cause anxiety and helplessness within a context (Lemon & Garvis, 2017). When evaluating self-efficacy, it is “one of only a few conceptualisations of human control that identifies a distinction between competence and contingency” (Lemon & Garvis, 2017, p. 172).

As stated previously, teachers regularly make judgements of their self-efficacy, specifically their strengths and weaknesses through the processing and integration of information gained through four specific sources; mastery experiences; vicarious experiences; social persuasion; and physiological and emotional states (Bandura, 1997; Tschannen-Moran & Woolfolk Hoy, 2007; Renner & Pratt, 2017). Dance

teachers will consider themselves more or less competent across the various responsibilities and tasks found in their classrooms (Bandura, 1997; Renner & Pratt, 2017). Self-efficacy beliefs are therefore more precise when referring to the strength of beliefs in more generalised ways, than the measure of confidence levels (Bandura, 1997).

According to Bandura (1997), teacher self-efficacy forms during the early years of teaching and according to the SCT, once developed, is resistant to change. Therefore, during their tertiary education dance courses, students' self-efficacy is forming, providing a valuable opportunity for students to develop confidence in dance education and minimise any environmental contextual barriers faced in their future teaching. A study of preservice Art teachers discovered that self-efficacy increased as the teachers progressed through their tertiary programs as a result of effective programming and valuable learning experiences (Welch, 1995). When followed into their classrooms, the teachers with high efficacy scores at preservice level, found it easier to cope with frequent disruptions and impending failures (Welch, 1995). Current literature in self-efficacy and teacher education indicate that mentors have a strong influence on a student's ability to develop and shift confidence levels (Garvis & Pendergast, 2010; Lemon & Garvis, 2013, Collins, 2016).

Self-efficacy is an important motivational construct for teachers as it determines the level of confidence and competence to engage in tasks associated with learning and teaching (Lemon & Garvis, 2017). Teachers' beliefs in their efficacy "affect their general orientation toward the educational process as well as their specific instructional activities" (Bandura, 1997, p. 241). Teacher self-efficacy beliefs about their capacity to deliver dance education, shapes their perceived confidence in teaching dance, which in turn impacts on how dance is included in the classroom (Garvis &

Pendergast, 2011). Bandura (1986) describes self-efficacy as a mechanism which negotiates between previous experiences that have impacted on current levels of personal agency and the introduction of new experiences and understandings.

By being self-organised, proactive, self-regulating and self-reflecting, individuals can regulate their behaviour through motivation, thought processes, affective states and actions (Bandura, 2006; Lemon & Garvis, 2017). Bandura (1997) argues that this is not considered a character trait, rather an active and learned system of beliefs in context. People with high self-efficacy enable actions and exercise control over events that impact on their lives, including pursuing goals and rebounding from setbacks (Bandura, 1997). Therefore, self-efficacy is paramount in teaching and education, further emphasising its importance as the driving theory underpinning this study.

## **2.6 SUMMARY AND IMPLICATIONS**

The review of the literature outlined the historical background and context of dance education highlighting the benefits of creative arts education, with specific reference to dance. It covered the impact of prior dance knowledge and confidence outlining the influence on the perception of dance in the university setting and subsequent classroom contexts. It discussed the importance of the university dance context on pedagogical knowledge and how university experiences can alter negative previous perceptions of dance. Dance pedagogy, specifically the transmission and interactive models of teaching, and the importance of reflective practices were outlined. This led to the analysis of the barriers to effective dance education, including the crowded curriculum, lack of support, limited resources and minimal dance knowledge of generalist teachers.

The final portion of the literature review introduced self-efficacy theory, grounded in Bandura's SCT, which is the theoretical framework utilised for this study. SCT will be examined in more depth in the following chapter, with relation to the current study. The four sources of self-efficacy were outlined, including mastery experience, vicarious experience, verbal persuasion and physiological states. Self-efficacy was then linked to outcome expectations and teacher education to provide a context for this research. The final part of this chapter will present the implications for the study with reference to the conceptual framework.

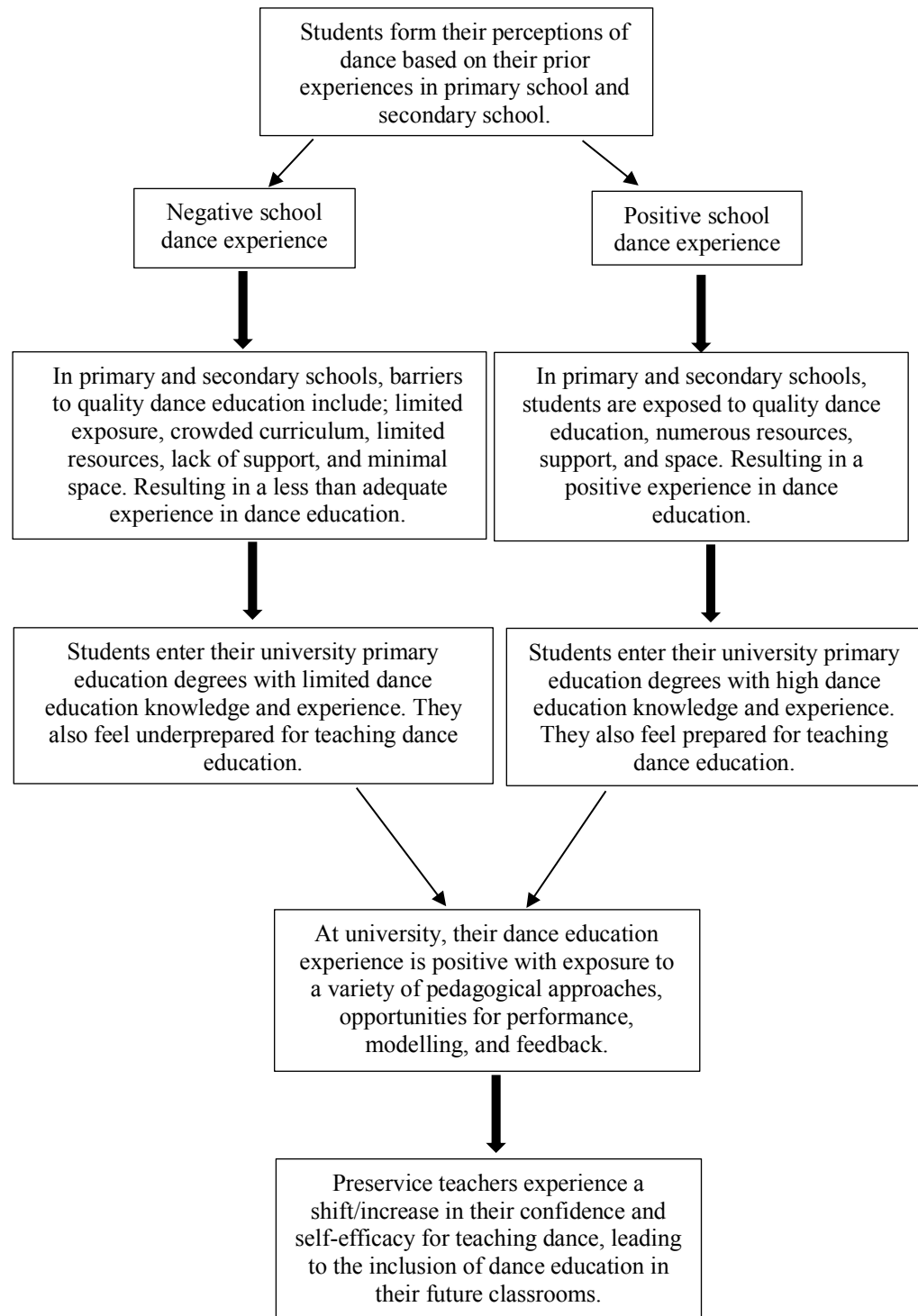
### **2.6.1 Implications for the research**

In Australia, there has been limited research into the impact of teacher self-efficacy on the overall effectiveness of the teacher in arts education (Garvis & Pendergast, 2010; Lemon & Garvis, 2017). Even fewer explore the construct of self-efficacy in dance education (Wenn et al., 2018). This study aims to address this dearth of knowledge, as it explores the implications of university dance units specifically on preservice teacher efficacy.

The literature has suggested there are both contextual and personal factors that contribute to teachers excluding dance education in their classrooms (Alter et al., 2009; Garvis & Pendergast, 2010; Stevens, 2010; Power & Kloppe, 2011). These contextual issues include, but are not limited to, limited resources, lack of support and the crowded curriculum. Personal barriers include negative prior experience in dance and dance university courses, leading to overall low self-efficacy. Based on the SCT it is known that robust self-efficacy can help overcome contextual obstacles and develop a sense of personal agency (Bandura, 1999). In theory, if teachers have high self-efficacy, they are more capable of overcoming contextual barriers and therefore teach dance in their classrooms. It was imperative to discover whether current university

dance units' affect preservice teacher confidence and efficacy for teaching dance through their various pedagogical approaches. Tracking the preservice teachers provides an understanding as to when these shifts in efficacy occur, and what specifically attributes to this change.

While there is a need to focus on personal controllable factors that build capacity to teach dance, there is limited knowledge of how robust self-efficacy for teaching dance is developed. Therefore, this study aims to address this gap as it explores how robust self-efficacy for dance is developed by investigating how preservice dance units' influence the development of self-efficacy. This research will be guided by the knowledge gained from the review of the literature, forming a conceptual framework (Figure 2.4), leading to a number of hypotheses generating the six main research questions discussed in Section 1.3.1 in Chapter one.



*Figure 2.3. Conceptual framework*

The conceptual framework (Figure 2.3) for the study represents the cycle present in the literature regarding prior experience and dance education self-efficacy beliefs. When preservice teachers have experienced negative prior dance experience, they will



enter their university dance education experiences with negative perceptions. The university dance unit is responsible for altering these beliefs using a range of pedagogical approaches, mastery and vicarious experiences and verbal persuasions. Once the preservice teachers experience a positive shift in their efficacy beliefs for teaching dance, only then will they include dance education in their primary classrooms, breaking the cycle of poor dance experience in the school context.

This study aims to uncover the various pedagogical approaches and the sources of self-efficacy responsible for this shift in self-efficacy. Due to the study focusing solely on preservice teachers, it will use Bandura's SCT (1986) to assess the outcome expectancy of preservice teachers including dance education in their future primary classrooms.

The research will be conducted across four university sites to explore the answers to the research questions and methodological design based upon the theoretical framework, SCT. How this framework will be used in the study will be explained in detail in Chapter three: Research Design. The findings of the study will be presented accordingly in Chapter four. Chapter five will discuss the findings with reference to the literature, and the conclusions and recommendations will be presented in Chapter six.

## Chapter 3: Research Design

---

The research reviewed in Chapter two indicated that teacher self-efficacy is formed during the early years of teaching, emphasising the importance of the tertiary context in shaping efficacy. It was also established that there are a number of areas in need of research, specific to dance education. Whilst all cannot be addressed in this study, there are areas of dance pedagogy and dance teaching efficacy which can be further explored in the Australian context.

This chapter outlines the design adopted by this research to achieve the aims and objectives stated in Section 1.3 of Chapter one. It was vital to analyse whether tertiary education courses could foster high levels of teaching efficacy to maximise the likelihood of teachers embracing dance education in their future classrooms. Therefore, it was fundamental to investigate current university dance units' structure and function and how they subsequently impacted on preservice teachers' self-efficacy. What was of particular interest was whether the preservice teacher's capacity for teaching dance altered through their tertiary dance experience.

Section 3.1 discusses the research questions, the areas of research they derive from, and the ways in which this study furthers understanding. Section 3.2 examines the research design, the methodology used in the study, the implementation stages and the theoretical framework SCT. Section 3.3 details the participants in the study. Section 3.4 lists all the instruments utilised and justifies their use. Section 3.5 summarises the procedures used and the timeline for the completion of each stage of the research. Section 3.6 examines how the data was analysed. Section 3.7 presents the

ethical considerations and Section 3.8 provides the credibility and trustworthiness of the research.

### **3.1 RESEARCH QUESTIONS**

As previously explained in Chapter one, the research questions are as follows:

1. What are preservice teachers' perceptions of dance education prior to their tertiary dance experience?
2. How do preservice dance units address these existing perceptions of dance?
3. What specific pedagogical approaches are used in preservice dance units?
4. How do the different pedagogical approaches implemented at university impact on preservice teachers' self-efficacy?
5. Does university dance unit duration have an impact on the self-efficacy levels of preservice teachers?
6. How does preservice teachers' self-efficacy for teaching dance change over the course of the dance units?

The questions will be further divided into three main themes; prior dance experience (questions one and two); pedagogical experiences (questions three and four); and the development of self-efficacy (questions five and six).

#### **3.1.1 Prior dance experience**

Multiple studies have investigated prior arts experience and its impact on the confidence levels of generalist preservice (Collins, 2016; Green et al., 1998; Hennessy et al., 2010; Lemon & Garvis, 2017) and in-service primary teachers (Garvis & Pendergast, 2010; MacDonald et al., 2001; Oreck, 2004; Russell-Bowie, 2013). Fewer have analysed the effect of prior experience on dance teaching confidence and self-efficacy (MacDonald et al., 2001; Renner & Pratt, 2017; Rolf & Chedzoy, 1997; Russell-Bowie, 2013). In addition, dance education is less documented in the

university context than the other art forms. Further enquiry into how preservice teachers enter their university dance units, based on their preconceived ideas, may illustrate important differences and similarities with the other art forms, to assist with understanding dance as a separate construct. This study is set in Australia and explores the impact of prior dance experience on preservice teacher self-efficacy to investigate whether university courses have the ability to shift predetermined ideas regarding dance.

The first research question, outlining preservice teacher prior dance experience is explored quantitatively through pre-surveys. Coupled with the qualitative method of semi-structured interviews, the research is able to establish when, how and why the preconceptions for dance alter. A brief overview of the research questions, data gathering strategies and analysis is given in Table 3.1 (p. 88).

### **3.1.2 Pedagogical experiences**

There has been discussion amongst the literature about the most effective dance pedagogy for positive experience. Studies have examined the transmission model of teaching, most commonly implemented in private dance studios (Melchior, 2009; Sööt & Viskus, 2014) whilst others encouraged an interactive approach which is more child-centred (Buck, 2004; Chappell, 2007; Sööt & Leijen, 2012; Wenn et al., 2018). Additional pedagogical approaches are also recommended, for example ‘arts across the curriculum’ (Buck & Snook, 2017). The differing pedagogical approaches provide teachers with choice which may lead to confusion in the interpretation of the curriculum (Snook, 2012). Very few studies examine dance pedagogy with reference to the development of self-efficacy so this study aims to investigate the variety of pedagogical approaches specific to increasing the self-efficacy levels of preservice teachers.

Analysing the documents provided by the relevant unit coordinators will inform the researcher about the contextual and pedagogical approaches in each university group. The qualitative method of observation will provide first-hand knowledge of the pedagogical approaches and their impact on the behaviours of preservice teachers (Table 3.1).

### **3.1.3 Development of self-efficacy**

In Australia, there has been limited research into the overall effectiveness of the teaching of arts education, specifically exploring teacher self-efficacy beliefs (Garvis & Pendergast, 2010; Lemon & Garvis, 2017; Garvis, 2010). Even fewer explore the construct of self-efficacy in dance education (Wenn et al., 2018). This study investigates the self-efficacy levels of preservice primary teachers across four university dance units in NSW. Dance teacher confidence, attitudes, and perceptions have been explored previously (MacDonald et al., 2001; Rolfe, 2001; Rolfe & Chedzoy, 1997) yet fewer have analysed the impact on preservice teacher self-efficacy, specifically in dance (Renner & Pratt, 2017).

As this study is concerned with the self-efficacy levels of preservice primary teachers and how this influences their desire to teach dance education, SCT was the theoretical framework used to guide the research design. The framework (Figure 3.1) presented in Section 3.2 details the impact of personal, environmental and behavioural factors on personal beliefs and will be investigated in questions five and six. The use of quantitative methods such as the Dance Teaching Efficacy Belief Instrument (Enochs & Riggs, 1990) have enabled some understanding of what and how beliefs about dance education influence the teaching practices of preservice primary teachers (Table 3.1).

## **3.2 RESEARCH DESIGN**

The purpose of this study was to understand the impact of university dance courses on the self-efficacy levels of preservice teachers. A qualitative dominant approach was adopted and a number of mixed method data gathering and analysis strategies were used for the groups, including document analysis, observations, pre- and post-surveys and semi-structured interviews. Table 3.1 provides an overview of the research design, highlighting the research questions with reference to the data gathering and analysis strategies.

Table 3.1

*Overview of the Research Design*

Research questions	Data gathering strategies	Participants	Data Analysis
3. What specific pedagogical approaches are used in preservice dance units?	Document analysis		<ul style="list-style-type: none"> <li>– Transcribe</li> <li>– Coding</li> </ul>
1. What are preservice teachers' perceptions of dance education prior to their tertiary dance experience?	Surveys (pre-test)	Preservice teachers	<ul style="list-style-type: none"> <li>– Cronbach alphas</li> <li>– Collate, code and enter data</li> </ul>
5. Does university dance unit duration have an impact on the self-efficacy levels of preservice teachers?	Surveys (post-test)		<ul style="list-style-type: none"> <li>– Descriptive statistics</li> <li>– Independent &amp; paired <i>t</i>-tests</li> </ul>
6. How does preservice teachers' self-efficacy for teaching dance change over the course of the dance units?			<ul style="list-style-type: none"> <li>– MANOVA</li> <li>– Cohen's <i>d</i></li> </ul>
2. How do preservice dance units address these existing perceptions of dance?	Interviews	Preservice teachers	<ul style="list-style-type: none"> <li>– Transcribe</li> <li>– Open coding</li> </ul>
4. How do the different pedagogical approaches implemented at university impact on preservice teachers' self-efficacy?	Observations		<ul style="list-style-type: none"> <li>– Axial coding</li> </ul>

Traditionally, teacher efficacy research has been situated within predominately quantitative methodologies, as self-efficacy is set within the conceptual and methodological approaches of psychology (Labone, 2004). There are a myriad of factors which influence education, making educational research highly complex and dynamic. Educational research therefore requires data collection and analysis strategies that do justice to this complexity (Freebody, 2003).

In this study, an embedded qualitative dominant mixed methods approach to the research design was used. This method was deemed most appropriate for comprehensively answering the research questions, as exclusively selecting either a qualitative or quantitative approach would not adequately address all areas of the research. Utilising purely quantitative methods would measure how dance teaching efficacy beliefs of preservice teachers changed, however would not explore in detail, the meanings that participants ascribed to these changes in beliefs, which can be ascertained from a qualitative approach. Therefore, this study uses both qualitative and quantitative data to ensure the breadth and depth of understanding relating to preservice teacher self-efficacy beliefs is captured. The breadth refers to the ability to quantitatively acquire the dance self-efficacy beliefs of a large preservice teacher cohort from various university sites. The depth allows for qualitative data, specifically focused, semi-structured interviews and observations of a smaller group of participants from the collective cohort.

Qualitative dominant mixed methods research may be defined as relying on qualitative data, but acknowledging how quantitative data may be beneficial in a study (Johnson et al., 2007). In line with this approach, this study uses an embedded design which is recommended when the researcher has multiple questions which require different types of data to enhance the use of a quantitative or qualitative design to address the purpose of the study (Creswell & Plano Clark, 2010). Therefore, in this research, the primary data collection method is qualitative, with quantitative data embedded within this primary method (Creswell, 2009).

Qualitative data has many advantages as it is designed to help understand how individuals make meaning and interpret their experiences (Merriam, 2009). It is highly contextual and emphasis is placed on how individuals are influenced by their own



worldview (Creswell, 2009). Using quantitative data to support qualitative research is beneficial as it provides a wider perspective in terms of differences between groups, providing a check on bias (Maxwell, 2010). Quantitative data also assists with identifying patterns that may not be distinguished solely via qualitative methods (Maxwell, 2010). It was imperative for this study to utilise both qualitative and quantitative methods, within a case study methodology, using surveys, interviews and observations to address all research questions, which were guided by the theoretical framework, SCT, which is presented in the next two sections.

### **3.2.1 Methodology**

The following section of the thesis will outline how the theoretical framework, SCT guided the research design. A case study methodology was utilised to understand the various university contexts, incorporating the following data collection methods: document analysis, pre- and post-surveys, semi-structured interviews and observations.

Case study was the methodology adopted for this study. Crotty (1998) describes research methodology as the “strategy or plan of action” which shapes the choice and use of particular methods selected for the research (p.7). Case study is an in-depth exploration of a phenomenon based on extensive data collection (Creswell, 2012). The strength of the case study method is in its ability to examine, in-depth, a case within a real-life context (Yin, 2006).

#### ***Case Study***

The case study approach enables researchers to investigate important topics not easily covered by other research methods (Yin, 2006). It allows for direct observations and data collection in natural settings, as opposed to relying on previously recorded data (Yin, 2006). The distinctive characteristic of case study, directly related to this

study focused on the experiences of individual preservice teacher dance practice within the context of each university dance unit.

A case study approach encourages the reporting of a single participant's experience within an individual context (Creswell, 2012). This was vital for this study, as it has been acknowledged that preservice teachers will experience a different environmental, social and educational context in relation to their dance knowledge and experience. Each dance unit was used as a separate group, establishing the different environmental, pedagogical and social contexts. Specifically, each unit was bounded by the context of the particular university course. A bounded case is defined as a phenomenon occurring in limited scope with conceptual boundaries (Merriam, 1998). Examples of bounded systems include those whose boundaries have common sense obviousness such as an individual or organisation (Merriam, 1998). This was the case for this study, as four different university dance units were selected and it was imperative the context of the study was grounded in individual preservice teacher perspectives and experiences. Each university site delivered dance education derived from the Arts curriculum, providing similar conceptual boundaries. All participants were preservice teachers undertaking a degree in initial teacher education in the primary setting.

Secondly, a case study uses multiple and diverse sources of evidence to generate a thorough description of real-life context (Creswell, 2012). This guarantees the issue is not “explored through one lens, but rather a variety of lenses which allows for multiple facets of the phenomenon to be revealed and understood” (Baxter & Jack, 2008, p. 544). It also highlights the real-life context and explores the respondents' perspectives rather than the researcher's constructs (Baxter & Jack, 2008). This study utilised a mixed-method data collection approach, including pre- and post-surveys,

semi-structured interviews and observations, ensuring the voices of the participants were heard, explained and understood creating an authentic representation of preservice teachers' dance experience at university (Yin, 2006).

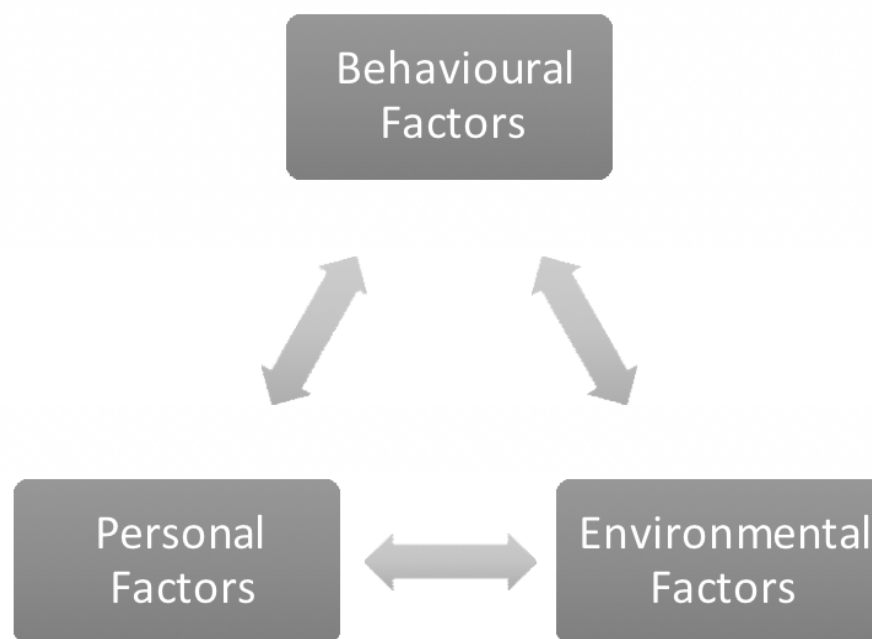
The purpose of the case study was to investigate preservice teachers' knowledge, skills, confidence and perceived self-efficacy in dance education. The data were utilised to create profiles representing dance knowledge, skills, confidence and self-efficacy. The university courses were divided into four separate groups (sites), involving different dance tutors and preservice teachers with varied dance experience levels. The overall case was represented by the university dance context, which was explored using multiple sites (groups) categorised by various pedagogical approaches and differing lengths of study time.

### **3.2.2 Theoretical framework – Social cognitive theory**

The theoretical framework underpinning the study is social cognitive theory (SCT) (Bandura, 1999). SCT maintains that individuals “function as contributors to their own motivation, behaviour, and development within a network of reciprocally interacting influences” (Bandura, 1999, p. 169). The theory highlights how cognitive, behavioural, personal and environmental factors combine to create motivation and behaviour (Crothers et al., 2008). According to Bandura, human functioning is the result of the interaction among these factors, specifically; behavioural, personal and environmental (Crothers et al., 2008), providing individuals with control over their thoughts, feelings, motivations and actions (Pajares, 1997). It serves as a self-regulatory function giving individuals the capability to influence their cognitive processes and actions, altering their environments (Pajares, 1997).

When people perform tasks, they interpret the results from their attainments which informs and alters their environment and self-belief, resulting in an alteration of

subsequent performances (Pajares, 1997). This is the foundation of Bandura's concept of reciprocal determinism (1986). The view that "(a) personal factors in the form of cognition, affect, and biological events, (b) behaviour, and (c) environmental influences create interactions that result in a triadic reciprocity" (Pajares, 1997, p. 2). Figure 3.1 outlines the model through the interplay of personal, behavioural and environmental factors.



*Figure 3.1.* Bandura's (1986) triadic reciprocal determinism model

To better understand how these mutually interacting forces work to influence one another, imagine a preservice primary teacher, Kim, undertaking a creative arts (dance) unit as part of her undergraduate teaching degree. Kim has always considered dance a foreign concept and historically had difficulty understanding its place. Throughout primary school, dance had been delivered, however Kim never excelled nor enjoyed it. Therefore, as Kim moved into secondary school, her dance self-efficacy was understandably low and she typically avoided engaging in the types of dance tasks that

could produce the learning and improvement she required. Feeling defeated even before she began a dance task, during dance lessons she lacked energy and moved to the back of the room, where the difficult dance steps were met with statements like “I simply cannot dance”. On entering her university dance unit, however, Kim is met with a tutor that is unlike anyone she has ever had. The tutor is attentive to her needs, creating an environment that is engaging and creative which interests Kim. Moreover, the tutor praises Kim’s efforts with encouragement and provides valuable assistance. At one point, Kim is paired with Wendy, a more capable but supportive peer. Soon Kim realises she is not as bad at dance as she once perceived. As her dance skills grow, so does her confidence in those skills. Under the warm attention of the tutor, Kim actively participates and seeks new dance challenges, encouraging her to attempt dance in her future classroom.

In the above example, the environmental factors (tutor, verbal persuasion, peer modelling) interacted and influenced personal factors (Kim’s attitude and confidence toward dance) resulting in behavioural change (Kim excels in dance, attempts new challenges, begins to have mastery experiences). Additionally, this interacts and influences subsequent environmental factors (Kim’s new attitudes encourages the tutor to seek new challenges for her) and personal factors (Kim enjoys dance and her motivation towards it improves dramatically) therefore leading to further behavioural change (Kim teaches dance to her students, including it in her classroom). The interactions and reciprocal efforts continue, increasing growing success in dance, which would have been highly unlikely for Kim.

Using SCT as a framework, teachers are able to work collaboratively with their students to improve their emotional states and negative self-beliefs (personal factors), progress their academic skills and reflective practices (behaviour) and alter the environment of the school and classroom that impact on student success (environment)

(Pajares & Usher, 2008). In SCT, individuals are agents engaged in their own development, considered “partial architects of their own destinies” (Bandura, 1997, p. 8). Individuals possess a series of self-beliefs that assist in navigating control over their thoughts, feelings and actions (Pajares & Usher, 2008). This is referred to as the concept of human agency (Bandura, 1997). In addition to human agency, Bandura (1997) refers to the importance of collaboration, as people work together on beliefs about their capabilities and aspirations to better their lives (Pajares & Usher, 2008). This collective agency is grounded in the idea that success is dependent on the interactive effect of group members (Pajares & Usher, 2008).

An additional feature of SCT is self-reflection as individuals can make sense of their experiences, explore their self-beliefs and engage in self-evaluation, thereby altering their thinking and behaviours accordingly (Pajares & Usher, 2008). Through self-reflection, preservice teachers may make judgements about their capabilities to successfully accomplish dance tasks and succeed in the activities that fall before them.

### ***Social cognitive theory and dance education***

According to SCT a preservice teacher’s inclination towards teaching dance education is shaped by their interactions with their environment (university course) and their personal beliefs, with the most important of these being self-efficacy. According to SCT, personal efficacy can help with overcoming environmental factors, giving individuals’ opportunities to handle and accept difficulties beyond their control (Bandura, 1997). Therefore, this research examined how self-efficacy could be measured and improved at tertiary level, to assist students with handling contextual factors that may impact on their future teaching of dance.

In this study, the theory of self-efficacy is explored specifically. The basic principle behind the theory is that individuals are more likely to engage in activities

for which they have high self- efficacy, therefore teachers who feel they are capable of teaching dance well, will teach it. In SCT, self-efficacy is considered to be the most significant personal factor impacting on future behaviour (Bandura, 1997). Since teacher self-efficacy is formed during the early years of teaching and, according to the SCT, once developed, is resistant to change (Bandura, 1997), there was a need to understand the pedagogical approaches which impact on self-efficacy during dance units at university.

According to Bandura (1977), performance outcomes or previous experiences are the most important determinant of self-efficacy. In the literature, it is argued that there are two main factors that impact on teacher self-efficacy in arts education: prior experience and university courses (Dunkin, 2004; Russell- Bowie, 2004, 2013; Power & Kloppe, 2011). If teachers feel more confident about themselves as educators of dance, they are more likely to attempt to teach it in their classrooms (Russell- Bowie, 2013). Therefore, if university dance programs implement opportunities for performance, feedback and mentoring, perhaps students would leave the institutions with higher efficacy (Russell-Bowie, 2013).

### **3.3 PARTICIPANTS**

Purposeful sampling was chosen as the most effective means of selection as the researcher intentionally chose participants to discover, understand and gain insight into the central phenomenon (Creswell, 2009). As the literature stated females tend to have higher efficacy than males in dance, where possible, the researcher included male as well as female preservice teachers in each university group.

The participants (N=208) in this study were tertiary students, studying an initial teacher education degree in primary education at universities in Sydney, Australia. The

education degrees selected, included at least one unit of study in creative arts education, with the inclusion of study in dance education. Participants were purposefully selected based on their enrolment in these units. The information gathered from the tertiary students were used to address research questions one, five and six:

1. What are preservice teachers' perceptions of dance education prior to their tertiary dance experience?

5. Does university dance unit duration have an impact on the self-efficacy levels of preservice teachers?

6. How does preservice teachers' self-efficacy for teaching dance change over the course of the dance units?

The unit coordinators of each unit were contacted to arrange, and give consent to data collection. The unit coordinators provided key documents to inform the researcher of pedagogical approaches and hours allocated to dance education, mode of delivery (tutorials and lectures) and tutorial group sizes. The unit coordinators were selected as they were responsible for the creation and implementation of the dance units offered within the university degrees. They were sampled based on their position as unit coordinator of the dance units as they could explain how the dance courses were structured, taught, and assessed. This information was necessary to assist with answering the following research question:

3. What specific pedagogical approaches are used in preservice dance units?

While all participants agreed to partake in the pre- and post-surveys, only a select few consented to interviews (N=17). These preservice teachers were tracked intensively over the course of the dance units to identify the shift (if any) in self-efficacy. They assisted with answering research questions two and four:



2. How do preservice dance units address these existing perceptions of dance?
4. How do the different pedagogical approaches implemented at university impact on preservice teachers' self-efficacy?

### **3.3.1 Pilot study**

The initial study was a Pilot study involving preservice teachers (n=41), undertaking a Bachelor of Education (Primary) course at a university in Sydney, with a six-week unit focusing on dance education. The purpose of the Pilot study was to evaluate whether the preservice teachers understood the nature of the instruments; to determine whether any part of the survey was consistently misinterpreted; if any wording on the survey did not make sense to participants; to verify if the survey was a useful measure; and to ascertain the length of the survey distribution and completion within each tutorial. Data were collected at the beginning and end of the six-week dance unit.

All participants were observed and surveyed twice during the dance unit. Pre-test surveys lasted approximately 20 minutes as demographic information and prior dance experience needed to be established, as well as the completion of the self-efficacy belief instrument. The post-test took approximately 15 minutes to complete. Of the participants surveyed, two consented to being interviewed. Both participants were interviewed twice, face-to-face before the tutorials observed by the researcher. Interviews lasted approximately 15 minutes each.

Following the Pilot, modifications were made to the survey instrument to assist with tracking the participants over the course of the unit. An alias was introduced at the top of each survey (first three letters of mother's maiden name and date of birth) to match up pre- and post-survey data. Observations were altered to include video

analysis where consent was provided. The interview questions were restructured to align with the observations conducted by the researcher. These alterations are discussed in more detail in Section 4.1.6: Amendments to instruments, in Chapter four.

### **3.3.2 Group 1 – MEd (Primary)**

The participants (n=20) were postgraduate students undertaking a Master of Education (Primary) degree at a university in Sydney's west. Participants undertook a six-week Arts unit (Dance, Drama, Music, Visual Arts, and Media Arts) with one, two-hour workshop and one, two-hour lecture in dance education. The remaining weeks were allocated to each art form with the first workshop introducing preservice teachers to the arts in the primary classroom. One participant consented to the interview process with interviews and observations occurring in tutorial one and six. Tutorial one included an introduction to the arts, while tutorial six was solely focused on dance. The dance tutorial (tutorial six) was video recorded as consented to by both the unit coordinator and preservice teachers.

### **3.3.3 Group 2 – MEd (Primary)**

Group 2 involved participants from a university in Sydney's west during a Dance intensive program over a one-day period. Participants (n=16) were undertaking a Master of Education (Primary) course and attended an eight-hour Dance masterclass. This masterclass was conducted in addition to the primary arts unit and occurred in the middle of the semester over a weekend. The unit coordinator offered this masterclass as an optional "day of dance" taking place on a Saturday. It was provided as there was limited dance time allocated to the compulsory arts unit. While the masterclass was optional, the six-week primary arts unit was a prerequisite to enrolment in the masterclass.

Previously participants undertook one dance workshop (two hours) and one dance lecture (one hour). The masterclass extended on previous knowledge and learning in dance and focused solely on dance pedagogy and performance. One preservice teacher consented to the interview process and data were collected at the beginning of the day and at the conclusion of the masterclass, with the researcher observing and recording the day.

### **3.3.4 Group 3 – BEd (Early Childhood & Primary)**

Group 3 data were collected over one semester at a university in Sydney's inner west. Participants (n=75) were undertaking a Bachelor of Education (Primary & Early Childhood) course with one 12-week Creative Arts unit. This degree also offered students an elective in Dance education, however at the time of data collection, this core unit was a pre-requisite, so it was the first Dance unit undertaken. All four Arts strands (Dance, Drama, Music, and Visual Arts) were covered over the 12 weeks. The study of dance education included six weeks of two-hour workshops and one, one-hour lecture. There were also two general Creative Arts lectures offered where dance was mentioned in the general sense. There were 75 participants who consented to the survey process, with four consenting to the interviews. Surveys, interviews, and observations were collected in week one and six of the semester (first and final dance tutorial).

### **3.3.5 Group 4 – BEd (Primary)**

Participants from Group 4 were from a university in Sydney's inner west. Participants (n = 97) were undertaking a Bachelor of Education (Primary) course with two 12-week Creative Arts units. One unit involved the study of Dance and Drama. The other, Music and Visual Arts. For the purpose of this study, the Dance and Drama unit was utilised for data collection. The study of Dance education included six weeks

of two-hour workshops and six, one-hour lectures. Eleven preservice teachers consented to the interview process and all data were collected at the beginning of the first dance workshop and at the conclusion of the final dance tutorial.

### **3.4 INSTRUMENTS**

The instruments used for the data collection phase included document analysis, pre- and post-surveys, semi-structured interviews, and observations, with the option of video recordings. This was completed for each separate group with unit coordinators providing the relevant documents for analysis regarding pedagogical knowledge. The preservice teachers undertaking the dance units were surveyed pre- and post-unit, and then further individual cases were selected based on their consent to be interviewed. These individual participants were interviewed prior to, and following, their participation in the dance unit to track their efficacy levels. The researcher observed two dance workshops per group to assist with understanding the perceptions of each participant.

#### **3.4.1 Document analysis**

The first stage of data gathering was an analysis of documents or key ‘artefacts’ (Goetz & LeCompte, 1984). Pertinent documents including unit outlines/guides, course notes and workshop material were sought, reviewed, and analysed to gain another perspective of the data (Lincoln & Guba, 1985). Unit coordinators provided key policy and implementation documents originating from each university context. The process involved seeking evidence to support and confirm the statements made in the interviews and to assist with giving context to the observations. This identified the pedagogical approaches for the overall dance experience provided to students.

### 3.4.2 Surveys

The survey instruments (Appendices A, B and C) were divided into four distinct sections; demographic information; prior dance experience; dance knowledge, skills, and confidence; and the dance teaching efficacy belief instrument. Surveys were administered pre- and post-unit and alias codes were used to ensure confidentiality among participants. Participants were asked to provide the first three letters of their mother's maiden name and birth date. These codes were then utilised to align both pre- and post-survey data for analysis.

Demographic information (Appendix A) was identified in section (a) of the survey. Participants were asked to provide their gender, age, university course, year of study and number of dance units previously undertaken. Section (b) of the survey (Appendix B) asked participants to report on their prior dance experience. Preservice teachers were asked where they had previously undertaken a dance class; which experience level best defined them; words used to best describe their previous dance experience, as well as a numerical rating of 1-10 (10 being very good); how many years they had participated in dance classes and the age when these dance lessons ceased. Part (a) and (b) of the survey were only administered pre-test as the post-survey responses were linked to the pre-survey responses of each participant.

#### ***Dance Knowledge, Skills and Confidence (DKSC)***

The dance content and outcomes from the NSW Creative Arts syllabus (Board of Studies, 2006) were used to rate each participant's level of confidence in dance. The purpose of incorporating the curriculum terminology from the NSW syllabus was because of the data being collected in NSW. These terms can be interchanged and linked to the Australian curriculum by amending the terms to "Making" and "Responding" (ACARA, 2020).

On a scale of 0% (least confident) to 100% (most confident) participants were asked to indicate their perception about each statement by ticking the appropriate box. There were eleven possible boxes to select from (0% - least confident, 100% - most confident). These statements concentrated on dance pedagogy, specifically: the elements of dance, dance context, composition, performance, and appreciation (Appendix B).

The statements on the “Elements of Dance” determined participants knowledge of the elements and how to manipulate them to create meaningful dance experiences (Board of Studies, 2006). The elements of dance included space, time, action, relationships, dynamics and structure (Board of Studies, 2006). All terms were provided on the survey instrument to provide participants with context. The preservice teachers were questioned about their confidence with exploring movement with the awareness of the dance elements; whether they could use the elements to understand dance vocabulary and express images, ideas and feelings; and to rate their confidence on whether they could use the elements to describe dance works viewed.

The statements on “Dance Context” determined if participants understood the different cultures, styles, and genres of dance. Ideas could be drawn from a range of contexts to “engage with the concepts of dance artists, dance works, the audience and the world to develop broader and deeper knowledge, understanding, values and attitudes about dance” (Board of Studies, 2006, p.16). Participants rated their confidence on developing a range of movement skills in a variety of dance genres/styles; and develop dances from various cultures.

The statements on “Composition” ensured participants were confident in structuring movement to express ideas. It asked the preservice teachers to rate their confidence with exploring dance ideas in response to various stimuli; and to use a

variety of choreographic processes to develop dance ideas. The component about “Performance” required participants to rate their confidence when performing in formal and informal settings. Finally, “Appreciation” asked participants whether they were confident in reflecting and evaluating their work and the work of others.

Learning in dance is most effective when teachers integrate learning experiences in performing, composing, and appreciating (Board of Studies, 2006). It was therefore important to gather information both pre- and post-unit on preservice teacher confidence in understanding dance pedagogy and syllabus terminology.

### ***Dance Teaching Efficacy Belief Instrument (DTEBI)***

The DTEBI was adapted from the Science Teaching Efficacy Belief Instrument (STEBI-B) created by Enochs and Riggs (1990). This has been reported to be a reliable scale as it has previously been utilised to examine the self-efficacy beliefs of preservice and generalist teachers (Enochs & Riggs, 1990; Tschannen-Moran et al., 1998; Bleicher, 2004). Based on their conviction that preservice teachers’ beliefs about science teaching and learning were a “limiting factor to their development as teachers” (Bleicher, 2004, p.383), Enochs and Riggs (1990) developed an instrument based on Bandura’s SCT. They believed early detection of low self-efficacy was crucial to acknowledge in any initial teacher program (Bleicher, 2004). Bandura’s theory highlights that “people are motivated to perform an action if they believe the action will have a favourable result (*outcome expectation*), and they are confident they can perform that action successfully (*self-efficacy expectation*)” (Bleicher, 2004, p. 384). Therefore, the STEBI instrument was developed to measure two components of this theory (Gibson & Dembo, 1984; Enochs & Riggs, 1990; Bleicher, 2004). As there has been no scale created to measure dance teaching efficacy specifically, the STEBI

instrument was adapted to reflect the term “dance” in the place of “science” as it was related to the preservice teacher context.

This scale provided a clear link to SCT and the four sources of efficacy, so it was specifically selected for this research to assist with combining the interview questions and observation process. Bandura (1997) cautioned researchers that to increase accuracy in predicting outcomes from students, “self-efficacy should be measured in terms of particularised judgements of capability that may vary across realms of activity, different levels of task demands within a given activity domain, and under different situational circumstances” (p. 6). Therefore, the scale was used in addition to the interview and observation data, to create a more contextual representation of dance education in a university environment.

As previously mentioned, all items of the DTEBI were modified for a primary dance classroom setting (Appendix C). The Personal Dance Teaching Efficacy belief scale and the Dance Teaching Outcome Expectancy scale are two sub-scales of the DTEBI. Enochs and Riggs (1990) informed of the Cronbach’s Alpha coefficients as .90 and .76 for Personal Science Teaching Efficacy (PSTE) and Science Teaching Outcome Expectancy (STOE), respectively. The Personal Dance Teaching Efficacy (PDTE) scale represents preservice teachers’ belief in their ability to take on the role of a classroom dance teacher, while the Dance Teaching Outcome Expectancy (DTEOE) scale is a measurement of the preservice teacher’s belief they can affect improvements in students’ dance learning.

The overall DTEBI, comprised of both the PDTE and DTEOE, utilised a Likert scale format. The response categories were “SA = strongly agree”, “A = agree”, “UN = uncertain”, “D = disagree”, and “SD = strongly disagree”. Scoring the DTEBI was



achieved by assigning the number five to positively phrased items with a “SA” response, four to “A” and so on. Negatively phrased items were reverse scored.

*Personal Dance Teaching Efficacy scale (PDTE)*

The PDTE had 12 items in total. After reverse scoring the negative items, a high score in PDTE indicated high self-efficacy in dance teaching. Items 2, 3, 5, 6, 8, 12, 17, 18, 19, 21, 22, and 23 all formed the PDTE. The statements related to the PDTE are provided below.

- “I am continually finding better ways to teach dance.”
- “Even when I try very hard, I don’t feel I can learn dance as well as I do most subjects.”
- “I know the steps necessary to teach dance styles effectively.”
- “I am not very effective in creating dance lesson ideas.”
- “I generally feel I cannot teach dance effectively.”
- “I understand dance ideas well enough to be effective in teaching dance to children.”
- “I will find it difficult to explain dance ideas to my students.”
- “I will typically be able to answer my students’ dance questions.”
- “I have the necessary skills to teach dance.”
- “Given a choice, I would not include dance teaching in my classroom.”
- “When a student has difficulty understanding a dance concept, I feel I would not know how to help them understand it better.”
- “When teaching dance, I will welcome student questions.”

*Dance Teaching Outcome Expectancy scale (DTOE)*

The DTOE had 11 items in total. After reverse scoring the negative items, a high score in DTOE indicated high outcome expectancy for dance teaching. Items 1, 4, 7, 9, 10, 11, 13, 14, 15, 16, and 20 all formed the DTOE. The statements with reference to the DTOE scale are detailed below.

- “When a student does better than usual in dance, it is often because the teacher exerted a little extra effort.”
- “When the students dance achievement improves, it is most often due to their teacher having found a more effective teaching approach.”
- “If students are underachieving in dance, it is most likely due to ineffective dance teaching.”
- “The inadequacy of student’s dance background can be overcome by good teaching.”
- “The low dance achievement of some students cannot generally be blamed on their teacher.”
- “When a low achieving student progresses in dance, it is usually due to extra attention given by the teacher.”
- “Increased effort in dance teaching produces little change in some students’ dance achievement.”
- “The teacher is generally responsible for the achievement of students in dance.”
- “Students’ achievement in dance is directly related to their teacher’s effectiveness in dance teaching.”

- “If students show more interest in dance during their university course, it is probably due to the performance of the teacher.”
- “Effectiveness in dance teaching has little influence on the achievement of students with low motivation.”

### **3.4.3 Semi-structured interviews**

Interviews were conducted with the tertiary students to substantiate the research questions and provide a personal viewpoint of how they felt during each dance unit. Semi-structured interviews created a non-threatening atmosphere conducive to discussion, rather than formal questioning (Creswell, 2012). Interviews enable descriptive data to be gathered in the participants “own words” so that the researcher may determine insight specific to each participant (Bogdan & Kiklen, 2007, p. 103). Interviews are considered the most effective practice in qualitative research as they allow for unique stories of each participant to emerge (Stake, 1995). Hence using semi-structured interviews as the tool for gathering data about the development of self-efficacy was a logical choice.

The data gathered from the surveys and documentary analysis guided the design of the semi-structured interviews (Crotty, 1998). Interview questions were grouped into three sources of information that individuals use to judge their self-efficacy: enactive mastery experience, vicarious experience, and verbal persuasion (Bandura, 1986). Appendix D examines the influences on, attention to, and use of, efficacy information, for the requirements of the development of positive efficacy beliefs. The interview questions and observation strategies were adapted with permission, from Labone (2004). The interview questions were then reorganised to ensure flow and ease of discussion with participants (Appendix E). The research questions were

therefore addressed, when the survey data were combined with the sources of efficacy information gathered from the semi-structured interviews and observation data.

Participants were interviewed at the beginning and at the conclusion of their dance unit, tracking their experiences. Participants provided their contact details on the survey instrument (Appendix A) and were either phoned or emailed to arrange an initial interview. Of the 249 participants surveyed, 31 preservice teachers provided their contact details, with 19 responding and consenting to the interview process. Two participants were from the Pilot study and the remaining 17 were from the overall main case study. The length of the interview ranged from 20 to 30 minutes and were held both face-to-face and over-the-phone, depending on participant availability. The questions were open-ended, with prompts to encourage further discussion.

The interviews were recorded using a voice recorder application on an iPhone. The researcher was able to tailor the interviews in a manner appropriate for each participant. While the predetermined questions were used, the researcher allowed for an unfolding conversation to sequence the order in which the questions were asked. This ensured flexibility, where not only the spoken word but non-verbal indicators were recorded as data. It allowed the participants to discuss areas important to them or to assist with explaining the reason behind their answers and decisions (Burns, 2000). Interviews were transcribed containing the verbatim interview conversation, then filler words such as “um” and “uh” were omitted and a label was added to assist in matching up the interview data with the surveys. All identifying information was changed including any names and places. Therefore, whilst the researcher was able to meet the expectations of the scripted questions aligning to the research questions, other unanticipated points and areas could also be explored (Measor, 1985).

### **3.4.4 Observations**

This study uses a mix of both quantitative and qualitative data gathering strategies as self-efficacy beliefs are the internal rules that individuals follow to determine their effort, persistence, and perseverance to achieve optimally, as well as determine the strategies they use (Pajares, 1997). Utilising a survey instrument to assess the preservice teachers' self-reported effort and perseverance alone would potentially lead to an unclear understanding of how the connections between self-efficacy and these variables are made. As Pajares (1997) states "researchers have examined the influence of self-efficacy on these variables and reported significant relationships, but it is not entirely clear how these connections are made or under what conditions similar self-beliefs can result in different levels of motivations" (p. 21). Therefore, it is recommended to incorporate both survey data based on preservice teacher self-reporting and investigator-observed effort and persistence (Pajares, 1997). It was for this reason, observations were used to collect information about preservice teacher behaviour and experience, to assist with grasping the context of the interview data. Observations also provided the researcher with the opportunity to view the preservice teachers in an active environment, rather than relying on second-hand accounts (Cohen et al., 2018).

Observations were conducted by the researcher at the beginning and end of each unit for each group, to assist with the interview process (Appendix D). The researcher did not participate in any of the observed tutorials and unobtrusively sat at the back of the room observing all interactions and practices. The researcher was introduced at the beginning of the tutorials, as a matter of courtesy so the preservice teachers were aware that someone was observing the class (Cohen et al., 2018). The participants were asked to read and sign a consent form (Appendix J) to gain permission for the observation

process. It is a possibility that the presence of the researcher may have impacted upon the behaviour of the preservice teachers as Cohen et al., (2018) notes “participants may change their behaviour when they know they are being observed” (p. 410). The preservice teachers did not indicate any differences in the way the tutorials were presented, based on the researcher’s presence.

Detailed anecdotal notes were made at each observation, and video recording used if consent were granted. Video recording was used to support the detailed note taking, and while beneficial to contribute to additional data, was not essential if consent was not provided. Groups one and two consented to be video recorded. The workshops were recorded using an iPad mini, with a clear view of the tutorial group. Recordings were strictly of tutorial activities and were paused during break-times. Groups three and four did not consent to the recordings so the researcher kept detailed notes of the workshops. Particular attention was focused on the interview participants to assist with understanding their statements made regarding the sources of efficacy. Direct observation of the sources of efficacy (Appendix D) and their effects were conducted and combined with the interview and survey data, as recommended by Pajares (1997). Observations were used to align the content analysed from the document analysis and assist the researcher with understanding the context of each workshop.

Providing a mix of quantitative and qualitative efforts ensures that a clearer distinction is made between how efficacy beliefs are developed, how preservice teachers perceive these beliefs impacting their dance teaching quality and the teaching paths they will follow (Pajares, 1997). Using both quantitative and qualitative data collection methods in this research allowed a deeper understanding of how beliefs

influence a preservice teacher's persistence, perseverance, and resilience in the dance classroom.

### 3.5 PROCEDURE AND TIMELINE

The data collection phase of the research began September 2016 and concluded in May 2018. Ethics was sought and granted on April 6<sup>th</sup>, 2016 until December 30<sup>th</sup>, 2018 (Appendix F). Figure 3.2 provides an outline of the procedure.

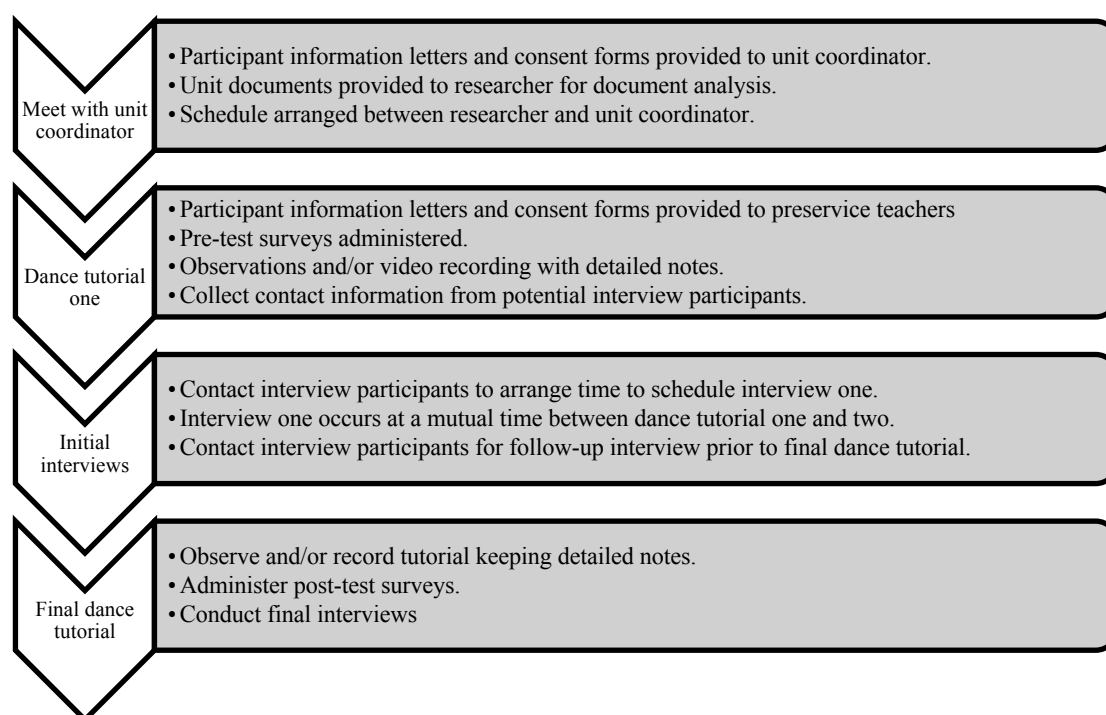


Figure 3.2. Outline of data collection procedure

Participant information letters were provided to the unit coordinators to gain consent from them first and foremost (Appendix G). Consent forms were also supplied and signed by each relevant unit coordinator prior to the units beginning (Appendix H). Once consent from the unit coordinator was granted, relevant unit documents were provided to the researcher to gain an understanding of the pedagogical approaches and structure of the unit. The schedule and attendance at tutorials were arranged between the unit coordinator and researcher.

At the first dance tutorial, for all groups, the unit coordinators provided the researcher with time at the beginning of the lesson, to distribute participant information letters (Appendix I), consent forms (Appendix J) and survey documents (Appendices' A, B and C). Those who consented, completed the surveys, those who did not, refrained from completing the surveys. Where consent was not provided, the preservice teachers did not complete the surveys and were asked by the tutor to stand to one side of the room so they were not observed or video recorded. Those who consented to the interview process, supplied their contact details on the survey form, for the researcher to contact them following the tutorial.

Once the dance tutorial began, the researcher observed or recorded (based on unit coordinator approval) and kept detailed notes. Following the completion of the first tutorial, all participants who provided their contact details for the interview process were contacted. A mutual time was agreed upon between the unit coordinator and participant for the interview to take place. It was vital the interviews were arranged at a time between the first dance tutorial and the second, to gain insight into prior efficacy beliefs and confidence.

The next phase of the data collection process occurred at the end of each unit. During the last dance tutorial, the researcher observed and/or recorded the tutorial while taking notes. The unit coordinators provided the researcher with time at the end of the tutorials to distribute the post-surveys. Interviews were held at a mutual time, either face-to-face at the end of the tutorial, or over-the-phone, in the week following the final dance tutorial. These times were arranged via email, prior to the final tutorial, so the researcher could schedule the interviews.



Table 3.2 provides an overview of each group, the hours allocated to dance, the number of participants and the timeframe from beginning to end of the data collection process.

Table 3.2

*Timeline of Data Collection Process*

Group	Hours of dance	Number of participants	Timeframe
<b>Ethics</b>			<i>Granted</i> 06/04/2016
<b>Pilot</b>	13	41	September-October, 2016
<b>1</b>	4	20	March-April, 2017
<b>2</b>	8	16	September, 2017
<b>3</b>	13	75	August-October, 2017
<b>4</b>	18	97	March-May 2018
<b>Ethics</b>			<i>Concluded</i> 30/12/2018

### 3.6 ANALYSIS

A rigorous and complex dynamic process was employed to explore the effects of university dance courses on preservice teachers perceived self-efficacy. The analysis included all the evidence from document analysis, pre- and post-surveys, interviews and observations. The relevant aspects of the case study were addressed, and the data were used to answer the research questions.

The survey data were analysed using Statistical Package for the Social Science (SPSS). Each participant's unique identification code (first three letters of their mother's maiden name and birth date) were used to match up both pre- and post-survey data. Reliability scale tests were conducted to determine the alphas and inter-item

correlations. Descriptive analysis was conducted to examine the measures of central tendency (mean) and dispersion (standard deviation). Means and standard deviations for the dependant measures (DKSC, PDTE and DTOE) were reported.

The pilot PDTE and DTOE data were split into the various categories composing each background variable and paired *t*-tests conducted to detect any significant differences between group means. For example, for gender, the PDTE and DTOE scores for the two groups, male and female, were compared using a two tailed independent *t*-test. *T*-tests and Cohen's *d* were used to check for a mean increase in efficacy levels over the test period and to measure the effect size of the population.

MANOVAs were conducted to examine the differences between the university groups and their dance efficacy beliefs and confidence. The general purpose of multivariate analysis of variance is to determine whether multiple levels of independent variables on their own, or in combination with one another, will influence the dependant variables (Aurah & McConnell 2014). In this study, the dependant variables were the survey instruments, specifically: Dance Knowledge, Skills and Confidence (DKSC) scale; Personal Dance Teaching Efficacy (PDTE) scale; and Dance Teaching Outcome Expectancy (DTOE) scale. The independent variables were the four separate groups of preservice teachers at various university sites. MANOVA assumptions were tested for Multivariate Normality and homogeneity of variance-covariance matrix.

Qualitative data from the interviews and observations/videos were transcribed and matched to the survey data. Transcription and revision of the observation data and document analysis enabled the researcher to recognise the emerging themes and build comparisons among the various sources. The interview data were coded, and reductions and eliminations made. Interview data were grouped into three categories

highlighting the sources of self-efficacy: enactive mastery experience of dance, vicarious experience, and verbal persuasion. Open coding was used to identify participant responses, as the data were organised into meaningful segments. Open coding focuses on the conceptualisation and categorisation through an intensive analysis of the data (Vollstedt & Rezat, 2019). The aim is to grasp the main idea of each statement and develop a code to represent it (Vollstedt & Rezat, 2019). An example from the study was, Tutor Feedback (TF), which was one of the codes developed. Excerpts were marked with a 'TF' if the participant identified that tutor feedback impacted on their confidence and efficacy levels, as verbal persuasion is a source of self-efficacy.

Next, commonalities and connections were sought between the codes. During the axial coding stage, categories were created based on the context of the phrases that comprised each code. Axial coding is required to investigate the relationships between the concepts and categories developed during the open coding phase (Strauss & Corbin, 1990). The first context analysis explored the wording of the phrases from each code looking at the pre- and post-interview responses. This analysis identified the differences in self-efficacy levels prior to the dance course, versus following the completion of it. The second contextual analysis reviewed the excerpts from each code to determine if the factor cited created a positive influence (increasing the participants' dance teaching efficacy) or a negative influence (decreasing the participants' dance teaching efficacy). This analysis refined each code and provided connections between them.

### **3.7 ETHICS**

Research of this nature required ethical consideration and sensitivity at every stage of the research. Patton (2002) offered a checklist of general ethical issues, which

was considered including: reciprocity, confidentiality, informed consent, and data access. Research was conducted in accordance with the requirements of the Australian Catholic University (ACU) Human Research Ethics Committee (2016-8E, Appendix F) and written consent was sought from all participants involved (Appendix J).

Unit coordinators were contacted via phone and/or email and were provided with details outlining the study. Participant anonymity and voluntary participation were assured. All participants were informed of the nature and purpose of the study prior to participation (Appendix I), and to protect the anonymity of the subjects, the researcher assigned aliases when collecting, analysing, and reporting data. Letters and consent forms were provided to interview participants, outlining the research and its purpose, the voluntary nature, and their right to withdraw at any time. All analysed data were stored securely and safely in accordance with ACU protocol and made available to participants when requested.

### **3.8 CREDIBILITY AND TRUSTWORTHINESS**

Qualitative research is not verified in terms of traditional paradigms, such as validity and reliability, but in terms of credibility, transferability, dependability, and trustworthiness (Lincoln & Guba, 1985).

Credibility is defined as the “confidence that can be placed in the truth of the research findings” (Anney, 2014, p. 276). It establishes whether or not the research findings represent credible information drawn from the participants and is a correct interpretation of those original views (Lincoln & Guba, 1985). To ensure credibility of the study, an in-depth description of the parameters and complexities of each group, derived from the data, formed part of the research. Through the data collection, immersion into the participants’ world occurred which provided insight into the

context of the study (Bitsch, 2005). Peer debriefing was used, as the researcher's supervisors provided feedback to improve the quality of the enquiry findings (Anney, 2014). Finally, triangulation helped to reduce bias by using multiple sources of data collection (Lincoln & Guba, 1985; Anney, 2014).

Transferability is the degree in which the results of the research can be transferred to other contexts (Bitsch, 2005). Purposeful sampling was used as the researcher focused on "key informants, who are particularly knowledgeable of the issues under investigation" (Anney, 2014, p. 278). This provided greater, in-depth findings in comparison to other sampling methods (Anney, 2014).

According to Bitsch (2005), dependability refers to the stability of findings over time. To ensure dependability, the reliability of the findings and the stability of the research process over time, the following controls were used:

- The research objectives and questions were outlined to all participants prior to any data collection.
- Surveys and interviews followed the same framework through the use of the questions, and interviews were recorded.
- The research was guided by supervisors and critique of the data gathering strategies and analysis for bias were the focus of this guidance.

The data collected on the sources of self-efficacy needed to be rich, accurate and comprehensive, to ensure trustworthiness (Lincoln & Guba, 1985). The insights gained from the survey, interview, and observation data were aligned with Bandura's SCT (1997). The following chapter will address the findings with reference to the Pilot study and subsequent main study, realised from the methods discussed in Chapter three.

## Chapter 4: Findings

---

The purpose of the research was to investigate preservice teacher perceptions of dance education prior to tertiary dance experience; explore how the dance units addressed these existing perceptions; and identify specific pedagogical approaches used in preservice dance units, to evaluate how these approaches impacted on preservice teacher self-efficacy. Therefore, examining if preservice teacher self-efficacy altered throughout each unit, resulting in a shift towards positive dance teaching self-efficacy.

Participants were surveyed both pre- and post-unit with a selection of preservice teachers consenting to the interview process. Surveys were divided into four distinct sections. In Sections one and two, demographic information and prior dance experience, were gathered pre-unit to establish background and contextual scope of each participant. The remaining surveys were conducted both pre- and post-unit. Participants were asked firstly to rate their confidence levels using the Dance Knowledge, Skills and Confidence scale (DKSC). Secondly, participants completed the Dance Teaching Efficacy Belief Instrument (DTEBI) where two areas of efficacy were explored: Personal Dance Teaching Efficacy (PDTE) and Dance Teaching Outcome Expectancy (DTOE).

Preservice teachers were approached for interviews and those who consented were interviewed both pre- and post-unit. The interview questions were adapted to link to Bandura's sources of self-efficacy, specifically: enactive mastery experience, vicarious experience, and verbal persuasion. The questions related to efficacy levels in both teaching and participating in dance education.

Each unit of dance was also observed by the researcher, pre- and post-unit. Observations were conducted to assist with providing context to the interview data so they would align more closely with how dance teaching efficacy was developed and what specifically attributed this shift.

This chapter is separated into four sections. The first, contains the Pilot study, which was undertaken to test the instruments and make all necessary amendments. The second and third portions of the chapter included the analysis from the quantitative and qualitative data collected from the four university groups. The final component of the chapter highlights how the findings address each of the research questions. The research analysis was guided by the following research questions:

1. What are preservice teachers' perceptions of dance education prior to their tertiary dance experience?
2. How do preservice dance units address these existing perceptions of dance?
3. What specific pedagogical approaches are used in preservice dance units?
4. How do the different pedagogical approaches implemented at university impact on preservice teachers' self-efficacy?
5. Does university dance unit duration have an impact on the self-efficacy levels of preservice teachers?
6. How does preservice teachers' self-efficacy for teaching dance change over the course of the dance units?

#### **4.1 PILOT STUDY**

Participants (n=41) from the Pilot study were undertaking a Bachelor of Education (Primary) course which included 13 hours of face-to-face study in dance. 41 preservice teachers participated in the pre- and post-surveys and two consented to being interviewed. Preservice teachers were observed twice during their dance tutorials, two hours at the beginning of the unit and two hours at the conclusion of the

unit. Participants identified their gender, age, university course, year of study and number of dance units previously undertaken at university. Three quarters of participants surveyed identified as female (76%) and the remainder identified as male (24%). The majority of participants were aged between 20-24 years (81%) and all were in their third year of study. The Arts unit was the first dance unit undertaken during their course. The two interview participants were female and aged between 20-24 years of age. Demographic information was explored in section (a) of the survey and is reported and summarised in Table 4.1.

Table 4.1

*Pilot Study Demographic Information*

Demographics		Number of Participants
Gender	Male	10
	Female	31
Age	20-24	33
	25-29	6
	35-39	1
	45-49	1
University degree	Undergraduate	*
Year of study	3	*
Number of dance units	1	*
Total participants (n=)		41

#### 4.1.1 Document analysis

Prior to the commencement of the Pilot study, the unit coordinator provided information regarding the delivery of the unit and the dance content to be explored. The unit was held over a twelve-week period, incorporating four of the arts strands, dance, drama, visual arts, and music. The first six weeks of the semester involved the learning of two of the art forms. In week seven, following the completion of learning



in the first two art forms, the preservice teachers completed a rotation, so they could receive the content for the remaining two arts strands. The lectures for this unit were offered for the first six weeks. As the research was concerned with the dance component of the unit, Table 4.2 provides an overview of the dance content with reference to the tutorials and lectures collected from the analysis of the unit guide. The dance portion of the unit was held for two hours per week over a six-week period.

Table 4.2

*Overview of Tutorial and Lecture Content for the Pilot Study*

Week	Dance tutorial content	Lecture content
1	Introduction to the elements and concepts of dance such as action, dynamics, time, space, relationships and structure.*	Introduction to the arts: Overview of syllabus
2	The dance curriculum structure and practices of composing, performing and appreciating.	Drama education
3	Planning, implementing and evaluating learning experiences in dance and the issues and practices associated with it.	Visual Arts education
4	Integration of information and communication technologies (ICT) in the dance classroom.	Music education
5	An overview of outcomes-based assessment strategies in dance.	Dance education: Tips for presentations; benefits of teaching dance; effective teaching and planning
6	Overview of content and peer-teaching.*	Making connections: Integration of the arts.

\*observed tutorials

In addition to the tutorial and lecture content, the preservice teachers were assessed on their ability to perform dance. The assessment task was combined with drama and music and the preservice teachers were asked to devise and present a mini performance in groups of four. The unit coordinator provided the preservice teachers with a stimulus to assist the creative process. The preservice teachers were given an allocated timeslot at the end of each tutorial to work with their assessment group and receive feedback from the tutor. In addition to the practical assessment task, the

preservice teachers were asked to write an essay about the arts, in the form of a case study. Participants conducted an interview with a primary school teacher about their use of the arts in the classroom. The preservice teachers then completed an essay connecting the interview responses with relevant and current literature regarding arts practice in the primary classroom.

#### **4.1.2 Prior dance experience**

Participants were asked a number of questions regarding their prior dance experience. Questions focused on where participants had danced, their current experience level and the length of time, in years, they had danced previously. This information is summarised in Table 4.3. In addition, the preservice teachers provided a numerical ranking of their previous dance experience, with one denoting “not at all good” and ten “very good”. Figure 4.1 on page 125 provides a representation and explanation of the previous dance experience scale for the pilot study. Participants also used a variety of terms, comprised of both positive and negative experiences, to describe their previous dance experiences. Positive experiences were made up of the following words; fun, enjoyable, interesting, educational, casual and stimulating. The negative experiences included; technical, hard, difficult, fast-paced, advanced, awkward, uncomfortable and boring.

Table 4.3

*Pilot Study Previous Dance Experience*

Previous Dance Experience		Number of participants
Previous dance classes	Never danced	7
	Primary school	7
	Secondary school	8
	Tertiary	2
	Dance school	17
Experience level	Novice	28
	Intermediate	12
	Advanced	
	Teacher/Professional	1
Undertaken dance lessons	Yes	22
	No	19
Number of years danced	<1	21
	1-2	3
	3-5	5
	6-8	5
	>10	7
Age when stopped dancing	3-5	14
	6-8	5
	9-11	4
	12-14	4
	15-17	9
	18+	5
Total participants (n=)		41

As summarised in Table 4.3, when asked about where participants had previously danced, the majority had undertaken classes at a dance school (42%). The remaining participants had danced at primary (17%) and secondary school (20%) with 17% announcing they had never danced prior. While the majority stated they had danced at a facility designed to teach dance, they felt they were beginners (68%). The remaining participants labelled themselves at an intermediate (29%) or professional (2%) level. Over half of the preservice teachers (54%) had experienced a formal dance lesson, in comparison to those who had not (46%). The majority of participants' dance training lasted less than one year (51%) however those who continued dancing were highly experienced, with 34% dancing up until the ages of 15 and above. When

describing dance, 68% used words associated with positivity, compared with the remaining 32% who described it using negative terminology.

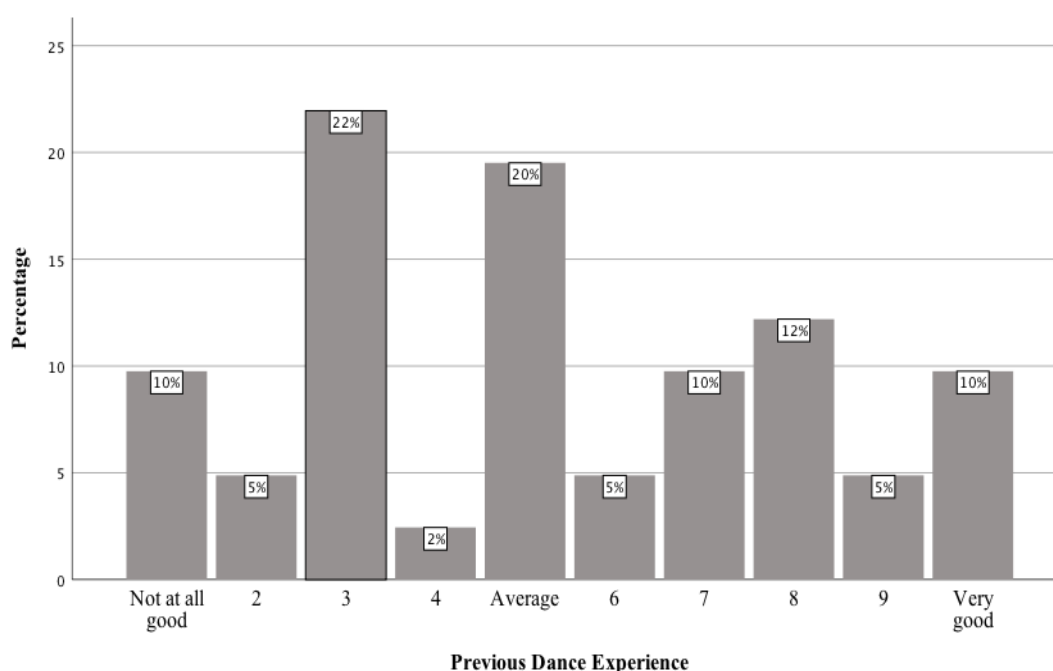


Figure 4.1. Pilot study previous dance experience (n=41).

Participants ranked their prior dance experience on a numerical scale as demonstrated in Figure 4.1. The majority of participants (48%) fell between the lower to mid-range of the scale, allocating a number between three to six, to represent their previous dance experience. 37% of preservice teachers indicated a “very good” previous experience level, selecting between seven and ten. While the remaining 15% stated their prior dance experience was “not at all good”.

### 4.1.3 Dance knowledge, skills and confidence (DKSC) scale

The demographic information and prior experience were gathered at the beginning of each unit, while the remaining surveys were administered pre- and post-unit. Participants were asked to rate their confidence levels using the dance knowledge,

skills and confidence (DKSC) scale. Preservice teacher confidence levels were rated on a scale from 0% (least confident) to 100% (most confident), with ten items established based on the five areas of the Creative Arts (Dance) syllabus. The five areas were: elements of dance; dance contexts; composition; performance; and appreciation. Both tests had a high level of internal consistency, as determined by a Cronbach's alpha of 0.96 (pre-test) and 0.95 (post-test). Table 4.4 identifies the pre- and post-test mean (*M*) and standard deviation (*SD*) for each of the ten items.

Table 4.4

*Descriptive Statistics of DKSC Scale for Pilot Study (n=41)*

Areas of syllabus	Component	Pre-test $\alpha = 0.96$		Post-test $\alpha = 0.95$	
		<i>M</i>	<i>SD</i>	<i>M</i>	<i>SD</i>
Elements of dance	Explore movement	5.41	2.31	7.00	1.60
	Movement vocabulary	4.51*	2.09	6.54*	1.45
	Express feelings	5.27	2.03*	6.95	1.50
	Describe dance	5.12	2.22	7.10	1.50
Dance contexts	Variety of styles	4.90	2.33	7.34**	1.37*
	Variety of cultures	4.95	2.40	7.02	1.70**
Composition	Respond to stimuli	4.63	2.61	6.83	1.61
	Choreography	5.02	2.26	7.02	1.48
Performance	Perform	4.51*	2.55	6.95	1.38
Appreciation	Reflect on viewed works	5.63**	2.76**	7.29	1.70**

\* lowest score

\*\* highest score

As presented in Table 4.4, the mean scores for the five areas of the syllabus ranged from  $M = 4.51$  to  $M = 5.63$  (pre-test) and  $M = 6.54$  to  $M = 7.34$  (post-test). Standard deviation scores showed a narrow range in both the pre-test ( $SD = 2.03$  and  $SD = 2.76$ ) and post-test ( $SD = 1.37$  and  $SD = 1.70$ ) indicating a high level of agreement in all components. In the pre-test, the highest score was measured in appreciation ( $M = 5.63$ ), while the post-test showed dance contexts, specifically developing a range of

movement skills in a variety of styles, measured the highest score ( $M = 7.34$ ). In both tests, the lowest scores were measured in using the elements of dance to extend movement vocabulary  $M = 4.51$  (pre-test) and  $M = 6.54$  (post-test), representing that pre-service teachers may require more assistance with dance terminology.

Table 4.5 outlines the difference in mean and standard deviation scores between the pre- and post-test.

Table 4.5

*Difference in Mean and Standard Deviation Scores (DKSC)*

Areas of syllabus	Component	Difference	
		<i>M</i>	<i>SD</i>
Elements of dance	Explore movement	1.59*	-.71
	Movement vocabulary	2.03	-.64
	Express feelings	1.68	-.53
	Describe dance	1.98	-.72
	Variety of styles	2.44**	-.96
Dance contexts	Variety of cultures	2.07	-.70
	Respond to stimuli	2.20	-1.0
Composition	Choreography	2.00	-.78
Performance	Perform	2.44**	-1.2
Appreciation	Reflect on viewed works	1.66	-1.1

\* lowest score

\*\* highest score

When assessing the difference in scores from pre- to post-test, there was a greater increase in confidence ( $Diff = 2.44$ ) regarding variety of styles and performance. While there was an increase in confidence, the smallest shift was seen in exploring movement ( $Diff = 1.59$ ). These changes may be attributed to the pedagogical approaches used in the unit, closely linked with the syllabus. To assess whether these differences in pre- and post-test scores were statistically significant, a paired samples  $t$ -test was utilised.

A paired samples  $t$ -test was conducted to assess whether there was a statistically significant mean difference in pre-service teachers dance knowledge, skill and

confidence levels, following a six-week dance unit. There were no outliers detected in the data, as observed by inspection of a boxplot and the assumption of normality was not violated, as assessed by Shapiro-Wilk's test ( $p = .737$ ). Preservice teachers reported higher levels of confidence following the participation in the six-week dance unit ( $M = 7.00$ ,  $SD = 1.22$ ) compared with prior involvement ( $M = 4.50$ ,  $SD = 2.06$ ), a statistically significant mean increase of 2.00, 95% CI [1.37, 2.65],  $t(40) = 6.324$ ,  $p < .001$ ,  $d = 0.99$ . The mean difference was statistically different from zero, therefore, preservice teachers' dance knowledge, skills and confidence showed improvement over time, following the completion of the six-week dance unit.

An independent samples  $t$ -test was used to determine whether there were differences in confidence levels, following the six-week dance unit, between male and female preservice teachers. There were 31 female and 10 male participants. DKSC scores for each level of gender were normally distributed, as determined by Shapiro-Wilk's test ( $p > .05$ ), and there was homogeneity of variances, as assessed by Levene's test for equality of variances ( $p = .929$ ). While DKSC scores were higher in males ( $M = 2.30$ ,  $SD = 1.97$ ) than females ( $M = 1.91$ ,  $SD = 2.07$ ), this did not represent a statistically significant difference,  $M = 0.39$ , 95% CI [-1.12 to 1.90],  $t(39) = 0.519$ ,  $p = 0.61$ ,  $d = .19$ . Therefore, there was not a significant difference between male and female DKSC scores, following the completion of the unit.

#### **4.1.4 Dance teaching efficacy belief instrument (DTEBI)**

Participants completed the DTEBI both pre- and post-course. The analysis was conducted by separating the items into two categories, self-efficacy and outcome expectancy, recommended by Enochs & Riggs (1990). Preservice teachers identified whether they agreed or disagreed with the statements on a five-point Likert scale. In order to assess the reliability of the instrument, Cronbach's alpha coefficient was used.

The DTEBI produced an alpha coefficient of 0.77 (Enoch & Riggs, 1990). The statements and questions phrased in a negative way were reversed to indicate high efficacy upon analysis.

Analysis was conducted using descriptive statistics, specifically mean and standard deviation scores, paired *t*-tests to assess the differences in mean scores following the completion of the six-week unit and independent *t*-tests, to determine whether there were mean differences based on gender. The two sub-scales were personal dance teaching efficacy (PDTE) and dance teaching outcome expectancy (DTOE). Table 4.6 provides the DTEBI items, whether they are divided into the self-efficacy (PDTE) or outcome expectancy (DTOE) scales and if they are phrased in a positive or negative way.



Table 4.6  
*DTEBI Items*

Number	Item	Scale	Pos-Neg
1	When a student does better than usual in dance, it is often because the teacher exerted a little extra effort.	DTOE	P
2	I am continually finding better ways to teach dance.	PDTE	P
3	Even when I try very hard, I don't feel I can learn dance as well as I do most subjects.	PDTE	N
4	When the students dance achievement improves, it is most often due to their teacher having found a more effective teaching approach.	DTOE	P
5	I know the steps necessary to teach dance styles effectively.	PDTE	P
6	I am not very effective in creating dance lesson ideas.	PDTE	N
7	If students are underachieving in dance, it is most likely due to ineffective dance teaching.	DTOE	P
8	I generally feel I cannot teach dance effectively.	PDTE	N
9	The inadequacy of student's dance background can be overcome by good teaching.	DTOE	P
10	The low dance achievement of some students cannot generally be blamed on their teacher.	DTOE	N
11	When a low achieving student progresses in dance, it is usually due to extra attention given by the teacher.	DTOE	P
12	I understand dance ideas well enough to be effective in teaching dance to children.	PDTE	P
13	Increased effort in dance teaching produces little change in some students' dance achievement.	DTOE	N
14	The teacher is generally responsible for the achievement of students in dance.	DTOE	P
15	Students' achievement in dance is directly related to their teacher's effectiveness in dance teaching.	DTOE	P
16	If students show more interest in dance during their university course, it is probably due to the performance of the teacher.	DTOE	P
17	I will find it difficult to explain dance ideas to my students.	PDTE	N
18	I will typically be able to answer my students' dance questions.	PDTE	P

19	I have the necessary skills to teach dance.	PDTE	P
20	Effectiveness in dance teaching has little influence on the achievement of students with low motivation.	DTOE	N
21	Given a choice, I would not include dance teaching in my classroom.	PDTE	N
22	When a student has difficulty understanding a dance concept. I feel I would not know how to help them understand it better.	PDTE	N
23	When teaching dance, I will welcome student questions.	PDTE	P

### ***Personal dance teaching efficacy scale (PDTE)***

The instrument was tested for reliability and was internally consistent with an alpha score of 0.90 (pre-test) and 0.83 (post-test). Table 4.7 identifies the descriptive statistics, both pre- and post-test, of each item relevant to the sub-scale and outlines whether it was phrased in a negative or positive way.

Table 4.7

*Descriptive Statistics for PDTE Scale for Pilot Study (n=41)*

<b>Personal Dance Teaching Efficacy Item</b>	<b>Pos-Neg</b>	<b>Pre-test <math>\alpha = 0.90</math></b>		<b>Post-test <math>\alpha = 0.83</math></b>	
		<i>M</i>	<i>SD</i>	<i>M</i>	<i>SD</i>
2	P	3.29	1.05	4.05	0.71
3	N	2.90	1.02	3.76	0.77
5	P	2.63*	1.09	3.80	0.68
6	N	2.68	1.08	3.63*	0.73
8	N	2.76	1.11	3.78	0.88**
12	P	2.80	1.03	3.85	0.76
17	N	2.76	0.97*	3.78	0.76
18	P	2.80	1.10	3.80	0.84
19	P	2.68	1.06	3.68	0.79
21	N	3.61	1.09	4.22	0.69
22	N	2.90	1.14	4.10	0.63*
23	P	3.71**	1.35**	4.41**	0.63*

\* lowest score

\*\* highest score

The descriptive statistics highlighted in Table 4.7 indicated the pre-test means ranged from ( $M = 2.63$  to  $M = 3.71$ ) and the post-test ( $M = 3.63$  to  $M = 4.41$ ). The standard deviation range for both tests ( $SD = 0.97$  to  $SD = 1.35$ , pre-test) and ( $SD = 0.63$  to  $SD = 0.88$ , post-test) showed a narrow range, indicating a high level of consistency among responses. In the pre-test, the lowest PDTE item was item 5, related to dance content *“I know the steps necessary to teach dance styles effectively”* ( $M = 2.63$ ,  $SD = 1.09$ ). The highest item was 23 *“when teaching dance, I will welcome student questions”* ( $M = 3.71$ ,  $SD = 1.35$ ). In the post-test, the lowest item was 6 *“I am not very effective in creating dance lesson ideas”* ( $M = 3.63$ ,  $SD = 0.73$ ). The highest item was consistent with the pre-test and was number 23 ( $M = 4.41$ ,  $SD = 0.63$ ). Individually, 39 out of the 41 participants (95%), showed an increase in their personal dance teaching efficacy levels, while one remained the same and one decreased over the six-week unit.

Table 4.8 provides a summary of the differences in mean and standard deviation scores for PDTE pre- and post-test. On average, the largest mean increase in efficacy was shown in item 22 *“when a student has difficulty understanding a dance concept, I feel I would not know how to help them understand it better”* ( $Diff = 1.20$ ). Since this item was negative, it was reverse scored, outlining the largest increase in efficacy from pre- to post-test. The smallest mean increase was seen in item 21, which was also reverse-scored due to being negatively phrased. Item 21 *“given a choice, I would not include dance teaching in my classroom”* ( $Diff = 0.61$ ). Therefore, once reverse-scored it was understood that on average, following the completion of the dance unit, preservice teachers would understand how to assist their students with dance concepts and include dance teaching in their classrooms. To determine whether these increases in efficacy were statistically significant, paired samples  $t$ -tests were administered.

Table 4.8

*Difference in Mean and Standard Deviation Scores (PDTE)*

Number	PDTE Item	Difference	
		<i>M</i>	<i>SD</i>
2	I am continually finding better ways to teach dance.	0.76	-0.34
3	Even when I try very hard, I don't feel I can learn dance as well as I do most subjects.	0.86	-0.25
5	I know the steps necessary to teach dance styles effectively.	1.17	-0.41
6	I am not very effective in creating dance lesson ideas.	0.95	-0.35
8	I generally feel I cannot teach dance effectively.	1.02	-0.23
12	I understand dance ideas well enough to be effective in teaching dance to children.	1.05	-0.27
17	I will find it difficult to explain dance ideas to my students.	1.02	-0.21*
18	I will typically be able to answer my students' dance questions.	1.00	-0.26
19	I have the necessary skills to teach dance.	1.00	-0.27
21	Given a choice, I would not include dance teaching in my classroom.	0.61*	-0.40
22	When a student has difficulty understanding a dance concept. I feel I would not know how to help them understand it better.	1.20**	-0.51
23	When teaching dance, I will welcome student questions.	0.70	-0.72**

\* lowest score

\*\* highest score

***Dance teaching outcome expectancy scale (DTOE)***

The remaining 11 items of the DTEBI made up the outcome expectancy scale. Reliability was assessed using Cronbach's alpha coefficient which was 0.77 (pre-test) and 0.71 (post-test). Encohs & Riggs (1990) attribute the lower reliability of the DTOE to the ability of preservice teachers to foresee their impact on their future students. Table 4.9 outlines the descriptive statistics, both pre- and post-test of each item on the sub-scale.

Table 4.9

*Descriptive Statistics for DTOE Scale for Pilot Study (n=41)*

<b>Dance Teaching Outcome Expectancy</b>	<b>Pos-Neg</b>	<b>Pre-test</b> $\alpha = 0.77$		<b>Post-test</b> $\alpha = 0.71$	
		<i>M</i>	<i>SD</i>	<i>M</i>	<i>SD</i>
1	P	3.32	0.85	4.15	0.65
4	P	3.63**	0.83	4.15	0.69
7	P	2.78	0.88	3.90	0.70
9	P	3.59	0.97	4.15	0.57*
10	N	2.54*	0.81	3.85*	0.57*
11	P	3.34	0.69*	4.02	0.65
13	N	2.95	0.89	3.85*	0.62
14	P	2.95	0.89	3.98	0.79**
15	P	2.95	0.95	3.95	0.59
16	P	3.24	0.99**	4.22**	0.69
20	N	2.90	0.80	3.98	0.65

\* lowest score

\*\* highest score

As shown in Table 4.9, the mean scores for the DTOE scores ranged from  $M = 2.54$  to  $M = 3.63$  (pre-test) and  $M = 3.85$  to  $M = 4.22$  (post-test). Standard deviation scores showed a narrow range in both the pre-test ( $SD = 0.69$  and  $SD = 0.99$ ) and post-test ( $SD = 0.57$  and  $SD = 0.79$ ) indicating a high level of agreement in all components. In the pre-test, the highest score was measured in item 4 “*when the students dance achievement improves, it is most often due to their teacher having found a more effective teaching approach*” ( $M = 3.63$ ,  $SD = 0.83$ ), while the post-test highlighted item 16 “*if students show more interest in dance during their university course, it is probably due to the performance of the teacher*” ( $M = 4.22$ ,  $SD = 0.69$ ). In both tests, the lowest scores were measured for item 10 “*the low dance achievement of some students cannot generally be blamed on their teacher*”  $M = 2.54$ ,  $SD = 0.81$  (pre-test) and  $M = 3.85$ ,  $SD = 0.57$  (post-test). Item 13 also produced the same low score of  $M = 3.85$  “*increased effort in dance teaching produces little change in some students*’

*dance achievement*” ( $SD = 0.62$ ). All 41 preservice teachers (100%) showed an increase in their dance teaching outcome expectancy.

The differences between the pre- and post-test DTOE mean and standard deviation scores are provided in Table 4.10. On average, the largest mean increase in outcome expectancy was shown in item 10 “*The low dance achievement of some students cannot generally be blamed on their teacher.*” ( $Diff = 1.31$ ). Since this item was negative, it was reverse scored, outlining the largest increase in outcome expectancy from pre- to post-test. In Table 4.9 it is highlighted that while this item showed the largest mean increase from pre- to post-test, on average, it contained the lowest score. The smallest mean increase was seen in item 4 “*when the students dance achievement improves, it is most often due to their teacher having found a more effective teaching approach.*” ( $Diff = 0.52$ ). It was understood that on average, following the completion of the dance unit, preservice teachers acknowledged the importance of the role of the teacher in providing an effective teaching approach when including dance in their classrooms. To determine whether these increases in outcome expectancy were statistically significant, paired samples  $t$ -tests were administered.

Table 4.10

*Difference in Mean and Standard Deviation Scores (DTOE)*

Number	DTOE Item	Difference	
		<i>M</i>	<i>SD</i>
1	When a student does better than usual in dance, it is often because the teacher exerted a little extra effort.	0.83	-0.20
4	When the students dance achievement improves, it is most often due to their teacher having found a more effective teaching approach.	0.52*	-0.14
7	If students are underachieving in dance, it is most likely due to ineffective dance teaching.	1.12	-0.18
9	The inadequacy of student's dance background can be overcome by good teaching.	0.56	-0.40**
10	The low dance achievement of some students cannot generally be blamed on their teacher.	1.31**	-0.24
11	When a low achieving student progresses in dance, it is usually due to extra attention given by the teacher.	0.68	-0.04*
13	Increased effort in dance teaching produces little change in some students' dance achievement.	0.90	-0.27
14	The teacher is generally responsible for the achievement of students in dance.	1.03	-0.10
15	Students' achievement in dance is directly related to their teacher's effectiveness in dance teaching.	1.00	-0.36
16	If students show more interest in dance during their university course, it is probably due to the performance of the teacher.	0.98	-0.30
20	Effectiveness in dance teaching has little influence on the achievement of students with low motivation.	1.08	-0.15

\* lowest score

\*\* highest score

Paired sample *t*-tests were used to investigate whether there was a statistically significant mean difference in pre- and post-unit scores for both the PDTE and DTOE sub-scales. Table 4.11 summarises the results of the paired sample *t*-tests.

Table 4.11

*Paired Sample T-Test Results of Pre- and Post-Test Teaching Self-Efficacy Scale Scores in Pilot Study*

Pilot Study	<i>n</i>	Pre-test		Post-test		<i>t</i>	<i>p</i>	<i>d</i>
		<i>M</i>	<i>SD</i>	<i>M</i>	<i>SD</i>			
Personal dance teaching efficacy	41	2.97	0.74	3.91	0.44	10.049	.000	1.57
Dance teaching outcome expectancy	41	3.11	0.48	4.02	0.33	11.328	.000	1.77

There were no outliers detected in the data from inspection of a box-plot. The assumption of normality was not violated, as assessed by Shapiro-Wilk's test,  $p = .377$  (PDTE) and  $p = 0.50$  (DTOE). Preservice teachers had higher personal dance teaching efficacy following the completion of 13 hours of dance training ( $M = 3.91$ ,  $SD = 0.44$ ) compared with prior ( $M = 2.97$ ,  $SD = 0.74$ ), a statistically significant mean increase of .939, 95% CI [0.75, 1.13],  $t(40) = 10.049$ ,  $p < .001$ ,  $d = 1.57$ . The participants also showed an increase in their dance teaching outcome expectancy after completing the six-week unit ( $M = 4.02$ ,  $SD = 0.33$ ) compared with prior ( $M = 3.11$ ,  $SD = 0.48$ ), a statistically significant mean increase of .909, 95% CI [0.75, 1.07],  $t(40) = 11.328$ ,  $p < .001$ ,  $d = 1.77$ . Following the completion of the six-week unit, comprising of 13 hours of dance training, preservice teachers produced higher levels of self-efficacy (Figure 4.2).



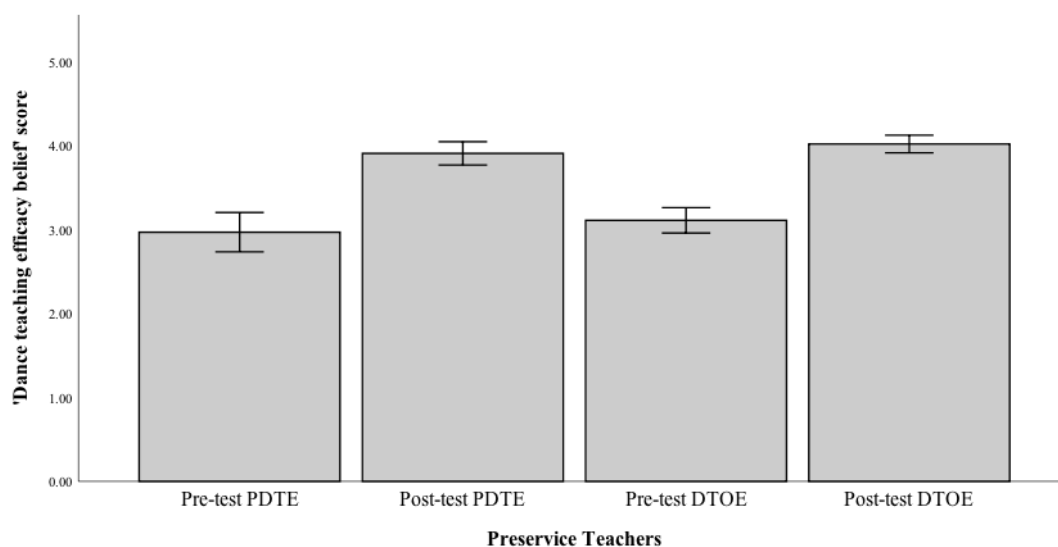


Figure 4.2. Pilot study pre- and post-test teaching self-efficacy scores.

Table 4.12

*Mann-Whitney U Test Results of Pre- and Post-Test Teaching Self-Efficacy Scale Male and Female Scores in Pilot Study*

Study 1		<i>Mdn</i>		<i>U</i>	<i>z</i>	<i>p</i>
		<i>Male</i>	<i>Female</i>			
		( <i>n=10</i> )	( <i>n=31</i> )			
Personal dance teaching efficacy	<i>Pre-test</i>	2.88	2.92	178	.684	.494
	<i>Post-test</i>	3.88	4.08	190	1.066	.287
Dance teaching outcome expectancy	<i>Pre-test</i>	3.13	3.18	171	.472	.637
	<i>Post-test</i>	4.00	4.09	168	.382	.703

A Mann-Whitney U test (Table 4.12) was run to determine if there were differences in self-efficacy levels between male and female participants. Distributions of both PDTE and DTOE for males and females were similar, as assessed by visual

inspection. Pre- and post-test PDTE scores were not statistically significantly different between males ( $Mdn = 2.88$  and  $3.88$ ) and females ( $Mdn = 2.92$  and  $4.08$ ),  $U = 178$ ,  $z = .684$ ,  $p = .494$  (pre-test) and  $U = 190$ ,  $z = 1.066$ ,  $p = .287$  (post-test). These results were consistent with the pre- and post-test DTOE scores, also not representing statistically significant differences between male ( $Mdn = 2.88$  and  $3.88$ ) and female participants ( $Mdn = 2.92$  and  $4.08$ ),  $U = 171$ ,  $z = .472$ ,  $p = .637$  (pre-test) and  $U = 168$ ,  $z = .382$ ,  $p = .703$  (post-test). While it can be assessed that there was a statistically significant mean difference in self-efficacy scores for all participants, there was no statistically significant difference in male and female participant scores over the six-week unit.

#### **4.1.5 Semi-structured interviews**

Two preservice teachers consented to the interview process and were interviewed prior to the second tutorial and following the final tutorial. The questions (Appendix K) were framed around participation in dance, teaching dance and the influence of the dance tutorials on confidence levels. Both participants were female and aged between 20-24 years. Alias names were provided for the purpose of the analysis and participant demographic information is provided in Table 4.13.

Table 4.13

*Interview Participants Demographic Information for Pilot Study*

Participants		Amelia	Natasha
Gender	M/F	F	F
Age	20-24	*	*
	25-29		
	30-34		
University degree	Undergraduate (U)	U	U
	Postgraduate (P)		
Year of study		3	3
Number of dance units		1	1
Previous dance classes	Never danced		
	Primary school		
	Secondary school		
	Tertiary		
	Dance Studio	*	*
Experience	Novice		
	Intermediate		
	Advanced		*
	Teacher	*	
Undertaken dance lessons	Yes/No	Y	Y

***Participating in dance***

Preservice teachers were asked questions related to their confidence in participating in dance in general. As both were familiar with the study of dance, their answers emphasised high levels of competence “I have been dancing for over seventeen years” (Amelia). “I enjoy dance and feel I am quite good at it. I have been dancing for ten years” (Natasha). Both participants had danced at an external dance studio and considered themselves at an *advanced* (Natasha) and *teacher* (Amelia) level.

***Teaching dance***

The preservice teachers had both undertaken dance lessons outside of the university context, with Amelia having taught dance at her studio “I feel pretty

comfortable with going into a classroom and teaching dance. I have been teaching dance for four years at a dance school”. When probed about the kind of dance styles and teaching she had experienced, Amelia outlined how it was different, “the dance style I teach is very different to what was taught in the tutorials, as I teach from a different syllabus”. When asked about the distinct differences between the university dance classroom and the studio dance classroom, Amelia stated “the studio is structured and more focused on technique, rather than creative movement”. Natasha mentioned she found the university tutorials different also, however stated it was “interesting as it catered more to creativity”.

The preservice teachers were asked about what it is specifically they enjoy about dance. “I love how dance can be incorporated with other key learning areas, this is a passion of mine” (Amelia). “Since I learn in a kinaesthetic way, I can also use my knowledge to turn an English or Maths lesson into a Dance lesson” (Amelia). Natasha outlined her love of dance through self-expression, “I love how you can express yourself through dance and see the transformation. I believe dance can bring out people’s confidence”. Her overall goal when teaching her students was to “gain the confidence of the students and see it raised through the participation in dance lessons”.

Participants addressed how they would feel planning a dance lesson, “I feel I would be confident planning a dance lesson, as through this unit I have gained an understanding of the dance syllabus and how to incorporate the outcomes into your activities” (Amelia). When observing Natasha in the tutorials, she paid particular attention to how dance could be expressed through various themes. She highlighted this in her post-interview, “I will aim to include all aspects of dance and the other creative arts strands into all my lessons; the learning is invaluable!” When probed

about what she meant my “aspects of dance” she stated, “composing and performing opportunities”.

### ***Impact of tutorials on confidence***

Participants were asked about their experience in the dance tutorials, specifically what they learnt from their tutor. “My tutor has given me lots of different ideas and new perspective of dance. The pieces of music she used had really influenced the lesson/activities in a good way and helped set the mood” (Amelia). “The activities were focused on engagement and teaching the younger kids” (Natasha). Amelia was probed about whether her expectations of the university dance experience were met, “I assumed coming into this unit, that it would be easy, due to teaching dance outside of uni, however I feel I have learnt to write lesson plans more effectively and uncover other ideas that I wouldn’t normally use. It’s not stereotypical about it being “girly,” it’s more about how to make shapes with your body and giving meaning to movement.” Natasha stated she felt her experience at university was worthwhile and assisted with different perspectives of dance education “Now as I watch a dance, I see more than just steps, I see that dance can tell a story. I enjoy learning at uni because it gave me the opportunity to explore movement and tell a story. It was very self-directed.”

In addition to the experiences in the tutorials, the preservice teachers were asked whether they had had an opportunity to teach dance on their practicums. “I have started to use some of the activities on prac already and am enjoying seeing the reactions of the students. Sometimes students who have a predetermined idea of dance, react negatively to the thought of a dance lesson. Even after I completed the lesson, they still kept that mind set. Since changing my dance teaching ideas, I have noticed less students reacting negatively than before. The ideas have been more student focused,

rather than, copy me. I have chosen activities like Let's be a Butterfly and the students who have previously reacted negatively, seem to enjoy the activities more.” (Amelia). Let's be a Butterfly was an activity taught by the tutor in the first tutorial observed. The tutor asked the preservice teachers to move around the room, using various locomotor movements (skip, turn, leap) and then freeze in different animal and insect poses. This activity served as an effective warm-up with optimum engagement. Since Amelia was teaching an Early Stage One (Kindergarten) class, this activity encouraged maximum engagement while meeting the requirements of the Arts syllabus.

To conclude each interview, participants were asked about their strengths and if they had any concerns regarding teaching dance. “My strength would be my passion for dance. I think if you have a teacher who is engaged in the lesson, like our tutor was, your students are more likely to have a positive experience and your lesson will have a better outcome” (Amelia). “My strength is my energy, since I love dance, I feel my excitement in the lesson would radiate through to my students” (Natasha). Natasha was concerned with her ability to encourage students to get involved in her dance lessons, “if students aren't interested in dance, or don't like it, how could I engage them in my lesson?” Amelia felt she required more assistance with “getting the students to think critically and creatively, would take practice. I feel I am pretty confident in all other aspects of dance though”.

It was evident, following the conclusion of the dance unit, based on the analysis of the survey, interview and observational data that prior dance experience and confidence were vital in the development of dance teaching self-efficacy. Amelia and Natasha referenced their dance ability and prior experience regularly and stated the dance tutorials assisted with pedagogical approaches and creative teaching ideas.

The analysis conducted on the Pilot study concluded, that preservice teachers had varying dance knowledge and confidence, prior to undertaking the six-week unit. The majority of participants reported they had undertaken dance classes in the past, however, considered themselves at a beginner level. The majority of preservice teachers considered their prior dance experience level to be low. Following the completion of the six-week unit, comprising of a total of 13 hours of dance training, preservice teachers showed a statistically significant increase in their dance knowledge, skills and confidence, as well as their dance teaching self-efficacy and outcome expectancy. While there was a significant increase in their dance knowledge, skills, confidence and teaching efficacy, there was no significant difference between the scores of male and female preservice teachers.

#### **4.1.6 Amendments to instruments**

The purpose of the Pilot was to ensure all instruments were tested and necessary amendments were made prior to the distribution to all participants. The following adjustments were made to the collection instruments following the completion of the Pilot study:

1. An identification code “first three letters of mother’s maiden name and birthdate” was added to the survey instrument.

The purpose of the identification code was to ensure the pre- and post-survey data could be tracked and linked. Due to the surveys administered in-person during the tutorials, it was essential that the researcher could link the post-survey data to the pre-data to track participants and determine whether there was a shift in efficacy levels. Pre-surveys which included contact information for prospective interview participants, were kept separate. Once the interview participants were determined, their survey data

were matched to both the interview and observation data so all facets could be tracked for the purpose of the research.

2. Interview questions were rewritten to provide a stronger association to the sources of self-efficacy. The original interview questions can be found in Appendix K. The amended interview questions are identified in Appendix E.

The data analysed for the Pilot study was not aligned with the four sources of efficacy, based on Bandura's SCT. The Pilot study provided insight into the shifts in confidence and pedagogical knowledge. However, it could not determine how dance teaching efficacy was specifically formed and how it altered, based on the SCT. When considering how positive self-efficacy is established, it was vital to explore how enactive mastery experience of dance, vicarious experience and verbal persuasion impacted on the development of dance teaching efficacy, during the university programs. Therefore, the interview questions were reworked and divided into three distinct categories. The questions were phrased in a way where the researcher could utilise the observations to establish a connection between what the participants were saying and doing. All data (survey, interview and observation) were combined and used to address the research questions.

3. An amendment to ethics was lodged to include the videotaping of dance workshops, where consent was granted by both tutor and participants.

Based on the link established between the reworked interview questions and their connection to the observation data, it was important for the researcher to gather as much observation data as possible. An amendment to ethics was lodged to include video recording (where consent was granted). The participant information letters (Appendix I) and letters of consent (Appendix J) were altered to reflect this



amendment. Both Master of Education (Primary) groups (one and two) consented to be video recorded, in addition to observed live, by the researcher.

The next portion of this chapter will summarise the results from the main case study. The document analysis, survey, semi-structured interview and observation data is provided for each of the four university groups. Once the Pilot study was conducted and amendments made to the data collection instruments, data were collected from each of the four university sites.

Consistent with the pilot study, the research questions for the main groups were:

1. What are preservice teachers' perceptions of dance education prior to their tertiary dance experience?
2. How do preservice dance units address these existing perceptions of dance?
3. What specific pedagogical approaches are used in preservice dance units?
4. How do the different pedagogical approaches implemented at university impact on preservice teachers' self-efficacy?
5. Does university dance unit duration have an impact on the self-efficacy levels of preservice teachers?
6. How does preservice teachers' self-efficacy for teaching dance change over the course of the dance units?

The findings are provided below and separated into the relevant components; document analysis; surveys; and semi-structured interviews and observations.

## **4.2 DOCUMENT ANALYSIS**

At each university site, the researcher consulted with the unit coordinators to gather information specific to dance content knowledge and the structure of each of the units. The tutorial, lecture and assessment information for each of the university units is provided below.

### ***Group 1 – MEd (Primary)***

This unit was held over a six-week semester period, with one week allocated to the teaching of dance education. The remaining weeks were allocated to the other art forms (Table 4.14).

Table 4.14

*Group 1 Tutorial and Lecture Focus*

<b>Week</b>	<b>Tutorial and Lecture focus</b>
1	Introduction to the Arts*
2	Visual Arts education
3	Drama education
4	Music education
5	Media Arts education
6	Dance education*

\*observed lessons

The content was taught in a consistent way, with one tutor delivering the teaching in all five art forms. The content for each tutorial and lecture was framed around the following learning outcomes:

- Utilise the principles and practices of teaching and learning in Dance, Drama, Music, Media Arts and Visual Arts.
- Apply the content and central concepts of the curriculum.
- Create a series of integrated learning experiences covering all five art forms using a range of relevant classroom management, assessment and teaching strategies.
- Apply sound knowledge and understanding of the creative arts in Music, Dance, Drama, Media Arts and Visual Arts through personal practice and performance.

- Critically reflect on learning and practice within each of the art forms and synthesise how this relates to how children learn linked to the AITSL standards.
- Research, reflect and analyse the importance of the creative arts in the holistic development of primary students and how the creative arts can be integrated across the curriculum.
- Participate in a range of practical learning experiences to enhance the learning of creative arts education in each of the art forms.

The assessment tasks for this unit were a combination of an integrated program including the development of six lesson plans, and a portfolio. The integrated lesson plans were based on each of the five art forms, with the final lesson planned for an integrated arts approach. The Portfolio included two distinct sections; (a) focused on a practical demonstration of the personal learning in three of the art forms; and (b) included a critical reflection of their learning in each art form, relating to the theories of arts education, and combined with the AITSL Graduate Teaching Standards. The preservice teachers were able to select three of the five art forms for their assessment task.

### ***Group 2 – MEd (Primary)***

The data from Group 2 was collected at an eight-hour dance masterclass. The masterclass was held to assist with the pedagogical knowledge the preservice teachers received during the compulsory prerequisite arts unit. As the masterclass was held over one day, there was no formal assessment task, rather tutor observation. The researcher observed the entirety of the day with the content detailed below.

- Theory, principles and practices related to dance.

- Curriculum concepts, strategies and content in dance across the curriculum, including Aboriginal and Torres Strait Islander perspectives.
- Designing, making and appreciating in dance based on the curriculum.
- Effective classroom management and teaching strategies for teaching and learning in dance.
- Range of strategies for teaching, reflecting on and assessing in dance.
- Integration of dance across the curriculum.
- Development and sharing of personal practical skills, understandings and knowledge to create personal meaning in and through dance.
- Critical reflection on their own learning styles and practices within dance and how this relates to the classroom.

As participants had already completed a compulsory arts unit, this masterclass served as an extension of dance knowledge with an array of practical dance activities and opportunities for performance.

### ***Group 3 – BEd (Early Childhood & Primary)***

Participants completed a twelve-week creative arts unit focused on each art strand. The researcher observed the first and final dance tutorial. The dance component for the tutorials included the focus on the following content areas:

- Introduction to the dance curriculum.
- Rationale for dance education: Why dance?
- Dance elements.
- Teaching strategies for performing.

- Choreography and composition.
- Strategies for teaching dance appreciation and analysing dance works.
- Structuring dance lessons.
- Strategies for differentiating teaching/adapting to meet the learning needs of students across all stages and across the full range of abilities in dance lessons.
- Indigenous perspectives in dance.
- Appropriate resources which involve the integration of ICT in dance.
- Dance assessment overview: planning an effective dance learning and teaching sequence.

The dance tutorials were practical and included opportunities for peer-teaching, performance, and group work. The unit coordinator emphasised the importance of facilitating the dance activities and encouraging the preservice teachers to engage in interactive, hands-on learning. While the tutorials were practical, the dance lecture included the theory of dance education. More specifically, the dance lecture was focused on an overview of content and syllabus; the benefits of dance education; approaches to effective teaching and planning; and integration in dance across the curriculum.

The assessment tasks for this unit were theory-based. The dance component was assessed through the development of a lesson plan incorporating the teaching of an additional curriculum area. Participants were asked to ensure the lesson plan showed differentiation strategies relevant to the various learners and incorporated ICT. To reflect the learning in the tutorials, the preservice teachers were encouraged to utilise compositional and performance activities in their lesson plans.

#### ***Group 4 – BEd (Primary)***

This unit involved the collaborative study of Dance and Drama, and was held over a twelve-week period. Six weeks were allocated to the dance portion, while the remaining six weeks were focused on drama. Table 4.15 provides a summary of the dance lecture and tutorial content.

Table 4.15

#### *Group 4 Tutorial and Lecture Content*

<b>Week</b>	<b>Dance tutorial content</b>	<b>Lecture content</b>
1	Introduction to the elements and concepts of dance.*	Introduction to dance teaching in the primary classroom.
2	The structure and function of a dance lesson.	Dance across the curriculum.
3	Dancing with different cultures and ideas.	Integration of dance with other key learning areas.
4	Composition and performance strategies.	Integration of the elements of dance.
5	An overview of appreciating and teaching dance.	Composition and performance techniques in dance.
6	Understanding performance concepts, play-building and compositional techniques.*	Appreciation of dance and its impact in the primary classroom.

\*Observed tutorials

The tutorials were practical and the tutors encouraged interactive teaching and learning opportunities. The assessment tasks were a blend of theory-based and practical assessments. Assessment one was an integrated dance and drama unit of work, and assessment two included a group performance, with a written reflection. The tutorials encouraged group work and time was allocated at the end of each workshop for participants to collaborate and prepare for their performance assessment.

The integrated unit of work comprised of two consecutive lesson plans, one in dance and the other in drama. The preservice teachers were asked to select another key

learning area from the primary school curriculum to utilise as a stimulus for the dance and drama activities. The second assessment was completed in groups, and participants were encouraged to create a play-building performance based on the teaching of a core concept from the primary curriculum. The performance was required to show effective manipulation of the elements of dance and drama; integration of various dance and drama forms; ensemble work and commitment to the performance; and evidence of research of the selected topic. Part (b) of the assessment was an individual critical reflection, encouraging participants to reflect on the play-building process and their participation in the weekly drama and dance activities. The unit coordinator aimed to make clear connections between the tutorial content and the assessment tasks.

Collectively, there was a clear pattern established from each of the university sites, as the tutorials were focused on the practical application of dance education, while the lectures concentrated on the theoretical background of dance education. The tutors ensured the delivery of the tutorial content was interactive and encouraged active participation, group work and opportunities for performance. The content from the dance tutorials and lectures were selected and inspired from the Arts curriculum and linked to the AITSL graduate teaching standards.

### **4.3 SURVEYS**

The following section will cover the quantitative analysis of the four main groups which were reported on as a collective. The quantitative analysis was comprised of data collected from the survey instruments (Appendices A, B and C), which were separated into the following components; demographic information; prior dance experience; dance knowledge, skills and confidence; and dance teaching efficacy beliefs.

### 4.3.1 Participant demographic information

The preservice teacher demographic information, for all four groups was collected during the pre-test and is highlighted in Table 4.16.

Table 4.16

*Participant Demographic Information*

		Group 1	Group 2	Group 3	Group 4
Gender	Male	1	5	3	18
	Female	19	11	72	79
Age	20-24	9	6	69	85
	25-29	8	3	4	9
	30-34	1	4	2	
	35-39	1	3		2
	45-49	1			1
University degree	Undergraduate			*	*
	Postgraduate	*	*		
Year of study	1	12	13		
	2	8	3	33	
	3			31	94
	4			11	3
Number of dance units	1	20	16	38	53
	2			28	44
	3			9	
	4				
n =		20	16	75	97
N =			208		

#### ***Group 1 – MEd (Primary)***

Participants (n=20) from Group 1 were completing a postgraduate degree in primary education (Master of Education). The unit consisted of five Creative Arts subjects (Dance, Drama, Music, Media Arts and Visual Arts) and spanned the semester period, however the focus of this data was on a total of four face-to-face hours, spent on dance education. The survey participants were tracked over a six-week period and one consented to the interview process. The preservice teachers were observed in week one, during the first tutorial, then again in week six, at the conclusion of the dance



tutorial. The majority of participants were female (95%) with one male (5%). The ages of the preservice teachers varied with 45% aged between 20-24, 40% falling between 25-29 years, and the remaining 15% between 30-49 years of age. In addition to varying age groups, participants were at different stages of their degree, with more than half (60%) in their first year and the remaining 40% in second year. The unit would be their first Creative Arts unit undertaken during the course. The participant who consented to being interviewed was female, aged 32 years and in her second year of the postgraduate degree.

### ***Group 2 – MEd (Primary)***

In Group 2, data were collected during an intensive dance masterclass, held over an eight-hour period. The lecturer offered this masterclass, in addition to the main Arts unit, for further teaching in dance education. Participants (n=16) were enrolled in a Master of Education (Primary) and were observed and video recorded over the entirety of the day. While all participants contributed to the survey process, one preservice teacher consented to be interviewed. The preservice teachers were a mix of both female (69%) and male (31%) with the majority in their first year of study (81%) and the remainder in second year (19%). The ages varied, with 56% aged between 20-29 and the remaining 44% aged between 30-39 years. The masterclass was the second opportunity to learn dance pedagogy in their course, following the participation in the compulsory Arts unit. The preservice teacher who consented to being interviewed was male and aged 27 years.

### ***Group 3 – BEd (Early Childhood & Primary)***

Participants (n=75) from Group 3 were undertaking an undergraduate degree in both Early Childhood and Primary (Bachelor of Education). The preservice teachers were completing a compulsory Creative Arts unit which included the study of four

strands (Dance, Drama, Music and Visual Arts). While the overall unit ran for 12 weeks, the dance portion was held over a six-week period, totalling 13 face-to-face hours. All participants consented to the survey process and four preservice teachers were interviewed, all at the beginning and conclusion of the six weeks. The vast majority of the 75 participants were female (92%) with only 4% male. Most preservice teachers were aged between 20-24 years of age (92%) and the remainder aged between 25-34 years (8%). There was a spread of participants from various parts of their degree, with 44% in second year, 41% in third year and the remaining 15% in their final year. Reflecting varying stages of their degree, just over half of the participants stated this unit was the first dance unit undertaken (51%), while 37% listed this unit as their second and 12% reported they had undertaken three or more dance units. All four interview participants were female and aged between 20-24 years of age.

#### ***Group 4 – BEd (Primary)***

Participants (n=97) for Group 4 were enrolled in a Bachelor of Education (Primary) course. Some participants had previously completed a Health and Physical Education unit, which involved five hours of study in dance. The unit consisted of the study of both Dance and Drama education and the dance portion was collectively made up of 18 hours of face-to-face study. Of the 97 participants who completed data for the pre- and post-surveys, 11 participated in the interview process. Participants were observed by the researcher twice during their dance workshops and data were collected at the beginning and conclusion of the unit. The majority of the participants were female (81%) compared with male (19%), and were aged between 20-24 years (88%). Just under 10% of participants were aged between 25-29 years, while the remaining 3% were aged over 30 years. All participants were studying an undergraduate primary education degree with 97% in their third year of study, while the remaining were out

of sequence and in their final year of the degree (3%). When asked about the number of dance units undertaken at university (including electives), just over half of the participants (55%) stated this unit was their first, while the remainder (45%) affirmed it was their second. Of the 11 students who consented to the interview process, eight were female and three male. Interview participants were aged between 20-29 years.

#### **4.3.2 Prior dance experience**

Participant dance experience was assessed prior to the completion of each of the dance units. Preservice teachers outlined whether they had undertaken previous dance classes, rated their level of experience and highlighted the age they stopped dance lessons. These results are outlined in Table 4.17.

Table 4.17

*Prior Dance Experience*

		Group 1	Group 2	Group 3	Group 4
Previous	Never danced	3	6	7	7
dance classes	Primary school	3	3	16	23
	Secondary school	3	4	10	31
	Tertiary			2	7
	Dance school	10	3	40	29
Experience level	Novice	12	14	49	77
	Intermediate	2	2	22	13
	Advanced	5		3	5
	Teacher/Professional	1		1	2
Undertaken dance lessons	Yes	13	5	58	55
	No	7	11	17	42
Number of years danced	<1	10	12	21	47
	1-2	2	1	16	18
	3-5	1	1	16	16
	6-8	1	1	9	6
	>10	6	1	13	11
Age when stopped dancing	3-5	5	11	18	7
	6-8	1	1	7	10
	9-11	3	2	13	13
	12-14	3	1	13	18
	15-17	1		15	10
	18+	7	1	9	5
n =		20	16	75	97
N =		208			

***Group 1 - MEd (Primary)***

Overall, 60% of participants reported they had taken part in a formal dance lesson while the remaining 40% had not (highlighted in Table 4.17). The majority of participants had undertaken dance training previously, with most taking classes at a dance school (50%), primary school (20%) or secondary school (15%). The remaining

participants (15%) stated they had never danced. While the majority of preservice teachers had participated in a dance lesson, most considered themselves beginners (60%), while the remaining (40%) stated they were at an intermediate level or above. The participants who undertook dance training did so for a number of years, with 35% dancing until the age of 18 years or above. When summarising the number of years participants had danced for, the preservice teachers (30%) calculated between 15-21 years of dance training. This was compared with a number of participants (20%) who danced between 1-8 years and stopped before the age of 17 years (35%). The remaining preservice teachers had less than one year of dance training (50%). The participants often associated dance with being positive (75%) compared with negative (25%) and the majority believed their previous dance experience was skewed toward the higher end of the scale with 25% claiming it was “very good”. 75% of participants ranked their previous dance experience as 5 or above, with the remaining scoring 4 or below.

### ***Group 2 - MEd (Primary)***

As referred to in Table 4.17, when asked about where participants had previously danced, the majority had never danced prior to taking the dance unit (38%). The remaining participants had danced at primary (19%) and secondary school (25%) with 19% stating they had received formal dance training at a studio. The majority reported they felt they were beginners (88%) with the remaining labelling themselves as intermediate (13%). Over half of the preservice teachers (67%) had never experienced a formal dance lesson, in comparison to those who had (31%). Three quarters of participants’ dance training lasted less than one year (75%) with the remaining dancing for between 2-11 years (25%). When describing dance, 56% used words associated with positivity, compared with the remaining 44% who described it using negative terminology. Participants ranked their prior dance experience on a numerical scale

from one to ten. The majority of participants (56%) fell between the lower to mid-range of the scale, allocating a number between three to six, to represent their previous dance experience. 13% of preservice teachers indicated a score between seven and eight, while none indicated a score between nine and ten, indicating “very good” previous experience level. The remaining 31% stated their prior dance experience was “not at all good”.

### ***Group 3 - BEd (Early Childhood & Primary)***

Overall, 77% of participants reported they had taken part in a formal dance lesson while the remaining 23% had not (highlighted in Table 4.17). The majority of participants had undertaken dance training previously, with most taking classes at a dance school (53%), primary school (21%) or secondary school (13%). The remaining participants (9%) stated they had never danced. While the majority of preservice teachers had participated in a dance lesson, most considered themselves beginners (65%), while the remaining (35%) stated they were at an intermediate level or above. The participants who undertook dance training did so for a number of years, with 32% dancing until the age of 15 years or above. The remaining participants danced between the ages of 3 to 14 years (67%). When summarising the number of years participants had danced for, the preservice teachers (82%) calculated between one to eight years of dance training. This was compared with a number of participants (20%) who danced between nine and 21 years (9%) with 1%, still dancing. The remaining preservice teachers had less than one year of dance training (28%). The participants often associated dance with being positive (87%) compared with negative (13%) and the majority believed their previous dance experience was good, scoring five or above (74%), with 13% claiming it was “very good”. This was compared with the remaining 26% stating their prior experience was not very good.

#### ***Group 4 - BEd (Primary)***

Participants were asked where they had previously undertaken dance classes, summarised in Table 4.17. The results were evenly spread with the majority of participants selecting secondary school (32%), dance school (30%) and primary school (24%). The remaining preservice teachers stated they had either never danced before (7%) or had undertaken some dance training at university (7%) outside of their current degree. While 93% of participants had undertaken dance training previously, most (79%) considered themselves “beginners” when asked to define their experience level. The remaining preservice teachers classified themselves at either intermediate (13%), advanced (5%), or professional levels (2%). The majority associated their previous dance experiences with being positive (80%) while the remainder expressed negative views (20%). Just over one quarter of preservice teachers recorded a score of four or below (26%), and the remainder (74%) noted a score of five and above to express their previous experience. This showed that most preservice teachers (74%) associated their previous dance experience with being positive. Table 4.17 identified the total number of years preservice teachers undertook dance lessons. Results show just under half of the preservice teachers (49%) danced for less than one year, while 35% danced for between one to five years. The remaining participants (17%) identified six or more years of dance experience.

#### **4.3.3 Dance knowledge, skills and confidence scale (DKSC)**

Preservice teacher confidence levels were rated on a scale from 0% (least confident) to 100% (most confident), with ten items established based on the five areas of the Creative Arts (Dance) syllabus. Table 4.18 identifies the pre- and post-test mean (*M*) and standard deviation (*SD*) for each of the ten items for each group.

Table 4.18

*Descriptive Statistics for Dance Knowledge, Skills and Confidence Scale (N = 208)*

Component	Group 1 (n = 20)				Group 2 (n = 16)				Group 3 (n = 75)				Group 4 (n = 97)			
	Pre-test		Post-test		Pre-test		Post-test		Pre-test		Post-test		Pre-test		Post-test	
	$\alpha = 0.99$		$\alpha = 0.98$		$\alpha = 0.97$		$\alpha = 0.96$		$\alpha = 0.95$		$\alpha = 0.95$		$\alpha = 0.98$		$\alpha = 0.95$	
	<i>M</i>	<i>SD</i>	<i>M</i>	<i>SD</i>	<i>M</i>	<i>SD</i>	<i>M</i>	<i>SD</i>	<i>M</i>	<i>SD</i>	<i>M</i>	<i>SD</i>	<i>M</i>	<i>SD</i>	<i>M</i>	<i>SD</i>
Explore movement	5.55**	3.05	7.25	1.89	3.50	1.86*	6.63	1.54	5.88**	2.02*	8.19	1.36	4.73	2.46	7.88	1.45
Movement vocabulary	4.95	3.03	7.15*	2.08**	3.44	2.31	6.50	1.37	5.08	2.11	7.95	1.28	4.64	2.38	7.85	1.41*
Express feelings	4.85	3.17	7.50	1.93	3.63	2.36	6.13*	1.09*	5.87	2.37	8.16	1.42	4.91	2.52	7.81	1.50
Describe dance	5.10	2.92	7.85	1.76	3.94	2.67**	6.69	1.70	5.61	2.17	8.27	1.14*	4.64	2.31*	8.16	1.53
Variety of styles	5.15	2.96	7.95	1.91	4.00**	2.66	6.81	1.64	5.65	2.20	8.49**	1.33	4.92	2.51	8.21**	1.41*
Variety of cultures	4.20	2.97	7.75	1.59	3.38	2.09	6.31	1.25	5.39	2.45	8.23	1.48	4.72	2.58	7.85	1.72
Respond to stimuli	4.15*	3.20**	7.60	1.76	3.06*	2.11	6.81	1.72**	4.95	2.58**	8.18	1.39	4.54	2.72**	7.77	1.69
Choreography	4.80	2.91*	7.70	1.69	3.81	2.37	6.56	1.63	5.36	2.52	8.22	1.47	4.87	2.47	7.99	1.60
Perform	4.55	2.96	7.70	1.87	3.38	2.55	6.56	1.46	4.93*	2.44	8.15	1.43	4.52*	2.31*	7.76	1.59
Reflect on viewed works	5.10	3.02	8.30**	1.56*	4.00**	2.25	6.88**	1.50	5.84	2.42	7.88*	1.80**	5.10**	2.65	7.65*	1.74**

\* lowest score

\*\* highest score



When analysing the descriptive statistics in Table 4.18, the components of the syllabus where students indicated highest confidence in the pre-test were: “*Exploring movement*”  $M = 5.55$  (Group 1) and  $M = 5.88$  (Group 3); “*Variety of movement styles*”  $M = 4.00$  (Group 2); and “*Reflect on viewed works*”  $M = 4.00$  (Group 2) and  $M = 5.10$  (Study 4). In the post-test, the highest confidence levels were also: “*Variety of styles*”  $M = 8.49$  (Group 3) and  $M = 8.21$  (Group 4) and; “*Reflect on viewed works*”  $M = 8.30$  (Group 1) and  $M = 6.88$  (Group 2). In the pre-test, the areas of the syllabus which were attributed to lowest confidence included: “*Respond to stimuli*”  $M = 4.15$  (Group 1), and  $M = 3.06$  (Group 2); and “*Perform*”  $M = 4.93$  (Group 3), and  $M = 4.52$  (Group 4). While the post-test indicated lowest confidence in: “*Movement vocabulary*”  $M = 7.15$  (Group 1); “*Express feelings*”  $M = 6.13$  (Group 2), and; “*Reflect on viewed works*”  $M = 7.65$  (Group 4).

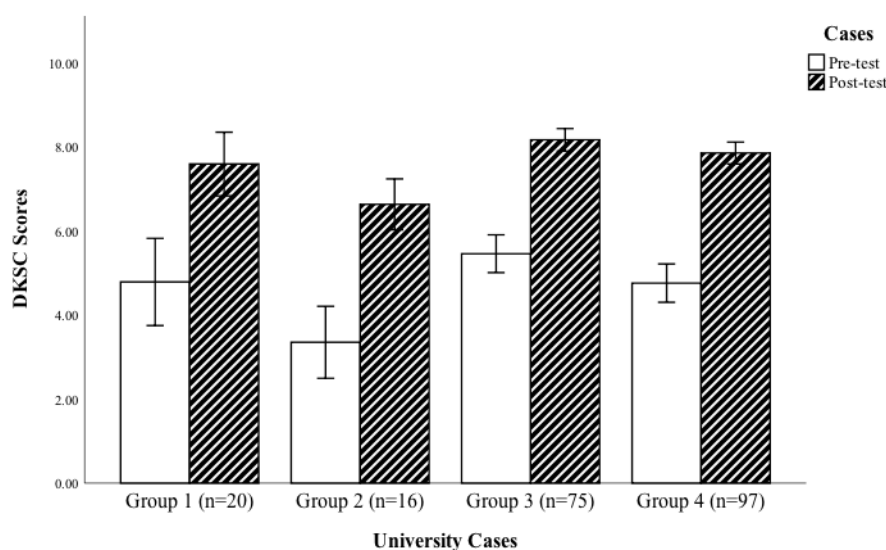


Figure 4.3. Dance knowledge, skills and confidence pre- and post-survey scores

Figure 4.3 represents the pre- and post-test DKSC scores for each case study. Individually, all 20 participants (100%) from Group 1 increased their DKSC at the

conclusion of their 4-hour dance unit. In Group 2, 15 out of the 16 participants (94%) increased their DKSC, while one remained the same following their eight-hour dance masterclass. Following the conclusion of their 13-hour dance unit, 70 participants (93%) from Group 3 showed an increase in their DKSC levels, while one remained the same and four decreased. Lastly, in Group 4, 88 participants (91%) showed an increase in their DKSC levels following their 18 hours of dance study, while seven showed a decrease and two remained the same.

Table 4.19

*Descriptive Statistics for Multivariate Analysis of DKSC (N = 208)*

		<b>n</b>	<b>M</b>	<b>SD</b>
<b>Pre-test</b>	Group 1	20	4.79	2.22
	Group 2	16	3.36	1.61
	Group 3	75	5.46	1.95
	Group 4	97	4.76	2.26
<b>Post-test</b>	Group 1	20	7.59	1.62
	Group 2	16	6.63	1.14
	Group 3	75	8.17	1.16
	Group 4	97	7.85	1.29

A one-way multivariate analysis of variance was run to determine the effect of university courses on participants' dance knowledge, skills and confidence levels. Two measures of DKSC were assessed: Pre- and post-test scores (Table 4.20). Participants completed different university dance units, consisting of varying hours allocated to dance education: Group 1 (4 hours), Group 2 (8 hours), Group 3 (13 hours) and Group 4 (18 hours). Preliminary assumption checking revealed that data was normally distributed, as assessed by Shapiro-Wilk test ( $p > .05$ ); there were no univariate or multivariate outliers, as assessed by boxplot and Mahalanobis distance ( $p > .001$ ),

respectively; there were linear relationships, as assessed by scatterplot; no multicollinearity ( $r = .474$ ,  $p = .001$ ); and there was homogeneity of variance-covariance matrices, as assessed by Box's M test ( $p = 0.57$ ).

Table 4.20

*MANOVA scores for DKSC*

	<i>N</i>	<i>f</i>	<i>p</i>	$\eta^2$
<b>Overall dance knowledge skills and confidence</b>	208	4.053	<.001*	.057
Pre-test DKSC	208	4.794	<.003*	.066
Post-test DKSC	208	6.725	<.000*	.090

\*significant at  $p < .005$

Referencing the descriptive statistics in Table 4.19, participants in all cases scored higher DKSC levels in their post-test ( $M = 7.59$ ,  $SD = 1.62$ ;  $M = 6.63$ ,  $SD = 1.14$ ;  $M = 8.17$ ,  $SD = 1.16$ ;  $M = 7.85$ ,  $SD = 1.29$ , respectively) compared with their pre-test ( $M = 4.79$ ,  $SD = 2.22$ ,  $M = 3.35$ ,  $SD = 1.61$ ;  $M = 5.46$ ,  $SD = 1.95$ ;  $M = 4.76$ ,  $SD = 2.26$ , respectively). The differences between the pre- and post-test scores on the combined dependant variables were statistically significant,  $F(6, 406) = 4.053$ ,  $p < .001$ ; Wilks'  $\Lambda = .890$ ; partial  $\eta^2 = .057$ . Follow up univariate ANOVAs showed that both pre-test ( $F(3, 204) = 4.794$ ,  $p < .003$ ; partial  $\eta^2 = .066$ ) and post-test DKSC scores ( $F(3, 204) = 6.725$ ,  $p < .0005$ ; partial  $\eta^2 = .090$ ) were statistically significantly different between the university cases, using a Bonferroni adjusted  $\alpha$  level of .025 (Table 4.20). The Tukey post-hoc test showed that for post-test scores, participants from Group 3 (13 hours) and 4 (18 hours) had statistically significantly higher mean scores than participants from Group 2 (8 hours)  $p < .0005$ . All other comparisons between university groups were not statistically significantly different.

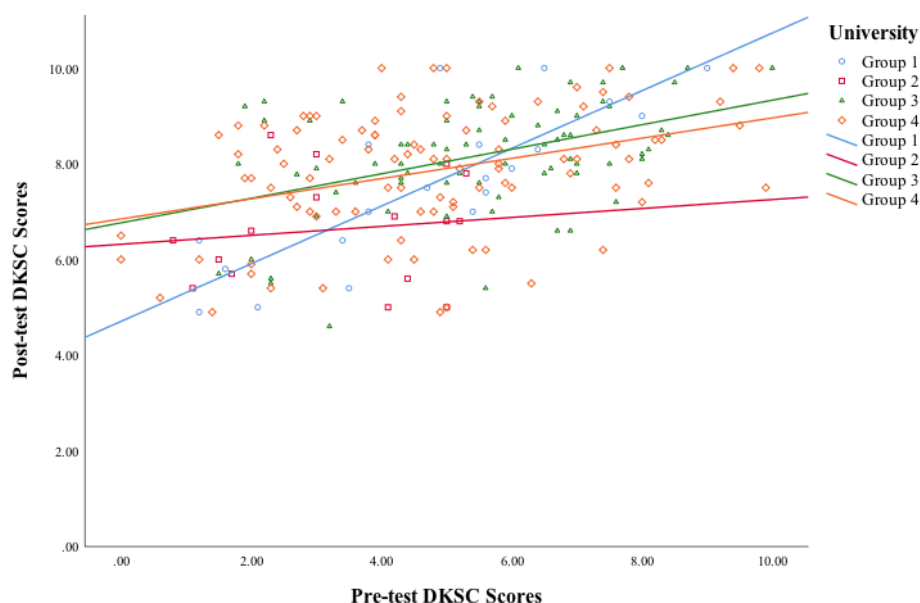


Figure 4.4 Relationship between pre- and post-test DKSC scores for each group.

The participants from all groups showed a statistically significant mean increase in their dance knowledge, skills and confidence levels, following the completion of the dance units. The results from the post-hoc test, reflected a larger increase from Groups 3 and 4, compared with Group 2. This could be reflective of the longer hours allocated to dance education in Groups 3 (13 hours) and 4 (18 hours).

#### 4.3.4 Dance teaching efficacy belief instrument (DTEBI)

Participants completed the DTEBI both pre- and post-course. The analysis was conducted by separating the items into two categories, self-efficacy and outcome expectancy, recommended by Enochs & Riggs (1990). In order to assess the reliability of the instrument, Cronbach's alpha coefficient was used. The DTEBI produced an alpha coefficient of 0.77 for all combined items (Enochs & Riggs, 1990). Preservice teachers identified whether they agreed or disagreed with the statements on a five-point Likert scale. Tables 4.21 presented each item from the two categories: Personal Dance Teaching Efficacy (PDTE) and Dance Teaching Outcome Expectancy (DTEOE).

and whether the questions were phrased in a positive or negative way, the mean and standard deviation for each item and their alpha scores.

Table 4.21

*Descriptive Statistics for Dance Teaching Efficacy Belief Instrument (N = 208)*

DTEBI		Group 1 (n = 20)				Group 2 (n = 16)				Group 3 (n = 75)				Group 4 (n = 97)			
	Pos-Neg	Pre-test $\alpha = 0.86$		Post-test $\alpha = 0.87$		Pre-test $\alpha = 0.90$		Post-test $\alpha = 0.87$		Pre-test $\alpha = 0.74$		Post-test $\alpha = 0.80$		Pre-test $\alpha = 0.77$		Post-test $\alpha = 0.77$	
		<i>M</i>	<i>SD</i>	<i>M</i>	<i>SD</i>	<i>M</i>	<i>SD</i>	<i>M</i>	<i>SD</i>	<i>M</i>	<i>SD</i>	<i>M</i>	<i>SD</i>	<i>M</i>	<i>SD</i>	<i>M</i>	<i>SD</i>
Q1	P	3.45	.89	4.30	.57	3.25	.68	3.88	.89	3.28	.95	3.87	1.03	3.30	.86	3.59	1.10
Q2*	P	3.35	.99	4.00	.80	2.81	1.11	4.13	.62	3.56	.96	4.25	.66	3.65	.72	4.27	.64
Q3*	N	3.25	1.12	3.55	1.15	2.69	1.14	3.38	1.15	3.24	.98	3.87	.95	3.06	1.11	3.54	.98
Q4	P	4.00	.92	4.20	.52	3.56	.63	4.00	.82	3.89	.67	4.01	.89	3.92	.66	4.06	.72
Q5*	P	2.85	.99	4.10	.55	2.75	.86	3.56	.73	2.89	.97	4.00	.62	3.00	.79	3.90	.76
Q6*	N	2.85	1.18	3.75	.97	2.56	1.09	3.44	1.15	2.96	.91	3.91	.66	2.98	.82	3.59	.91
Q7	P	3.40	.88	3.75	.85	3.31	.60	3.56	.81	2.89	.91	3.29	1.00	2.85	.91	3.07	.98
Q8*	N	2.90	1.17	3.85	1.04	2.50	.89	3.69	.70	2.91	.98	3.91	.70	3.22	.93	3.73	.92
Q9	P	3.95	.76	4.00	.73	3.56	.73	3.81	.54	3.84	.68	4.07	.74	3.81	.67	3.91	.81
Q10	N	2.80	.77	3.45	.95	2.56	.63	2.56	.96	2.61	.87	2.91	1.02	2.59	.76	2.79	.95
Q11	P	3.80	.70	3.80	.83	3.19	.54	3.56	.73	3.36	.88	3.57	.81	3.26	.88	3.65	.75
Q12*	P	3.15	.93	4.20	.52	3.00	1.03	3.88	.72	3.24	.88	4.05	.72	3.32	.81	3.96	.71
Q13	N	3.05	.89	3.00	.97	2.94	.77	3.44	1.09	2.68	.92	3.09	1.18	3.26	.86	2.89	.98
Q14	P	3.20	.70	3.85	.67	2.94	.77	3.69	.70	3.13	.81	3.44	.93	3.26	.86	3.67	.80

Q15	P	3.75	.64	3.95	.67	3.06	.77	3.69	.79	3.21	.89	3.36	.94	3.33	.84	3.61	.89
Q16	P	3.70	.80	3.90	.64	3.13	.89	3.50	.89	3.64	.82	3.85	.93	3.35	.87	3.62	.87
Q17*	N	3.00	1.03	3.70	1.03	2.63	.72	3.75	.93	2.91	.86	3.96	.74	3.16	.90	3.59	.94
Q18*	P	3.45	.89	3.90	.79	2.81	.83	3.69	.87	3.08	.73	3.95	.57	3.30	.82	3.91	.69
Q19*	P	3.25	1.07	4.20	.41	3.00	1.03	4.06	.44	3.16	.87	4.04	.76	3.22	.77	3.92	.86
Q20	N	3.55	.89	3.00	1.12	3.13	.62	3.38	.96	3.21	.89	3.37	.96	3.18	.92	3.14	1.05
Q21*	N	3.60	1.14	3.90	1.21	3.19	.91	4.13	.62	3.79	.89	4.36	.71	3.79	.97	4.01	1.01
Q22*	N	3.10	.97	3.70	.98	2.75	.93	3.81	.98	3.11	.91	3.83	1.06	3.27	.87	3.59	1.07
Q23*	P	4.25	.79	4.65	.49	3.69	.87	4.06	.93	4.19	.78	4.53	.60	4.38	.74	4.58	.69

*\*Questions from PDTE scale*

A one-way multivariate analysis of variance was run to determine the effect of university courses on participant's dance efficacy levels. The DTEBI was broken into two separate parts: Personal Dance Teaching Efficacy (PDTE) and Dance Teaching Outcome Expectancy (DTOE). Two measures of each scale were assessed: Pre- and post-test scores. Consistent with the DKSC test, participants completed different university courses, consisting of varying hours allocated to dance education: Group 1 (4 hours), Group 2 (8 hours), Group 3 (13 hours) and Group 4 (18 hours). Preliminary assumption checking revealed that data was normally distributed, as assessed by Shapiro-Wilk test ( $p > .05$ ); there were no univariate or multivariate outliers, as assessed by boxplot and Mahalanobis distance ( $p > .001$ ), respectively; there were linear relationships, as assessed by scatterplot; and there was no multicollinearity for either PDTE ( $r = .497$ ,  $p = <.001$ ) or DTOE ( $r = .422$ ,  $p = <.001$ ). There was homogeneity of variances, as assessed by Levene's Test of Homogeneity of Variance ( $p > .05$ ).

Table 4.22

*Descriptive Statistics for Multivariate Analysis of DTEBI (N = 208)*

		<b>n</b>	<b>PDTE M (SD)</b>	<b>DTOE M (SD)</b>
<b>Pre-test</b>	Group 1	20	3.25 (.76)	3.51 (.47)
	Group 2	16	2.86 (.72)	3.13 (.25)
	Group 3	75	3.24 (.47)	3.25 (.33)
	Group 4	97	3.36 (.48)	3.28 (.42)
<b>Post-test</b>	Group 1	20	3.96 (.58)	3.73 (.38)
	Group 2	16	3.85 (.25)	3.50 (.40)
	Group 3	75	4.05 (.44)	3.52 (.41)
	Group 4	97	3.88 (.49)	3.45 (.38)



The descriptive statistics in Table 4.22 highlight that participants in all groups, scored higher PDTE and DTOE levels in their post-test, than their pre-test. The differences between the pre- and post-test scores on the combined dependant variables were statistically significant,  $F(12, 532) = 3.263, p < .001$ ; Wilks'  $\Lambda = .829$ ; partial  $\eta^2 = .061$ . Follow up univariate ANOVAs concluded that, only PDTE pre-test scores ( $F(3, 204) = 4.175, p < .007$ ; partial  $\eta^2 = .058$ ) were statistically significantly different between the university groups, using a Bonferroni adjusted  $\alpha$  level of .0125. The remaining scores for PTDE and DTOE were not statistically significantly different between groups. Therefore, while self-efficacy scores significantly increased following the completion of the dance units ( $P = < .05$ ), the mean difference in scores between each university group was not significant. It can be concluded that while preservice teacher self-efficacy levels across all groups increased, the difference when comparing the groups was not statistically significant. Therefore, there is no significant difference between the self-efficacy levels when comparing the groups and the length of time of each unit.

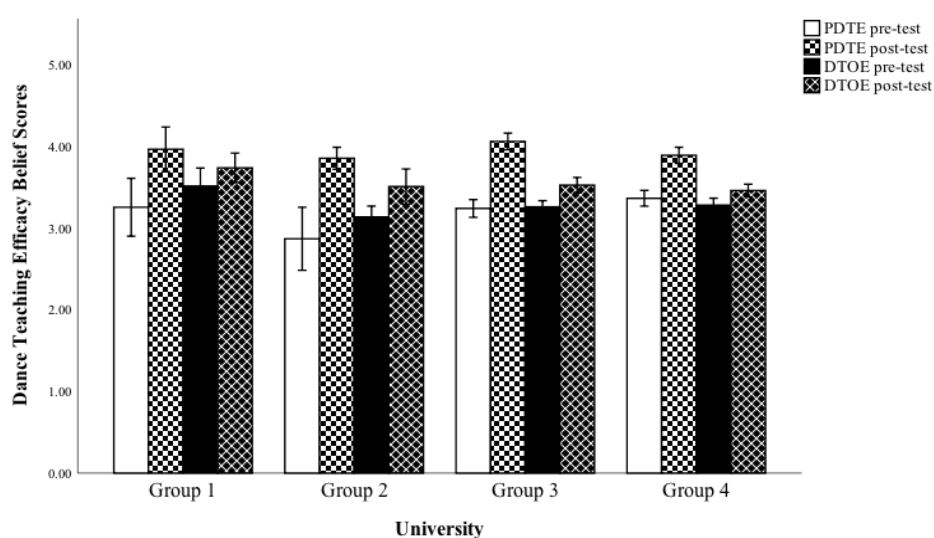


Figure 4.5. Pre- and post-test scores for DTEBI scale

To discover if there was a difference in self-efficacy levels between male and female participants, an independent samples *t*-test was conducted. Group 4 was used for the *t*-test, as the other samples did not include a large enough sample of male participants. There were 18 male and 79 female participants from Group 4 used for the test. The independent samples *t*-tests were divided into two sections, PDTE and DTOE.

### *Personal dance teaching efficacy (PDTE)*

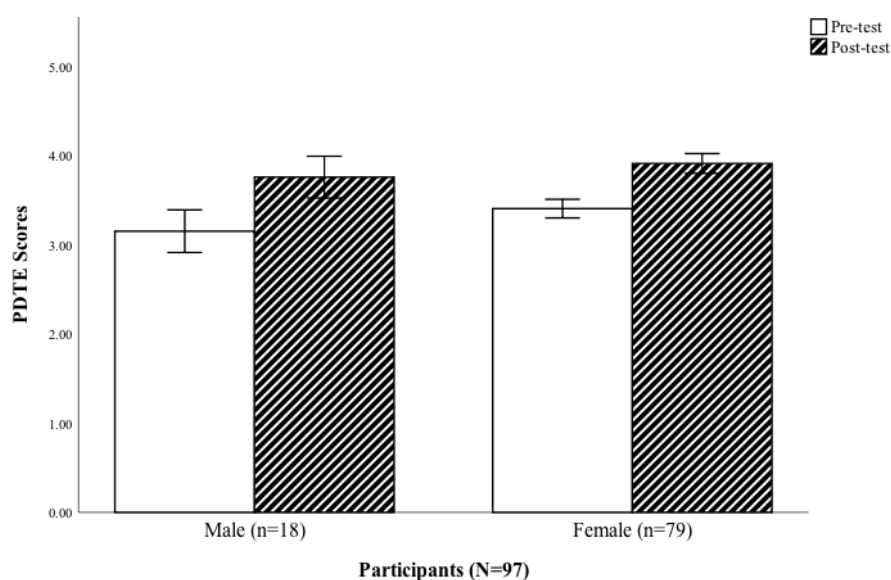


Figure 4.6. Personal dance teaching efficacy scores for male and female preservice teachers.

There were no outliers in the data, as assessed by inspection of a boxplot. Pre- and post-test PDTE scores for each level of gender were normally distributed, as assessed by Shapiro-Wilk's test ( $p > .05$ ), and there was homogeneity of variances, as assessed by Laveane's test for equality of variances,  $p = .838$  (PDTE, pre) and  $p = .935$  (PDTE, post). Prior to the dance course, on average female participants reported higher self-efficacy ( $M = 3.41$ ,  $SD = 0.47$ ), compared to males ( $M = 3.15$ ,  $SD = 0.48$ ). The

difference,  $-.25$ , was statistically significant  $t(95) = -2.069, p = .04, d = 0.56$ . Following the completion of the dance course, female preservice teachers showed higher levels of self-efficacy ( $M = 3.91, SD = 0.49$ ) compared with males ( $M = 3.76, SD = 0.47$ ), however the difference in the mean,  $-0.15$ , was not statistically significant  $t(95) = -1.204, p = .23, d = 0.32$ . Therefore, while there was a significant difference in the pre-test PDTE scores, between male and female participants, there was little difference in PDTE levels following the completion of the unit.

### ***Dance teaching outcome expectancy (DTOE)***

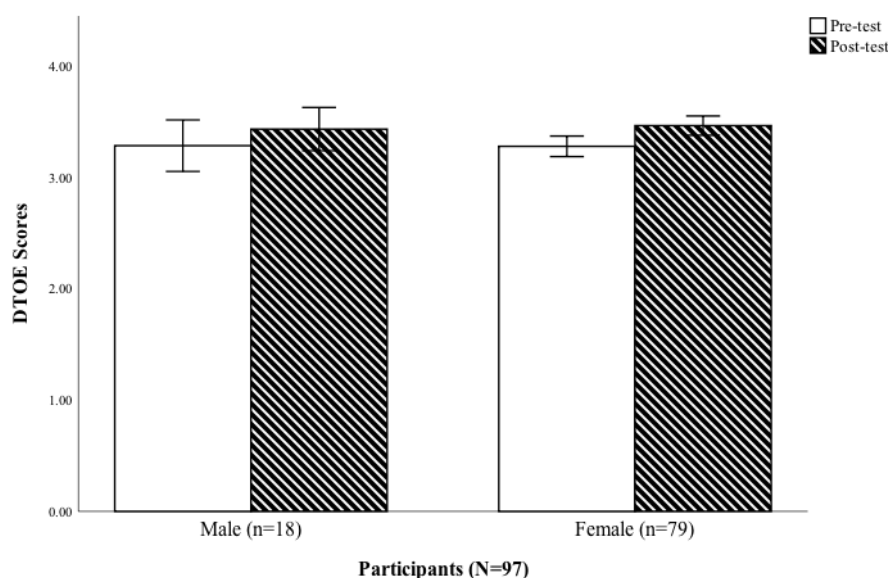


Figure 4.7. Dance teaching outcome expectancy scores for male and female preservice teachers.

There were no outliers in the data, as assessed by inspection of a boxplot. Pre- and post-test DTOE scores for each level of gender were normally distributed, as assessed by Shapiro-Wilk's test ( $p > .05$ ), and there was homogeneity of variances, as assessed by Lavene's test for equality of variances,  $p = .363$  (DTOE, pre) and  $p = .973$  (DTOE, post). Prior to the dance course, both female and male participants reported the same levels of outcome expectancy ( $M = 3.28, SD = 0.46$  males and  $M = 3.28, SD$

= 0.41 females), resulting in mean difference scores not showing significance  $t(95) = .050$ ,  $p = .96$ ,  $d = 0.01$ . Following the completion of the dance course, female preservice teachers showed slightly higher levels of outcome expectancy ( $M = 3.46$ ,  $SD = 0.38$ ) compared with males ( $M = 3.43$ ,  $SD = 0.39$ ), however the difference in the mean,  $-0.03$ , was not statistically significant  $t(95) = -.308$ ,  $p = .76$ ,  $d = 0.08$ . Therefore, there was little difference in DTOE levels when comparing male and female preservice teachers.

Overall, on assessment of the DTEBI survey data, both personal dance teaching efficacy and dance teaching outcome expectancy beliefs increased, following the completion of each university unit comprising of dance education ( $p < .001$ ). There was no significant difference in the scores between university groups or between male and female participants.

The data gathered and analysed was used to address research questions one, five and six. Question one asked “*what are preservice teachers’ perceptions of dance education prior to their tertiary dance experience?*” The data gathered from the pre-test demographic information survey addressed this question. It was found that the majority of preservice teachers entered their university experience with prior dance experience, however considered themselves at a novice ability level. The majority of participants referenced dance in a positive way, based on their prior experience at school or at dance class. While the majority of preservice teachers referenced positive prior dance experience, a small percentage from each group, outlined either zero prior dance experience and negative feelings toward dance education.

Question five asked “*does university dance unit duration have an impact on the self-efficacy levels of preservice teachers?*” This question was addressed by comparing the confidence and self-efficacy levels across the four groups, based on

their unit duration. It was found that units with more time allocated to dance education, on average, produced higher levels of dance knowledge, skills and confidence, post-unit. This was evident for Group 3 (13 hours) and Group 4 (18 hours) compared with Group 2 (8 hours). When comparing the groups for both self-efficacy and outcome expectancy, while there was a significant increase in both, self-efficacy and outcome expectancy post-test, there was not a significant difference between the group mean scores.

Lastly, question six asked *“how does preservice teachers’ self-efficacy for teaching dance change over the course of the dance units?”* The DKSC and DTEBI pre- and post-test scores were used to address this question. When analysing the data collected from the dance knowledge, skills and confidence survey, there was a statistically significant increase across all groups, following the completion of the units. As stated above, there was also a significant difference in these scores from participants from units which included longer hours of dance education. Self-efficacy and outcome expectancy scores, collected from the dance teaching efficacy beliefs instrument also indicated statistically significant increases post-unit across all groups. Therefore, based on the survey data, it was found that university dance experiences had a significant impact on increasing the self-efficacy levels of preservice teachers for teaching dance education.

#### **4.4 SEMI-STRUCTURED INTERVIEWS AND OBSERVATIONS**

The following portion of the chapter will outline the qualitative semi-structured interview and observational data, collected over the course of each unit. Preservice teachers (n=17) across the four university cases were interviewed and observed, twice, over the course of their dance units. Overall, there were 13 female and 4 male participants who agreed to the interview process. The observations provided scope and

context and assisted with tracking the interviews. Participant names were removed and pseudonyms added, with the inclusion of “pre” or “post” stated after each quote, which highlighted whether the statement was provided in the first interview or second. The interview data were separated into three sources of efficacy: enactive mastery experience of dance, vicarious experience and verbal persuasion (Bandura, 1977). Table 4.23 summarises the sources of efficacy, the influences on, attention to, and use of, efficacy information and the requirements for the development of positive efficacy beliefs (Labone, 2004). The sources of efficacy, interview questions and observations are detailed in Table 4.23, while Table 4.24 outlines the demographic information for all interview participants. The interview questions are also summarised in Appendix E.

Table 4.23

*Sources of Self-Efficacy and the Requirements for the Development of Positive Self-Efficacy Beliefs*

Source	Influences on attention to, and use of efficacy information	Requirements for the development of positive efficacy beliefs	Interview Questions	Observations
<i>Enactive mastery experience of dance</i>	Pre-existing self-schemata (PESS)	* Evaluation of performance must provide explicit and compelling feedback that convincingly disputes pre-existing efficacy beliefs	<ul style="list-style-type: none"> <li>• Before you began this unit how confident did you feel about teaching dance? Why?</li> <li>• What feedback have you received in dance lessons?</li> <li>• How do you perceive your own performance in the dance lessons?</li> <li>• Has this changed your level of confidence about teaching dance? If so why, what particularly contributed to this change?</li> </ul>	Type of dance activities
	Task and contextual factors (TCF)	* Difficult tasks must be successfully managed under a diverse range of conditions	<ul style="list-style-type: none"> <li>• How difficult do you think it is to teach dance?</li> <li>• Do you feel confident when dancing in your tutorials? Would that change on prac? If so why?</li> <li>• When you are challenged in dance, what do you do to manage this?</li> </ul>	Degree of difficulty of dance activities
	Effort expenditure (EE)		<ul style="list-style-type: none"> <li>• To teach dance well, how much effort do you think you need to put in?</li> </ul>	Degree of difficulty of dance activities

	Required effort must correspond with perceived task difficulty	<ul style="list-style-type: none"> <li>When you are faced with a hard dance task, does your energy and effort change?</li> </ul>	
Self-monitoring and reconstruction of enactive experiences (SMREE)	* Self-monitoring and self-evaluation must focus attention on successful experiences	<ul style="list-style-type: none"> <li>When you evaluated yourself, what experiences in the lesson do you think? Why did you focus on those experiences?</li> <li>Why do you think this activity was successful or not?</li> <li>How do you evaluate if you are successful in a dance lesson? Tutor/peer feedback/self-assessment? Previous experience?</li> </ul>	Feedback offered in dance lessons
Attainment trajectories (AT)	* Memory skills should be developed to accurately recall successes and failures and the conditions under which they occur.	<p><i>If you assessed it positively and they did not, ask:</i></p> <ul style="list-style-type: none"> <li>I saw these successes; why did you not see it?</li> <li>How do you monitor your own progress in dance?</li> </ul>	Participation in dance activities
	* Appropriately directed self-monitoring may develop more favourable recall of enactive experience	<ul style="list-style-type: none"> <li>Do you have any previous negative experiences in dance?</li> <li>Do these negative experiences effect how you participate in this class?</li> <li>How do your positive experiences effect your participation?</li> <li>What action/s do you take to ensure that you have a positive dance experience and not</li> </ul>	Participation in dance activities



<hr/>				
<b><i>Vicarious experience</i></b>	Modes of modelling influence (MMI)	* Symbolic models are effective in enhancing efficacy particularly when engaging in cognitive modelling of steps and strategy value information throughout the performance of the task. Symbolic models should be of similar personal attributes to the observer	negative?	
			<ul style="list-style-type: none"> <li>• Which models make you feel more confident watching in a dance class? Tutor? Peers? Why?</li> <li>• If you didn't have this model to watch, would you feel as confident?</li> <li>• Do you feel you could teach the dance steps as well as your peers on prac? Why, why not?</li> <li>• Do you feel you could teach the dance steps as well as your tutor on prac? Why, why not?</li> </ul>	Who teaches the class? Who models for the students?
	Performance similarity (PS)	* Self-modelling is beneficial to personal efficacy beliefs when the successful sections of scaffolded performances of progressive mastery of tasks are replayed to the model	<ul style="list-style-type: none"> <li>• Are the dance activities broken down well for you to follow?</li> <li>• If you got to speak to your tutor about how the dance activities were taught to suit you, what would you say? Why?</li> </ul>	How are the activities broken down? How are they taught? Modelled? Verbal? Slides etc.?
	Attribute similarity (AS)	* Modelled performances should fall within the observer's zone of proximal development	<ul style="list-style-type: none"> <li>• When you watch the demonstrations in class do you feel you could do that? How much effort do you think you would need to put in?</li> <li>• Do you feel comfortable performing in front of your class?</li> <li>• If you had a choice of how the performances were conducted, what would make you feel most comfortable? Why?</li> </ul>	Where do the performances take place? Who do students perform in front of?
	Model competence (MC)	Models may be more readily attended to by the observer if they	<ul style="list-style-type: none"> <li>• Do you see the person demonstrating with having similar attributes to you? Which</li> </ul>	

	are perceived to possess similar personal attributes, e.g., gender and age	ones? Or why not?	What personal attributes does the model have?
Coping versus mastery modelling (CMM)	* Competent models raise efficacy more than incompetent models regardless of dissimilar attributes	<ul style="list-style-type: none"> <li>Do you prefer your tutor or peers demonstrating?</li> </ul>	How does the tutor handle complicated situations when teaching?
Multiplicity and diversity of modelling (MDM)	* Coping models should verbalise positive self-efficacy beliefs throughout the tasks and recognition of their progress in mastery	<ul style="list-style-type: none"> <li>During this demonstration what were you thinking about your ability to do that? Why?</li> <li>What instructions did the tutor give that helped you understand the task better?</li> </ul>	Does the tutor give positive feedback?
	* Mastery models should verbalise cognitive information involved in mastery of the task	<ul style="list-style-type: none"> <li>How did you feel when you saw your peers performing?</li> <li>Did this make you feel like you could also perform in a comfortable setting?</li> </ul>	What were the verbal instructions for the task?
	* Observers should be exposed to multiple models and these models should be perceived by the observer to be of similar or lesser initial ability than the observer	<ul style="list-style-type: none"> <li>How did you feel when some of your peers didn't want to get up and perform?</li> </ul>	Did the tutor encourage students to perform in front of one another?

<b>Verbal persuasion</b>	Framing of performance feedback (FPF)	* Performance feedback should focus on gains	<ul style="list-style-type: none"> <li>• What feedback did you receive from the tutor? Was it positive?</li> <li>• Did this feedback make you feel like you could complete the activities? Why? Why not?</li> </ul>	What feedback did the tutor give?
	Expertise and credibility (EC)	* Persons giving verbal persuasion must be perceived by the recipient to have expertise and credibility in the skill	<ul style="list-style-type: none"> <li>• When they gave you feedback, did you feel more positively about your dance experience?</li> <li>• Did your peers give you any feedback?</li> <li>• Who gave you the feedback that made you feel like you could achieve more in the dance activities?</li> </ul>	Did peers give any feedback?
	Degree of disparity (DD)	Persuasory appraisals are most likely to be effective when only moderately beyond the recipient's current level of performance and must be supported by an adequate skill base.	<ul style="list-style-type: none"> <li>• Who was in charge of assessing your performances?</li> <li>• What feedback did you receive?</li> <li>• How did this make you feel?</li> <li>• Would you feel more confident about your dance ability if your peers assessed you?</li> </ul>	Assessment strategies?

---

(Labone, 2004)

Table 4.24

*Interview Participants Demographic Information and Prior Dance Experience*

Participants		1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17
<b>Case</b>		1	2	3	3	3	3	4	4	4	4	4	4	4	4	4	4	4
<b>Gender</b>	M/F	F	M	F	F	F	F	M	M	M	F	F	F	F	F	F	F	F
<b>Age</b>	20-24			*	*	*	*	*	*	*			*		*	*	*	
	25-29		*								*	*		*				*
	30-34	*																
<b>University degree</b>	Undergraduate (U)	P	P	U	U	U	U	U	U	U	U	U	U	U	U	U	U	U
	Postgraduate (P)																	
<b>Year of study</b>		1	2	3	3	3	3	3	3	3	3	4	3	3	3	3	3	3
<b>Number of dance units</b>		1	1	2	1	1	1	1	1	2	1	1	2	1	1	1	2	1
<b>Previous dance classes</b>	Never danced	*									*				*			
	Primary school							*										*
	Secondary school				*				*							*		
	Tertiary			*														
	Dance Studio		*			*	*			*		*	*	*			*	
<b>Experience</b>	Novice	*		*	*	*		*	*		*	*	*		*		*	*
	Intermediate		*				*							*		*		
	Advanced																	
	Teacher									*								
<b>Undertaken dance lessons</b>	Yes/No	N	Y	Y	N	Y	Y	N	Y	Y	N	Y	Y	Y	Y	N	Y	Y

All participants who consented to the pre- and post-surveys were asked to be part of the interview process. Seventeen preservice teachers agreed to undertake two interviews and be observed over the course of the dance units. The information provided in Table 4.24, provided an overview of participant demographic information and prior dance experience. Of the 17 interviewed participants, 4 were male (25%) and the remainder female (75%). The majority were aged between 20-24 years of age (65%). Two participants were undertaking a postgraduate degree, while the remainder were enrolled in an undergraduate degree (88%). When referring to prior dance experience, 18% reported they had never danced, 35% stated they had undertaken dance as part of their education (primary, secondary, or tertiary) and 47% had undertaken formal dance training at a studio. Regardless of their prior experience in dance, the majority reported their dance level as novice (65%), with the remainder stating either intermediate (24%) or teacher level (6%).

The interview and observational data were separated into three different sources of efficacy; enactive mastery, vicarious experiences and verbal persuasion. The findings for the interview participants survey data is reported below, which is discussed and combined with the interview data. The dance knowledge, skills and confidence levels, both pre- and post-test, are reported in Figure 4.8.

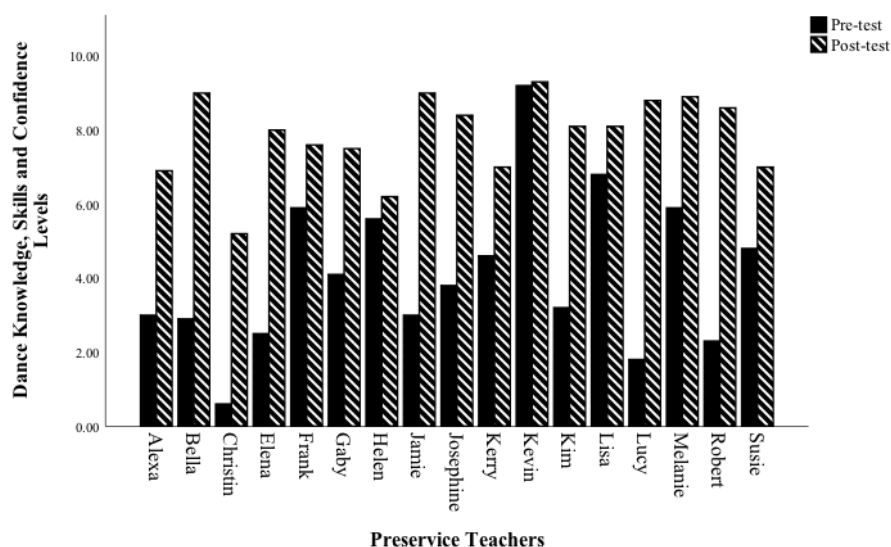


Figure 4.8. Dance knowledge, skills and confidence levels of interview participants.

Following the completion of each unit, the interview participants showed an increase in their confidence levels. The largest increases in dance knowledge, skills and confidence were seen in Lucy (Group 4), Jamie (Group 4), Bella (Group 3) and Robert (Group 2), who reported an increase of 60%-70% following the completion of the unit. All four preservice teachers stated their confidence levels were between 20%-30% prior to the completion of the unit and ended with scores representing between 80%-90% confidence. The smallest increases were found in Kevin (Group 4) and Helen (Group 4) who began the unit with high confidence. The increase in these cases were less than 10%. Their interview statements are found below.

Participants personal dance teaching efficacy (PDTE) pre and post-scores are displayed in Figure 4.9.

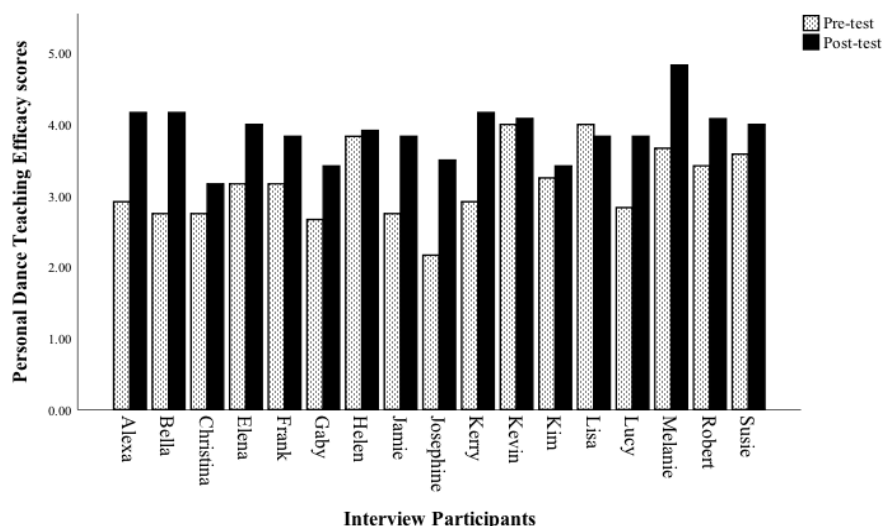


Figure 4.9. Interview participants PDTE pre- and post-test scores.

The majority of interview participants (94%) felt they would be able to teach dance, following the conclusion of their units. Lisa from case Group 4, showed a decrease in her personal dance teaching efficacy score post-test. Based on a strong dance background, Lisa had a preconceived notion of what dance teaching should include in the classroom. “I believe dance teaching should be fun and encouraging, but should also include some element of technique and discipline. This is what I am used to. While the tutor was good and always encouraged our best, I felt like it was more focused on fun movement, rather than dance, so I need more time to understand the [Creative Arts] syllabus”.

Dance teacher outcome expectancy pre- and post-scores, for the interview participants are outlined in Figure 4.10.

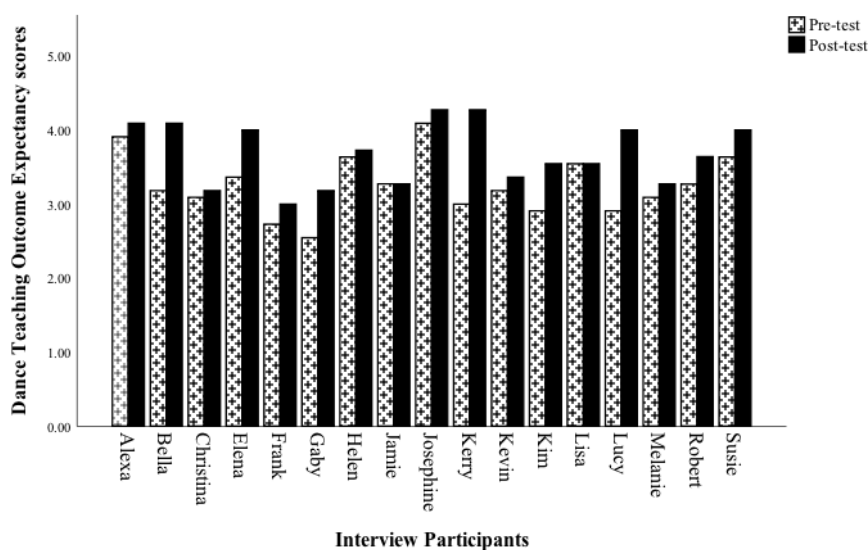


Figure 4.10. Interview participant DTOE pre- and post-scores.

Compared to the personal dance teaching efficacy scores, the majority of interview participants (88%) reported an increase in their dance teaching outcome expectancy. Lisa and Jamie (both from Group 4) saw no increase or decrease in DTOE scores as they remained unchanged over the course of the unit. Lisa reported on the difficulty of “guessing what future students would think” when asked about confidence with teaching dance while on placement, while Jamie stated he “hadn’t had much practice teaching dance” so reported the difficulty in identifying his impact on his students. Lisa felt she “would be confident,” but would “need some additional resources to make sure I’m teaching the content correctly”. Difficulty with reporting on future student perception is supported in the literature and may lead to lower reliability scores for the DTOE (Enochs & Riggs, 1990; Morris et al., 2017).

#### 4.4.1 Enactive mastery experience of dance

Enactive mastery experience of dance developed out of excerpts from pre-existing self-schemata (PESS), task and contextual factors (TCF), effort expenditure



(EE), self-monitoring and reconstruction of enactive experiences (SMREE) and attainment trajectories (AT) (Table 4.23 on page 176). When asked about confidence levels prior to the dance unit, participants provided mixed-results.

The preservice teachers who stated they were confident, with a pre-test score of five or more (29%), included comments like: “I love to dance” (pre); “I’ve been dancing for many years, it’s been a huge part of my life” (pre); “Dancing is a release for me” (pre); “it [dance] is my escape, when I’ve had a bad day, I like to dance and release my energy” (pre). The remaining participants (71%) reported confidence level of four or below, entered the course with some trepidation: “I only really dance at a club, once I’ve had a few drinks” (pre); “I like dance, I just don’t want to dance in front of my class” (pre). “I really don’t know how to dance” (pre). “[The tutor] isn’t going to make us perform in front of each other, right?” (pre). During this line of questioning, the body language of the participants ranged from “excited”, to “nervous” and “unsure” about what they could expect from each unit. The questions were phrased in a way to allow for the participants to distinguish between dancing themselves and teaching dance.

When probed about teaching dance, participants responded with: “It’s not that I don’t like dance, it’s just I wouldn’t know how to teach it” (pre); “I feel like dance is something you need to be good at and I know I’m not” (pre); “dance was often never taught, so I didn’t get much experience seeing what it looks like in the classroom” (pre); “I am not at all confident in teaching dance, I wouldn’t know where to start or what to teach” (pre); “I really wouldn’t feel confident teaching any type of dance to my peers” (pre).

The preservice teachers who stated they had high confidence in dance had prior teaching experience, therefore felt they would be able to teach dance: “I’ve taught

dance for many years, I just need to learn the syllabus requirements” (pre); “I love teaching dance, I would be happy to help out any of my group, if they were struggling” (pre). “where would I find the right steps to teach?” (pre); “I don’t want to look stupid in front of my students” (pre); “I wouldn’t have a clue how to assess the kids” (pre); “I’m fine dancing in class with my friends, but not in front of kids!” (pre).

All participants agreed that a substantial amount of effort was required to teach dance and that they would need assistance with aligning to the syllabus and creating effective assessment. When asked about previous negative dance experiences, common answers included “poor teaching”, “boring classes”, “hate dancing in front of people” and “not feeling good enough”. Preservice teachers mentioned this impacted on their initial participation in their current unit: “I really hope we don’t have to perform in front of the class” (pre); “at first I wasn’t sure if I was going to like it but the tutor was really good, and made me feel better about it” (post). In support of this particular response, during observations of the lesson, it was clear the participant was responding effectively to the tutor’s requests and was able to perform a dance about The Very Hungry Caterpillar. When questioned about it, the preservice teacher mentioned the tutor provided a scaffold and assisted with positive reinforcement. While observing the lesson, the tutor used reinforcement including “great job, I love how you included the elements of dance”; “see how this routine helps tell the story by the way they are moving their bodies, like the caterpillar?” The feedback provided by the tutor was positive and encouraging, ensuring the preservice teachers could achieve the outcomes of the task. The self-worth of the preservice teacher increased due to the verbal persuasion provided by the tutor. When tracked, this preservice teacher showed an increase in confidence during each performance, stating the confidence shift was

due to the teacher feedback (verbal persuasion) and performance opportunities (mastery experiences).

Reflective practice was present in each of the university groups. Specifically noted in Group 1, where the tutor sat the preservice teachers in a circle, asking them each to provide a response to the question “what is one thing you can take away from the lesson today?” Responses included; “dance is not about being the best dancer”; “I never thought I would enjoy dance”; “the activities are so engaging and the students would love them, like we did”; “I never knew I would be able to feel confident getting up and performing in front of the class”; “I can’t wait to try the circus activity with my students”; “I always thought dance was about the teacher leading the students, which was so scary for me, but now I know I can give my students an idea and let them go”. Due to the reflective task taking place at the end of the unit, the researcher was able to gauge the responses with the survey and interview data, which showed a positive correlation with an increase in confidence and efficacy for teaching dance.

### ***Prior experiences in dance classes***

When discussing their prior experiences in dance classes, more than half of the participants (53%) had either never danced previously or completed less than one year of training. “I have never danced at a dance school, just in primary school” (pre); “I did school spec” (pre); “I only remember doing like bush dancing in year 9 PE” (pre). When asked about these experiences, comments included: “I really enjoyed it, but knew I wasn’t very good” (pre); “I was always put in the back” (pre); “I didn’t like my dance teacher at school, she always made me feel like I couldn’t really do the steps” (pre). These previous experiences impacted on their confidence levels, specifically the teacher, and whether participants felt they were “good at dance” were mentioned most. The remaining participants who had prior experience in dance (47%) explained that

these previous years assisted with shaping their confidence levels. “I loved dancing, I only stopped a couple of years ago” (pre); “my dance troupe won awards when we competed in eisteddfods” (pre); “my teacher at school used to ask us to help with the choreography” (pre). These experiences highlighted the important themes in shaping high confidence levels.

### ***Observations***

The context in each university case, created by the tutor was positive, with various interactive/child-centred learning approaches. The dance activities included many opportunities for student composition, and performance, aligning with the Creative Arts syllabus. The preservice teachers were provided with various scaffolds and/or a bank of dance steps to guide learning, which participants would use to produce their own dance works, to be viewed by the class. The scaffolds were often based around a central theme, for example in Group 4, participants were asked to create a dance using the elements of dance to represent the weather: “I loved the guided-discovery scaffold, it made dance easier to understand” (post); “my favourite thing was making up dances with my friends” (post); “the tutor was so kind, and always tried to make me feel comfortable” (post); “sometimes the steps were a little easy, I would have liked more variety” (post). The majority of responses about what constituted a successful dance lesson were linked to positive previous experiences and knowledge attained from the tutorials.

#### **4.4.2 Vicarious experience**

Participants were asked to what extent, their tutor and peers, as models, influenced their confidence levels. This data was developed out of excerpts from modes of modelling influence (MMI), performance similarity (PS), attribute similarity (AS), model competence (MC), coping versus mastery modelling (CMM) and

multiplicity and diversity of modelling (MDM) (Table 4.23 on page 176). When reviewing the data of the 19 participants, 14 (82%) believed the tutor to be the most influential, while the remaining 3 (18%) mentioned their peers. Other models were also discussed including previous dance teachers, school teachers and dance friends.

### ***Influence of tutor***

When discussing the tutors influence, the participants mentioned they were inspired by the approachable teaching style, interesting choreography, detailed demonstrations, feedback and positive reinforcement as among the most influential on their positive confidence. Comments included: “the tutor made me feel comfortable in the class” (post); “the choreography was easy for me to follow, and set at a beginner level” (post); “she broke down the steps well” (post); “her activities were engaging and allowed us to work at our own level” (post); “I specifically enjoyed the locking activity, it was so challenging but it felt good to nail it!” (post). This activity was observed where the tutor had students in lines of four. The tutor demonstrated a “locking” combination and encouraged the students to follow. The movements were reduced to a slow tempo, so the intricate movements could be executed. The tutor performed with the music first, then with the students, eventually asking the preservice teachers to present on their own (in groups of four). There was much laughter, high energy, excitement, all when students managed to complete the movements correctly and opportunities to try a second time, if errors were made. One of the participants did not seem to quite grasp the steps completely “I found the steps pretty hard and a little too fast for me”. While the tutor made every effort to slow down the teaching of the steps, some of the preservice teachers were unable to successfully achieve all of the steps required.

Participants were asked whether they felt they could teach dance as well as the tutor. Overall 5 participants (29%) said they believed they could: “I’ve been dancing for many years so I feel confident teaching kids” (post); “I’ve always been confident with dance, but this unit has taught me what content is linked to each stage” (post); “the tutor gave us really effective teaching strategies and activities which I can’t wait to use on prac!” (post); “before this unit I would have said, no way, but now, I can see how easy it is to lead a dance lesson and make it engaging” (post). Alternatively, the remaining participants (71%) believed they would not be able to teach dance as well as the tutor: “she’s a professional” (post); “she made it look easy” (post); “I wouldn’t know how to fix the activity if it didn’t work and students weren’t responding” (post); “I hope I can teach dance as well as the tutor, I just want to be able to practice first” (post). These comments were selected from Group 4, when on observation, activities were practical in nature, relying on the active participation of all preservice teachers. The participants were encouraged to “stand up and move” throughout the tutorials, with the remaining 15 minutes left for reflection, questions and writing a summary of what was covered. The general atmosphere the tutor promoted throughout the tutorials was warmth, with laughter and a feeling of excitement, shown specifically when participants were asked to perform their routines. The tutor offered support and was observed roaming around to each group, providing feedback and advice.

### ***Influence of peers***

When discussing peers, they referred to people in their tutorials who had danced before and displayed high levels of competence. These students often assisted with composing routines and practicing skills: “it was great having a dancer in our group, who helped with getting the ideas flowing” (post); “even though we were beginners, I couldn’t stop staring at [student] when she was performing the prop activity” (post);

“when I couldn’t get the step ball change, *[student]* went through it with me so I could get it before we had to perform it” (post). When asked how this influenced their confidence, it had a positive effect on them personally however one preservice teacher mentioned it intimidated them: “having dancers in the class made me feel nervous to perform in front of them” (post). The remaining participants found it reassuring to have a dancer in their group to perform with, as performing in a group helped with “taking the focus away” (post). It was observed in each university group, that preservice teachers were always required to perform in groups. The preservice teachers were never asked to perform alone for the class, or asked to present a dance routine without ample time for practice. They felt this assisted with their comfort levels: “I was really nervous about performing in front of my friends, but it was so much fun dancing with them” (post); “I loved the way we were able to use our own *[group]* ideas to develop routines to match a theme” (post); “I think our students will love these dance activities, because they get to work with their friends and be creative” (post).

Overall each participant was able to identify the attributes of confidence in the respective role models they admired. The tutor was most influential in developing this confidence as the teaching style and activity selection were impactful on creating a positive experience. Peers were also identified, specifically when it came to assisting students with revising steps and answering questions. Other models mentioned were previous dance teachers, school teachers and dance friends.

#### **4.4.3 Verbal persuasion**

Interview data reported that the university experience assisted with developing confidence and efficacy in dance, however negative previous experience, had a detrimental effect. This was collected out of excerpts from framing of performance

feedback (FPF), expertise and credibility (EC) and degree of disparity (DD) (Table 4.23 on page 176).

### ***Feedback from tutor***

Almost all of the participants (88%) reported that tutor feedback was positive and assisted with building their confidence in dance: “when we were unsure if the dance was okay, she would provide us with helpful hints (post); “she was very clear with her explanations and her supportive energy helped create a warm class environment” (post); “she always encouraged us to work at our own level” (post). One of the participants mentioned the tutorials were “great and fun” however, stated the school environment is “different and harder to manage” (post). The participant also made note that “right now I just don’t feel like I have enough knowledge to be able to teach a dance class on my own” (post). During observations, it was clear each tutor was available to provide feedback and actively roamed around during the group work. Due to the activities being predominately mixed-ability groupings, each tutor ensured they spent time with each group to view rehearsals and provide appropriate feedback: “I love the use of canon here, consider how you can include more position changes to manipulate the element of space more in your piece”.

### ***Previous negative experiences***

Alternatively, 60% of participants mentioned negative experiences from previous teachers greatly impacted on their confidence levels. The experiences were “hard to forget” and “embarrassing” and impacted negatively on efficacy levels for dance. The former teachers were said to have: “taught in a very old-school way which meant that dance was not fun or engaging, but boring and repetitive” (pre); “the teachers often didn’t want to teach it themselves, so palmed it off to students to teach”



(pre); “I felt like my old dance teacher was always correcting me, and making me feel bad for not getting the steps right” (pre).

The remaining participants highlighted the impact of feedback from past teachers which helped develop their confidence: “my old dance teacher inspired me to become a teacher, she was so motivated” (pre); “my teacher always asked for help with choreography and it helped make us feel part of the process” (pre); “I did dance at school and received good marks, which made me feel more confident in my ability and knowledge” (pre). All university groups provided a similar interactive/student-centred approach, where learning was guided by the Creative Arts syllabus. The activities were scaffolded so students were responsible for their own learning. One participant mentioned “[university dance classes] were completely different to dancing in a studio. In a normal dance class, the teacher would lead the dances and the students would follow. It was mostly focused on technique” (post). Due to the various approaches to teaching dance in a classroom, the preservice teachers were prompted about whether they found this approach effective: “yes, I actually think students will like dance more this way, if they are in control of their own learning” (post).

### ***Feedback from peers***

In addition to the influence of the tutor and other teachers, peers were also mentioned. This was emphasised by the participants with limited previous knowledge, who felt the feedback from their peers impacted on their confidence: “at first I was not very confident, but as the weeks went on I felt more and more confident with dancing in front of the class” (post); “my friends kept telling me they loved my creative ideas, it made me feel more enthusiastic to add steps to our dances” (post); “it felt good receiving compliments from classmates at the end of our performances, it meant that performing wasn’t so nerve-wracking” (post). During observations for Group 4, it was

clear peer feedback was important in successful completion of a dance task. One of the preservice teachers was having difficulties with retaining the choreography for their group dance. A member of their group assisted with breaking down the movement, so the preservice teacher would feel more confident. When asked about the experience, the preservice teacher stated “I thought I was never going to get it, lucky [*student name*] was able to slow it down for me. When I performed the routine, I just kept thinking, left foot, left foot!” (post).

Overall, participants felt that verbal persuasion from their tutor and peers, assisted with increasing their confidence levels over the course of the university courses. However, previous experiences with past teachers either had a positive or negative effect on confidence levels prior to beginning their university dance training.

#### **4.5 TRACKING INDIVIDUAL PRESERVICE TEACHERS**

Following the analysis of both the quantitative and qualitative data for each university group, four individual preservice teachers, who consented to all data collection phases, were used to further address the research questions and assess the development of robust self-efficacy, based on the experiences from their dance units. All interview participants were tracked intensively over the course of each unit and four were selected based on their various prior experience levels in dance education. In addition to prior experience level, the four participants were sourced from each university group, to ensure all pedagogical approaches were considered in the analysis. Josephine (Group 1), Robert (Group 2), Bella (Group 3) and Lisa (Group 4) were selected, based on the variance in prior dance experience levels. The demographic information and background information for each participant is summarised in Table 4.25.

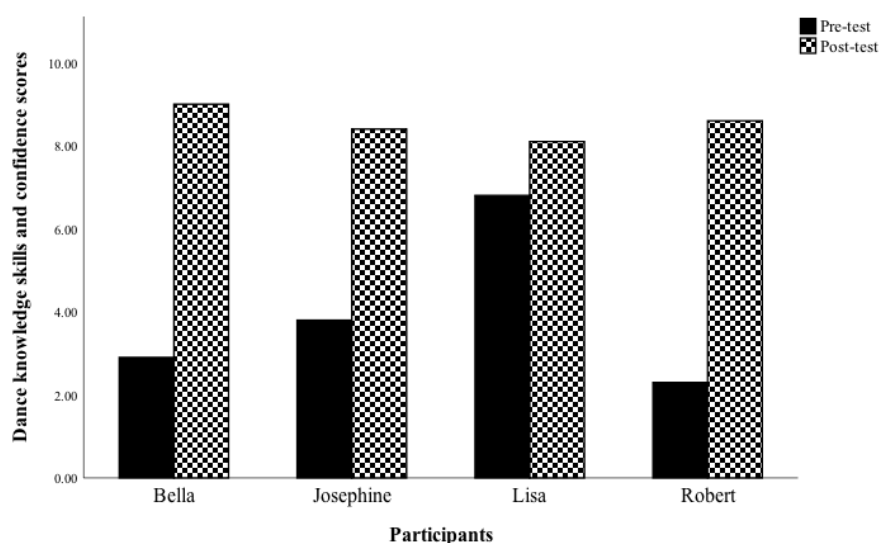
Table 4.25

*Demographic and Prior Dance Experience Levels*

Participant	Prior dance class	Experience level	Words used to describe dance	Previous experience rating (/10)	Formal dance training (Y/N)	Number of years total of dance	Age when dance lessons ceased
<b>Josephine</b> <i>F - 32 yrs</i> <i>Study 1</i>	No	Beginner	Fun Enjoyable Focused Technical	7	No	<1	N/A
<b>Robert</b> <i>M - 27 yrs</i> <i>Study 2</i>	Dance studio	Intermediate	Fun Interesting Enjoyable	7	Yes	1	5
<b>Bella</b> <i>F - 21 yrs</i> <i>Study 3</i>	Secondary school	Beginner	Hard Focused Fun	5	No	2	N/A
<b>Lisa</b> <i>F - 20 yrs</i> <i>Study 4</i>	Dance studio	Intermediate	Fun Technical Interesting	7	Yes	7	13

The prior dance experience levels differed between selected participants as they either classified themselves at beginner level (50%) or intermediate level (50%). The two participants at intermediate level, had experienced formal dance training at a studio, while the remaining participants had not. The majority of participants (75%) used words associated with positivity when describing prior experience with dance, specifically, “fun”, “enjoyable” and “focused”. This was further supported by the interview data as Lisa stated “I have danced for many years so I feel very confident in teaching dance” (pre). While Josephine did not have any previous dance experience she felt “confident in starting the unit and learning about how to teach dance in the classroom. I love to dance; I just don’t know if I’m any good” (pre). Bella had experienced dance in secondary school, however used terminology like “hard” when describing her prior experience. She reported “not having a great high school PE teacher, so dance was often standing around learning the heel and toe [polka]. When

we had an assessment, we were left to create a dance with no help or support” (pre). The pre- and post-confidence scores is outlined in Figure 4.11.



*Figure 4.11.* Confidence levels for selected interview participants.

The selected participants reported levels in dance knowledge, skills and confidence as lower, pre-unit (Figure 4.11). Bella, Josephine and Robert recorded average scores of four or below, pre-test, while Lisa showed high confidence and knowledge based on her prior dance experience. “I’m confident dancing in front of people and feel like I have a good understanding of dance education” (Lisa, pre). The remaining three participants stated “I think it’s difficult to teach dance, as I am not familiar with the content” (Robert, pre), “I’m nervous but excited to learn about dance” (Josephine, pre) and “I think dance scares me partly because of the amount of knowledge you need to have, I wouldn’t know how to correct the students if they aren’t correct, since I don’t know how to dance myself” (Bella, pre).

Following the completion of the unit, Robert showed the greatest increase in dance knowledge, skills and confidence (63%). On observation, Robert contributed

and participated in all activities with enthusiasm. He was very cooperative with other group members and provided ideas. When asked about his effort expenditure, he believed this to be a large indicator to his rise in confidence, “I think you need to be really enthusiastic as a teacher, as students feed off your energy”. “Even if I’m not the best dancer, I want my students to feel comfortable in the classroom, like [tutor] created for us” (Robert). This emphasised the importance of the role of the tutor in increased confidence. This was further explored through Bella who showed a 61% increase in confidence. She attributed her tutor and their positive feedback to this rise in confidence “I found [tutor] to be amazing! She was so helpful in breaking down the activities, scaffolding the dance activities and demonstrating what she expected to see” (Bella). During observations of Bella’s tutorials, the tutor showed initiative by constantly roaming around the classroom, providing example scaffolds which would assist with guiding student composition. The tutor also provided feedback which was encouraging and positive.

Lisa’s confidence increased by 13% which was the smallest increase amongst the selected participants. She began the unit with high confidence, knowledge and skills and felt the additional links to the curriculum assisted with increasing this knowledge. “I think I would be able to teach dance as well as my peers and tutor when on placement, since I have danced for many years”. “The tutor broke the steps down well, but most of our activities were based around us [preservice teachers] creating the routines”. When Lisa’s tutorials were observed, she took on role of group leader. The other group members were content for her to create the routines based on her dance knowledge and confidence. When asked about her role in tutorials, Lisa stated “I was happy to lead my group since a lot of them had never danced before”. Figure 4.12 showed that while Lisa’s confidence increased, her teaching self-efficacy decreased

and outcome expectancy remained unchanged. She believed the tutor should have contributed more to the demonstration of steps, rather than “leaving the students to their own devices” (post). She expressed the desire to link her prior experiences in dance, which were more teacher-facilitated, to the university experience. “I wanted [tutor name] to spend a little more time on dance technique, rather than encouraging us to find the movements”. “While the lessons were fun and enjoyable, they were not really proper dance”. This disconnect between the dance studio experience and syllabus experience, had an impact on Lisa’s ability to accept the differences between both teaching approaches and possibly contributed to decreases in self-efficacy as the disconnect between personal experience and syllabus requirements became explicit.

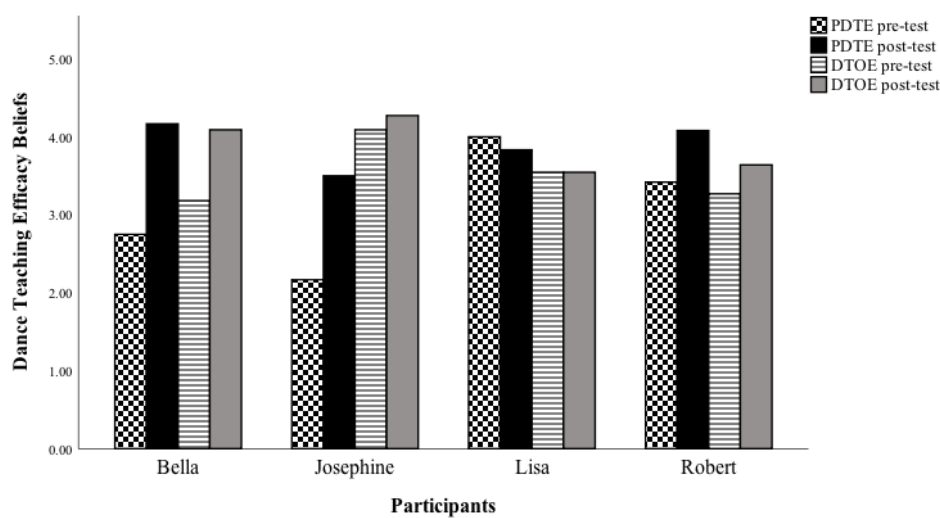


Figure 4.12. Dance teaching self-efficacy beliefs.

The remaining participants displayed an increase in their self-efficacy and outcome expectancy levels, following the conclusion of the units. They expressed their gratitude for the tutor, emphasising the “safe” and “comfortable” space created (Bella). Consistently, phrases around dance activities, tutor feedback and performance were vital in the increase of confidence and teaching efficacy. “The dance activities were

broken down so well and we were not asked to perform until we were comfortable and ready” (Bella). “I loved how the tutorials were really practical and the tutor was so positive, even if we couldn’t dance”. To be honest, I was so proud of what we came up with, that I couldn’t wait to perform for everyone!” (Robert). “I thought my group and I were at the same ability level, so that helped us all feel confident” (Josephine). When asked if all participants would feel confident teaching dance on their placements, they each stated yes. “Thanks to this unit and the activities, I could definitely implement dance in the classroom” (Bella). “I feel like I could create a really great atmosphere on prac and even make the boys love dance!” (Robert).

Based on the data collected from each participant, it was evident that the tutor, peers and activity selection impacted on the development of confidence and teaching self-efficacy in dance education. The survey, interview and observational data highlighted the positive shift in confidence and efficacy levels post-unit.

#### **4.6 RESEARCH QUESTIONS**

The research question which guided the analysis and the findings was: How do current dance education courses at university affect the perceived self-efficacy of preservice teachers? This question was explored using the various sub-questions:

1. What are preservice teachers’ perceptions of dance education prior to their tertiary dance experience?
2. How do preservice dance units address these existing perceptions of dance?
3. What specific pedagogical approaches are used in preservice dance units?
4. How do the different pedagogical approaches implemented at university impact on preservice teachers’ self-efficacy?
5. Does university dance unit duration have an impact on the self-efficacy levels of preservice teachers?

6. How does preservice teachers' self-efficacy for teaching dance change over the course of the dance units?

The analysis is detailed in the following chapter but the overview of the findings is provided below:

Question one was addressed using the demographic information and prior dance experience surveys administered pre-test. Preservice teachers' perceptions of dance education prior to their tertiary dance experience indicated that the majority of participants had participated in dance lessons either at school, and/or at a dance studio. While most indicated they had undertaken prior dance training, most considered themselves at a novice level. The majority of participants used positive words to describe their previous dance experiences, however, indicated their confidence levels were low prior to completing the dance units.

Question two was addressed using a combination of the interview and survey data to gain an understanding of how university dance units were able to address existing perceptions of dance education. Overall, enactive mastery experience, vicarious experience and verbal persuasion addressed the negative previous perceptions of dance. The sources of efficacy were the integration of interactive models of teaching, opportunities for performance, peer and tutor feedback and the perceived expertise of the tutor, all had a positive impact on assisting with the shift in positive confidence and efficacy for teaching dance education.

Question three was answered using the unit outlines, guides and unit material supplied by the unit coordinators for each of the groups. It was important to gain an understanding of how dance was taught in each of the units. It was found the main pedagogical approaches utilised to assist with the teaching of the Creative Arts (Dance) syllabus, included tutor modelling and student-centred learning approaches.



These teaching and learning strategies were used to teach the elements of dance, develop confidence in identifying dance contexts, and understand the three outcomes of composition, performance and appreciation.

Question four was addressed using the observational and interview data, as it was vital to gather an understanding of how these pedagogical approaches impacted on the efficacy and confidence levels of the preservice teachers. Participants quoted specifically the importance of the tutor and their understanding of the content, opportunities to model their dance experiences and perform, and working collaboratively with their peers, played a role in shifting their confidence and efficacy levels for teaching and participating in dance.

Question five was answered using the survey data and quantitative analysis. The question asked whether dance education duration had an impact on self-efficacy levels. Based on the analysis from the dance knowledge, confidence and skills survey instrument, it was found that units which provided longer hours of dance education, led to higher levels of confidence, when compared with units with less allocated dance education hours. While there was a significant increase in dance teaching efficacy and outcome expectancy across all university groups, there was not a significant difference when comparing them.

Lastly, question six was addressed using a combination of all the data gathering instruments. When combining the results from the survey, interview and observational data, it was evident across all groups, following the completion of their university dance units, there were significant increases in preservice teacher dance knowledge, skills, confidence, efficacy and outcome expectancy, when compared with prior to the units ( $p = <.001$ ). While there was an increase across all groups in each area tested, there were little difference between the scores for male and female preservice teachers.

## Chapter 5: Analysis

---

This thesis was designed to determine the impact of current university dance units on self-efficacy levels of primary preservice teachers. Given the importance of the university context in reshaping self-efficacy beliefs for teaching, the purpose of the research was to also explore the factors that support and hinder the preservice teacher's capacity for teaching dance and of including dance in their future classrooms. To this end, six research questions were developed and explored through the analysis of the data. These research questions were:

1. What are preservice teachers' perceptions of dance education prior to their tertiary dance experience?
2. How do preservice dance units address these existing perceptions of dance?
3. What specific pedagogical approaches are used in preservice dance units?
4. How do the different pedagogical approaches implemented at university impact on preservice teachers' self-efficacy?
5. Does university dance unit duration have an impact on the self-efficacy levels of preservice teachers?
6. How does preservice teachers' self-efficacy for teaching dance change over the course of the dance units?

Four university groups in Sydney, NSW were selected to investigate the above research questions. Data from pre- and post-surveys, semi-structured interviews and observations were reported in Chapter four. As indicated in the previous chapter, results showed that all participants had a preconceived belief about the teaching of dance education. Taken together preservice teacher perceptions, insights and experiences provide an important extension to the current literature with regard to (a)

how universities address these preconceptions of dance education, (b) what pedagogical approaches are utilised to cause a shift in self-efficacy and (c) what specific factors influence the self-efficacy levels of primary preservice teachers.

There were several hypotheses central to this investigation, most of which were supported by the data collected, however some were not supported substantially enough to formulate strong conclusions. The following three sections explore these findings with the research questions grouped into categories; (5.1) research questions one and two, prior dance experience; (5.2) research questions three and four, pedagogical experiences; and (5.3) research questions five and six, self-efficacy.

## **5.1 PRIOR DANCE EXPERIENCE**

Research questions one and two were explored with reference to the hypotheses formulated based on the review of the literature. Research from the literature review suggested that preservice teachers' background and prior experiences in dance influenced their confidence in participation in dance at university which later hindered their effectiveness of teaching dance in the classroom (Rolfe & Chedzoy, 1997; Rolfe, 2001; Hennessy et al., 2001; Alter et al., 2009; Power & Klopper, 2011; Russell-Bowie, 2013; Lummis & Morris, 2014).

### **5.1.1 Research question one: what are preservice teachers' perceptions of dance education prior to their tertiary dance experience?**

All four groups provided an insight into their prior experiences in dance education from analysis of the pre- and post-survey data. Based on the literature regarding dance education, primary school teachers generally acknowledged the importance of dance and stated it should be included in the curriculum because of its many benefits yet, the teachers' lack of confidence, motivation and knowledge had the effect of dance being sidelined in the classroom (Garvis & Pendergast, 2010;

MacDonald et al., 2001; Oreck, 2004; Russell-Bowie, 2013). Acknowledging and understanding preservice teacher prior perceptions of dance was vital in establishing a connection between pre- and post-university experiences. It also assisted in predicting how the preservice teachers would approach the university dance experience. Table 5.1 provides a summary of the percentage of preservice teachers from each university group, outlining their prior experience and perceptions of dance.

Table 5.1

*Preservice Teacher Prior Dance Experience and Perceptions*

		Group 1	Group 2	Group 3	Group 4
Previous dance experience	Never danced	15%	37%*	9%	7%
	Primary school	15%	19%	21%	24%
	Secondary school	20%	25%	13%	32%*
	Tertiary			3%	7%
	Dance school	50%*	19%	53%*	30%
Experience level	Novice	60%*	87.5%*	65%*	79%*
	Intermediate	10%	12.5%	29%	13%
	Advanced	25%		4%	5%
	Teacher/Professional	5%		1%	2%
Perception of dance	Positive	75%*	56%*	87%*	57%*
	Negative	25%	44%	13%	43%
n =		20	16	75	97
N =		208			

\*Highest percentage for each category

It is clear from Table 5.1 that across all groups the preservice teachers had formed a perception about dance education prior to each university course. In Groups 1, 3 and 4, the majority of participants had experienced dance at school or a private dance institution. In contrast, Group 2, had a high percentage of participants who had never danced prior to the university unit.

It was expected that if preservice teachers had sufficient dance knowledge when they entered their university degrees, the minimal time allocated to dance would not be a major concern or issue (Collins, 2016). However, research by Chedzoy & Burden (2007) and Collins (2016) paints a different picture, indicating that it is rare for preservice teachers to enter their teacher education courses with enough content knowledge in dance to understand the curriculum and how to teach it. This was particularly evident in Group 2. It was also central to the other groups, as while most had participated in a range of dance activities, they still considered themselves beginners or novices. It could be surmised that if preservice teachers were to include dance in their future classrooms, universities would have an important role in addressing this dance knowledge deficit.

Based on the literature, attitudes and values toward dance are formed prior to preservice teacher tertiary experience (Hennessy et al., 2001; Chedzoy & Burden, 2007; Power & Klopper, 2011). It has been suggested by the literature, that if more primary and secondary schools valued the inclusion of dance education, students would enter their preservice teacher tertiary experiences with higher confidence and hold a more positive approach to teaching dance (Chedzoy & Burden, 2007). This research points to dance being an undervalued subject with only 15%-30% of the preservice teachers from each group having undertaken dance at their primary or secondary school. It was further highlighted and evidenced by the literature that the benefits of exposure to dance education at university was positively linked to preservice teacher intentions to teach dance (Chedzoy & Burden, 2007). This was explored more closely with reference to questions two and five.

It was established from the prior research that if dance was outside of the realm of experience, the idea of teaching it may create anxiety and fear (Snook, 2012).

Teachers' beliefs and practices in dance are informed and guided by their prior experiences and the research to date suggests that if they do not have a strong dance background, they are less likely to feel confident teaching dance (Alter, et al., 2009; Power & Klopper, 2011; Russell-Bowie, 2013). This was supported by the current study as those who entered the dance units with a limited dance background felt trepidation and fear toward teaching dance. Bella, one of the participants with minimal dance knowledge noted when she entered the unit: "I think dance scares me partly because of the amount of knowledge you need to have. I wouldn't know how to correct the students if they aren't correct, since I don't know how to dance myself".

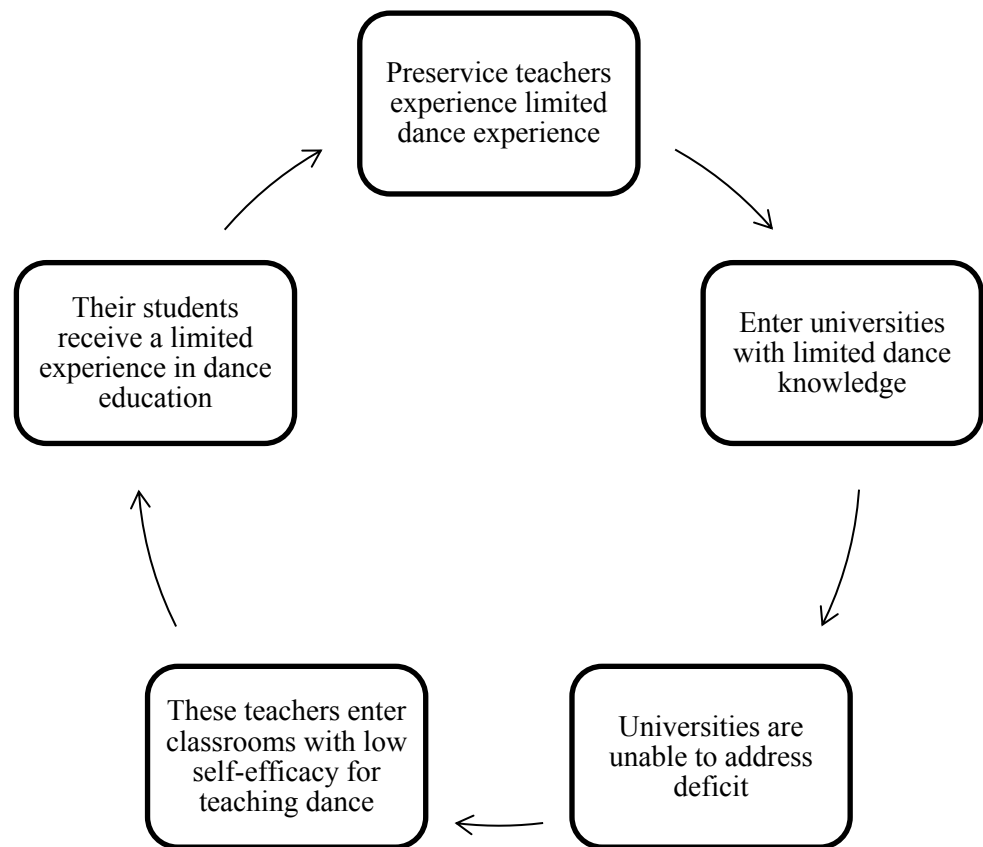
When tracking individual preservice teachers, Lisa entered the unit with high confidence as a result of her many years of prior dance experience: "I'm confident dancing in front of people and I feel like I have a good understanding of dance education". Whilst Lisa's pre-test survey and pre-interview data highlighted high confidence and self-efficacy, her post scores showed her dance knowledge and confidence increased, her dance teaching efficacy remained the same and her outcome expectancy decreased. In her post-interview she claimed she would have preferred to be taught dance the same way as she was taught in a studio-setting "while the lessons were fun and enjoyable, they were not really proper dance". This disconnect between prior dance experience and syllabus requirements could account for the decrease in self-efficacy for teaching primary dance. The remaining participants who were tracked intensively showed an increase in their self-efficacy and outcome expectancy as they reflected solely on the activities from the tutorials and did not hold many preconceived ideas about dance.

Various positive and negative words were provided to the preservice teachers who highlighted the ones that best described their perceptions about dance (Appendix

A). These words were then added together and averaged to reflect either a positive or negative sway toward dance. On average, across all groups, the majority of preservice teachers referred to dance in a positive light. The gap was significant for Groups 1 and 3, however was much closer for Groups 2 and 4. Therefore, the university context was crucial in challenging those negative perceptions of dance. As there is a direct correlation between liking dance and one's belief in the ability to teach dance (Alter et al., 2009; Power & Kloppe, 2011; Russell-Bowie, 2013; Renner & Pratt, 2017), it would be subsequently important to uncover whether the data collected from this study reflected this correlation post-test. Based on the varying dance skill and experience levels of the preservice teachers, it was clear the remaining research questions would be critical in understanding whether this positive and negative prior experience of dance would convert to high self-efficacy for teaching dance at the end of the university experience.

### **5.1.2 Research question two: how do preservice dance units address these existing perceptions of dance?**

As established in Chapter two, universities have a key role in altering the preconceived notions of dance education, if they are to change the cycle highlighted in Figure 5.1 by Power and Kloppe (2011).



*Figure 5.1.* Cycle of dance experience (Power & Klopfer, 2011).

Based on this cycle (Figure 5.1), it was anticipated that universities would not have the capabilities and resources to alter prior perceptions of dance education. Since the preservice teachers from this study entered the university courses with limited dance knowledge and skills, and considered themselves novice in the realm of dance, it was expected within the limited time of the dance units, their preconceived ideas about dance would remain.

This prediction was only partially supported by this research, as the majority of preservice teachers, regardless of their previous dance experience, exhibited a statistically significant increase in their dance knowledge, skills, confidence and self-efficacy, following the conclusion of each dance unit. While the survey data showed statistically significant increases in self-efficacy and confidence scores, the data gathered from the interviews assisted in explaining how and why efficacy levels



increased. Figure 5.2 outlines the interview participant pre- and post-test confidence scores gathered from the DKSC surveys.

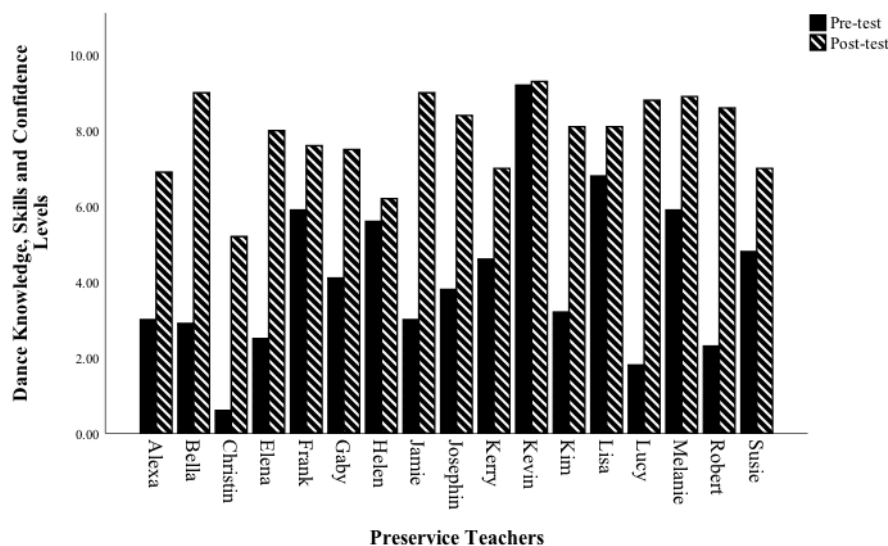


Figure 5.2. Interview participants pre- and post-survey scores from DKSC instrument.

The largest increase in dance knowledge, skills and confidence was seen in Lucy (Group 4), Jamie (Group 4), Bella (Group 3) and Robert (Group 2), who reported an increase of 60%-70% following the completion of the unit. All four preservice teachers stated their confidence levels were between 20%-30% prior to the completion of the unit and ended with scores representing between 80%-90% confidence (Figure 5.2). This increase in confidence was based on the support from their tutor and peers. Comments such as: “she was very clear with her explanations, and her supportive energy helped create a warm class environment”, were echoed by the other participants. Opportunities for composition and performance were also consistently mentioned in the interviews regarding the increase in efficacy and confidence for teaching dance: “my favourite thing was making up dances with my friends”.

The preservice teachers made mention of attempting dance on their placements with both excitement: “the tutor gave us really effective teaching strategies and activities which I can’t wait to use on prac” and with trepidation: “I hope I can teach dance as well as the tutor, I just want to be able to practice first”. These comments are consistent with the literature that while universities do in fact have the ability to shift preservice teacher dance knowledge, confidence and efficacy levels, preservice teachers require the opportunity to practice these newfound skills prior to implementation in their future classrooms (Russell-Bowie, 2013; Renner & Pratt, 2017). This is further supported by Carney and Chedzoy (1998) who discovered that most of their participants (primary preservice teachers) entered the university program with minimal dance experience and exited with higher knowledge and skills for dance.

The concern however is, whether there is a correlation between efficacy levels and more dance education being taught in classrooms. This can be seen in the study by Renner and Pratt (2017) who found an increase in confidence and efficacy levels, however no connection between its inclusion in the classroom. Therefore, based on the previous literature and the findings from this study, if preservice teachers are to break the negative dance cycle presented by Power and Klopper (2011), dance teaching should be included as part of each placement experience to enable implementation of the new skills and confidence gained from the university courses. This hypothesis warrants further investigation via a longitudinal study tracking preservice teachers through their placements and into their eventual classrooms. Figure 5.3 provides an updated cycle based on the literature (Collins, 2016) and findings from this study.

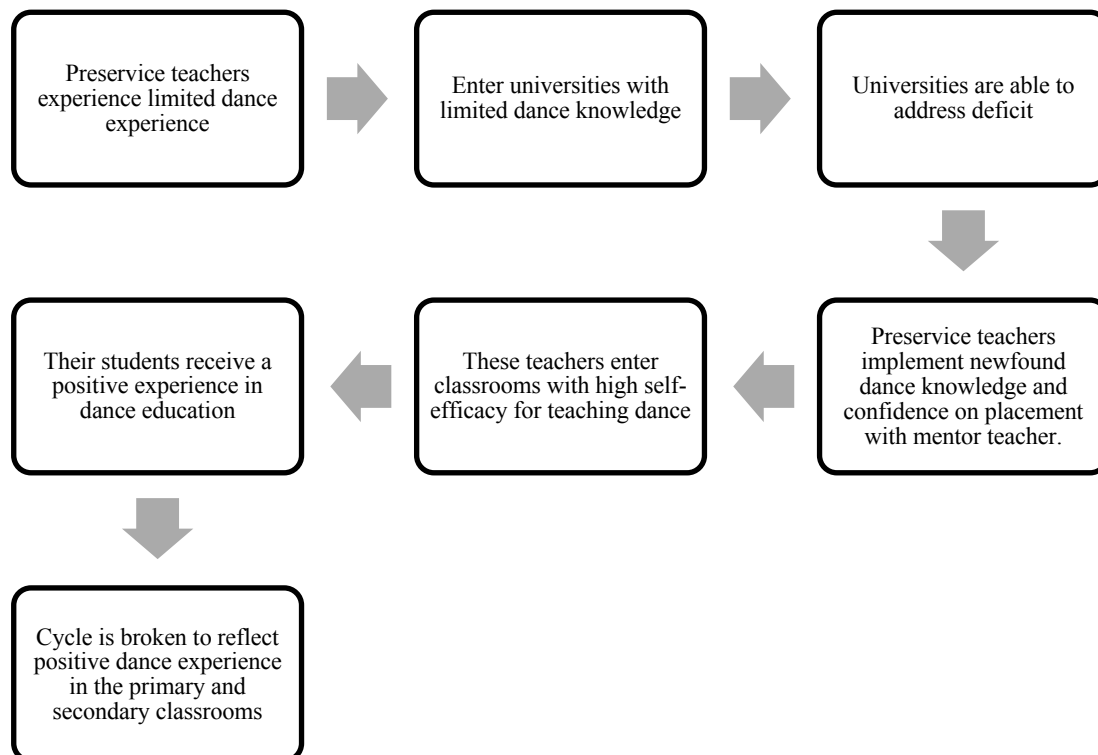


Figure 5.3. Updated dance education cycle adapted from Power & Klopper (2011).

It was also anticipated that the varying levels of experience would have an impact on the confidence and efficacy shift in preservice teachers following the conclusion of their university experience. Preservice teachers with positive prior dance experiences were likely to have higher confidence in teaching and participating in dance. The hypothesis that previous dance experience had a positive impact on preservice teacher confidence levels was supported by the findings of this study and is evident in comments such as: “I felt confident before the unit, so the teacher just reinforced what I already knew”. Whilst these preservice teachers still saw an increase in their confidence, the change was not as significant as those who began the unit with lower confidence. This may be because the preservice teachers already exhibit high

confidence in dance and the tutor was able to assist the students to apply their confidence to specific dance curriculum knowledge.

According to Alter et al., (2009) and Power & Klopper (2011) preservice teachers with negative prior dance experiences would approach university dance courses in a negative way. The qualitative data collected for this research supports this hypothesis, as the majority of participants with negative prior dance experiences entered the units with trepidation and fear: “I really wouldn’t feel confident teaching any type of dance to my peers”. There was general concern for the content, performance and the impact of how they would look in front of their peers.

It has been reported in previous literature that preservice teacher beliefs and images of themselves remain relatively unchanged during their university courses (Kagan, 1992) and universities must broaden student learning capacity to address the deficit to challenge previous negative experiences of dance (Rolf, 2001; Russell-Bowie, 2013). This notion was partially supported by the data as the majority of preservice teachers who entered the dance units with negative previous experiences, exhibited higher confidence levels following the conclusion of the dance units. Therefore, the tutors and university courses were able to broaden student learning capacity to address this deficit particularly through the use of interactive teaching strategies, tutor and peer modelling, and feedback.

Another aspect of prior dance experience that may impact preservice teacher efficacy and confidence is the influence of a former dance teacher (Sims & Erwin, 2012). The preservice teachers who enter their university dance experiences with a strong dance background, may find it difficult to alter their perceptions of how dance is delivered in the primary classroom as a result of how they were taught during their own dance studio experience. One of the interview participants (Lisa), who had a

strong dance background, had a preconceived notion of what dance teaching would include in the classroom: “I believe dance teaching should be fun and encouraging, but should also include some element of technique and discipline. This is what I am used to. While the tutor was good and always encouraged our best, I felt like it was more focused on fun movement, rather than dance”. Lisa’s point is reinforced by Sims and Erwin (2012) who reported that dance teachers of higher education, drew from experiences from their former teachers to inform their teaching patterns and practices. Following their involvement in dance pedagogy courses, the participants mirrored the practices of their former teachers, highlighting the impact of prior dance experience. It was concluded that dance experience far outweighed the influence of the pedagogy courses on dance teachers’ teaching practice (Sims & Erwin, 2012). Further research is required and warranted in this area as the key for dance education should be to ensure dance teachers are universally employing effective and similar teaching strategies so they may be passed on to future teachers (Sims & Erwin, 2012).

When dance is mentioned, the topic of gender is often considered. Terms like ‘feminine’ and ‘girly’ are often used to describe dance in western cultures (Gard, 2008). Russell-Bowie (2005, 2013) identifies that because of this stereotype, girls tend to have a more prominent and positive prior experience of dance due to their participation in extra-curricular settings. Prior research has also found that there is a higher prominence of girls in dance learning, or alternatively, the number of boys found in class or on stage, is not equal to that of girls (Sööt & Viskus, 2014). Therefore, it was anticipated that the female preservice teachers in this study would have higher confidence and efficacy for teaching dance education than the male participants.

Interestingly however, in this study, there was little difference in both confidence and self-efficacy levels for male and female participants. Dance knowledge, skills,

confidence and self-efficacy levels were, on average, similar between both male and female preservice teachers. This may have been due to the similar preconceived ability levels of all participants, as the majority considered themselves “beginners” based on their prior experience. It is important to note that the small sample of male participants was a limitation in this study, therefore further investigation is warranted.

### **5.1.3 Summary**

When reviewing the literature and the data collected for this research on prior dance experience, it is clear that prior experience assists in developing perceptions of dance education. The preservice teachers from the current study, across the four groups had various prior dance experience, however most considered themselves at a novice level. Preservice teachers with negative perceptions of dance education would enter the university courses with a negative perspective, while those who had positive prior experiences, entered the courses with higher confidence in both dance and teaching dance.

The university dance units, across all four groups were able to shift these negative perceptions of dance education, leading to an increase in dance knowledge, skills, confidence, and self-efficacy for teaching dance. As the majority of generalist preservice teachers reported similar prior dance experience levels, there was little difference recorded between the male and female preservice teachers in this study. The general shift in dance knowledge, skills, confidence, and efficacy for teaching was achieved through interactive teaching strategies, tutor and peer feedback, modelling, and numerous opportunities for performance.

The theory of self-efficacy would suggest that preservice teachers who have higher efficacy for teaching dance would be more likely to include it in their classrooms, as they are able to overcome contextual barriers (Bandura, 1986). While

this research did not investigate the likelihood of preservice teachers including dance on their practicum experiences or tracking them into their future classrooms, it used Bandura's self-efficacy theory and outcome expectancy to measure preservice teacher perceptions. Additional research is therefore required to uncover whether efficacious teachers will, in fact, include dance education in their classrooms, regardless of the many contextual barriers and factors that plague the curriculum and school environment.

## **5.2 PEDAGOGICAL EXPERIENCES**

Previously established from research questions one and two, and based on the general consensus in the literature with regard to preservice teacher education in the arts, it was expected that limited opportunity for extended tertiary programs in dance education (Alter et al., 2009) and minimal preservice teacher dance knowledge and experience (Power & Klopper, 2011), would result in tertiary institutions not having enough time to address the deficit in dance teaching confidence. This was not substantially supported, as the majority of preservice teachers from all four groups, regardless of their dance background and the time allocated to the dance unit, increased their dance confidence and self-efficacy following the conclusion of each unit.

This increase may be attributed to the advice and support from the tutors (Rolfe, 2001) and the pedagogical ideas provided in their courses to assist with lesson planning (Green et al., 1998). The second portion of this chapter will discuss the hypotheses relevant to questions three and four, and establish the links to the literature and theory related to pedagogical approaches for teaching dance education.

### **5.2.1 Research question three: What specific pedagogical approaches are used in preservice dance units?**

In any primary classroom, it is known that teachers require a variety of teaching strategies to actively engage their students in dance learning (Melchior, 2009). Prior literature shows there are two distinct types of dance pedagogy used to teach dance education. The transmission model of teaching, also referred to as the direct method, traditionally involves the students imitating the movements modelled by the teacher (Sööt & Viskus, 2014). This type of method is most commonly seen in dance studio contexts, where students are aiming for technical perfection. The other pedagogy is the interactive or child-centred model of teaching. This approach is centred around creativity and its focus is on the optimum engagement of students, while encouraging a collaborative approach between students and teacher (Smith-Autard, 2002; Melchior, 2009). Regardless of the pedagogical approach selected, it is widely recognised that educators require a range of teaching strategies to engage their students and to meet the needs of the curriculum (Chappell, 2007; Sööt & Leijen, 2012; Wenn et al., 2018).

It was anticipated the tutors would use a range of pedagogical approaches in their tutorials because of the lack of specific teaching guidelines expressed in the Arts syllabus for teaching dance education and its openness to interpretation. This was supported by the data in this study as both models of teaching were utilised by all tutors across the four groups. The teaching style used most commonly observed in the tutorials, in all four groups, was the interactive model of teaching. Each activity that was observed and explained was directly linked to a stage and year group, specific to the primary classroom.

The tutors were responsible for the implementation of pedagogical approaches suitable for primary students with the aim of meeting the curriculum requirements.



The three categories, with reference to the Arts syllabus were performance, composition and appreciation, which were the specific focus of each of the university units. It was expected that in each dance tutorial, the tutors would facilitate their activities around the three categories linked to the syllabus outcomes. In each of the four university groups, performance and composition activities were the most commonly viewed. No formal appreciation tasks were witnessed during the observations of the tutorials. The tutors were asked whether appreciation activities were included within the unit. Only Group 3 allocated a week to a theory task where students were required to view a dance performance via video and complete an accompanying document identifying the elements of dance. The remaining unit coordinators explained that preservice teachers were asked to comment and analyse on their own and their peers dance works. The researcher witnessed appreciation in this instance for each of the groups.

As mentioned previously, the transmission model is focused on the teacher passing on knowledge to the students so they can passively receive it (Melchior, 2009). Since it is arguably the most comfortable way for teachers to teach, being the most common method, it was expected that it would be a prominent style among the university contexts (Melchior, 2009). While the transmission model was observed on occasion through introductory ideas, it was not the most common method of teaching dance in the university context. Two specific examples included Group 3 utilising a “Just Dance” YouTube video to assist the students with warming-up. The participants followed the movements displayed on the screen, in time with the music. Another specific occasion was viewed with the tutor from Group 4 teaching a “locking” activity. The tutor led the preservice teachers through a sixteen-count routine using hip hop as the dance genre. The participants were given the opportunity to practice the

steps and perform one line at a time to demonstrate to the tutor whether they had achieved the requirements of the task. “I specifically enjoyed the locking activity, it was so challenging but it felt good to nail it” was a comment made by one of the interview participants. The tutor worked with the preservice teachers by slowing down the movements and providing them with a second opportunity to perform, to correct any previous errors. While the atmosphere in the room was positive, with the preservice teachers focused on the movements, it was observed that some of the participants, even on the second occasion, did not successfully complete the task: “I found the steps pretty hard and a little too fast for me”. When students are involved in experiential learning they are more likely to recall the information (Minton, 2003) so perhaps including an opportunity to create or alter some of the steps, would have assisted those who could not recall the steps exactly as the tutor had done.

Alternatively, and more closely aligned to the Arts curriculum, the interactive model of teaching was predicted to be the pedagogical approach used most commonly amongst the university contexts. As Kaufman and Ellis (2007) state, the process encourages students to enhance “natural movements through teacher suggestions from the dance elements” (p.8). Since the preservice teachers were generalist teachers, it was hypothesised that this pedagogical stance would be used to teach the dance curriculum as it is not necessary to be a trained dancer to implement a creative dance lesson (Hennessy et al., 2001). This hypothesis was supported as the interactive/child-centred model of teaching was most commonly observed and cited amongst the participants.

The dance activities included many opportunities for student composition and performance, aligning with the Creative Arts syllabus. The preservice teachers were provided with various scaffolds and/or a bank of dance steps to guide learning, which

participants would use to produce their own dance works to be viewed by the class. The guided discovery method was a scaffold, often based around a central theme. In Group 4, participants were asked to create a dance using the elements of dance to represent the weather: “I loved the guided-discovery scaffold, it made dance easier to understand”; “my favourite thing was making up dances with my friends”. This pedagogical approach is supported by the literature as teachers should assist their students with giving meaning to their creative movement (Snook, 2012). Individuals who are exposed to dance in varying contexts relevant to their own lives, develop a sense of confidence in themselves and as effective group members (Melchior, 2011). What became evident from the analysis of the observational data in this study was the preservice teachers’ ability to connect with these active and creative experiences, making the dance process meaningful and memorable.

In addition to the transmission/direct and interactive/child-centred method of teaching, Smith-Autard (2002) provides a suggestion for a midline approach incorporating components of both in the dance classroom. This is supported by the current study, as both teaching options are necessary to cater to the variety of participants in the tutorials. It was found that the preservice teachers with strong prior dance experience appreciated and responded well to the transmission model, as it is what they were used to. An example of this was seen in preservice teacher Lisa, who had many years of previous dance experience. She believed the tutor should have contributed more to the demonstration of steps, rather than “leaving the students to their own devices”. She expressed the desire to link her prior experiences in dance, which were more teacher-facilitated, compared to the university experience: “I wanted [tutor name] to spend a little more time on dance technique, rather than encouraging

us to find the movements. I was a little disappointed to be honest, that we weren't able to learn proper [dance] steps".

Alternatively, the participants with low or negative prior perceptions of dance, found the interactive/child-centred approach very effective in shifting their confidence for teaching and performing in dance: "I loved how the tutorials were really practical and the tutor was so positive, even if we couldn't dance"; "To be honest, I was so proud of what we came up with, that I couldn't wait to perform for everyone!" This emphasises the importance of a mixed pedagogical model when facilitating a dance unit for increasing the confidence and efficacy levels of preservice teachers. It is also recommended to find a healthy balance between the two pedagogical styles to address the barriers to teaching dance education.

In addition to the two distinct styles of dance pedagogy present within the literature, reflective practices have been reported widely as essential to student learning (Stinson, 2010; Leijen et al., 2009). In order to enforce the main dimensions of dance skills and creativity, dance tutors should encourage preservice teachers to develop their aesthetic sense by observing, writing, thinking, discussing and evaluative dance (Smith-Autard, 2002; Leijen et al., 2009). This is a clear focus of appreciation as referenced by the Arts syllabus (Board of Studies, 2006; ACARA, 2020). Peer and individual reflective strategies are referred to most commonly, in addition to tutor feedback, which will be discussed in Section 5.2.2.

If peer assessment could be used, in addition to tutor feedback, students could receive various viewpoints and opinions that may assist in improving and reflecting on performance (Chen, 2010). Prior literature led to the expectation that the tutors would incorporate peer feedback and reflection during the composition and performance elements of each tutorial. This was supported by all university groups, as

reflective practice was exhibited following each opportunity for performance. “It felt good receiving compliments from classmates at the end of our performances, it meant that performing wasn’t so nerve-wracking”. It is recommended that peer reflection and feedback be incorporated in the university context to offer various views that facilitate student self-regulation and gain recognition from both the tutor and their peers (Leijen et al., 2009).

In addition to peer feedback, it is fundamental for individual preservice teachers to reflect on their own learning and performance in dance education (Sims & Erwin, 2012). It was anticipated that the tutors would offer opportunities for reflection in their dance tutorials. This was supported based on the observation and interview data collected from the participants. This reflective practice usually took place at the conclusion of each of the dance lessons. In Group 1, the preservice teachers were seated in a circle where the tutor asked them to respond to a specific question about the overall lesson. This reinforcement of learning and dance knowledge was positively correlated with an increase in confidence and self-efficacy for teaching dance. The preservice teachers mentioned their increase in confidence and newfound understanding of creative dance, which reinforced their beliefs. This reflective practice would support explicit processing of new efficacy information and therefore assist with shifting efficacy beliefs. It is important for teachers to examine their own teaching practice to better serve their future students (Sims & Erwin, 2012) and alter efficacy which is addressed below.

#### **5.2.2 Research question four: How do the different pedagogical approaches implemented at university impact on preservice teachers’ self-efficacy?**

The specific pedagogical approaches implemented across the university groups included a mix of transmission/direct and interactive/child-centred models of teaching.

The literature outlined a learning cycle, providing an overview of the importance of both pedagogical approaches in teaching dance education. This cycle is outlined in Figure 5.4 and will be discussed with reference to teacher self-efficacy to determine whether the pedagogical approaches provided by each university group were effective in the shift of positive efficacy for teaching dance education.

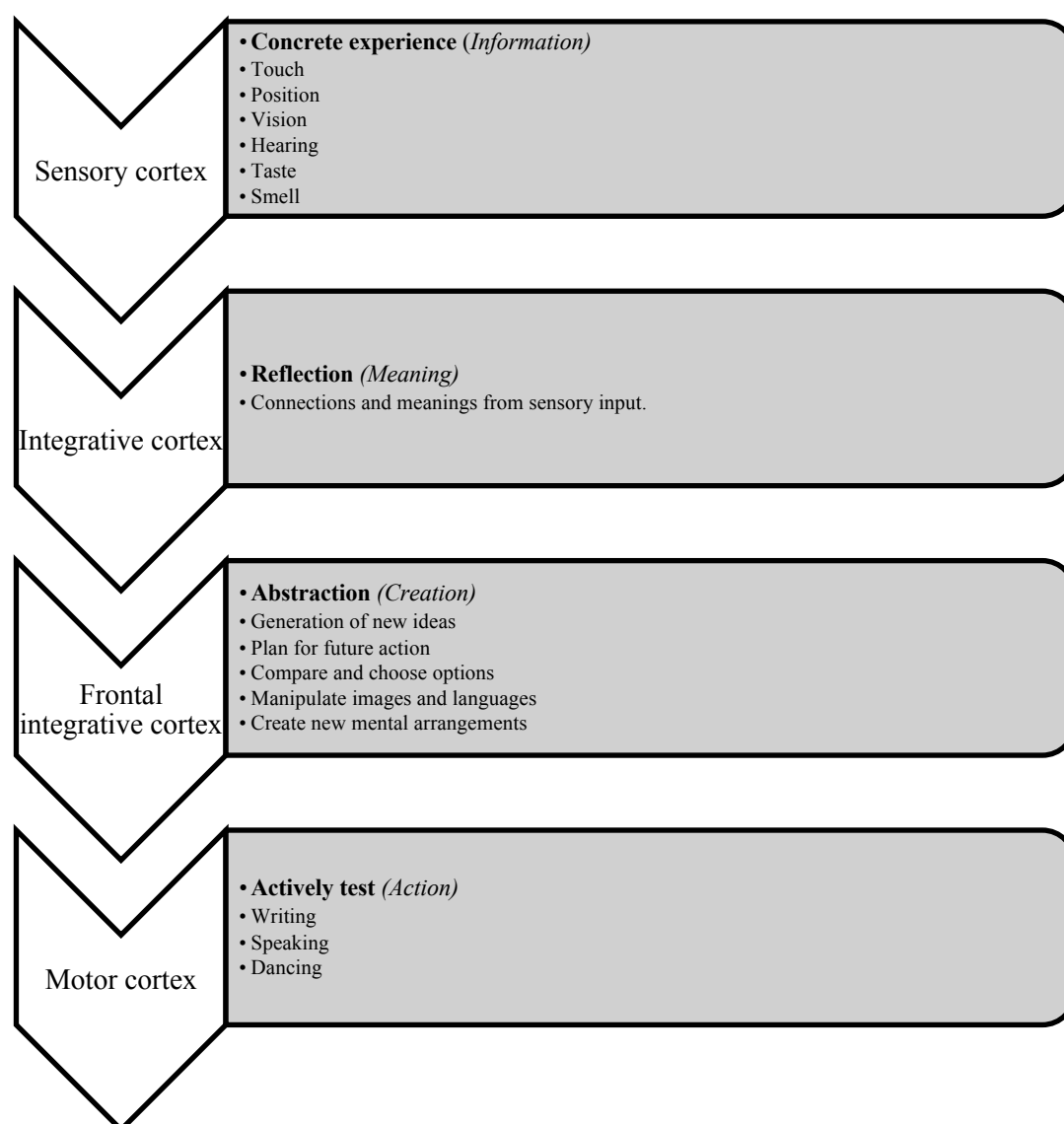


Figure 5.4. Zull's learning cycle (2002).

When summarising Zull's learning cycle and associating it with the university groups, it can be seen that the first two phases relate to the transmission/direct model

of teaching. This then leads into the second two phases focusing on the interactive/child-centred model and finally, providing an opportunity for feedback and reflection, to process the new information (Gilbert, 2005). This was observed and reported on by the participants in each university group, as the tutors provided a mix of both transmission and interactive teaching pedagogy, and left ample opportunity for reflection to process the new dance teaching information. This led to an increase in dance knowledge, skills, confidence and efficacy levels across all university groups.

More specifically, it was hypothesised that the various pedagogical approaches provided by each university educator, would lead to an increase in the knowledge, skills, confidence and self-efficacy levels of preservice teachers. The data collected supports this point, as participants mentioned the opportunities for performance, scaffolded dance tasks and links to the curriculum all served as vital in preparing them for the future teaching of dance. Research by Russell-Bowie (2013) emphasised if university dance programs implemented opportunities for performance, feedback, and mentoring, students would leave with higher efficacy levels. Preservice teachers made specific mention of group work, performance, composition opportunities linked with various stimuli, and peer and tutor feedback, as integral to a positive university experience. The types of pedagogy observed during the university sites were consistent with the interactive teaching model (Melchior, 2009) where the preservice teachers and tertiary educators work collaboratively to construct knowledge, exchange values and validate personal experiences.

It was expected that through these pedagogical approaches, both preservice teacher confidence and efficacy levels would increase. This was strongly supported by the data and by Buck (2004) who stated that by exploring movement concepts within a structured learning environment, through guided improvisation, creative problem

solving and critical reflection, shared meanings are constructed within the context for learning. This provides a strong case for the importance of child-centred, creative and reflective teaching pedagogy when delivering dance content in university contexts.

Based on Bandura's (1997) sources of information that individuals use to judge their self-efficacy (enactive mastery experiences, vicarious experiences, and verbal persuasion), it was predicted that these sources would have a positive impact on the development of preservice teacher self-efficacy. This was supported by this research and is discussed in Section 5.3.

By combining the findings from this study and the prior literature relating to Zull's learning cycle (Figure 5.4), it can be summarised that the teaching of dance education requires a range of strategies and pedagogical approaches. If utilising solely the transmission/direct model of teaching, involving teachers who explicitly teach steps where students follow, will eventually result in passive learners. In addition, educators who focus exclusively on phases three and four of the learning cycle (interactive/child-centred model), are asking students to choreograph and improvise without the knowledge, experience and understanding of dance technique, culture and action (Zull, 2002; Gilbert, 2005). Therefore, it is recommended for best practice, that teachers should provide a balanced curriculum, with the contribution of both transmission/direct and interactive/child-centred pedagogical approaches, including opportunities for reflection to support explicit review of self-efficacy beliefs.

### **5.2.3 Summary**

When revising the research for positive university experiences and pedagogical approaches, it was assumed that universities would play a key role in providing quality experiences that increase confidence levels (Green et al., 1998; Chedzoy & Burden, 2007). This hypothesis was fully supported by this study as preservice teachers



attributed feedback and influence from the tutor and peers, interactive/child-centred teaching models and practical learning strategies to the increase in confidence levels. Hennessey et al., (2001) suggested that dance courses can provide a newfound understanding and promote enthusiasm, with teaching ideas preservice teachers feel confident to try.

The importance of the university experience in introducing preservice teachers to various pedagogical approaches was reinforced by a study conducted on preservice generalist teachers by Rolf & Chedzoy (1997) who discovered that the teachers often referred back to the ideas presented during their university dance courses when on placement, which assisted them with their preparedness to teach dance. By providing an array of pedagogical approaches for teaching dance education, coupled with reflection, the universities were able to positively shift the confidence, skills and self-efficacy of the preservice teachers, leading to a higher likelihood of a positive classroom dance experience, and the confidence to include dance education in their future classrooms.

### **5.3 DEVELOPMENT OF SELF-EFFICACY**

The final portion of this chapter will outline the final two research questions involving the development and shift in self-efficacy. Self-efficacy is a component of the theoretical framework that underpins this study, social cognitive theory (SCT). A person who is efficacious can predict the outcome they expect when engaged in an activity, as they have more control over what they do (Bandura, 1997). Therefore, it was anticipated, that if preservice teachers had high self-efficacy for teaching dance, they would be more likely to teach it in their future classrooms. To examine whether this would be the case, it was important to interpret how self-efficacy for teaching dance was acquired at university level and how the different group contexts influenced

motivation. Bandura (1997) states there are four sources from which self-efficacy beliefs are developed, mastery experience, vicarious experience, verbal persuasion, and physiological states. These sources of efficacy were used to guide the research for this study and the results for each are discussed below.

### 5.3.1 Research question five: Does university dance unit duration have an impact on the self-efficacy levels of preservice teachers?

Lack of time is directly correlated to preservice teachers lacking confidence in teaching the Arts curriculum (Chedzoy & Burden, 2007). It was anticipated that the units with longer hours allocated to dance education would result in higher efficacy and confidence for teaching dance. Table 5.2 summarises the university groups and their overall increase in confidence and self-efficacy levels.

Table 5.2

*Overall Increase in Confidence and Self-efficacy Levels*

	n	<i>DKSC M (SD)</i>		<i>PDTE M (SD)</i>		<i>DTOE M (SD)</i>	
		<i>Pre-test</i>	<i>Post-test</i>	<i>Pre-test</i>	<i>Post-test</i>	<i>Pre-test</i>	<i>Post-test</i>
Group 1	20	4.79 (2.22)	7.59 (1.62)	3.25 (.76)	3.96 (.58)	3.51 (.47)	3.73 (.38)
Group 2	16	3.36 (1.61)	6.63 (1.14)	2.86 (.72)	3.85 (.25)	3.13 (.25)	3.50 (.40)
Group 3	75	5.46 (1.95)	8.17 (1.16)	3.24 (.47)	4.05 (.44)	3.25 (.33)	3.52 (.41)
Group 4	97	4.76 (2.26)	7.85 (1.29)	3.36 (.48)	3.88 (.49)	3.28 (.42)	3.45 (.38)

While there was a statistically significant increase in confidence and self-efficacy across all university groups, a Tukey post-hoc test revealed that participants from Groups 3 and 4 experienced a larger portion of dance training (13 and 18 hours respectively) and, on average, experienced higher dance knowledge, skills, confidence

and self-efficacy levels compared with participants from Group 2 (8 hours). It is also important to note that participants from Group 2 had a higher prevalence of participants who had never danced prior to the university unit. Therefore, with the minimal time allocated to dance and the low prior dance experience, while still experiencing a statically significant increase in confidence and self-efficacy, it was not as significant as Groups 3 and 4. It can be concluded that the larger the time dedicated to dance training and participants' exposure to dance mentors, the more significant the influence on an individual's ability to shift and develop confidence (Lemon & Garvis, 2017). This was supported by the data as units with longer dance hours led to higher confidence levels. To summarise the extent of this shift in self-efficacy, the sources will be explored with reference to research question six.

### **5.3.2 Research question six: How does preservice teachers' self-efficacy for teaching dance change over the course of the dance units?**

As previously stated, the theoretical framework underpinning the study was SCT (Bandura, 1999). The theory examines how cognitive, behavioural, personal and environmental factors combine to create motivation and behaviour (Crothers et al., 2008). According to Bandura, human functioning is the result of the interaction among these factors specifically; behavioural, personal and environmental (Crothers et al., 2008), providing individuals with control over their thoughts, feelings, motivations and actions (Pajares, 1997). When coupled with the sources of efficacy (Figure 5.5), it serves as a self-regulatory function giving individuals the capability to influence their cognitive processes and actions, altering their environments (Pajares, 1997).

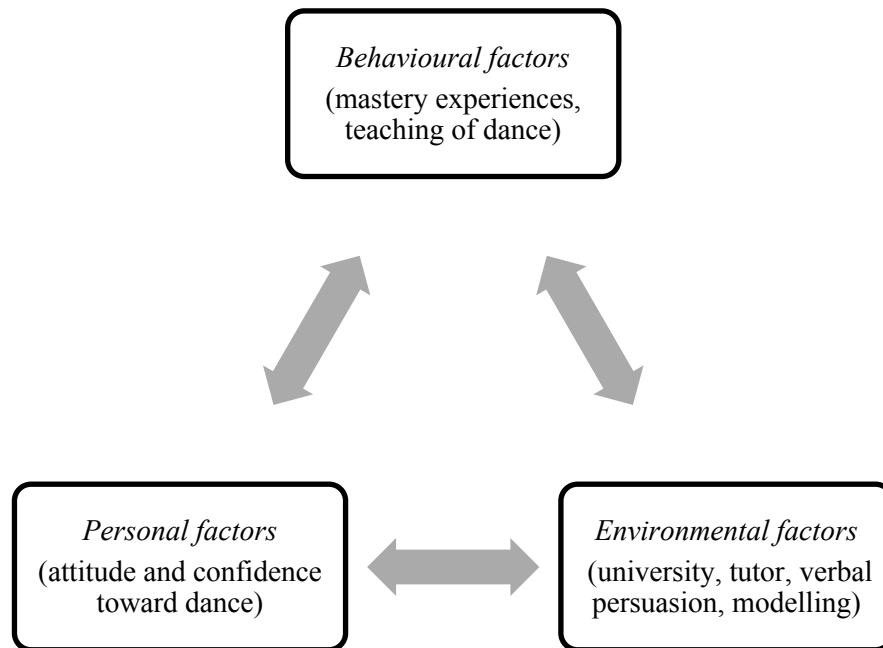


Figure 5.5. SCT and sources of self-efficacy for teaching dance education (Bandura, 1986).

When paired with the sources of self-efficacy, SCT establishes a framework for the inclusion of dance education in the classroom. The environmental factors (tutor, verbal persuasion, peer modelling) interact and influence personal factors (attitude and confidence toward dance) resulting in behavioural change (excel in dance, attempt new challenges, begin to have mastery experiences). Additionally, this interacts and influences subsequent environmental factors (new attitudes encourage the tutor to seek new challenges) and personal factors (newfound enjoyment of dance, motivation toward dance improves dramatically) therefore leading to further behavioural change (teaching dance to future students, including it in the classroom). The interactions and reciprocal efforts continue, increasing growing success in dance, which may have been highly unlikely initially.

### ***Enactive mastery***

When reviewing Bandura's (1986, 1997) research, enactive mastery is considered to be the most powerful source of efficacy information, as it provides authentic evidence of preservice teacher performance in a given context (Labone,

2004). It was anticipated that the degree in which efficacy was altered would be dependent on a number of factors outlined in Table 4.23 (p.176) including; self-schemata; task and contextual factors; effort expenditure; self-monitoring and reconstruction of experiences; and attainment trajectories.

The inclusion of dance education as part of preservice teacher education is crucial as experiences during university dance courses impact on the development of positive self-efficacy. This is supported by Labone (2004) as meanings created through enactive mastery experiences are “most malleable when strong self-schemata have not yet been formed as may be the case for preservice teachers, or during the development of new skills for which strong self-schemata do not exist” (p.345). When the participants perceived their dance performances as successful, this greatly increased their confidence and beliefs in their capabilities. This finding is reinforced by the literature as Pajares (1997) argues that when performance is perceived as successful, this results in an increase in competency and efficacy levels. Specifically mentioned by the participants in this study were the numerous opportunities for performance presented in each of the university groups. The practicality of the tutorials provided hands-on experiences where the preservice teachers could practice and advance their dance skills, providing an opportunity to engage in the dance activities on a regular basis.

It was hypothesised that preservice teachers who viewed their performance and achievement in each task as successful, would see an increase in self-efficacy levels. This was supported by the qualitative interviews, as participants made mention of the importance of achievement in each activity. When participants entered the course with trepidation because of their negative previous experiences in dance, they mentioned the successful completion of the dance activities as integral in altering their confidence

post-course. This was further supported by the importance of group work and peer feedback. Research supports the importance of collegial interaction and observation in the production of increased efficacy (Labone, 2004; Sims & Erwin, 2012).

It was also anticipated that reflective practice would have a positive impact on self-efficacy and this was supported by the study. It was observed that, following the conclusion of each dance lesson, in each of the four university groups, the tutor included time for reflection. Preservice teachers were able to reinforce and challenge their existing beliefs through critical evaluation. Specifically, in Group 1, the tutor worked their way around the room, asking the preservice teachers to each provide a response to what they could take away from the dance lesson. This pedagogical approach assisted in reinforcing patterns and behaviour learnt from the workshop. Research by Hensen (2001) stated that by encouraging teachers to think critically about their experiences and responding actively through reflection, this may challenge pre-existing efficacy beliefs. The keeping of a journal during university experience to set personal goals, is recommended and warrants further investigation based on this study and prior literature outlining the impact of self-reflection, leading to the enhancement of self-efficacy (Labone, 2004).

It was likely that personal efficacy beliefs would be positive when the preservice teachers could recall and explain their past success or failure in dance and the conditions in which they occurred. This was supported by the qualitative data as participants mentioned “boring classes”, “previous dance teachers” and “choreographic opportunities” as pivotal in shaping their confidence and efficacy levels. Research suggests that success in dance could be attributed to internal factors including competency, while non-success is due to controllable factors which are contextual (Labone, 2004; Bandura 1997). Therefore, if preservice teachers can recall

their previous experiences and understand the basis for successful and unsuccessful dance experiences, they are more likely to recognise their personal efficacy and attainment trajectory to potentially alter it in a positive manner.

### *Vicarious experience*

Bandura (1997) outlined the importance of modelling in the effective increase of self-efficacy, particularly for preservice teachers with limited prior experience. Modes of modelling specifically discussed in this study included both observation of others' performances and self-modelling (Labone, 2004). The preservice teachers mentioned the importance of the tutor, peer and self-modelling as vital, impacting on their positive experiences in the course.

It was speculated that the effectiveness of the development of efficacy in observing others was dependent on whether the preservice teachers believed the model to be similar to themselves. This was supported, as the participants stated they felt they could teach dance as well as their peers, but not the tutor, as the tutor was “experienced and a professional”. Research shows observation of colleagues' teaching may benefit in the development of positive perceptions of teacher efficacy (Labone, 2004). This is further enhanced if the successful models are perceived to be of similar ability level and have similar attributes (Labone, 2004). This indicates the importance of the opportunity for observation of peer performance in preservice teacher education in developing positive self-efficacy.

Research by Pajares (1997) outlined that models who are perceived to be the same level as the individual has an impact on their perceived self-efficacy. Since the modelling completed by the preservice teachers' peers were considered to be of similar ability, their performance was also essential in ensuring positive efficacy was formed. The context and environment set for each university group was one of positivity and

support, therefore, even if mistakes by models were made, they were always dealt with in a way which meant they were not considered a failure by the preservice teachers. This was evident in the positive feedback delivered by both the tutor and peers following each performance.

Self-modelling was also assumed to be an important factor in the development of personal self-efficacy. This was partially supported by the data, as while participants mentioned the importance of their thought processes during the contribution to the activities, there was not ample opportunity for the preservice teachers to watch themselves via a mirror or videotape during classes. Research highlights the significance of allowing the observation of preservice teachers' mastery of task via videotape, as it may benefit the development of positive perceptions of teaching efficacy (Labone, 2004; Leijen et al., 2009). Therefore, the use of video recording during the composing, performing and peer-teaching elements of the lessons is recommended and should be investigated further.

### ***Verbal persuasion***

As verbal persuasion has limited capabilities on its own, the most beneficial use is when it is considered in combination with the analysis of enactive mastery experiences (Labone, 2004). If positive feedback was provided during the dance units, it was anticipated the preservice teachers would experience a rise in personal efficacy levels. This was substantially supported, as the data emphasised the importance of tutor and peer feedback in the positive development of both dance efficacy and dance teaching efficacy. The data supported the hypothesis that positive feedback enhanced the development of self-efficacy in dance education. The preservice teachers specifically mentioned that the positive feedback from the tutor and their peers assisted them with developing their confidence levels to perform and compose dance material.



It was also important that the feedback came from the tutor due to their credibility and expertise in the dance context (Bandura, 1997). This emphasised the importance of the dance units being delivered by experienced, credible, and knowledgeable dance educators who could provide feedback to the preservice teachers. The research also highlighted the importance of goal setting in enhancing teacher efficacy (Labone, 2004) which should be further explored in future research.

Pajares (1997) outlines the importance of credible and substantial feedback, as empty praise may have a negative impact on self-efficacy levels. In each of the university groups, feedback was provided regularly and received from both the tutor and preservice teachers. Following each performance, feedback and reflective practice was encouraged by the tutor as a pedagogical tool for understanding the content. In Group 3, following each performance, the preservice teachers were asked to provide feedback to each other regarding the elements of dance they perceived in each performance. The reinforcement of the knowledge gained through the observation process, in addition to the positive feedback, assisted in each group raising their confidence and efficacy for dance performance.

When observing Group 4, the preservice teachers were asked to critique and provide feedback on each of the dance activities that each group were asked to lead. In groups, the preservice teachers were asked to create a dance activity linked to another key learning area and teach it to their tutorial group. Following the delivery of each activity, the preservice teachers provided feedback about how effective they felt the dance activity would be in the primary classroom. The participants usually led with comments like: “this would be a great activity for Stage 3 as it asks students to enact different emotions through dance”. This positive feedback assisted with improving the confidence levels of the preservice teachers as they were able to mimic the teaching of

dance in a simulated classroom context. In a study by Garvis et al., (2011) it was found that these university experiences had a positive impact on preservice teacher self-efficacy. In addition, opportunities for implementing these dance activities on placement had a very strong impact on efficacy as their mentor teachers acted as models (Garvis et al., 2011).

### ***Physiological states***

In the literature, physiological states are referred to as anxiety, stress arousal, fatigue and mood (Pajares, 1997). While not specifically referred to in the interview questions, it was essential to gauge the physiological states of the participants. As individuals have the ability to alter their thinking, self-efficacy beliefs also have the power to influence their physiological states (Pajares, 1997). When individuals were to contemplate a dance action, the emotional state they experience is an effective gauge of confidence (Pajares, 1997).

The preservice teachers who entered the university courses with a negative perception of dance often referred to stress and anxiety when discussing dance and participation as evidenced by comments such as: “I hate dancing in front of people; and “not feeling good enough”. Preservice teachers mentioned this impacted on their initial participation in their current unit: “I really hope we don’t have to perform in front of the class”. However, following the completion of the university dance units, these negative perceptions and stress shifted to more positive experiences: “at first I wasn’t sure if I was going to like it but the tutor was really good, and made me feel better about it”. This positive shift in physiological states is important, as when preservice teachers experience fears about their capabilities toward dance teaching, those negative reactions may further affect perceptions of capability and trigger stress, which ensures the inadequate dance experience they fear.

### **5.3.3 Summary**

The increases in confidence and self-efficacy were evident based on the data collected from the dance knowledge, skills and confidence survey instruments and dance teaching efficacy belief instruments. Results indicate a statistically significant shift in confidence and self-efficacy levels among all university groups. This was further supported by the interview and observation data providing the researcher with a contextual understanding of each specific university dance unit.

When reviewing the previous literature, SCT, and data collected from the current study, it was clear that universities played a significant role in the shifting of preservice teacher confidence and efficacy levels teaching dance. The context of each university group utilised tutor and peer modelling as well as feedback, to create an environment which was supportive and conducive to effective dance learning. This positive context led to changes in the preservice teachers' personal beliefs regarding their confidence and attitudes toward dance and dance teaching. This had an impact on their mastery experiences of dance and their behaviours, leading to a higher likelihood of dance being included in their future primary classrooms.

## **5.4 MAIN RESEARCH QUESTION AND SUMMARY**

The main research question for this study was: How do current dance education courses at university affect the perceived self-efficacy of preservice teachers?

Previous research by Morstad (2005) and Grauer (1998) suggests the best place to initiate change in teacher beliefs towards arts education is at university level, therefore, the data supports the importance of university dance experience, regardless of time allocated, to the positive shift in confidence and self-efficacy levels. While most of the preservice teachers across all of the university groups entered their dance

units with low confidence for both participating in and teaching dance, the majority saw a positive increase in confidence following the completion of the units. On average, the preservice teachers who had negative preconceived ideas of dance education prior to the units were able to positively shift their beliefs for both dance and the teaching of dance, following the completion of the units. This shift in self-efficacy and confidence was a result of the various pedagogical modes of teaching, the numerous opportunities for performance, peer and tutor feedback, and the modelling provided to the preservice teachers in each dance unit.

When reviewing these findings, with reference to the literature, it is clear that this positive shift in efficacy may lead to preservice teachers including dance in their future classrooms based on their ability to overcome personal and contextual factors (Bandura, 1999; Pajares, 1997; Russell-Bowie, 2013). Further study is needed in the area of following preservice teachers into their future classrooms to determine whether this outcome expectation is met. Conclusions can be drawn from the research in dance teacher self-efficacy that while there will be numerous barriers encountered surrounding to the inclusion of dance in the primary classroom, the increase in self-efficacy for dance teaching may lead to the presence of dance education in the primary classroom. Regardless of the amount of time allocated to dance education in the classroom, the benefits are numerous and vital in the development of children.

To change the cycle of negative prior perceptions of dance education, educators must include the teaching of dance education in their primary and secondary classrooms. The teaching must be positive, encouraging, creative and evidence-based. Therefore, once these perceptions have been shifted, universities will reinforce the positive dance experiences through various pedagogical approaches and innovative, research-informed practice, leading to preservice primary teachers entering their

classroom with high self-efficacy and confidence for teaching dance, ultimately creating a positive dance environment for their students and potential future educators.

## Chapter 6: Conclusions

---

The research was designed to examine whether current dance education courses at university affect the perceived self-efficacy of preservice teachers. This was achieved through the exploration of central themes relevant to the following sub questions:

1. What are preservice teachers' perceptions of dance education prior to their tertiary dance experience?
2. How do preservice dance units address these existing perceptions of dance?
3. What specific pedagogical approaches are used in preservice dance units?
4. How do the different pedagogical approaches implemented at university impact on preservice teachers' self-efficacy?
5. Does university dance unit duration have an impact on the self-efficacy levels of preservice teachers?
6. How does preservice teachers' self-efficacy for teaching dance change over the course of the dance units?

The thesis was separated into six chapters. Chapter one included an overview of the importance of dance education as it is a compulsory component of the national curriculum. It identified the problem and significance of the study establishing that while dance offers numerous benefits and is a core curriculum area, it is often neglected from the primary classroom as there are many contextual and personal factors inhibiting its inclusion. As the contextual factors are often unavoidable, there was a need to focus on personal controllable factors, specifically teacher self-efficacy. According to SCT, once beliefs are established they are often resistant to change, therefore, there was a need to determine the impact of university dance experiences on

the development of robust self-efficacy for preservice primary teachers. As the majority of the prior literature is focused around creative arts education, and not dance specifically, this study aimed to address this gap, as it focused solely on dance education.

Chapter two reviewed the literature creating a platform for the development of the research questions and hypotheses. The literature indicated that prior dance experience would impact the perceptions of preservice primary teachers, prior to their engagement in the dance units. The important role universities could play in shifting teacher self-efficacy was dependent on a number of factors relating to the sources of self-efficacy, including mastery experiences, verbal persuasion, vicarious experience and physiological states.

The methodology was explored throughout Chapter three. This study was a qualitative dominant, multimodal study employing a case study methodology using, survey, interview and observation collection methods. As the multiple viewpoints of each preservice teacher were vital in understanding the development of self-efficacy, the study used the theoretical framework of SCT (Bandura, 1999) which highlights how cognitive, behavioural, personal and environmental factors combine to create motivation and behaviour. A case study methodology was established with the use of multiple university sites to collect the data. The individual university contexts were important in establishing scope and pedagogical stance. The data collected from each university group, included a mixed-method collection of document analysis, pre- and post-surveys, semi-structured interviews and observations.

Chapter four analysed the results from the 208 preservice teachers across the four university groups. The key findings of the study presented in Chapter five included the importance of prior dance experience on shaping the perceptions of

preservice primary teachers; the four university's impact on building and shifting robust self-efficacy for teaching dance; and the pedagogical approaches most closely linked to this shift. The preservice teachers in this study attributed positive feedback, tutor influence, interactive teaching models and practical learning strategies, specifically opportunities for performance and group collaboration, as critical to positively shifting self-efficacy for teaching dance. Universities, regardless of the time allocated to dance education, played an important role in shifting negative perceptions of dance by creating positive learning environments and providing effective role models. The final chapter will discuss the conclusions of the research with reference to relevant literature and the theoretical framework, SCT. It will also outline the limitations of the study with recommendations for future research.

## **6.1 SUMMARY OF THE FINDINGS**

This thesis has provided a deep insight into current dance education courses at university and how they affect the perceived self-efficacy of preservice teachers. Specifically, the prior research assisted the study with establishing three consistent themes with reference to university courses and their impact on preservice teacher self-efficacy. The themes are (a) prior dance experience, (b) pedagogical approaches to teaching dance, and (c) the development of self-efficacy. The conclusions, with reference to the research questions surrounding previous dance experiences, pedagogical approaches and the development of self-efficacy, regarding the preservice teachers, are provided below.

### **6.1.1 Prior dance experience**

The data collected points clearly to the impact prior dance experience, whether positive or negative, has on preservice teacher confidence and perceived self-efficacy.



Regardless of the type of previous dance experience participants had had, it influenced preservice teacher perceptions of dance education. As such, negative dance experiences lead to negative feelings and perceptions toward university dance units. Alternatively, preservice teachers with positive perceptions of dance, entered the university experience with positive feelings toward dance education.

When university dance experiences are positive and engaging, there is a direct correlation to an increase in preservice teacher confidence and self-efficacy levels. More importantly, the data produced findings that preservice teacher confidence and efficacy for dance education increased, regardless of their prior experiences. To overcome the minimal exposure to dance prior to their university experiences, universities play a large role in altering any prior perceptions and addressing the deficit of knowledge. A number of significant developments emerged concerning each university's ability to shift generalist preservice teacher confidence and self-efficacy for teaching dance.

Firstly, regardless of the hours allocated to dance education, preservice teachers still experienced a positive shift in their confidence and efficacy scores. Although the more time allocated to dance education saw higher knowledge, confidence and skills scores, there was still a general increase across the university groups, regardless of time. Therefore, the inclusion and exposure to effective dance opportunities at university is paramount in increasing efficacy.

Secondly, unlike previous literature, this study found little difference in the confidence and self-efficacy levels between male and female preservice teachers. This may be attributed to the similar prior experiences of dance education before entering the university context. These findings warrant further investigation and should be

interpreted with caution, as a limitation to this study was the significantly lower number of male participants than female participants.

Thirdly, prior dance experiences and former dance mentors and teachers help shape the perceptions of dance education in the classroom. Formative dance development, irrespective of the new approaches implemented at the universities for teaching dance, proved that preservice teachers with significant prior experience had a preconceived idea of what dance teaching should include and were quite reluctant to alter this stance.

Finally, while previous literature has shown an increase in dance knowledge, skills, confidence and self-efficacy following the completion of dance education in the tertiary context, as was consistent with the findings of this study, there appears to be a disconnect between positive dance experiences and the teaching of dance education in future classrooms (Carney & Chedzoy, 1998; Reneer & Pratt, 2017). It was preconceived that preservice teachers with high self-efficacy for teaching dance would be able to overcome any contextual barriers for teaching dance in their future classrooms because of Bandura's SCT (1997). Whilst the preservice teachers reported they would be willing and likely to teach dance education in their future classrooms, it is important to consider the opportunity for preservice teachers to practise these newfound dance skills. Therefore, the inclusion of dance education on practicums is necessary and recommended to break the negative cycle of dance education, as revised in Figure 5.3.

### **6.1.2 Pedagogical approaches**

There were two pedagogical approaches established from the literature as consistent with the teaching of dance education: the transmission/direct model and the interactive/child-centred model of teaching. Despite the pedagogical approach used

for teaching dance, it is widely recognised that educators require a range of teaching strategies to engage their students and to meet the needs of the curriculum (Chappell, 2007; Sööt & Leijen, 2012; Wenn et al., 2018).

The Arts syllabus requires the integration of outcomes around composition, performance and appreciation in dance education (Board of Studies, 2006). It was most common to observe the teaching strategies most closely aligned with composition and performance, while appreciation was explored through the use of critical reflection following each performance to encourage peer feedback.

As the pedagogical strategies associated with the transmission model are more commonly seen in the dance studio context (Melchior, 2009), the transmission model was not as commonly utilised in the university context. This was attributed to the creative demands of the Arts syllabus, when compared with the interactive model. The transmission model was typically utilised for activities linked to the introduction or warm-up aspects of the tutorials. When this was witnessed, it emphasised the teacher as the initiator of the movements and the students as the followers.

The pedagogical model most commonly utilised in the university context, and most closely aligned with the demands of the Arts curriculum was the interactive/child-centred model. The specific approaches deemed most effective in contributing to higher confidence and efficacy levels included: practical dance experiences; scaffolded dance tasks based on various stimuli; clear links to the curriculum; opportunities for composition and performance experiences; group work; and peer teaching. It was therefore observed that the preservice teachers were able to connect with these active and creative experiences, making the dance process meaningful and memorable.

A significant finding was the pedagogical links to previous dance experience, as those preservice teachers who had significant prior dance experience appreciated the transmission model of teaching as it was what they were used to. Alternatively, those with limited prior dance experience found the interactive model more significant in altering their confidence in teaching dance education. Universities must recognise the importance of the integration of both models when teaching dance education to meet the needs of the preservice teachers.

Dance tutorials/workshops which were structured and included guided improvisation, problem solving and critical reflection, were an integral part of increasing confidence and personal efficacy. In addition to specific dance pedagogy, reflective practice was also important in reinforcing behaviour and increasing efficacy. Consistent with prior research, it is recommended that peer reflection and feedback be incorporated in the university context to offer various views that facilitate student self-regulation and gain recognition from both the tutor and their peers (Leijen et al., 2009).

Based on the research from this study and the literature relating to Zull's learning cycle (Figure 5.4), it can be summarised that the teaching of dance education for the improvement of self-efficacy, requires a range of strategies and pedagogical approaches. Utilising solely the transmission/direct model of teaching, involving teachers who explicitly teach steps where students follow, may eventually result in passive learners. In addition, educators who focus solely on phases three and four of the learning cycle (interactive/child-centred model), are asking students to choreograph and improvise without the knowledge, experience and understanding of dance technique, culture and action (Zull, 2002; Gilbert, 2005). Therefore, it is recommended for best practice, that teachers should provide a balanced approach with

the contribution of both transmission/direct and interactive/child-centred pedagogies which include opportunities for reflection.

### **6.1.3 Development of self-efficacy**

When linked with the sources of self-efficacy, SCT establishes a framework for the inclusion of dance education in the classroom. The environmental factors, which include the tutor, verbal persuasion and peer modelling, interact and influence personal factors. These personal factors are linked to the confidence and attitudes toward dance which result in changes in behaviour, including excelling in dance or attempting new challenges. Additionally, this interacts and influences subsequent environmental factors and personal factors, therefore leading to further behavioural changes like teaching dance in a primary classroom. The interactions and reciprocal efforts continue, increasing growing success in dance, which may have been highly unlikely initially.

This study demonstrated that when the participants perceived their dance performances as successful, this greatly increased their confidence and beliefs in their capabilities. Specifically referenced by the participants were the numerous opportunities for performance presented in each of the university groups. The practicality of the tutorials provided hands-on experiences where the preservice teachers could practice and advance their dance skills, providing an opportunity to engage in the dance activities on a regular basis. When participants entered the course with trepidation, due to negative previous experiences in dance, they mentioned the successful completion of the dance activities as vital in altering their confidence post-course. Specifically mentioned were the importance of group work and peer feedback.

Another factor which may have increased the self-efficacy of the preservice teachers was reflective practice. Preservice teachers were able to reinforce and

challenge their existing beliefs through critical evaluation, assisting in reinforcing patterns and behaviour learnt from the university context. This is consistent with Hensen (2001) who stated that by encouraging teachers to think critically about their experiences and responding actively through reflection, assists with challenging pre-existing efficacy beliefs. This reflective process would also encourage preservice teachers to use their skills to recall past success and failure. It is important for preservice teachers to recall their previous experiences and understand the basis for successful and unsuccessful dance experiences, so they are more likely to recognise their personal efficacy and attainment trajectory, to potentially alter it in a positive direction.

The importance of modelling was made clear by Bandura (1997) on influencing the efficacy levels of those with limited prior experience. The preservice teachers interviewed referred to the importance of the tutor, peer and self-modelling, as imperative to their positive experiences in the course. Peer-modelling in university dance contexts is important in increasing efficacy levels, as preservice teachers perceive them to be similar to themselves. Self-modelling is also an essential factor in the development of personal self-efficacy. However, since the use of video was not utilised for self-reflection purposes during each university context, the use of recording during composing, performing and peer-teaching elements of the lessons is recommended and warrants further investigation.

In addition to modelling, feedback was consistently attributed to the increase in preservice teacher confidence and self-efficacy for teaching dance. Positive feedback enhanced the development of self-efficacy in dance education as preservice teachers specifically mentioned the positive feedback from the tutor and their peers in assisting them with developing their confidence levels to perform and compose dance material.

The feedback provided by the tutor was deemed more important when the tutor was seen to be credible and experienced in the field of dance education. Following each performance, feedback and reflective practice was encouraged by the tutor as a pedagogical tool for understanding the content. The reinforcement of the knowledge gained through the observation process, in addition to the positive feedback, assisted in each group raising their confidence and efficacy for dance performance.

The preservice teachers who entered the university courses with a negative perception of dance, referred to stress and anxiety when discussing dance. This impacted on their initial participation in the university units. However, following the completion of the university dance units, these negative perceptions and stress shifted to more positive experiences. It was important for this positive shift in physiological states as when preservice teachers experience fears about their capabilities toward dance teaching, those negative reactions may further effect perceptions of capability and trigger stress, which ensures the inadequate dance experience they fear (Pajares, 1997).

## **6.2 CONTRIBUTIONS DERIVED FROM THE RESEARCH**

The findings from this thesis have made a significant contribution to the understanding of dance education and the development of robust self-efficacy for teaching it. Specifically, the research has developed an integrated model that describes the pedagogical approaches suitable for the development of self-efficacy for teaching dance. The pedagogical approaches to dance education in the tertiary context play a key role in the development of robust self-efficacy. The context created by each university group was vital to this shift in self-efficacy. This study found by the utilisation of a mixture of pedagogical approaches, mastery experience, vicarious experiences and verbal persuasions, led to a positive shift in the self-efficacy levels of

generalist primary teachers. Also integral to this shift was creating a positive environment, eventually impacting on the mastery experiences of dance. Furthermore, reflective practice in dance education supported the explicit processing of new self-efficacy information which therefore helped shift efficacy beliefs. If preservice teachers are to teach dance in their future classrooms, an increase in self-efficacy levels is imperative to providing the greatest opportunity.

Another significant contribution made by this thesis was the identification that regardless of preservice teacher prior dance experience, universities were able to shift negative perceptions of dance by exposing preservice teachers to quality dance education. When preservice teachers perceived their tutors to be successful at dance, had opportunities for performance, and received feedback which they believed to be true and accurate, this led to an increase in confidence and self-efficacy, regardless of prior perceptions of dance. This study acknowledges that preservice teachers who entered the university dance unit with negative prior dance experience initially perceived dance to be negative, however, due to the successful teaching of dance education in the tertiary context, the preservice teachers were able to shift these preconceived ideas. This emphasises the importance of the inclusion of dance education in the tertiary context and the positive exposure of quality dance teaching.

Finally, current dance education units offered at university, regardless of the length, had a positive impact on preservice teacher self-efficacy for teaching dance. While any length of time allocated to dance is recommended, according to the current findings, the more hours allocated to dance, the larger the shift in confidence and self-efficacy. It is therefore clear that universities play a key role in the development of robust self-efficacy for both the performing of dance and the teaching of dance for



primary generalist preservice teachers, emphasising the importance of their role in shifting the negative dance education cycle (Figure 5.3 on p. 212).

The final portion of this chapter will outline the limitations of the study, the recommendations for both tertiary institutions and dance educators and the directions for future research, based on the conclusions derived from the current study.

### **6.3 LIMITATIONS OF THE STUDY**

The investigation undertaken in this study contributed to understanding how to build robust self-efficacy for dance by examining how preservice dance units' impact on the development of self-efficacy. Some circumstances that may have influenced the study are outlined in this section.

The participants in the study were all residents of metropolitan Sydney, NSW and therefore the project does not include information on rural or interstate preservice teachers. In addition to the participants, the study was conducted at three different university campuses across metropolitan Sydney, NSW and therefore does not include research from other universities which offer undergraduate or postgraduate primary education degrees across the state or nation. In order to gain a more widespread understanding of dance education across many university contexts, it would be useful to include a larger group of participants from a variety of rural university institutions, in addition to the metropolitan institutions selected.

The samples in each case study varied widely and in Groups 1 and 2 were small, therefore the results in these groups must be considered suggestive rather than generalisable. Also, the male to female ratio in each group was unbalanced, therefore not allowing for a reliable comparison of self-efficacy between male and female preservice teachers. To gain greater reliability and credibility across the samples, it

would be beneficial to include more male participants. However, as primary teaching is predominately a female occupation, it has seen a dramatic decline in male teaching numbers with 18% recorded in Australia in 2016 (Cruickshank, 2016). Therefore, this has led to the small sample of male preservice teachers across the university context.

The number of participants who consented to the interview process were significantly lower when compared to the number of surveys administered, therefore the qualitative data must be considered accordingly. The time demands placed on the interview process, as it required additional contact time for the preservice teachers involved may have been a factor. Further research using a larger sample of participants would enable the conclusions to be generalised.

In Australia, there are five areas of the Arts curriculum and this research solely focused on the Dance component. Therefore, the project does not include information on Drama, Visual Arts, Music, Media Arts, or Dance from the Personal Development, Health and Physical Education (PDHPE) curriculum. The university groups are also based on the current NSW Creative Arts syllabus (Board of Studies, 2006), as the data was collected prior to the development of the new Creative Arts syllabus, which is in its consultation phase (NESA 2019b). Therefore, the pedagogical approaches observed during this study are reflective of the current syllabus. Due to the similarities in pedagogical approaches, the insights from the current study may still be considered with reference to the new syllabus. However, further research using the new curriculum should be conducted to develop concrete conclusions.

## **6.4 RECOMMENDATIONS**

While the arts have been regarded as an essential medium where everybody has the right to “enjoy the arts and to share in scientific advancements and its benefits”

(General Assembly of the United Nations, 1948, Article 21.1), in education systems in the latter part of the 20<sup>th</sup> century, the arts have been often relegated to the extra-curricular realm (Ewing, 2010). According to O'Toole (2010) one specific reason for the mismatch between education and the arts is because of the limited systematic research on the impact of the arts on student learning in Australia. The present research highlighted the significant benefits of dance education in various university contexts on the development of self-efficacy levels of preservice teachers. Therefore, this advocates the importance of its inclusion in the educational context.

Internationally, UNESCO has pioneered the initiatives in arts education in the past, appealing to education stakeholders to do what was necessary to ensure arts education gained its rightful place in the school curriculum (UNESCO, 1999). In Australia, the National Advocacy for Arts and Education continues to profess the importance of arts within the curriculum, but is concerned with the lack of mandated representation across the K-12 curriculum, inadequate preservice teacher training, limited professional learning experiences for in-service teachers and the lack of adequate resources, research and teaching standards (2009). As supported by Ewing (2010), building on the provision of quality arts education from the past and strengthening the body of research to deepen the understanding of learning in the arts is imperative to ensure its inclusion and integration. While the current research uncovers the experiences of preservice teachers across different university contexts in dance education, there is a need to further understand more longitudinal data which tracks preservice teachers into their classrooms. The recommendations described below are limited to the findings of this research.

As stated in the review by Ewing (2010), learning in, through and about the arts must be a priority for preservice courses. Both organisations and tertiary institutions

should reconsider initial preparation of teachers to ensure confidence and efficacy in their ability to embed dance in their learning practices (Ewing, 2010). As the present research has indicated, there are many factors which contribute to the development of robust self-efficacy in teaching dance. On the basis of these sources, some recommendations for tertiary institutions and dance educators are made below.

#### **6.4.1 Recommendations for tertiary institutions**

Based on the conclusions of this study, it is important to include the teaching and facilitation of dance education as part of initial teacher education programs. Lack of time allocated to dance education is a direct correlation to preservice teacher lack of confidence (Chedzoy & Burden, 2007). The longer the hours allocated to dance education, the higher the exposure to dance and the increase in efficacy. Therefore, regardless of the time allocated, it is imperative that the teaching of dance education is included among initial teacher education programs to alter the negative teaching cycle (Figure 5.1) produced by Power and Klopper (2011).

It is also recommended that practical based learning workshops/tutorials are implemented, where preservice teachers can model dance education practices and tutors can facilitate interactive and child-centred learning approaches. University courses in dance education are the most significant source of subject knowledge for preservice teachers (Rolfe & Chedzoy, 1997). Therefore, the pedagogical approaches should be facilitated in an interactive way to support both the dance curriculum knowledge and increase the confidence levels of the generalist preservice teachers.

It is important for the university experience to uncover the personal previous dance experiences of preservice teachers once they enter each unit, to ensure any negative beliefs can be modified and reconstructed on campus (Russell-Bowie, 2013). Also, providing ample opportunity for reflective practice allows preservice teachers

time to recall their prior experience of dance so they may accept and change their perceptions.

It is recommended university institutions provide a framework for learning dance, linked to the relevant curricula to promote the confidence of preservice teachers once they leave the tertiary institution and enter their classrooms. Rolf (2001) found the ideas implemented at university were beneficial for students as it provided them with appropriate teaching strategies and lesson approaches for their students. Continuing to build on consistent teaching and learning strategies for teaching dance, enforcing a mixture of transmission and interactive pedagogical approaches, will promote the reliable teaching of dance across the various contexts.

Finally, by encouraging peer teaching provides preservice teachers with the opportunity to practice dance teaching pedagogy. Green et al., (1998) highlighted the frustrations from preservice teachers due to not being provided opportunity to teach the content taught in their university workshops. There may need to be increased synergy between universities and schools to work to encourage the teaching of dance education on school placements. As previous findings have shown (Bandura, 1997), it is important that the dance educators responsible for the instruction of dance education are experienced and knowledgeable in the field of dance.

#### **6.4.2 Recommendations for dance educators**

It is recommended that dance educators promote opportunities for performance, scaffolded dance tasks and links to the curriculum, as a mechanism for facilitating dance education (Russell-Bowie 2013). They are encouraged to work collaboratively with the preservice teachers to construct knowledge, exchange values and validate personal experiences (Melchior, 2009). Consider encouraging the inclusion of positive feedback and the opportunity for reflective practice. Research by Labone (2004)

includes the recommendation of preservice teachers keeping a weekly journal documenting their experiences and setting goals. This may be implemented through group work and peer feedback as approaches to dance pedagogy. Research supports the importance of collegial interaction and observation in the production of increased efficacy (Bandura, 1997).

Universities, specifically dance tutors should integrate a range of tutor, peer and self-modelling. Research supports the use of observation, through videotape as a mode of increasing efficacy, as individuals perceive themselves positively achieving the task (Labone, 2004). By promoting the benefits of dance education for all and its importance in the school context and curriculum, future teachers may be more likely to include it. The provision of a range of resources and teaching strategies relevant to dance teaching and education, which preservice teachers could implement on placement or during future teaching experiences, allows them the opportunity to practice this newfound knowledge. It must be noted that in reality, there are a number of factors which impact on the implementation of these recommendations, including financial, resource and time limitations in an already full university program.

## **6.5 DIRECTIONS FOR FUTURE RESEARCH**

Based on the findings of this study, recommendations for further research are outlined below.

It would be ideal to replicate the current study in a broader context, including additional university cases, both in NSW and interstate. Value may be gained in considering the various pedagogical approaches nationwide to assist with the implementation of the updated national Arts curriculum. Furthermore, extending this research to an international context could provide greater scope and understanding

regarding the impact of tertiary institutions on the development of self-efficacy for teaching dance.

It would be beneficial to conduct a longitudinal study with preservice teachers, tracking their university experiences into their placements and eventual classroom teaching experiences to find patterns related to their experience. Based on the recommendation for preservice teachers to include the teaching of dance on their placements, this could encourage the exposure of dance to a wider context and implement new strategies developed from the university experience.

Another potential study could explore the relationship between dance and other areas of the curriculum, to find the correlation between various pedagogical approaches and the impact on learners. As dance education is linked to many academic, social, cognitive and physical benefits, it would be beneficial to investigate the impact of teaching other areas of the curriculum, using dance as a pedagogical driver.

Finally, it would be worthwhile conducting an intervention program with a control group. The would consist of a group receiving a dance education program that is solely transmission/direct pedagogically based and a group receiving a program that is interactive/child-centred, to identify the effects on building robust self-efficacy. This could assist with the understanding of whether there is a substantial difference between pedagogical methods on building efficacy and confidence for dance education.

To conclude, this research was undertaken to investigate how university courses assist in the development of robust self-efficacy of preservice teachers in dance education. The results build upon previous research and contribute to self-efficacy theory, research and practice in the fields of education, social cognitive theory and

dance. The recommendations give future directions for educational practice as well as further research into better understanding and optimising the self-efficacy levels of preservice teachers to encourage the facilitation of dance education in the primary classroom.

As an advocate for the arts, specifically dance, it has been a pleasure to witness the valuable work universities do in promoting the inclusion of dance education in the primary classroom. This study supports the previous literature in emphasising the important contribution educators and tertiary institutions make in increasing the personal efficacy levels of preservice teachers. Exposing preservice teachers to new experiences, interactive pedagogical approaches and embodied learning through dance, complements their teaching experiences, encouraging them to draw on these approaches in dance lessons and through curriculum integration. Statements from this study such as: “I never thought I could dance and love it this much”; “who knew dance was this much fun”; “I can’t wait to try this with my students”; and “I thought you had to be a good dancer to teach it [dance]” are all examples of the influence tertiary dance experiences can have in shifting prior perceptions. This reinforces the importance of dance education in the university context and the impact they have on increasing preservice teacher self-efficacy for teaching dance.



# Bibliography

---

- Alter, F., Hays, T., & O'Hara, R. (2009). Creative arts teaching and practice: Critical reflections of primary school teachers in Australia. *International Journal of Education & the Arts*, 10(9), 1-21.
- Anderson, T. (2003). Art education for life. *International Journal of Art Design & Education*, 22(1), 58-66. <https://doi-org.ezproxy1.acu.edu.au/10.1111/1468-5949.00339>
- Andrews, B. W. (2004). Curriculum renewal through policy development in arts education. *Research Studies in Music Education*, 10(9), 1-21.
- Anney, V. N. (2014). Ensuring the quality of the findings of qualitative research: Looking at trustworthiness criteria. *Journal of Emerging Trends in Educational Research and Policy Studies*, 5(2), 272-281.
- Ashley, L. (2010). *Teaching dance from contextual perspectives in the New Zealand curriculum: Concerns, dilemmas and opportunities in theory and practice*. [Doctoral dissertation, The University of Auckland]. <https://researchspace.auckland.ac.nz/handle/2292/6081>
- Aurah, C. M., & McConnell, T. J. (2014). Comparative study on pre-service science teachers' self-efficacy beliefs of teaching in Kenya and the United States of America. *American Journal of Educational Research*, 2(4), 233-239.
- Australian Council for Educational Research (ACER). (2020). *Literacy and numeracy test for initial teacher education students*. <https://teacheredtest.acer.edu.au>
- Australian Curriculum, Assessment and Reporting Authority (ACARA). (2016). *Curriculum: Review of the Australian curriculum*. <https://www.acara.edu.au/curriculum>
- Australian Curriculum, Assessment and Reporting Authority (ACARA). (2020). *Australian curriculum: The arts*. <https://www.australiancurriculum.edu.au/f-10-curriculum/the-arts/>
- Australian Institute for Teaching and School Leadership (AITSL). (2017). *Australian professional standards for teachers*. <https://www.aitsl.edu.au/teach/standards>
- Bandura, A. (1977). Self-efficacy: Toward a unifying theory of behavioral change. *Psychological Review*, 84, 191-215.
- Bandura, A. (1986). *Social foundation of thought and action: A social cognitive theory*. Prentice-Hall.
- Bandura, A. (1997). *Self-efficacy: The exercise of control*. Freeman.
- Bandura, A. (1999). A social cognitive theory of personality. In L. Pervin & O. John (Ed.), *Handbook of personality* (2nd ed., pp. 154-196). Guilford Publications. <https://www.uky.edu/~eushe2/Bandura/Bandura1999HP.pdf>

- Bandura, A. (2006). Adolescent development from an agentic perspective. In F. Pajares & T. Urdan (Eds.), *Self-efficacy beliefs of adolescents* (pp.1-44). Information Age.
- Bannon, F. (2010). Dance: the possibilities of a discipline. *Research in Dance Education*, 11(1), 49-59. <https://doi.org/10.1080/14647890903568313>
- Baxter, P., & Jack, S. (2008). Qualitative case study methodology: Study design and implementation for novice researchers. *The Qualitative Report*, 13(4), 544-559.
- Beals, F., Cameron, M., Hipkins, R., & Watson, S. (2003). *An evaluation of professional development to support the arts in the New Zealand curriculum*. Ministry of Education.  
<http://www.educationcounts.govt.nz/publications/curriculum/5755>
- Betts, J. D. (2005). Theatre arts integration at a middle school: Teacher professional development and drama experience. *Youth Theatre Journal*, 19(1), 17-33.
- Bitsch, V. (2005). Qualitative research: A grounded theory example and evaluation criteria. *Journal of Agribusiness*, 23, 75-91.
- Bleicher, R. E. (2004). Revisiting the STEBI-B: Measuring self-efficacy in preservice elementary teachers. *School Science and Mathematics*, 104(8), 383-391.
- Board of Studies NSW. (2006). *Creative arts k-6 syllabus*. NSW Education Standards Authority. <https://educationstandards.nsw.edu.au/wps/portal/nesa/k-10/learning-areas/creative-arts/creative-arts-k-6-syllabus>
- Bogdan, R., & Biklen, S. (2007). *Qualitative research for education: An introduction to the theory and methods* (5th ed.). Pearson Education.
- Bonbright, J., Bradley, K., & Dooling, S. (2013). *Evidence: A report on the impact of dance in the k-12 setting*. National Endowment for the Arts, National Dance Education Organisation. <https://www.arts.gov/sites/default/files/Research-Art-Works-NDEO.pdf>
- Britannica. (2020). *Art*. <https://www.britannica.com/art/visual-arts>
- Brown, E. D., Benedett, B., & Armistead, M. E. (2010). Arts enrichment and school readiness for children at risk. *Early Childhood Research Quarterly*, 25, 112-124.  
<http://dx.doi.org/10.1016/j.ecresq.2009.07.008>
- Brown, I., & Inouye, D. K. (1978). Learned helplessness through modelling: The role of perceived similarity in competence. *Journal of Personality and Social Psychology*, 36, 900-908.
- Buck, R. (2003). *Teachers and dance in the classroom: So, do I need my tutu?* [Doctoral dissertation, University of Otago]. <http://hdl.handle.net/10523/3556>
- Buck, R. (2004, July 1). *Booting the tutu: Teachers and dance in the classroom*. [Paper presentation]. Dance Rebooted: Initializing the Grid, Auckland, New Zealand. <https://ausdance.org.au/articles/details/booting-the-tutu>

- Buck, R. (2006). Teaching dance in the curriculum. In D. Kirk, D. Macdonald & M. O'Sullivan (Eds.), *The handbook of physical education* (pp. 703-719). Sage.
- Buck, R., & Snook, B. H. (2017). Negotiating meanings and examining practice of 'arts across the curriculum'. *Research in Dance Education*, 18(3), 321-334.
- Burns, R. (2000). *Introduction to research methods* (4th ed.). Longman.
- Cadzow, J. (2008). Teaching dance in New Zealand schools. *Dance Aotearoa New Zealand Quarterly*, 13, 18-19
- Carney, C., & Chedzoy, S. (1998). Primary student teacher prior experiences and their relationship to estimated competence to teach the national curriculum for physical education. *Sport, Education and Society*, 3(1), 19-36.  
<https://doi.org/10.1080/1357332980030102>
- Chappell, K. (2007). The dilemmas of teaching for creativity: Insights from expert specialist dance teachers. *Thinking Skill and Creativity*, 2, 39-56.
- Chappell, K., Rolf, L., Craft, A., & Jobbins, V. (2011). *Close encounters: Dance partners for creativity*. Trentham Books Ltd.
- Chedzoy, S, M., & Burden, R, L. (2007). What can psychology tell us about teaching dance? The potential contribution of Azjen's Theory of Planned Behavior. *Research in Dance Education*, 8(1), 53-69.
- Chen, C. H. (2010). The implementation and evaluation of a mobile self- and peer-assessment system. *Computers and Education*, 55(1), 229-236.
- Cohen, L., Manion, L., & Morrison, K. (2018). *Research methods in education* (8th ed.). Routledge.
- Collins, A. (2016). Generalist pre-service teacher education, self-efficacy and arts education: An impossible expectation? *International Journal of Education & the Arts*, 17(26), 1-23.
- Connell, J. (2009). Dance education: An examination of practitioners' perceptions in secondary schools and the necessity for teachers skilled in the pedagogy and content of dance. *Research in Dance Education*, 10(2), 115-130.
- Cook, W. (2005). Benefits of dance education in the middle school setting. *Journal of Dance Education*, 5(1), 28-30.
- Copeland, R., & Cohen, M. (1983). *What is dance?* Oxford University Press.
- Coutts, G., Soden, R., & Seagraves, L. (2009). The way they see it: An evaluation of the arts across the curriculum project. *International Journal of Art and Design*, 28(2), 194-206.
- Creative Victoria. (2020). Creative Victoria champions and supports the state's creative industries, spanning arts, culture, screen, design and more.  
<https://creative.vic.gov.au>
- Creswell, J. W. (2009). *Research design: Qualitative, quantitative and mixed methods approaches* (3rd ed.). Sage.

- Creswell, J. W. (2012). *Educational research: Planning, conducting, and evaluating quantitative and qualitative research* (4th ed.). Pearson.
- Creswell, J. W., & Plano Clark, V. L. (2010). *Designing and conducting mixed methods research* (2nd ed.). Sage.
- Crothers, L. M., Hughes, T. L., & Morine, K. A. (2008). *Theory and cases in school-based consultation: A resource for school psychologists, school counsellors, special educators, and other mental health professionals*. Routledge.
- Crotty, M. (1998). *The foundations of social research – Meaning and perspective in the research process*. Allen and Unwin.
- Cruickshank, V. (2016, August 8). Primary schools are losing more and more male teachers, so how do we retain them? *The Conversation*.  
<https://theconversation.com/primary-schools-are-losing-more-and-more-male-teachers-so-how-can-we-retain-them-82017>
- Dance Fever Multisport. (2017). *The experts in dance, sport and wellbeing lessons for primary schools*. <https://www.dancefevermultisport.com>
- Deasy, R. J. (2002). *Critical links: Learning in the arts and student academic and social development*. Arts Education Partnership.
- Dinham, J. (2011). *Delivering authentic arts education: Visual arts, drama, music, dance, media*. Cengage Learning.
- Dunkin, A. (2004). Gliding glissade not grande jeté; Elementary classroom teachers teaching dance notes. *Arts Education Review*, 105(3), 23-30.
- Dwyer, M. C. (2011). *Reinvesting in arts education: Winning America's future through creative schools*. President's Committee on the Arts and the Humanities. <https://files.eric.ed.gov/fulltext/ED522818.pdf>
- Education Act 1990 (NSW).  
<https://www.legislation.nsw.gov.au/view/html/inforce/current/act-1990-008>
- Education Council. (2014). *The Hobart declaration on schooling (1989)*.  
<http://www.educationcouncil.edu.au/EC-Publications/EC-Publications-archive/EC-The-Hobart-Declaration-on-Schooling-1989.aspx>
- Eisner, E. (2002). *The arts and the creation of mind*. Yale University Press.
- Enochs, L., & Riggs, I. (1990). Further development of an elementary science teaching efficacy belief instrument: A preservice elementary scale. *School Science and Mathematics*, 90, 694-706.
- Erikson, E. (1980). *Identity and the life cycle*. Norton.
- Ewing, R. (2010). Australian education review: The arts and Australian education: Realising potential. *Australian Council for Educational Research*, 58, 1-67.
- Falchikov, N., & Goldfinch, J. (2000). Student peer assessment in higher education: A meta-analysis comparing peer and teacher marks. *Review of Educational Research*, 70(3), 287-322.

- Fiske, E. (1999). *Champions of change: The impact of the arts on learning*. The Arts Education Partnership.
- Fortin, S. (1993). The knowledge base for competent dance teaching. *Journal of Physical Education, Recreation & Dance*, 64(9), 34-38.
- Francis, N. R., & Lathrop, A. H. (2014). "Here we go 'round the mulberry bush": Problematizing "progress" in Ontario's elementary school dance curriculum: 1900 to 2000. *Journal of Dance Education*, 14(1), 27-34.  
<http://dx.doi.org/10.1080/15290824.2013.839994>
- Freebody, P. (2003). *Qualitative research in education: Interaction and practice*. Sage.
- Freire, P. (1970). *Pedagogy of the oppressed* (M. B. Ramos, Trans.). Herder and Herder. (Original work published 1968).
- Gallahue, D. L., & Ozmun, J. C. (2005). *Understanding motor development: Infants, children, adolescents, adults* (6th ed.). McGraw-Hill Education.
- Gard, M. (2008). When a boy's gotta dance: new masculinities, old pleasures. *Sport, Education, and Society*, 13(2), 181-193.
- Gardner, H. (1983). *Frames of the mind*. Basic Books.
- Garvis, S. (2010). *An investigation of beginning teacher self-efficacy for the arts in the middle years of schooling (years 4-9)*. [Doctoral dissertation, University of Queensland]. UQ eSpace.
- Garvis, S., & Pendergast, D. (2010). Supporting novice teachers of the arts. *International Journal of Education & the Arts*, 11(8), 1-22.
- Garvis, S., & Pendergast, D. (2011). An investigation of early childhood teacher self-efficacy beliefs in the teaching of arts education. *International Journal of Education and the Arts*, 12(9), 1-15.
- Garvis, S., Twigg, D., & Pendergast, D. (2011). Breaking the negative cycle: The formation of self-efficacy beliefs in the arts. A focus on professional experience in pre-service teacher education. *Australasian Journal of Early Childhood*, 36(2), 36-41. <https://doi.org/10.1177/183693911103600206>
- Gary, C. (1997). *Transforming ideas for teaching and learning the arts*. US Department of Education, Office of Educational Research and Improvement, National Institute on Student Achievement, Curriculum, and Assessment.  
<https://files.eric.ed.gov/fulltext/ED407354.pdf>
- Gaylin, D. H. (2016). *A profile of the performing arts industry: Culture and commerce*. Business Expert Press.
- General Assembly of the United Nations. (1948). *Universal Declaration of Human Rights*.  
[https://www.ohchr.org/EN/UDHR/Documents/UDHR\\_Translations/eng.pdf](https://www.ohchr.org/EN/UDHR/Documents/UDHR_Translations/eng.pdf)
- Gibson, S., & Dembo, M. H. (1984). Teacher efficacy: A construct validation. *Journal of Educational Psychology*, 76(4), 569-582.

- Gilbert, A. G. (2005). Dance education in the 21<sup>st</sup> century: A global perspective. *Journal of Physical Education, Recreation & Dance*, 76(5), 26-35.  
<https://doi.org/10.1080/07303084.2005.10608250>
- Glasser, W. (1969). *Schools without failure*. Harper & Row.
- Goetz, J. P., & LeCompte, M. D. (1984). *Ethnography and qualitative design in educational research*. Academic Press.
- Goldstein, J. (2007). Easy to dance to: Solving the problems of teacher education with peer assistance and review. *American Journal of Education*, 113(3), 479-508.
- Grauer, K. (1998). Beliefs of preservice teachers toward art education. *Studies in Art Education*, 39(4), 350-370.
- Green, L., Chedzoy, S., Harris, W., Mitchell, R., Naughton, C., Rolfe, L., & Stanton, W. (1998). A study of student teachers' perceptions of teaching the arts in primary schools. *British Educational Research Journal*, 24(1), 95-107.
- Hardiman, M. H. (2016). Education and the arts: Educating every child in the spirit of enquiry and joy. *Creative Education*, 7(14), 1913-1928.  
Doi:10.4236/ce.2016.714194.
- Hennessy, S., Rolfe, L., & Chedzoy, S. (2001). The factors which influence student teachers' confidence to teach the arts in the primary classroom. *Research in Dance Education*, 2(1), 53-71.
- Hennessy, S., Rolfe, L., & Chedzoy, S. (2010). *The factors which influence student teachers' confidence to teach the arts in the primary classroom*. Routledge.
- Henson, R. K. (2001). The effects of participation in teacher research on teacher efficacy. *Teaching and Teacher Education*, 17, 819-836.
- Holt, D. (1997). *Primary arts education: Contemporary issues*. Falmer Press.
- Hsia, L., Hwang, G., & Lin, C. (2019). A WSQ-based flipped learning approach to improving students' dance performance through reflection and effort promotion. *Interactive Learning Environments*, 1-16.  
<https://doi.org/10.1080/10494820.2019.1651744>
- Hui, A., He, M., & Ye, S. (2014). Arts education and creativity enhancement in young children in Hong Kong. *Educational Psychology: An Educational Journal of Experiential Educational Psychology*, 25(3), 315-327.
- Jeanneret, N., Brown, R., Bird, J., Sinclair, C., Imms, W., Watkins, M., & Donelan, K. (2006). *Encounters with engaging pedagogy: Arts education for the pre-service primary generalist*. [Paper presentation] Backing our Creativity: National Education and the Arts Symposium, Canberra, Australia.
- Jensen, E. (2001). *Arts with the brain in mind*. Association for Supervision and Curriculum.
- Johnson, R. B., Onwuegbuzie, A. J., & Turner, L. A. (2007). Towards a definition of mixed methods research. *Journal of Mixed Methods Research*, 1(2), 112-133.



- Kagan, D. (1992). Professional growth among preservice and beginning teachers. *Review of Educational Research*, 62(2), 129-169.
- Kaufmann, K., & Ellis, B. (2007). Preparing pre-service generalist teachers to use creative movement in K-6. *Journal of Dance Education*, 7(1), 7-13.
- Koff, S. R. (2000). Toward a definition of dance education. *Childhood Education*, 77(1), 27-31.
- Labone, E. (2004). Teacher efficacy: Maturing the construct through research in alternative paradigms. *Teaching and Teacher Education*, 20(4), 341-359.
- Lee, B., Cawthon, S., & Dawson, K. (2013). Elementary and secondary teacher self-efficacy for teaching and pedagogical conceptual change in a drama-based professional development program. *Teaching and Teacher Education*, 30, 84-98. <https://doi-org.ezproxy2.acu.edu.au/10.1016/j.tate.2012.10.010>
- Leijen, A., Lam, L., Wildschut, L., Simons, P. R. J., & Admiraal, W. (2009). Streaming video to enhance students' reflection in dance education. *Computers & Education*, 52(1), 169-176.
- Lemon, N., & Garvis, S. (2013). What is the role of the arts in a primary school?: An investigation of perceptions of pre-service teachers in Australia. *Australian Journal of Teacher Education*, 38(9), 1-9. <http://dx.doi.org/10.14221/ajte.2013v38n9.7>
- Lemon, N., & Garvis, S. (2017). Exploring pre-service teacher self-efficacy across three Australian universities. *Australian Art Education*, 38(1), 170-184.
- Lincoln, Y., & Guba, E. G. (1985). *Naturalistic inquiry*. Sage.
- Lowe, G. M., Lummis, G. W., & Morris, J. E. (2017). Pre-service primary teachers' experiences and self-efficacy to teach music: Are they ready? *Issues in Educational Research*, 27(2), 314-329.
- Lummis, G. W., & Morris, J. E. (2014, November 30 – December 4). *The importance of positive arts experiences and self-efficacy in pre-service primary teacher education* [Paper presentation]. 2014 Joint AARE-NZARE Conference, Brisbane, QLD, Australia.
- MacDonald, C. J., Stodel, E. J., & Farres, L. G. (2001). Student teachers' attitudes towards teaching creative dance in elementary school. *McGill Journal of Education*, 36(3), 217-235.
- Malaguzzi, L. (1993). The hundred languages of children. In C. Edwards, L. Gandini & G. Forman (Eds.), *The hundred languages of children*. Ablex.
- Martin, A., Mansour, M., Anderson, M., Gibson, R., Liem, G., & Sudmalis, D. (2013). The role of arts participation in students' academic and non-academic outcomes: A longitudinal study of school, home and community factors. *Journal of Educational Psychology*, 105(3), 709-727.
- Martin, B. H., Snook, B., & Buck, R. (2018). Creating the dance and dancing creatively: Exploring the liminal space of choreography for emergence. *Journal of the Canadian Association for Curriculum Studies (JCACS)*, 16(1), 162-174.

- Maxwell, J. A. (2010). Using numbers in qualitative research. *Qualitative Inquiry*, 16(6), 475-482.
- Measor, L. (1985). Interviewing: A strategy in qualitative research. In R. Burgess (Ed.), *Strategies of educational research: Qualitative methods*. Falmer Press.
- Melchior, E. (2009). *Teaching and learning dance in a culturally inclusive classroom*. Ausdance. <https://ausdance.org.au/articles/details/teaching-and-learning-dance-in-a-culturally-inclusive-classroom>
- Melchior, E. (2011). Culturally responsive dance pedagogy in the primary classroom. *Research in Dance Education*, 12(2), 119-135.
- Menzer, M. (2015). *The arts in early childhood: Social and emotional benefits of arts participation*. National Endowment for the Arts. <https://www.arts.gov/sites/default/files/arts-in-early-childhood-dec2015-rev.pdf>
- Merriam, S. B. (1998). *Qualitative research and case study applications in education*. Jossey-Bass.
- Merriam, S. B. (2009). *Qualitative research: A guide to design and implementation*. Jossey-Bass.
- Merriam-Webster Since 1828. (n.d.-a) *Definition of drama*. <https://www.merriam-webster.com/dictionary/drama?src=search-dict-box>
- Merriam-Webster Since 1828. (n.d.-b). *Definition of music*. <https://www.merriam-webster.com/dictionary/music?src=search-dict-box>
- Ministerial Council on Education, Employment, Training and Youth Affairs (Federal). (2005). *National statement on education and the arts*. [http://www.curriculum.edu.au/verve/\\_resources/National\\_Education\\_Arts\\_State\\_ment.pdf](http://www.curriculum.edu.au/verve/_resources/National_Education_Arts_State_ment.pdf)
- Minton, S. (2003). Using movement to teach academics: An outline for success. *Journal of Physical Education, Recreation and Dance*, 74(2), 36-40.
- Mintzes, J. J., Wandersee, J. H., & Novak, J. D. (Eds). (2005). *Assessing science understanding: A human constructive view*. Academic Press.
- Morris, J. E., Lummis, G.W., MsKinnon, D. H., & Heyworth, J. (2017). Measuring preservice teacher self-efficacy in music and visual arts: Validation of an amended science teacher efficacy belief instrument. *Teaching and Teacher Education*, 64, 1-11.
- Morstad, D, I. (2005). *Learning to teach arts education: Belief in development in preservice elementary classroom teachers*. [Master's thesis, University of Regina]. [http://library.terasu.uz/kitoblar/aralash/Learning\\_to\\_teach\\_arts\\_educati%20\(1\).pdf](http://library.terasu.uz/kitoblar/aralash/Learning_to_teach_arts_educati%20(1).pdf)
- National Assessment Program (NAP). (2016). *About NAPLAN*. <https://www.nap.edu.au/about>



- National Advocacy for Arts and Education (NAAE). (2009). *The Arts: Essential learning for all teachers*. NAAE. [www.ausdance.org.au/.../articles/the-artsessential-learning-for-all-teachers.pdf](http://www.ausdance.org.au/.../articles/the-artsessential-learning-for-all-teachers.pdf)
- National Dance Education Organisation (NDEO). (2014). *Standards for dance in early childhood*. <http://www.ndeo.org>
- Niemi, I. (1997, July 28 – August 3). *Schools and dance* [Keynote address]. 7<sup>th</sup> Dance and the Child International Conference, Kuopio, Finland.
- NSW Department of Education. (2007a). *Literacy k-12 policy*. <https://policies.education.nsw.gov.au/policy-library/policies/literacy-k-12-policy>
- NSW Department of Education. (2007b). *Numeracy k-12 policy*. <https://policies.education.nsw.gov.au/policy-library/policies/numeracy-k-12-policy>
- NSW Education Standards Authority (NESA). (2018a). *Subject content knowledge requirements (abridged)*. <https://educationstandards.nsw.edu.au/wps/wcm/connect/ae7db0fc-4a6d-4904-b635-f70147e0dc3c/subject-content-knowledge-requirements-abridged.pdf?MOD=AJPERES&CVID=>
- NSW Education Standards Authority (NESA). (2018b). *Personal development, health and physical education k-10 syllabus*. <https://educationstandards.nsw.edu.au/wps/portal/nesa/k-10/learning-areas/pdhpe/pdhpe-k-10-2018>
- NSW Education Standards Authority (NESA). (2019a). *Creative arts in kindergarten to year 10*. <https://www.educationstandards.nsw.edu.au/wps/portal/nesa/k-10/learning-areas/creative-arts>
- NSW Education Standards Authority (NESA). (2019b). *Curriculum development*. <https://educationstandards.nsw.edu.au/wps/portal/nesa/k-10/understanding-the-curriculum/curriculum-development>
- Oreck, B. (2004). The artistic and professional development of teachers: A study of teachers' attitudes toward and use of the arts in teaching. *Journal of Teacher Education*, 55(1), 55-69.
- O'Toole, J. (2010). Foreword. In R. Ewing, *Australian education review: The arts and Australian education: Realising potential* (pp. iii-v). Australian Council for Education Research.
- Pajares, F. (1992). Teachers' beliefs and educational research: Cleaning up a messy construct. *Review of Educational Research*, 62(3), 307-332. <https://doi.org/10.3102%2F00346543062003307>
- Pajares, F. (1997). Current directions in self-efficacy research. In M. Maehr & P. R. Pintrich (Eds.), *Advances in motivation and achievement* (Vol 10, pp. 1-49). JAI Press.
- Pajares, F., & Usher, E. (2008). Self-efficacy, motivation, and achievement in school from the perspective of reciprocal determinism. *Advances in Motivation and Achievement*, 15, 391-423.

- Patton, M. Q. (2002). *Qualitative research and evaluation methods* (3rd ed.). Sage.
- Power, B., & Kloppe, C. (2011). The classroom practice of creative arts education in NSW primary schools: A descriptive account. *International Journal of Education & the Arts*, 12(11), 1-26.
- Renner, S., & Pratt, K. (2017). Exploring primary teachers' self-efficacy beliefs for teaching dance education. *Issues in Educational Research*, 27(1), 115-133.
- Risner, D. (Ed.). (2008). *When boys dance: Cultural resistance and male privilege in dance education*. Human Kinetics.
- Robinson, K. (Ed.). (1989). *The arts in schools. Principles, practice and provision*. [https://content.gulbenkian.pt/wp-content/uploads/sites/18/1989/01/01175432/The\\_Arts\\_in\\_Schools.pdf](https://content.gulbenkian.pt/wp-content/uploads/sites/18/1989/01/01175432/The_Arts_in_Schools.pdf)
- Rolfe, L. (2001). The factors which influence primary student teachers' confidence to teach dance. *European Physical Education Review*, 7(2), 157-175.
- Rolfe, L., & Chedzoy, S. (1997). Student teachers' perceptions of teaching dance in primary schools. *European Journal of Physical Education*, 2(2), 218-227.
- Rubie-Davies, C. M., Flint, A., & McDonald, L. G. (2012). Teachers beliefs, teacher characteristics and school contextual factors: What are the relationships? *British Journal of Educational Psychology*, 82(2), 270-288.
- Russell-Bowie, D., & Jeffrey, P. L. (2004, November 28 – December 2). *Arts education: Are the problems the same across five countries? Preservice teachers' perceptions of the problems to teaching arts education in primary schools in five countries*. [Paper presentation]. Australian Association for Research in Education: Doing the Public Good, Positioning Education Research., Melbourne, VIC, Australia.
- Russell-Bowie, D. (2005). *Shall we dance? A comparison of student teachers' background and confidence in dance education in relation to gender and age across five countries*. [Paper presentation] Australian Association for Research in Education Annual Conference, Parramatta, NSW, Australia. <https://www.aare.edu.au/data/publications/2005/rus05481.pdf>
- Russell-Bowie, D. (2013). What? Me? Teach dance? Background and confidence of primary preservice teachers in dance education across five countries. *Research in Dance Education*, 14(3), 216-232.
- Russell-Bowie, D. (2014). *Mmadd about the arts: An introduction to primary arts education* (4th ed.). Pearson.
- Ryan, A. M., Kuusinen, C. M., & Bedoya-Skoog, A. (2015). Managing peer relations: A dimension of teacher self-efficacy that varies between elementary and middle school teachers and us associated with observed classroom quality. *Contemporary Educational Psychology*, 41, 147-156.
- Schiller, W., & Meiners, J. (2012). Dance: Moving beyond steps to ideas. In S. Wright (Eds.), *Children, meaning-making and the arts* (pp. 85-114). Pearson.

- Schleicher, A. (2018). *PISA 2018. Insights and Interpretations*.  
<https://www.oecd.org/pisa/PISA%202018%20Insights%20and%20Interpretations%20FINAL%20PDF.pdf>
- Schunk, D. H., Hanson, A. R., & Cox, P. D. (1987). Peer-model attributes and children's achievement behaviours. *Journal of Educational Psychology*, 79, 54-61.
- Sims, M., & Erwin, H. (2012). A set of descriptive case studies of four dance faculty members' pedagogical practices. *Journal of Dance Education*, 12(4), 131-140.  
<http://dx.doi.org/10.1080/15290824.2012.654106>
- Skerry, A. E., Lambert, E., Powell, L. J., & McAuliffe, K. (2013). The origins of pedagogy: Developmental and evolutionary perspectives. *Evolutionary Psychology*, 11(3), 550-572. <https://doi.org/10.1177%2F147470491301100306>
- Smith, J. (2015, March 10). Waltzing with science: Teaching science through Jacob's pillow dance curriculum. *Berkshire Eagle*.  
[https://www.berkshireeagle.com/news/local/waltzing-with-science-teaching-science-through-jacobs-pillow-dance-curriculum/article\\_cda4fb5a-3994-547d-a290-2ad7c8a36d6b.html](https://www.berkshireeagle.com/news/local/waltzing-with-science-teaching-science-through-jacobs-pillow-dance-curriculum/article_cda4fb5a-3994-547d-a290-2ad7c8a36d6b.html)
- Smith-Autard, J. (2002). *The art of dance in education* (2nd ed.). A & C Black.
- Snook, B. (2012). *Someone like us: Meanings and contexts informing the delivery of dance in New Zealand primary classrooms*. [Doctoral dissertation, University of Auckland]. <https://researchspace.auckland.ac.nz/handle/2292/19824>
- Sööt, A., & Leijen, A. (2012). Designing support for reflection activities in tertiary dance education. *Procedia – Social and Behavioural Sciences*, 112, 448-456.
- Sööt, A., & Viskus, E. (2014). Contemporary approaches to dance pedagogy – The challenges of the 21st century. *Procedia – Social and Behavioural Sciences*, 112, 290-299. <https://doi.org/10.1016/j.sbspro.2014.01.1167>
- Stake, R. (1995). *The art of case study research*. Sage.
- Stevens, K. (2010). *Implementing dance in a Queensland public school: A descriptive case study*. [Master's thesis, Queensland University of Technology]. QUT ePrints. [https://eprints.qut.edu.au/45450/1/Kym\\_Stevens\\_Thesis.pdf](https://eprints.qut.edu.au/45450/1/Kym_Stevens_Thesis.pdf)
- Stinson, S. W. (1995). Body of knowledge. *Education Theory*, 45(1), 43-56.  
<http://dx.doi.org/10.1111/j.1741-5446.1995.00043.x>
- Stinson, S. W. (1997). A question of fun: Adolescent engagement in dance education. *Dance Research Journal*, 29(2), 49-69.
- Stinson, S. W. (2002) What we teach is who we are: The stories of our lives. In L. Bresler, C. M. Thompson (Eds.), *The arts in children's lives*. Springer, Dordrecht. [https://doi.org/10.1007/0-306-47511-1\\_14](https://doi.org/10.1007/0-306-47511-1_14)
- Stinson, S. W. (2005). The hidden curriculum of gender in dance education. *Journal of Dance Education*, 5(2), 51-57.  
<https://doi.org/10.1080/15290824.2005.10387285>

- Stinson, S. W. (2010). Questioning our past and building a future: Teacher education in dance for the 21<sup>st</sup> century. *Journal of Dance Education*, 10(4), 136-144.
- Stoelinga, S. R., Silk, Y., Reddy, P., & Rahman, N. (2015). *Turnaround arts initiative: Summary of key findings*. President's Committee on the Arts and the Humanities. <https://files.eric.ed.gov/fulltext/ED572209.pdf>
- Strauss, A. L., & Corbin, J. M. (1990). *Basics of qualitative research: Grounded theory procedures and techniques*. Sage.
- Tschannen-Moran, M., & McMaster, P. (2009). Sources of self-efficacy: Four professional development formats and their relationship to self-efficacy and implementation of a new teaching strategy. *The Elementary School Journal*, 110(2), 228-245.
- Tschannen-Moran, M., & Woolfolk Hoy, A. (2007). The differential antecedents of self-efficacy beliefs of novice and experienced teachers. *Teaching and Teacher Education*, 23(6), 944-956.
- Tschannen-Moran, M., Woolfolk Hoy, A., & Hoy, W. K. (1998). Teacher efficacy: Its meaning and measure. *Review of Educational Research*, 68(2), 202-248.
- Turner, M. (2006). *The artful mind: Cognitive science and the riddle of human creativity*. Oxford University Press.  
<http://dx.doi.org/10.1093/acprof:oso/9780195306361.001.0001>
- UNESCO. (1999). *International appeal for promotion of the Arts in education*. General UNESCO conference. <http://portal.unesco.org/culture/en>
- UNESCO. (2006, March 6-9). *Road map for arts education world conference on arts education: Building creative capacities for the 21<sup>st</sup> century*. Lisbon, Portugal.  
[http://www.unesco.org/new/fileadmin/MULTIMEDIA/HQ/CLT/CLT/pdf/Arts\\_Edu\\_RoadMap\\_en.pdf](http://www.unesco.org/new/fileadmin/MULTIMEDIA/HQ/CLT/CLT/pdf/Arts_Edu_RoadMap_en.pdf)
- UNESCO. (2010, May 25-28). *Seoul agenda: Goals for the development of arts education*. The Second World Conference on Arts Education.  
[http://www.unesco.org/new/fileadmin/MULTIMEDIA/HQ/CLT/CLT/pdf/Seoul\\_Agenda\\_EN.pdf](http://www.unesco.org/new/fileadmin/MULTIMEDIA/HQ/CLT/CLT/pdf/Seoul_Agenda_EN.pdf)
- Vollstedt M., & Rezat S. (2019) An introduction to grounded theory with a special focus on axial coding and the coding paradigm. In G. Kaiser & N. Presmeg (Eds.), *Compendium for early career researchers in mathematics education* (pp. 81-100). ICME-13 Monographs. Springer, Cham. [https://doi.org/10.1007/978-3-030-15636-7\\_4](https://doi.org/10.1007/978-3-030-15636-7_4)
- Warburton, E. (2008). Beyond steps: The need for pedagogical knowledge in dance. *Journal of Dance Education*, 8(1), 7-12.  
<https://dx.doi.org/10.1080/15290824.2008.10387353>
- Welch, A. (1995). The self-efficacy of primary teachers in art education. *Issues in Educational Research*, 5(1), 71-84.

- Wenn, B., Mulholland, R., Timmons, W., & Zanker, Y. (2018). Towards a developing construct in dance education – Exploring the relation of emotional intelligence to teacher's sense of efficacy and teaching experience among dance education student teachers in the United Kingdom. *Research in Dance Education, 19*(1), 14-38. <https://doi.org/10.1080/14647893.2017.1354843>
- Wiggins, R. A., & Wiggins, J. (2008). Primary music education in the absence of specialists. *International Journal of Education & the Arts, 9*(12), 1-27.
- Wilkinson, J. (2000). Literacy education and arts partnership: A community-system programme integrating the arts across the curriculum. *Research in Drama Education: The Journal of Applied Theatre and Performance, 5*(2), 175-197.
- Williams, G. (1989). Dance education for young children: A review of principles and practices. *Early Childhood Development and Care, 47*, 177-203.
- Yin, R. K. (2006). Case study methods. In J. L. Green, G. Camilli & P. B. Elmore (Eds.), *Handbook of complementary methods in education research* (pp. 111-122). Lawrence Erlbaum Associates.
- Zull, J. (2002). *The art of changing the brain: Enriching the practice of teaching by exploring the biology of learning*. Stylus.

# Appendices

---

## APPENDIX A

### *Demographic Information and Previous Dance Experience Scale*

**Code:** First 3 letters of mother's maiden name and date of birth e.g. Code: Cut24

**CODE:** \_\_\_\_\_

### SECTION A) Demographic Information

- 
1. Your gender. (*please circle*)
- |  |      |        |
|--|------|--------|
|  | MALE | FEMALE |
|--|------|--------|
2. Your age. (*please circle*)
- |       |       |       |       |       |       |     |
|-------|-------|-------|-------|-------|-------|-----|
| 20-24 | 25-29 | 30-34 | 35-39 | 40-44 | 45-49 | 50+ |
|-------|-------|-------|-------|-------|-------|-----|
3. Your university course. (*please circle*)
- |                                 |                      |       |
|---------------------------------|----------------------|-------|
| Bachelor of Education (Primary) | Masters of Education | Other |
|---------------------------------|----------------------|-------|
- 
4. What year are you in? (*please circle*)
- |            |             |            |             |       |
|------------|-------------|------------|-------------|-------|
| First year | Second year | Third year | Fourth year | Other |
|------------|-------------|------------|-------------|-------|
- 
5. Dance units undertaken during this university course – including electives. (*please circle*)
- |   |   |   |   |   |    |
|---|---|---|---|---|----|
| 1 | 2 | 3 | 4 | 5 | 6+ |
|---|---|---|---|---|----|
- 

### SECTION B) Prior Dance Experience

- 
6. Where have you previously taken part in a dance class? (*circle all that are appropriate to you*)
- |                            |                         |
|----------------------------|-------------------------|
| I have never danced before | Primary school PE dance |
| Secondary school PE dance  | Tertiary dance          |
| Dance studio               | Other:                  |
- 
7. Regarding dance, which experience level best defines you (*please circle*)
- |                 |                      |
|-----------------|----------------------|
| Novice/Beginner | Intermediate         |
| Advanced        | Teacher/Professional |
8. How would you describe your previous experiences with dance? (*circle all that are appropriate to you*)
- |     |           |             |             |
|-----|-----------|-------------|-------------|
| Fun | Enjoyable | Interesting | Educational |
|-----|-----------|-------------|-------------|
-

Technical	Focused	Casual	Hard
Difficult	Fast-paced	Too advanced for my dance ability level	
Awkward	Uncomfortable	Simulating	Boring

9. How would you rate your previous dance experience? (please circle)

Not at all good										Very good
1	2	3	4	5	6	7	8	9	10	

10. Have you undertaken dance lessons at any time in your life? (please circle) YES / NO

11. How many years (if you added them up) have you danced for? (*please circle*)

<1yr   1-2yrs   3-5yrs   6-8yrs   9-11yrs   12-14yrs   15-17yrs   18-20yrs   21+ yrs

12. How old were you when you stopped taking dance classes outside of this course? (*please circle*)

3-5yrs   6-8yrs   9-11yrs   12-14yrs   15-17yrs   18-20yrs   21+ yrs   I still dance

---

Thank you for taking the time to complete this survey. If you are willing to participate in the interview process please provide your contact details below:

Name:

Phone:

Email:



## **APPENDIX B**

### *Dance Knowledge, Skills and Confidence (DKSC) Scale*

## Dance Knowledge, Skills and Confidence – Pre-Test

Please indicate your opinion about each of the statements below by ticking a box in the most relevant column in each row.

Rate your level of confidence:	0%	10%	20%	30%	40%	50%	60%	70%	80%	90%	100%
Explore movement with awareness of the dance elements e.g. space, time, action, relationships, dynamics and structure.											
Use the dance elements to develop and extend my movement vocabulary.											
Develop a range of movement skills in a variety of dance genres/styles.											
Explore dance ideas in response to various stimuli.											
Use the dance elements in purposeful ways to express images, ideas and feelings in dance.											

Use a variety of choreographic processes to develop dance ideas.											
Perform for formal and/or informal settings.											
Reflect and evaluate on my own and others' dance works.											
Use the elements of dance to describe dance works that have been viewed.											
Develop and learn dances from a variety of cultures.											

## Dance Knowledge, Skills and Confidence – Post-Test

Please indicate your opinion about each of the statements below by ticking a box in the most relevant column in each row.

Rate your level of confidence:	0%	10%	20%	30%	40%	50%	60%	70%	80%	90%	100%
Explore movement with awareness of the dance elements e.g. space, time, action, relationships, dynamics and structure.											
Use the dance elements to develop and extend my movement vocabulary.											
Develop a range of movement skills in a variety of dance genres/styles.											
Explore dance ideas in response to various stimuli.											
Use the dance elements in purposeful ways to express images, ideas and feelings in dance.											

Use a variety of choreographic processes to develop dance ideas.											
Perform for formal and/or informal settings.											
Reflect and evaluate on my own and others' dance works.											
Use the elements of dance to describe dance works that have been viewed.											
Develop and learn dances from a variety of cultures.											

## **APPENDIX C**

### *Dance Teaching Efficacy Belief Instrument (DTEBI)*

## Dance Teaching Efficacy Belief Instrument – Pre-Test

Please indicate to the degree to which you agree or disagree with each statement below by circling the appropriate letters to the right of each statement.

SA = Strongly Agree

A = Agree

UN = Uncertain

D = Disagree

SD = Strongly Disagree

- |   |                      |
|---|----------------------|
| 1. When a student does better than usual in dance, it is often because the teacher exerted a little extra effort.                       | SA   A   UN   D   SD |
| 2. I am continually finding better ways to teach dance.   | SA   A   UN   D   SD |
| 3. Even when I try very hard, I don't feel I can learn dance as well as I do most subjects.   | SA   A   UN   D   SD |
| 4. When the students dance achievement improves, it is most often due to their teacher having found a more effective teaching approach. | SA   A   UN   D   SD |
| 5. I know the steps necessary to teach dance styles effectively.  | SA   A   UN   D   SD |
| 6. I am not very effective in creating dance lesson ideas.  | SA   A   UN   D   SD |
| 7. If students are underachieving in dance, it is most likely due to ineffective dance teaching.  | SA   A   UN   D   SD |
| 8. I generally feel I cannot teach dance effectively.   | SA   A   UN   D   SD |
| 9. The inadequacy of student's dance background can be overcome by good teaching.   | SA   A   UN   D   SD |
| 10. The low dance achievement of some students cannot generally be blamed on their teacher.   | SA   A   UN   D   SD |
| 11. When a low achieving student progresses in dance, it is usually due to extra attention given by the teacher.                        | SA   A   UN   D   SD |
| 12. I understand dance ideas well enough to be effective in teaching dance to children.   | SA   A   UN   D   SD |
| 13. Increased effort in dance teaching produces little change in some students' dance achievement.                                      | SA   A   UN   D   SD |
| 14. The teacher is generally responsible for the achievement of students in dance.  | SA   A   UN   D   SD |
| 15. Students' achievement in dance is directly related to their teacher's effectiveness in dance teaching.                              | SA   A   UN   D   SD |
| 16. If students show more interest in dance during their university course, it is probably due to the performance of the teacher.       | SA   A   UN   D   SD |
| 17. I will find it difficult to explain dance ideas to my students.   | SA   A   UN   D   SD |
| 18. I will typically be able to answer my students' dance questions.  | SA   A   UN   D   SD |
| 19. I have the necessary skills to teach dance.   | SA   A   UN   D   SD |
| 20. Effectiveness in dance teaching has little influence on the achievement of students with low motivation.                            | SA   A   UN   D   SD |
| 21. Given a choice, I would not include dance teaching in my classroom.   | SA   A   UN   D   SD |
| 22. When a student has difficulty understanding a dance concept. I feel I would not know how to help them understand it better.         | SA   A   UN   D   SD |
| 23. When teaching dance, I will welcome student questions.  | SA   A   UN   D   SD |

## Dance Teaching Efficacy Belief Instrument – Post-Test

Please indicate to the degree to which you agree or disagree with each statement below by circling the appropriate letters to the right of each statement.

SA = Strongly Agree

A = Agree

UN = Uncertain

D = Disagree

SD = Strongly Disagree

- |   |                      |
|---|----------------------|
| 1. When a student does better than usual in dance, it is often because the teacher exerted a little extra effort.                       | SA   A   UN   D   SD |
| 2. I am continually finding better ways to teach dance.   | SA   A   UN   D   SD |
| 3. Even when I try very hard, I don't feel I can learn dance as well as I do most subjects.   | SA   A   UN   D   SD |
| 4. When the students dance achievement improves, it is most often due to their teacher having found a more effective teaching approach. | SA   A   UN   D   SD |
| 5. I know the steps necessary to teach dance styles effectively.  | SA   A   UN   D   SD |
| 6. I am not very effective in creating dance lesson ideas.  | SA   A   UN   D   SD |
| 7. If students are underachieving in dance, it is most likely due to ineffective dance teaching.  | SA   A   UN   D   SD |
| 8. I generally feel I cannot teach dance effectively.   | SA   A   UN   D   SD |
| 9. The inadequacy of student's dance background can be overcome by good teaching.   | SA   A   UN   D   SD |
| 10. The low dance achievement of some students cannot generally be blamed on their teacher.   | SA   A   UN   D   SD |
| 11. When a low achieving student progresses in dance, it is usually due to extra attention given by the teacher.                        | SA   A   UN   D   SD |
| 12. I understand dance ideas well enough to be effective in teaching dance to children.   | SA   A   UN   D   SD |
| 13. Increased effort in dance teaching produces little change in some students' dance achievement.                                      | SA   A   UN   D   SD |
| 14. The teacher is generally responsible for the achievement of students in dance.  | SA   A   UN   D   SD |
| 15. Students' achievement in dance is directly related to their teacher's effectiveness in dance teaching.                              | SA   A   UN   D   SD |
| 16. If students show more interest in dance during their university course, it is probably due to the performance of the teacher.       | SA   A   UN   D   SD |
| 17. I will find it difficult to explain dance ideas to my students.   | SA   A   UN   D   SD |
| 18. I will typically be able to answer my students' dance questions.  | SA   A   UN   D   SD |
| 19. I have the necessary skills to teach dance.   | SA   A   UN   D   SD |
| 20. Effectiveness in dance teaching has little influence on the achievement of students with low motivation.                            | SA   A   UN   D   SD |
| 21. Given a choice, I would not include dance teaching in my classroom.   | SA   A   UN   D   SD |
| 22. When a student has difficulty understanding a dance concept. I feel I would not know how to help them understand it better.         | SA   A   UN   D   SD |
| 23. When teaching dance, I will welcome student questions.  | SA   A   UN   D   SD |



## **APPENDIX D**

*Influences and Attention to, and use of, Efficacy Information; The Requirements for the  
Development of Positive Efficacy Belief*

Source	Influences on attention to, and use of efficacy information	Requirements for the development of positive efficacy beliefs	Interview Questions	Observations
<i>Enactive mastery experience of dance</i>	Pre-existing self-schemata (PESS)	* Evaluation of performance must provide explicit and compelling feedback that convincingly disputes pre-existing efficacy beliefs	<ul style="list-style-type: none"> <li>• Before you began this unit how confident did you feel about teaching dance? Why?</li> <li>• What feedback have you received in dance lessons?</li> <li>• How do you perceive your own performance in the dance lessons?</li> <li>• Has this changed your level of confidence about teaching dance? If so why, what particularly contributed to this change?</li> </ul>	Type of dance activities
	Task and contextual factors (TCF)	* Difficult tasks must be successfully managed under a diverse range of conditions	<ul style="list-style-type: none"> <li>• How difficult do you think it is to teach dance?</li> <li>• Do you feel confident when dancing in your tutorials? Would that change on prac? If so why?</li> <li>• When you are challenged in dance, what do you do to manage this?</li> </ul>	Degree of difficulty of dance activities
	Effort expenditure (EE)	Required effort must correspond with perceived task difficulty	<ul style="list-style-type: none"> <li>• To teach dance well, how much effort do you think you need to put in?</li> <li>• When you are faced with a hard dance task, does your energy and effort change?</li> </ul>	Degree of difficulty of dance activities
	Self-monitoring and	* Self-monitoring and self-evaluation must focus attention on	<ul style="list-style-type: none"> <li>• When you evaluated yourself, what experiences in the lesson do you think? Why did you focus on those experiences?</li> </ul>	Feedback offered in dance lessons

	reconstruction of enactive experiences (SMREE)  Attainment trajectories (AT)	<p>successful experiences</p> <p>* Memory skills should be developed to accurately recall successes and failures and the conditions under which they occur.</p> <p>* Appropriately directed self- monitoring may develop more favourable recall of enactive experience</p>	<ul style="list-style-type: none"> <li>Why do you think this activity was successful or not?</li> <li>How do you evaluate if you are successful in a dance lesson? Tutor/peer feedback/self-assessment? Previous experience?</li> </ul> <p><i>If you assessed it positively and they did not, ask:</i></p> <ul style="list-style-type: none"> <li>I saw these successes, why did you not see it?</li> <li>How do you monitor your own progress in dance?</li> <li>Do you have any previous negative experiences in dance?</li> <li>Do these negative experiences effect how you participate in this class?</li> <li>How do your positive experiences effect your participation?</li> <li>What action/s do you take to ensure that you have a positive dance experience and not negative?</li> </ul>	<p>Participation in dance activities</p> <p>Participation in dance activities</p>
<i>Vicarious experience</i>	<p>Modes of modelling influence (MMI)</p> <p>Performance</p>	<p>* Symbolic models are effective in enhancing efficacy particularly when engaging in cognitive modelling of steps and strategy value information throughout the performance of the task. Symbolic models should be of similar personal attributes to the observer</p> <p>* Self-modelling is beneficial to</p>	<ul style="list-style-type: none"> <li>Which models make you feel more confident watching in a dance class? Tutor? Peers? Why?</li> <li>If you didn't have this model to watch, would you feel as confident?</li> <li>Do you feel you could teach the dance steps as well as your peers on prac? Why, why not?</li> <li>Do you feel you could teach the dance steps as well as your tutor on prac? Why, why not?</li> <li>Are the dance activities broken down well for you to follow?</li> </ul>	<p>Who teaches the class? Who models for the students?</p> <p>How are the activities</p>

	similarity (PS)	personal efficacy beliefs when the successful sections of scaffolded performances of progressive mastery of tasks are replayed to the model	<ul style="list-style-type: none"> <li>• If you got to speak to your tutor about how the dance activities were taught to suit you, what would you say? Why?</li> </ul>	broken down? How are they taught? Modelled? Verbal? Slides etc.?
	Attribute similarity (AS)	* Modelled performances should fall within the observer's zone of proximal development	<ul style="list-style-type: none"> <li>• When you watch the demonstrations in class do you feel you could do that? How much effort do you think you would need to put in?</li> <li>• Do you feel comfortable performing in front of your class?</li> <li>• If you had a choice of how the performances were conducted, what would make you feel most comfortable? Why?</li> </ul>	Where do the performances take place? Who do students perform in front of?
	Model competence (MC)	Models may be more readily attended to by the observer if they are perceived to possess similar personal attributes, e.g., gender and age	<ul style="list-style-type: none"> <li>• Do you see the person demonstrating with having similar attributes to you? Which ones? Or why not?</li> </ul>	What personal attributes does the model have?
	Coping versus mastery modelling (CMM)	* Competent models raise efficacy more than incompetent models regardless of dissimilar attributes	<ul style="list-style-type: none"> <li>• Do you prefer your tutor or peers demonstrating?</li> </ul>	How does the tutor handle complicated situations when teaching?
	Multiplicity and diversity of modelling (MDM)	* Coping models should verbalise positive self-efficacy beliefs throughout the tasks and recognition of their progress in mastery	<ul style="list-style-type: none"> <li>• During this demonstration what were you thinking about your ability to do that? Why?</li> <li>• What instructions did the tutor give that helped you understand the task better?</li> </ul>	Does the tutor give positive feedback?
			<ul style="list-style-type: none"> <li>• How did you feel when you saw your peers performing?</li> </ul>	What were the verbal instructions for the task?

		<p>* Mastery models should verbalise cognitive information involved in mastery of the task</p> <p>* Observers should be exposed to multiple models and these models should be perceived by the observer to be of similar or lesser initial ability than the observer</p>	<ul style="list-style-type: none"> <li>• Did this make you feel like you could also perform in a comfortable setting?</li> <li>• How did you feel when some of your peers didn't want to get up and perform?</li> </ul>	<p>Did the tutor encourage students to perform in front of one another?</p>
<i>Verbal persuasion</i>	<p>Framing of performance feedback (FPF)</p> <p>Expertise and credibility (EC)</p> <p>Degree of disparity (DD)</p>	<p>* Performance feedback should focus on gains</p> <p>* Persons giving verbal persuasion must be perceived by the recipient to have expertise and credibility in the skill</p> <p>Persuasive appraisals are most likely to be effective when only moderately beyond the recipient's current level of performance and must be supported by an adequate skill base.</p>	<ul style="list-style-type: none"> <li>• What feedback did you receive from the tutor? Was it positive?</li> <li>• Did this feedback make you feel like you could complete the activities? Why? Why not?</li> <li>• When they gave you feedback, did you feel more positively about your dance experience?</li> <li>• Did your peers give you any feedback?</li> <li>• Who gave you the feedback that made you feel like you could achieve more in the dance activities?</li> <li>• Who was in charge of assessing your performances?</li> <li>• What feedback did you receive?</li> <li>• How did this make you feel?</li> <li>• Would you feel more confident about your dance ability if your peers assessed you?</li> </ul>	<p>What feedback did the tutor give?</p> <p>Did peers give any feedback?</p> <p>Assessment strategies?</p>

## **APPENDIX E**

### *Reorganisation of the Interview Questions*

## **Interview Questions**

The interview started with an introduction of the author and a brief explanation of the interview process, as follows:

“Hi...[name of participant], my name is Rebecca. I'd like to talk to you about your experiences in your dance tutorials/workshops. I will ask you some questions and it will take about twenty minutes. Your answers are recorded but will remain strictly anonymous. The reason for this interview is to understand the effects of university dance courses on your preparation and confidence for teaching dance.”

### ***Confidence***

1. Before you began this unit, how confident did you feel about teaching dance? What contributed to this confidence? (*PESS*)
2. Do you have any previous negative experiences in dance? (*AT*)
3. Do these negative experiences effect how you participate in this class? (*AT*)
4. How do your positive experiences effect your participation? (*AT*)
5. How do you perceive your own performance levels in the dance lessons? (*PESS*)
6. Do you feel confident when dancing in tutorials? Do you feel your confidence levels would change on prac? If so, why? (*TCF*)
7. Have your previous experiences effected your confidence levels about teaching dance? If so why, what particularly influenced/contributed to this change? (*PESS*)
8. What actions do you take to ensure you have a positive experience in dance and not negative? (*AT*)
9. How difficult do you think it is to teach dance? (*TCF*)
10. To teach dance well, how much effort do you feel you need to put in? (*EE*)

### ***Dance activities***

1. When being taught dance steps, which models make you feel more confident watching? Your tutor or peers? Why? (*MMI*)
2. If you didn't have this model to watch, would you feel confident? (*MMI*)
3. When you watch the demonstrations in class, do you feel you could do that? How much effort do you think you need to put in? (*AS*)
4. Do you see the person demonstrating as being similar to you? Ability? Age? Gender? If so, what is similar? If not, why do you see them as being different to you? (*MC*)
5. Do you prefer when your tutor demonstrates the steps for you, or your peers? Why? (*CMM*)
6. When the activity was demonstrated, what were you thinking about your own ability to do the task? Why? (*MDM*)
7. What instructions did the tutor give to help you understand the task better? (*MDM*)
8. If you could talk to your tutor about how the activities could be made to suit you, what would you say? (*PS*)
9. When you are faced with a difficult dance task, does your energy and effort change? How? (*EE*)
10. Do you feel you could teach the dance activities/steps as well as your peers and tutor on prac? Why, why not? (*MMI*)

### ***Performing***

1. Do you feel comfortable performing in front of your class? Why, why not? *(AS)*
2. If you had a choice of how the performances were conducted, what would make you feel more comfortable? Why? *(AS)*
3. How did you feel when you saw your peers performing? *(MDM)*
4. Did this make you feel like you could also perform in a comfortable setting? *(MDM)*
5. How did you feel when some of your peers didn't want to get up and perform? *(MDM)*

### ***Feedback/Assessment***

1. What feedback have you received in previous dance lessons? *(PSS)*
2. What feedback did you receive during the dance lesson from your tutor? *(FPF)*
3. Did this feedback make you feel you could complete the activities successfully? Why, why not? *(FPF)*
4. Did your peers give you any feedback? *(EC)*
5. When your peers gave you feedback, did it make you feel more positively about your dance experience? *(EC)*
6. Who gave you feedback that made you feel you could achieve more in the dance activities? *(EC)*
7. Are/were your performances assessed? If so, by who? *(DD)*
8. How does this make you feel? *(DD)*

### ***Evaluation***

1. When you are challenged in dance, what do you do to manage this? *(TCF)*
2. In your dance lesson, how did you evaluate if you were successful or not? Tutor feedback, peer feedback? Self-assessment? Prior experience? *(SMREE)*
3. When you evaluated yourself, what experiences in the lesson did you think you did well? Why? *(SMREE)*
4. Which activities did you feel you didn't complete at the best of your ability? Why? *(AT)*
5. How do you monitor your progress in dance? *(AT)*



## **APPENDIX F**

### *Ethical Clearance*

PAGANO, REBECCA (S00078187)

## Ethics Approvals

1 ethics applications found

ECODE	ETHICS APPLICATION TITLE	STATUS	APPLIED DATE	APPROVED DATE	START DATE	END DATE	RISK
2016-8E	The effects of university dance courses on preservice teacher perceived self-efficacy.	Approved	27/01/2016	5/04/2016	6/04/2016	30/12/2018	Low Risk

## **APPENDIX G**

### *Participant Information Letter (Unit Coordinators)*



## **PARTICIPANT INFORMATION LETTER – Unit Coordinator**

**PROJECT TITLE:** The effects of university dance courses on preservice teacher perceived self-efficacy

**PRINCIPAL SUPERVISOR:** Associate Professor Elizabeth Labone

**STUDENT RESEARCHER:** Rebecca Pagano

**STUDENT’S DEGREE:** Doctor of Philosophy

Dear Participant,

You are invited to participate in the research project described below.

### ***What is the project about?***

The research project investigates the effects of university dance courses on preservice teacher perceived self-efficacy. It aims to understand the development of self-efficacy through university dance courses and programs, so that universities can implement processes that foster high levels of teacher efficacy, therefore heightening the likelihood that graduates will feel confident to teach dance in their classrooms.

### ***Who is undertaking the project?***

This project is being conducted by Rebecca Pagano and will form the basis for the degree of Doctor of Philosophy at Australian Catholic University under the supervision of Associate Professor Elizabeth Labone and Dr Nicki Brake.

### ***Are there any risks associated with participating in this project?***

There are no foreseeable risks associated with this project. Interview data collected will be anonymous and participation is voluntary.

### ***What will I be asked to do?***

Participation in the study requires you to:

- Supply course information displaying dance teaching pedagogy.
- Allow the researcher to observe two/three tutorials in dance education over the duration of the semester.
- Allow the researcher to video or audio record the tutorial content during the observation period.

### ***How much time will the project take?***

Three tutorials will be observed at a time convenient to you, preferably at the beginning, middle and end of the semester period to align with the student interview process.

***What are the benefits of the research project?***

This study is beneficial because it addresses the problem of how to build robust self-efficacy for dance by investigating how pre-service dance units' impact on the development of self-efficacy. It focuses specifically on dance education, therefore addressing the dearth in the literature, which focuses mostly on the other Creative Arts strands. It will gain insight from both university educators responsible for the delivery of dance education, and the students receiving this education, giving them a voice. Finally, it will aim to understand self-efficacy beliefs of students at the different stages of the semester (pre, during and post) to uncover factors that support robust self-efficacy for dance. Therefore, will be of interest to university policy makers and dance program designers involved in the creation and implementation of dance units at university.

***Can I withdraw from the study?***

Participation in this study is completely voluntary. You are not under any obligation to participate. If you agree to participate, you can withdraw from the study at any time without adverse consequences. If you choose to withdraw part way through data collection, all data associated with you will be destroyed and not utilised.

***Will anyone else know the results of the project?***

The results from the research will be reported in a doctoral thesis and appropriate dance education journals. Data from the interviews will be stored in a secure location and is anonymous. Following the completion of the study, all data collected will be destroyed in the appropriate manner. The data will be non-identifiable therefore will remain completely confidential. Only aggregated data will be published.

***Will I be able to find out the results of the project?***

Participants will be able to access the doctoral thesis following the completion of the doctoral degree.

***Who do I contact if I have questions about the project?***

Contact Associate Professor Elizabeth Labone for any questions regarding the project:

Phone: (02) 9701 4130

Email: [elizabeth.labone@myacu.edu.au](mailto:elizabeth.labone@myacu.edu.au)

***What if I have a complaint or any concerns?***

The study has been reviewed by the Human Research Ethics Committee at Australian Catholic University (review number 00000 19214). If you have any complaints or concerns about the conduct of the project, you may write to the Manager of the Human Research Ethics Committee care of the Office of the Deputy Vice Chancellor (Research).

Manager, Ethics  
c/o Office of the Deputy Vice Chancellor (Research)  
Australian Catholic University  
North Sydney Campus  
PO Box 968  
NORTH SYDNEY, NSW 2059  
Ph.: 02 9739 2519  
Fax: 02 9739 2870  
Email: [resethics.manager@acu.edu.au](mailto:resethics.manager@acu.edu.au)

Any complaint or concern will be treated in confidence and fully investigated. You will be informed of the outcome.

***I want to participate! How do I sign up?***

Thank you for considering this project, your participation is greatly appreciated. If you wish to participate, please contact Rebecca Pagano on 0451 669 640 and/or email [rebecca.pagano@acu.edu.au](mailto:rebecca.pagano@acu.edu.au)

Yours sincerely,

**Rebecca Pagano**

## **APPENDIX H**

### *Consent Forms (Unit Coordinators)*

---

CONSENT FORM  
*Copy for Researcher to keep*

TITLE OF PROJECT: The effects of university dance courses on preservice teacher perceived self-efficacy

PRINCIPAL SUPERVISOR: Associate Professor Elizabeth Labone

STUDENT RESEARCHER: Rebecca Pagano

I ..... *(the participant)* have read *(or, where appropriate, have had read to me)* and understood the information provided in the Letter to Participants. Any questions I have asked have been answered to my satisfaction. I agree to participate in the pre and post surveys held over the semester period. I agree to the researcher observing me during the tutorials and recording all relevant data during the course of the semester, realising that I can withdraw my consent at any time without adverse consequences. I agree that research data collected for the study may be published or may be provided to other researchers in a form that does not identify me in any way.

NAME OF PARTICIPANT: .....

SIGNATURE .....

DATE .....

SIGNATURE OF PRINCIPAL SUPERVISOR:.....DATE:.....

SIGNATURE OF STUDENT RESEARCHER:..... DATE:.....



---

CONSENT FORM  
*Copy for Participant to keep*

TITLE OF PROJECT: The effects of university dance courses on preservice teacher perceived self-efficacy

PRINCIPAL SUPERVISOR: Associate Professor Elizabeth Labone

STUDENT RESEARCHER: Rebecca Pagano

I ..... (*the participant*) have read (*or, where appropriate, have had read to me*) and understood the information provided in the Letter to Participants. Any questions I have asked have been answered to my satisfaction. I agree to participate in the pre and post surveys held over the semester period. I agree to the researcher observing me during the tutorials and recording all relevant data during the course of the semester, realising that I can withdraw my consent at any time without adverse consequences. I agree that research data collected for the study may be published or may be provided to other researchers in a form that does not identify me in any way.

NAME OF PARTICIPANT: .....

SIGNATURE .....

DATE .....

SIGNATURE OF PRINCIPAL SUPERVISOR: ..... DATE: .....

SIGNATURE OF STUDENT RESEARCHER: ..... DATE: .....

## **APPENDIX I**

### *Participant Information Letters (Preservice Teachers)*



## **PARTICIPANT INFORMATION LETTER – Preservice Teacher Surveys**

**PROJECT TITLE:** The effects of university dance courses on preservice teacher perceived self-efficacy

**PRINCIPAL SUPERVISOR:** Associate Professor Elizabeth Labone

**STUDENT RESEARCHER:** Rebecca Pagano

**STUDENT’S DEGREE:** Doctor of Philosophy

Dear Participant,

You are invited to participate in the research project described below.

### ***What is the project about?***

The research project investigates the effects of university dance courses on preservice teacher perceived self-efficacy. It aims to understand the development of self-efficacy through university dance courses and programs, so that universities can implement processes that foster high levels of teacher efficacy, therefore heightening the likelihood that graduates will feel confident to teach dance in their classrooms.

### ***Who is undertaking the project?***

This project is being conducted by Rebecca Pagano and will form the basis for the degree of Doctor of Philosophy at Australian Catholic University under the supervision of Associate Professor Elizabeth Labone and Dr Nicki Brake.

### ***Are there any risks associated with participating in this project?***

There are no foreseeable risks associated with this project. Survey data collected will be anonymous and participation is voluntary.

### ***What will I be asked to do?***

Participation in the study requires you to:

- Complete two surveys regarding your experiences in your university dance unit/s. The first survey will be an initial (pre-semester) survey, while the other will be a post-semester survey.
- The questions will be based around your personal experiences and confidence in dance education and how you feel your confidence has altered since the completion of the dance unit.
- The surveys will be distributed to you in your tutorials.
- The researcher will observe your tutorial group two/three times over the course of the semester. These tutorials will be either video or audio recorded.

- You will be invited to participate in an interview.

***How much time will the project take?***

If you complete the surveys (both pre and post), the surveys will take approximately 15-20 minutes to complete. There are two surveys in total, one before the commencement of semester and the other at the completion of semester. The observations will be undertaken during your regular tutorial time.

***What are the benefits of the research project?***

This study is beneficial because it addresses the problem of how to build robust self-efficacy for dance by investigating how pre-service dance units' impact on the development of self-efficacy. It focuses specifically on dance education, therefore addressing the dearth in the literature, which focuses mostly on the other Creative Arts strands. It will gain insight from both university educators responsible for the delivery of dance education, and the students receiving this education, giving them a voice. Finally, it will aim to understand self-efficacy beliefs of students at the different stages of the semester (pre, during and post) to uncover factors that support robust self-efficacy for dance. Therefore, will be of interest to university policy makers and dance program designers involved in the creation and implementation of dance units at university.

***Can I withdraw from the study?***

Participation in this study is completely voluntary. You are not under any obligation to participate. If you agree to participate, you can withdraw from the study at any time without adverse consequences. If you choose to withdraw part way through data collection, all data associated with you will be destroyed and not utilised.

***Will anyone else know the results of the project?***

The results from the research will be reported in a doctoral thesis and appropriate dance education journals. Data from the surveys will be stored in a secure location and is anonymous. Following the completion of the study, all data collected will be destroyed in the appropriate manner. The data will be non-identifiable therefore will remain completely confidential. Only aggregated data will be published.

***Will I be able to find out the results of the project?***

Participants will be able to access the doctoral thesis following the completion of the doctoral degree.

***Who do I contact if I have questions about the project?***

Contact Associate Professor Elizabeth Labone for any questions regarding the project:

Phone: (02) 9701 4130

Email: [elizabeth.labone@acu.edu.au](mailto:elizabeth.labone@acu.edu.au)

***What if I have a complaint or any concerns?***

The study has been reviewed by the Human Research Ethics Committee at Australian Catholic University (review number 00000 19214). If you have any complaints or concerns about the conduct of the project, you may write to the Manager of the Human Research Ethics Committee care of the Office of the Deputy Vice Chancellor (Research).

Manager, Ethics  
c/o Office of the Deputy Vice Chancellor (Research)  
Australian Catholic University  
North Sydney Campus  
PO Box 968  
NORTH SYDNEY, NSW 2059  
Ph.: 02 9739 2519  
Fax: 02 9739 2870  
Email: [resethics.manager@acu.edu.au](mailto:resethics.manager@acu.edu.au)

Any complaint or concern will be treated in confidence and fully investigated. You will be informed of the outcome.

***I want to participate! How do I sign up?***

Thank you for considering this project, your participation is greatly appreciated. If you wish to participate, please use the link provided to complete the survey.

Yours sincerely,

**Rebecca Pagano**



## **PARTICIPANT INFORMATION LETTER – Preservice Teacher Interviews**

**PROJECT TITLE:** The effects of university dance courses on preservice teacher perceived self-efficacy

**PRINCIPAL SUPERVISOR:** Associate Professor Elizabeth Labone

**STUDENT RESEARCHER:** Rebecca Pagano

**STUDENT’S DEGREE:** Doctor of Philosophy

Dear Participant,

You are invited to participate in the research project described below.

### ***What is the project about?***

The research project investigates the effects of university dance courses on preservice teacher perceived self-efficacy. It aims to understand the development of self-efficacy through university dance courses and programs, so that universities can implement processes that foster high levels of teacher efficacy, therefore heightening the likelihood that graduates will feel confident to teach dance in their classrooms.

### ***Who is undertaking the project?***

This project is being conducted by Rebecca Pagano and will form the basis for the degree of Doctor of Philosophy at Australian Catholic University under the supervision of Associate Professor Elizabeth Labone and Dr Nicki Brake.

### ***Are there any risks associated with participating in this project?***

There are no foreseeable risks associated with this project. Interview data collected will be anonymous and participation is voluntary.

### ***What will I be asked to do?***

Participation in the study requires you to:

- Complete two/three interviews over the duration of the semester (beginning, middle and end).
- The questions will be based around your personal experiences and confidence in dance education and how you feel your confidence has altered since the completion of the dance unit.
- Interviews will be conducted over-the-phone and/or face-to-face depending on participant availability.

- Two/three tutorials will be observed over the course of the semester. Participation with the tutorial group will be as per usual, however observations will be based on your individual participation. Tutorials will be either video or audio recorded.

***How much time will the project take?***

The interviews will take approximately 15-20 minutes to complete. There are three interviews in total, commencing at a time suitable to you in week 1-2 of semester, with the remaining in weeks 6-7 and 11-12. There will be three observations in total during allocated tutorial times, over the course of the semester.

***What are the benefits of the research project?***

This study is beneficial because it addresses the problem of how to build robust self-efficacy for dance by investigating how pre-service dance units' impact on the development of self-efficacy. It focuses specifically on dance education, therefore addressing the dearth in the literature, which focuses mostly on the other Creative Arts strands. It will gain insight from both university educators responsible for the delivery of dance education, and the students receiving this education, giving them a voice. Finally, it will aim to understand self-efficacy beliefs of students at the different stages of the semester (pre, during and post) to uncover factors that support robust self-efficacy for dance. Therefore, will be of interest to university policy makers and dance program designers involved in the creation and implementation of dance units at university.

***Can I withdraw from the study?***

Participation in this study is completely voluntary. You are not under any obligation to participate. If you agree to participate, you can withdraw from the study at any time without adverse consequences. If you choose to withdraw part way through data collection, all data associated with you will be destroyed and not utilised.

***Will anyone else know the results of the project?***

The results from the research will be reported in a doctoral thesis and appropriate dance education journals. Data from the interviews will be stored in a secure location and is anonymous. Following the completion of the study, all data collected will be destroyed in the appropriate manner. The data will be non-identifiable therefore will remain completely confidential. Only aggregated data will be published.

***Will I be able to find out the results of the project?***

Participants will be able to access the doctoral thesis following the completion of the doctoral degree.

***Who do I contact if I have questions about the project?***

Contact Associate Professor Elizabeth Labone for any questions regarding the project:

Phone: (02) 9701 4130

Email: elizabeth.labone@myacu.edu.au

***What if I have a complaint or any concerns?***

The study has been reviewed by the Human Research Ethics Committee at Australian Catholic University (review number 00000 19214). If you have any complaints or concerns about the conduct of the project, you may write to the Manager of the Human Research Ethics Committee care of the Office of the Deputy Vice Chancellor (Research).

Manager, Ethics  
c/o Office of the Deputy Vice Chancellor (Research)  
Australian Catholic University  
North Sydney Campus  
PO Box 968  
NORTH SYDNEY, NSW 2059

Ph.: 02 9739 2519

Fax: 02 9739 2870

Email: [resethics.manager@acu.edu.au](mailto:resethics.manager@acu.edu.au)

Any complaint or concern will be treated in confidence and fully investigated. You will be informed of the outcome.

***I want to participate! How do I sign up?***

Thank you for considering this project, your participation is greatly appreciated. If you wish to participate, please provide your contact details in the surveys provided, saying that you would like to participate in the interview process.

Yours sincerely,

**Rebecca Pagano**



## **APPENDIX J**

### *Consent Forms (Preservice Teachers)*

---

CONSENT FORM  
*Copy for Researcher to keep*

TITLE OF PROJECT: The effects of university dance courses on preservice teacher perceived self-efficacy

PRINCIPAL SUPERVISOR: Associate Professor Elizabeth Labone

STUDENT RESEARCHER: Rebecca Pagano

I ..... (*the participant*) have read (*or, where appropriate, have had read to me*) and understood the information provided in the Letter to Participants. Any questions I have asked have been answered to my satisfaction. I agree to participate in the pre and post surveys held over the semester period. I agree to the researcher observing me during the tutorials and recording all relevant data during the course of the semester, realising that I can withdraw my consent at any time without adverse consequences. I agree that research data collected for the study may be published or may be provided to other researchers in a form that does not identify me in any way.

NAME OF PARTICIPANT: .....

SIGNATURE .....

DATE .....

SIGNATURE OF PRINCIPAL SUPERVISOR:..... DATE:.....

SIGNATURE OF STUDENT RESEARCHER:.....DATE:.....

---

CONSENT FORM  
*Copy for Participant to keep*

TITLE OF PROJECT: The effects of university dance courses on preservice teacher perceived self-efficacy

PRINCIPAL SUPERVISOR: Associate Professor Elizabeth Labone

STUDENT RESEARCHER: Rebecca Pagano

I ..... (*the participant*) have read (*or, where appropriate, have had read to me*) and understood the information provided in the Letter to Participants. Any questions I have asked have been answered to my satisfaction. I agree to participate in the pre and post surveys held over the semester period. I agree to the researcher observing me during the tutorials and recording all relevant data during the course of the semester, realising that I can withdraw my consent at any time without adverse consequences. I agree that research data collected for the study may be published or may be provided to other researchers in a form that does not identify me in any way.

NAME OF PARTICIPANT: .....

SIGNATURE .....

DATE .....

SIGNATURE OF PRINCIPAL SUPERVISOR: ..... DATE:.....

SIGNATURE OF STUDENT RESEARCHER: ..... DATE:.....



---

CONSENT FORM  
*Copy for Researcher to keep*

TITLE OF PROJECT: The effects of university dance courses on preservice teacher perceived self-efficacy

PRINCIPAL SUPERVISOR: Associate Professor Elizabeth Labone

STUDENT RESEARCHER: Rebecca Pagano

I ..... (*the participant*) have read (*or, where appropriate, have had read to me*) and understood the information provided in the Letter to Participants. Any questions I have asked have been answered to my satisfaction. I agree to participate in the interviews held over the semester period, realising that I can withdraw my consent at any time without adverse consequences. I agree that research data collected for the study may be published or may be provided to other researchers in a form that does not identify me in any way.

NAME OF PARTICIPANT: .....

SIGNATURE .....

DATE .....

SIGNATURE OF PRINCIPAL SUPERVISOR:.....DATE:.....

SIGNATURE OF STUDENT RESEARCHER:.....DATE:.....

---

CONSENT FORM  
*Copy for Participant to keep*

TITLE OF PROJECT: The effects of university dance courses on preservice teacher perceived self-efficacy

PRINCIPAL SUPERVISOR: Associate Professor Elizabeth Labone

STUDENT RESEARCHER: Rebecca Pagano

I ..... (*the participant*) have read (*or, where appropriate, have had read to me*) and understood the information provided in the Letter to Participants. Any questions I have asked have been answered to my satisfaction. I agree to participate in the interviews held over the semester period, realising that I can withdraw my consent at any time without adverse consequences. I agree that research data collected for the study may be published or may be provided to other researchers in a form that does not identify me in any way.

NAME OF PARTICIPANT: .....

SIGNATURE .....

DATE .....

SIGNATURE OF PRINCIPAL SUPERVISOR: ..... DATE:.....

SIGNATURE OF STUDENT RESEARCHER: ..... DATE:.....

## **APPENDIX K**

### *Interview Questions (Pilot Study)*

### **Interview Questions (Preservice Teachers):**

*Please use these questions as a guide as interview questions will alter based on observations.*

- 1) How do you feel about teaching dance?
- 2) Do you look forward to it?
- 3) Do you find it enjoyable?
- 4) How do you think it will compare to teaching other areas?
  
- 5) Why do you want to teach dance?
- 6) Because it's expected of you?
- 7) You feel children will enjoy it?
- 8) What do you think children can learn from dance?
  
- 9) What do you enjoy about dance?
  
- 10) What do you enjoy about teaching dance?
- 11) Would you feel confident teaching dance to your students?
- 12) Would you mind teaching dance with your colleagues?
- 13) What if a colleague witnessed your dance classes?
  
- 14) Do you feel you would be able to plan a dance class?
- 15) Where could you get your ideas from?
- 16) Would you need guidance? Could you plan a lesson alone?
  
- 17) How did you enjoy learning dance from your tutor?
- 18) Could you use the activities present in your tutorials?
- 19) Are the activities easy to implement in a classroom?
  
- 20) What personal strengths do you feel you bring to teaching dance?
  
- 21) What are your concerns for teaching dance in the classroom?
  
- 22) What would you like to be better at doing or knowing for teaching dance?
  
- 23) Where could you gain these skills/knowledge/attributes?