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UNIVERSITY OF NORTHERN COLORADO

Greeley, Colorado

The Graduate School

REFLECTIVE PRACTICES IN THE DANCE STUDIO:
IMPLEMENTING DELIBERATE OBSERVATION
AND EXAMINATION METHODS INTO THE
DANCE TECHNIQUE CLASS FOR YOUTH
TO ENCOURAGE THE DEVELOPMENT
OF SELF-AWARENESS

A Thesis Submitted in Partial Fulfillment
of the Requirements for the Degree of
Master of Arts

Meredith Lane Orrell

College of Performing and Visual Arts
School of Theatre Arts and Dance
Dance Education

December 2021

This Thesis by: Meredith Lane Orrell

Entitled: *Reflective Practices in the Dance Studio: Implementing Deliberate Observation and Examination Methods into the Dance Technique Class for Youth to Encourage the Development of Self-awareness*

has been approved as meeting the requirements for the Degree of Master of Arts in the College of Performing and Visual Arts, School of Theatre Arts and Dance, Program of Dance Education

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ABSTRACT

Orrell, Meredith Lane. *Reflective Practices in the Dance Studio: Implementing Deliberate Observation and Examination Methods into the Dance Technique Class for Youth to Encourage the Development of Self-awareness*. Unpublished Master of Arts thesis, University of Northern Colorado, 2021.

The purpose of this study was to investigate the effects of a reflective pedagogy on younger students in the dance studio setting. Three research questions were designed to be answered by this study.

- Q1 In what ways are reflective practices effective in a dance studio setting?
- Q2 Are reflective practices effective for younger students?
- Q3 How can reflective practices be applied effectively in future dance classes?

Five students participated in the study by completing weekly self-evaluation progress forms and reflective journal entries. The researcher at the same time completed an observation form of the participants' progresses. These research instruments composed the quantitative and qualitative data of the study.

Even with the researcher's best efforts, there were some limitations to the study. These limitations were the small population size, lack of mirrors in the studio space, possible misunderstanding of the self-evaluation rating scale, and only one observer who was also the researcher.

Analysis of the quantitative and qualitative data showed that each participant experienced and used the reflective practices differently. The study suggested that students of this age were better at identifying strengths and weaknesses rather than critical thinking and problem-

solving aspect of the reflective process. Despite this, the study demonstrated that students of a younger age were capable of participating in the reflective process to some degree.

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CHAPTER I

INTRODUCTION

This research study is an examination of the development of the reflective and critical thinking skills of preteen students in the dance studio setting. Students' personal observations and reflections as well as the researcher's observations were the basis of the study. This introductory chapter explains the goal, purpose, and significance of the study.

Goal of Thesis

Universities and colleges encourage the development of individual learning skills. To become a self-learner, one must master the ability to reflect and use critical thinking skills to understand and comprehend content. Though primary and secondary school systems encourage the development of critical thinking skills, students are often not fully prepared for the critical thinking required at the university level, in the post-secondary workforce, or later in life, often becoming overwhelmed upon entering higher education institutions. Skills such as reflection and critical thinking can be developed from a young age but are not always included in traditional education settings. Extracurricular activities, such as dance, could provide an additional opportunity to develop these skills. In the dance studio setting, students have the opportunity to learn reflective practices while participating in an activity they enjoy. Learning how to use both reflective and critical thinking skills in a dance studio setting may remove some of the academic pressures that are associated with the university level. However, in the dance studio setting, the development of reflective and critical thinking skills is often absent from classes geared toward preteen students. If there is a lack of reflective thinking in the dance classroom, the reliance on

teacher corrections and improvement notes can create a habitual cycle of dependence on external feedback only.

Reflective practices are frequently used in university dance programs, but this is atypical for studio programs. This is no surprise, given that higher education systems encourage the development of self-learners. In using reflective activities and assignments, college students begin to understand that dance is more than a physical activity; it is a mental activity that requires thoughtful actions and movements, which are the basis of reflection.

Reflective practices for dancers can enhance their physical and mental abilities within the dance realm. Through reflection and critical-thinking, dance students examine their dancing, analyze how to improve, and use the resulting insights to grow as a dancer. Reflection reaches beyond identifying and acknowledging an issue; rather, it is a growth process. In the book, *Reflective Practices in Arts Education*, Pamela Burnard notes, “The reflective practitioner is viewed as developing skills, dispositions, and habits of mind in reflecting on practice” (9). Fostering a reflective environment for students at a young age would cause the reflective and critical thinking process to become a habit. It would become a lens through which they would view and examine life and make more informed, thoughtful decisions and goals in life. The goal of this study was to examine if preteen students could develop reflective and critical thinking skills in a dance studio class setting.

Purpose of the Study

In Debbie Bright’s article “Reflective Practice: Dance-Making and Image Narratives,” she notes, through her exploration of embodied knowledge, that reflective practices enable a dancer to become more conscious of his or her own body and movements (84). The results of this study led Bright to believe that students would develop the ability to examine their own

dance movements and thus become more aware and conscious of their own bodies and movement choices. The researcher anticipated that when investigating their own dance-making, students would grow as dancers and improve not only in their dance skills but also in their self-awareness and emotional intelligence. Bright hypothesized that this personal dance growth would be developed as the students learned to identify and analyze strengths and weaknesses and then corrected the identified weak areas.

Ideally, reflective learning produces students that are active learners, rather than passive learners that often rely on correction from the teacher. In her article, “Comparing Inclusion in the Secondary Vocational and Academic Classrooms: Strengths, Needs and Recommendations,” Diana Casale-Giannola states that “this active engagement in the learning process supports skill and concept attainment and keeps students motivated and on task” when discussing the unique elements of vocational secondary community in relation to the success of special education students (35-36). Actively engaging and learning through thoughtful incorporation of student-centered curriculum was a part of the objective of this study. Thus, the objective was the development of skills, concepts, and motivation. Active engagement yields the acquisition of embodied thinking in the students.

In her thesis “Thinkers in the Kitchen: Embodied Thinking and Learning in Practice,” Krina Patel brings forth the idea that there is a relationship between the body and the process of thinking. This relationship is described as embodied thinking and embodied learning (146). Embodied thinking and learning constitute “in the moment” analysis, reflection, and problem solving. Ideally, once a dancer learns the ability to reflect, he or she continues applying the skill while dancing. They then experience embodied thinking and learning because of the established relationship between movement and the thinking process. The ability for a dancer to think and

reflect on their feet allows the dancer to be completely in the moment. As a result, the dancer can analyze and correct movements more quickly.

Significance of the Study

With the development of the Internet and resulting search engines, many feel that society has been programmed to expect instant gratification rather than engage in the more time-consuming method of seeking information. Thus, children growing up in the Internet age can have their mental development hindered if they do not learn to deduce answers to questions. Although primary and secondary schools have recently been incorporating curriculum that focuses on developing critical thinking skills which can combat the instant gratification mindset, more could be done. Monica J. Cameron Frichtel, in her article, “We Were the Choreographers; the Dance Teachers Were the Helpers: Student Perceptions of Learning in a Dance Outreach Program Interpreted Through a Lens of 21st-Century Skills,” shows that the National Governors Association Center for Best Practices desires that critical thinking skills and the depth of understanding become a more valued part of students’ education (Frichtel 45).

Although universities encourage students to pursue individual learning and thinking, this mentality and skill set could be initiated at an earlier stage in students’ education. The idea proposed in this study was that students could learn to use reflective skills to aid in their own individual learning and thinking at a younger age. Many university dance programs require dancers to develop their reflective and critical thinking skills regularly through reflective activities such as reflective essays, reflective journals, etc. This study proposed that the development of these skills could start earlier than university-level dance classes. Through dance class, younger students could also work on developing such skills to aid not only their dance development but also real-world applications. An early start in this direction would aid future

learning, and eventually, students would learn to apply these skills in many aspects of life. In discussing the effect of the arts on young students' lives, Burnard said, "For the most part, we are not educating young people to become artists as much as we are employing the arts to help young people engage with life" (13).

The objective of the study was to develop dancers' ability to self-correct and become self-aware through reflective practices. Previous research, with older students, has indicated that such qualities are key to improving dance skills and may enhance lifelong skills in any field of study. According to Frichtel, dance scholars have increasingly embraced a focus of thinking during movement, and they believe that reflective and critical thinking skills are developed through movement (45). From the experience and insight of this study, the researcher and other dance educators will better understand how to apply reflective practices in future classes and in other potential studies. This study will help answer the following research questions:

- Q1 In what ways are reflective practices effective in a dance studio setting?
- Q2 Are reflective practices effective for younger students?
- Q3 How can reflective practices be applied effectively in future dance classes?

In preparation for and during the study, the researcher found little formal research on the ways in which reflection has been incorporated into dance classes. Lara Tembrioti and Niki Tsangaridou also found this to be the case in their article "Reflective Practice in Dance: A Review of the Literature," suggesting that many professional institutes desire employees with reflective abilities. Despite this fact, they also discovered that few empirical studies have been conducted concerning the effectiveness of reflective teaching and practice (Tembrioti and Tsangaridou 9-10). This study hopes to provide greater support to the research field focusing on the effectiveness of reflection in dance classes. As the amount of support for reflection increases,

private dance studios and public dance education should come to include it in lesson and curriculum development.

This research could influence and change how other dance educators approach their teaching methodology with younger students in studio dance classes, which in turn would develop a more reflective and thoughtful society. Reflection and critical thinking skills do not have to be limited to academic areas. Young people can develop these skills in any activity and thus be better prepared for university and other post-secondary goals.

CHAPTER II

REVIEW OF LITERATURE

Educational Reform in the 21st Century

Over the past several years, educational systems have seen the need to alter teaching methods in public schools, which in turn alters how students learn. Students are encouraged to engage in critical-thinking and problem-solving tactics to mimic relevant, real-world experiences. Universities, jobs, and life also encourage, and almost demand, the critical-thinking and problem-solving reflective method of learning. Post-secondary dance programs are now also featuring classes that encourage the development of these skills. These shifts highlight the importance and need for programs and activities to promote the growth of critical thinking and reflective skills in a wide variety of settings. This chapter will discuss the development of reflective practices, the effect of reflective practices on the brain, reflective practices used in the arts field, and the value of critical-thinking skills in the world. This discussion will help lay the foundation for the presentation of this study's purpose as stated in Chapter I, which is to determine the effects of reflective practices on younger students in a dance studio setting.

The Development of Reflective Practices

John Dewey: The Father of Reflective Practices

The focus of reflection in education began with John Dewey in the early 1900s. Dewey wrote the popular education book, *How We Think*, addressing the need for educators and students to engage in reflective inquiry. These ideas revolutionized American educational theory. Within

his theory, Dewey defined reflective inquiry as an active and careful thought process that examines a topic down to the core information that supports the topic. Dewey viewed reflection as the means to examine and question what was typically taken for granted (Lyons 10-11). He aimed to develop individuals capable of making decisions based on thoughtful consideration.

To Dewey, four attitudes were vital to the process of reflection. The four attitudes he enumerated were: (1) open-mindedness; (2) whole-heartedness; (3) responsibility; (4) directness. These identified attitudes required a willingness and dedication to the examination of new problems and ideas, as well as retaining an understanding of the consequences experienced. The fourth attitude was the capstone of Dewey's method, making the most of reflection by putting the lesson learned into practical action (Lyons 13). Dewey's work became foundational for the application of reflection in education, giving educators the appropriate tools. Tackling the issues in the education system of his time, Dewey proposed ideas that continue to receive high praise and influence educators today.

Donald Schon: The Reflective Practitioner

Dewey's groundbreaking ideas led more researchers and educators to explore the subject of reflection. One such author was Donald Schon, who wrote *The Reflective Practitioner: How Professionals Think in Action*. Schon focused on how professional practitioners like architects, planners, and engineers, reflect while in the moment of their practice (Lyons 14-15). Schon made the distinction between "reflection on knowing in action, and reflection on action" as two separate activities. Knowing in action was the form of reflection activated during the execution of an action. Reflection on action was the retrospective form of reflection (Lyons 15). Dewey and Schon sparked a conversation in which more ideas and thoughts on reflection and the reflective process would grow.

Stedmon's Application of Reflection in Psychology

Jacqui Stedmon further explored the method of reflective practices, approaching it from the angle of its application within the realm of psychology. In the discussion of psychodynamic practices, he noted that to prevent reflective practices from being rote, and thus lacking significance, one must think about memories, experiences, feelings, etc. (Stedmon 57). Stedmon primarily championed a psychological method that utilizes reflective practices; this concept remains true and important for all realms in which reflective practices are used. Reflection must stay true to its purpose to prevent degradation from a lack of focus on its core principles and its benefits for the reflective practitioner.

Reflection and the Brain

Beyond revolutionizing education systems and models, the reflective approach has massive implications regarding changes in actual brain functions. Ning Hao and his colleagues conducted a study to evaluate idea generation in creative thinking. This was executed by giving the participants a thinking problem with either a reflection task or a distracting task while generating ideas. The results showed that the originality of ideas increased with the addition of a reflective task (Hao et al. 34). Hao's study demonstrates, through the examination of brain functions, that there are clear, tangible benefits to the reflective practitioner when engaging in problem-solving activities.

Reflection in the Arts

Given the incredible potential of reflection, the arts stand to benefit greatly from the incorporation of this process. Saville Kushner, in her discussion of artists and the creative process, highlighted that the reflective process is intrinsic to the creation of art (3). Art lends itself to being a space in which to learn how to reflect and think critically.

Considering reflection is at the heart of the creative process, students from a young age should be encouraged to learn how to engage this process. As they develop their artistic abilities, reflection provides a time for students to give their undivided attention to the art form they are studying, where they learn to function in an extremely focused mode (Kushner 3). Learning to reflect during artistic activities at a young age encourages students to develop the habits of reflection in all areas of life.

Burnard noted the need for a society and culture that is reflective and for one that can produce a reflective individual (13). In a reflective society, all members examine the issues at hand, consider all the possibilities, weigh the possibilities, and then make an informed, thoughtful decision or action. Reflection in the art classroom has potential to develop both reflective young people and a reflective society, eventually creating a self-sustaining cycle. Burnard emphasized that art classes are not simply for the development of artists, but the development of young people who engage with life around them (13). With this idea as the big picture, the art classroom becomes the benefactor of not only the student, but society at large.

Reflection is a multilayered process that requires time and effort. While pointing out the importance of reflection, Burnard also said that reflection could not be an end in itself (14). One must go beyond simply reflecting on what to change and, in addition, discover how to change. Reflection is more than an identification process; it is a means of change.

Reflection in Dance

Reflection is a process that cannot be taught without a context in which to use it (Petsilas et al. 20). A context that lends itself to reflection is dance. Phaedra Petsilas and her colleagues discuss a reflective project at the Rambert School of Dance, and in their exploration of creative methods of teaching reflection and reflective practice in the context of dance, they examined

reflective practice in a broad sense as it relates to dance (Petsilas et al. 19). To bridge the gap between reflection of experience and reflective articulation, they suggested that multiple modes of reflection would be beneficial (Petsilas et al. 21). Because some students may engage with certain reflective activities better than others, using more than one method of reflection in a class enables each student to engage in reflective practices to their fullest ability.

Petsilas and her colleagues also bring forth the point that the nature of reflection can lead students to focus primarily on the negative areas of their dancing, thus teachers should be watchful for signs of this in their students as they engage in reflective practices (22). Teachers are a vital component of the reflective process, and they can help guide students on how to do it and how to avoid common pitfalls. One key point that Petsilas and her colleagues bring out is that professional dance training should embed reflective practices into the day-to-day format of dance classes (21). This could be applied to dance studio settings as well. Each time the class meets, the teacher should place an emphasis on reflective practices, as reflection requires consistency.

Reflection in dance can have different manifestations. Sara M. Barry used reflection to help her university dance students learn to teach. Barry quotes Dilafruz Williams and Amy Driscoll's definition of reflection as a careful, deep self-analysis, which enables one to become more self-aware. As other scholars note, Barry also established the fact that true reflection requires action. Students should not simply describe their experiences and stop the process there (Barry 124-125). She explains that the teacher should guide and direct their students as they learn to use reflective practices, by helping them question and examine the experiences upon which they reflect (Barry 125). Although reflection begins as a guided process, it must become an internalized, self-guided process for students.

In her own class, Barry encouraged her students to reflect upon their personal teaching experiences. With Barry's method of teaching and reflecting, her students indicated positive results from their teaching experience. Even though her article focuses on the development of dance teachers through reflective practices, the principles and exercises like goal setting, verbal and written feedback, and journaling used could easily apply to students taking a dance class.

In another university class, Marie Hay conducted a study to design and examine an assessment and feedback strategy with the end goal being the expansion and growth of a reflective approach to university level of education. The strategy used journaling, learning set activities, peer feedback, and self-assessment (Hay 131-132). In each of these activities, students were required to engage in reflection in different formats. As the study by Petsilas and her colleagues stated, every student is unique, and the use of multiple formats of reflection enables each student to reflect in their own unique way (Hay 133). Hay used hermeneutics to better understand and provide validity to her study. Hermeneutics is a process that facilitates an understanding of interpretation of embodied and performed assessment of the reflection formats Hay used in her class. After the completion of the study, Hay's strategy successfully helped students increase their feedback exposure to support their reflective engagement (Hay 137). Hay's incorporation of multiple methods of reflection provided the students with the best opportunity to discover the benefits of reflection on their dancing.

As seen through these examples, reflection and reflective practices can be useful in different forms and fashion and each unique manner in which a teacher or researcher implements reflective practices is important and beneficial to the students and participants. In the next sections, the researcher will describe how reflection can change teaching methods of dance classes and be incorporated in dance writing tasks.

Using Reflection to Change Teaching Methods

Several dance educators have identified reflective practices as a method to improve upon the archetype of dance classes. Jessica Zeller, an associate professor of Dance at Texas Christian University with a Ph.D. in Dance studies, noticed that the traditional ballet class model encouraged students to approach the class passively (Zeller 99). She found incorporating reflective teaching methods to have a positive effect on students' approach to ballet class. Zeller's use of reflective practices affected her personal teaching method, which provided her students with a more positive and beneficial ballet experience (Zeller 104). She also incorporated Dewey's idea that reflection allows for open-ended learning, which provides for the unique learning curve for each student (Zeller 101), lending itself to tailor-made teaching methods.

Zeller was not alone in believing that dance classes are structured improperly and do not provide students the full benefit of class. Evan Jones, author of multiple works on intrinsic motivation, assessment, reflective practice and embodied literacy, and Mary Ryan, professor and head of the Educational Studies Department at Macquarie University, evaluated their teaching experiences and found it necessary to change their own teaching methodology to better promote the students' reflective development rather than constantly supplying the students with the solutions. They wanted their students to search for the answers using reflection. In their book, Jones and Ryan explain that dance is an inherently reflective discipline (56-57). Thus, dance is an ideal means of teaching reflection. The reflective process in dance classes also shifts how the students view themselves by making them active participants in their education, which produces motivation to improve and explore. Dance becomes a more personal endeavor when the students see themselves as more than just students learning dance but as dancers.

Lu Ho Hsia and Gwo-Jen Hwang also saw the need to engage students more in the learning process during dance class. They proposed that 21st century dance classes in higher education should move past the mirroring-based form of instruction and felt strongly that the best method of teaching should be student-centered. Flipped classrooms provided the appropriate method for their vision. A flipped classroom removes the lecture-based format of a class and includes more time for students to practice what they are learning in class with the teacher present to help them. However, flipped classrooms are not without weaknesses. A lack of preparation from the students can make the flipped classroom futile (Hsia and Hwang 2462-2463). To counteract this problem, Hsia and Hwang used reflective practices in a study on university students. They incorporated ARQI into the flipped classroom setting, which focuses on Annotation, Reflection, Questioning, and Interflow (Hsia and Hwang 2461). In the end, Hsia and Hwang found that combining the flipped classroom environment with reflective practices greatly benefited their students.

Unlike the preceding educators discussed, Betsy Cooper did not start her teaching methods with the premise that there was a flaw in the design of dance classes, but instead her own teaching experiences caused her to reach this same conclusion. Cooper chose to incorporate reflective practices within her advanced beginning ballet class (6). As many other dance educators, she realized that the strict framework and model of traditional dance classes do not serve as the best format for student learning (Cooper 4). When Cooper altered her class, she based it on the concept that her students were experts on themselves, thus they would know best where they were struggling (Cooper 5). She used their reflections to shape the way she taught and conducted the class (Cooper 10). Rather than the teacher simply changing the activities the

students did, the students' reflections changed how the class was designed. Reflective practices do not only benefit the students, but they can benefit teachers.

Each of these educators: Zeller, Jones, Ryan, Hsia, Hwang and Cooper, found fault with the format and pedagogical approaches of the traditional dance class, finding that reflective practices and activities could promote a more beneficial design in favor of student learning. Reflective classes place more focus on the idea that each student learns differently and should be provided with the tools that best help them to excel.

Reflection and Embodied Knowing

Reflective practices in dance education lead to mindfulness, which is a vital component of embodied knowing. Mindfulness is a present state of mind where one can comprehend and complete the tasks at hand. In the book, *Bodies of Knowledge: Embodied Learning in Adult Education*, Swartz analyzes the aspects that comprise embodiment and concludes that “intelligence is both made in and realized through physical actions on the world” (17). Digging deeper into the topic of embodiment, the author describes that embodied cognition and the resulting mindfulness become essentially second nature (Swartz 17). This embodied cognition and mindfulness would become habitual. The effectiveness of reflective practice relies on this habitual mindfulness that is fundamental to embodied knowing. Thus, these two concepts are strongly linked and can be used together in dance education. Embodied knowing, which is becoming more aware of one's body in space, is necessary for reflection and particularly in a dance class.

Debbie Bright, in her study surrounding reflective practices and embodied knowing, focuses on embodied knowing and how to utilize it in a research context. To examine the topic of embodied knowing, she employed reflective practices in her study. Her reflective practice model

included dance-making, commonly known as choreography, reflection on dance making, reevaluation, and illumination. Even though Bright sought to answer the question of how to place embodied knowledge into research, her study also confirmed how reflective practices enable a dancer to become more conscious of his or her body and movements as well as how reflective practices are involved in the dance making process (Bright 78). Embodied knowing is the starting point from which one can delve into mindful analysis of one's skills.

With this focus on the need to improve, reflection can have a possible negative effect if not wielded properly. Dr. Jennifer Leigh, a lecturer in Higher Education and Academic Practice at the University of Kent, and Richard Bailey, who works in the fields of sport, philosophy, and neuroscience, warn of the potential for self-rumination (165). These negative effects stem from focusing primarily on what is wrong with one's dancing and movements. The reflective process must acknowledge the dancers' successes, as well as their shortcomings; otherwise, it can become a discouraging process. Embodied self-awareness, or knowing, is one way to fight against honing in on the negative aspects of one's dancing. Mindfulness of one's bodily sensations like breath, muscle tightness, posture, etc. encourages dancers to reflect on their dancing in terms of how they are doing, why something is working, and why something is not working, rather than in terms of "I can do this," and "I cannot do this" (Leigh and Bailey 165).

Reflection demands the need for embodied knowing and self-awareness. If done correctly, it is an exceptionally personal and self-exposing process. Although it must be framed correctly to avoid the pitfalls of self-criticism, reflection offers several great short-term and long-term benefits to its practitioners.

Critical Thinking in the World

Reflection and critical thinking skills are valued skills in our modern age and can be developed through dance classes. In Monica J. Cameron Frichtel's study, students in a school-based dance outreach program were writing reflections based on writing prompts Frichtel would provide (Frichtel 50). Within these reflections, Frichtel discovered that her students experienced and produced outcomes that are desired for 21st century learning by the Partnership for 21st Century Skills (P21) learning (Frichtel 50). P21 is an organization consisting of leaders in education, the business community, and policymakers, that determined which skills are needed to enter the workforce and life. The four central framework sections they identified are the following: life and career skills; learning and innovation skills; information, media, and technology skills; and key subjects and themes. The written descriptions by Frichtel's students displayed two of these four central framework sections. Their descriptions highlighted life and career skills, and learning and innovation skills (Frichtel 45). It is evident from Frichtel's study that the implementation of reflection in dance can develop skills that are valued in the workforce as well.

According to the National Governors Association Center for Best Practices, critical thinking and depth of understanding has become an increasingly valuable part of a student's education. Dancers in the academic field are likewise placing an emphasis on these skills. Several dance scholars have placed a focus on analysis during movement, and they believe that reflective skills and critical thinking skills are developed through movement (Frichtel 45). Critical thinking skills and the ability to reflect require one to look at the past and the present. Ultimately, the ability to problem solve is the end goal and is a vital skill in the workplace.

Successful employees engage in critical thinking and reflection to complete a wide range of tasks required of them.

Dr. Maura Sellars, a lecturer in the school of education at The University of Newcastle, Australia, examined how vital critical thinking is in education, life, and work success. Sellars and her team placed reflection as a vital part of the critical thinking process. In her study, she proposed the idea that global citizenship is attained through critical thinking. She looked at critical thinking in four distinct education environments around the world to examine this hypothesis. In each of the four sites of her study: Pakistan, India, Vietnam, and Australia, she found critical thinking to be an important skill for the 21st century, at the individual, community, national, and global level (Sellars et al. 1-3, 24). These skills enable people to function as thoughtful and discerning individuals.

Reflection has been shown to be a valued aspect of dance education as well as general education. It is also widely acknowledged by scholars that reflection is inherent to the arts and dance. Every teacher and dance scholar may have a slightly different view on how to apply reflection, but it could provide value in in whatever format they choose to use.

CHAPTER III

METHODOLOGY

Preparation for the Study

This methodology chapter discusses the research study conducted to answer the following research questions found in Chapter I:

- Q1 In what ways are reflective practices effective in a dance studio setting?
- Q2 Are reflective practices effective for younger students?
- Q3 How can reflective practices be applied effectively in future dance classes?

Exploring the effects of reflective practices on younger students in a dance studio setting is captured in these research questions which were also presented in Chapter I.

Institutional Review Board

Before conducting research, the researcher completed a confidentiality certification and applied for research approval from the Institutional Review Board (IRB). The confidentiality certification ensured the researcher was conscious of protecting the participants' privacy and the information they provided to the researcher. The thesis, research design, data collection, confidentiality measures, and analytic procedures were presented to and authorized by the IRB.

Challenges Related to the Coronavirus Pandemic

Due to the COVID-19 pandemic, the dance program the researcher runs faced the problematic challenge of locating a site to conduct classes for the 2020/2021 season. Dance studios were not renting dance space due to the heightened sanitizing procedures and insurance concerns. The lack of rental space temporarily posed a major complication in the IRB approval

process. Before an authorized research study could proceed, the IRB required the location to give consent for the study. The difficulty resolved when consent was acquired to use an outdoor, covered park pavilion for the study. The eight-week research study began shortly after securing a location and receiving IRB approval.

Research Instruments

The researcher developed three research instruments to aid in answering the research questions proposed at the beginning of the study. The research instruments, completed by the participants and researcher, provided a more complete picture of the implementation of reflective pedagogy into a formal dance class setting. The research instruments consisted of Participant Self-Evaluation Forms, Participant Journal Reflections, and Instructor/Researcher Observation Forms. To maintain confidentiality, each participant was assigned a number, and all instruments utilized the assigned numbers as the participant labeling system.

Participant Self-Evaluation

The researcher created weekly self-evaluation forms for the participants to complete. The participants each rated the degree of their weekly progress in the following specified areas: 1) Flexibility development in the right, left, and center splits, 2) Balance improvement in right and left passés in relevé, 3) Height and proper technique of kicks, and 4) Proper execution of pirouettes. This activity required each of them to reflect and examine their own progress in dance technique.

The self-evaluations were calculated on a rating scale from one to ten. A score of one indicated no progress, two to four indicated below average progress, five indicated average progress, six to nine indicated above average progress, and a score of ten indicated a vast improvement in progress. The explanation of the scale was included on the self-evaluation forms

and the researcher's observation forms (Appendix A). Reminders on proper technique were included on the self-evaluation forms to aid in the participants' personal ratings of themselves.

Participant Journal Reflections

Reflective journals, completed weekly by the participants, granted the researcher insight into each participant's reflective process. Each participant set their own dance goals at the beginning of the study, and these goals were stated in their first journal entry during week one of the study. In the successive weekly journal writings, the participants described how they progressed from the previous week and the previous dance class based on their personal perceptions and reflections. After reading and analyzing the participants' writings, the researcher provided guiding prompts or questions for the next week. The journal writing, guided prompts, and questions included subjects such as: 1) What could the student do in their daily practice and in class to improve on the dance skills he or she wrote about the previous week? 2) In which dance skills did he or she make improvement during the week? 3) And how could he or she use exercises, stretches, and class work to accomplish the goals they each set for themselves at the beginning of the study?

Instructor/Researcher Observation Forms

The researcher employed the third instrument, observation forms, which yielded a more complete picture of each participant's progress. Since the researcher is a dance teacher versed in dance technique, she could present an external frame of reference for each participant. Thus, the third instrument provided a balanced perspective to the study.

The researcher recorded weekly observations of each participant on the evaluation form that utilized the identical rating and category criteria as the participant's evaluation form (Appendix A). The forms were identical except for an added notes section on the

instructor/researcher form. This allowed the researcher to explain why each numerical rating was given. Such explanations provided additional and supporting information related to each number rating.

Before looking at the participant's self-evaluation forms, the researcher completed her own observer form to avoid any participant influenced bias. This research instrument was designed to analyze how each participant progressed in their technique in relation to the reflective practices. The researcher observation form utilized the same one to ten scale used for the participant self-evaluation forms.

The Participants and Classroom Setting

Population and Recruitment Process

For this study, the researcher recruited participants within a youth dance program. The participants volunteered and were not obligated to participate in the study. Since the purpose of the study was to test reflective pedagogy on younger students in the studio setting, the researcher chose to engage volunteers from the senior group of the program. The five students in the senior group were ages nine to thirteen.

Before approaching the students, the researcher contacted the students' parents or guardians and met with them virtually to discuss the research goals. The researcher explained the study and how it would affect their students' class time as well as the purpose of the study. By the end of the meeting, each parent consented for the researcher to discuss the study with their child and was emailed the completed parental consent forms.

During the next class, the researcher approached the students about participating in the study to explain what the study would entail, the tasks they would complete each class, and how

it would affect the overall course. All of the students assented to participate in the eight-week study. Thus, the total number of participants was five.

Classroom Setting

The study was conducted at an outdoor pavilion in a park, due to COVID-19 regulations. The facility lacked dance studio amenities but did provide a roof, walls, and a floor. This space; however, allowed for social distancing to protect the students' and researcher's health. Two important features that were missing at the facility were proper dance floors and mirrors. The lack of these two features will be discussed in further depth later in the thesis.

Procedures

Data Collection

The data from the study were collected each week for eight-weeks. During the last fifteen minutes of the ninety-minute class, the participants wrote in their journals and completed their participant forms. The participants were required to stay within their dance spaces even if they completed the forms and journals early to ensure the other participants did not feel pressured to work more quickly. This provided an atmosphere conducive to quiet reflection.

For each weekly class, the researcher completed her instructor/researcher observation form. With each number rating, the researcher wrote a short description explaining the rating. These additional notes provided details on the progress of each participant from week to week. The researcher refrained from looking at the participant forms until the instructor/researcher observation forms were completed.

The researcher analyzed the journal reflections each week, and to guarantee uniform analysis for the journal entries, they were evaluated using a rubric. The criteria used to analyze the journals was as follows: identification, analysis/problem solving, and reflection progress. The

criteria were expounded upon to further ensure uniformity in the analysis. Each journal entry was rated as excellent, satisfactory, or minimal by the researcher.

The rubric's notes section allowed the researcher to comment on the journal reflections which aided in the analysis of emerging themes. After analyzing the journals each week, the researcher provided guiding questions or prompts to aid in the participants' next journal reflections.

Data Analysis

Quantitative and qualitative data were collected based on the design of the research study. Collecting quantitative and qualitative data provided two means to examine the effect of reflective pedagogy. The quantitative journal reflections elicited a personal response from the participants in explaining the thought process behind their reflection and selection of progress rating numbers. The two forms of data provided greater insight for the researcher since she examined the statistics behind the research in conjunction with the personal thoughts of the participants.

Qualitative Data

The grading rubric for the journal reflections allowed the researcher to examine each journal entry in a consistent manner (Appendix A). The notes section included in the rubric enabled the researcher to recall why a certain mark was given, while the rubric's design made it easier to examine if the participants' marks improved or not. The researcher looked for trends, and the notes section more thoroughly explained these trends.

The themes in their reflections were generalized as the following: 1) Deep and thoughtful, 2) Adequate, 3) Minimal. Students that had deep, thoughtful reflections identified areas in their dancing that needed work and then proceeded to describe how they could improve

their skills in the identified area. An ‘adequate’ reflection identified areas in their dancing that needed work and could have had more analysis and problem solving in their improvement plan. A ‘minimal’ reflection meant the participant demonstrated little or no identification of their strengths and weaknesses or which skills needed improvement. These reflections also lacked analysis and problem solving skills.

Quantitative Data

The quantitative data from the participant self-evaluation forms and instructor/researcher observation forms were entered into an Excel sheet, where the data were displayed in an easy to analyze format, and Excel computed the necessary values for analysis. The researcher used Excel to create graphs.

Summary

This chapter presented the methodology used when compiling the data from this study. The research questions concerning the implementation of reflective practices into the studio setting that guided the study were presented. Both quantitative and qualitative data producing research instruments completed by the five participants yielded detailed insight into the effect of reflective practices to aid in answering the research questions stated at the beginning of the chapter. The quantitative data collected by the researcher generated an external view of the participants’ progress through reflective practices, while qualitative data collected provided an internal insight into the participants’ thoughts during the study. Themes emerged from this quantitative and qualitative data to answer the research questions and a complete analysis discussion can be found in the following chapter.

CHAPTER IV

DISCUSSION

As stated in Chapter I, this study was designed to determine the effects of reflective practices on younger students in a dance studio setting. The three research instruments utilized in the study were constructed so that the results would reflect a student's viewpoint on his or her own progress and a teacher's viewpoint on the student's reflective progress. This chapter presents the quantitative results from the Participant Self-Evaluation Forms and the Instructor/Researcher Observation Forms, as well as the qualitative results from the Participant Journal Reflections.

Quantitative Data

Each week, the participants indicated their perception of personal progress in the following areas: (1) Splits, (2) Passé, (3) Battements, (4) Pirouettes. They then assigned themselves a rating score on a scale of one to ten (see table 1). The researcher also completed an identical form, weekly, for each participant, which allowed the researcher to evaluate the progression of each participant in the specified areas over an eight-week period.

Table 1

Rating Scale

Progress Rating	Progress
1	No progress
2-4	Below average progress
5	Average progress
6-9	Above average progress
10	Completed a goal

A rating score of zero was given on the Week 1 Instructor/Researcher Observation Form, as no comparison could be made to a previous week. To analyze and present the data, the researcher created four graphs per student representing each assessed skill area. The graphs provided a visual representation, comparing the student's perceived progression to the researcher's evaluation of progression. Each participant's data will be discussed individually in this chapter.

*Participants Self Evaluation vs.
Researcher/Instructor Observations*

Participant 1

A comprehensive impression of participant one's graphs shows the participant's rating score on his or her perceived progress was consistently higher than the researcher's ratings. One point of agreement is found in Figure 2, Week 6, where both the participant and researcher gave a rating of seven.

Participant 1 typically rated themselves in the above average progress range in each category throughout the eight week study. These ratings, however, were on the lower end of the above average range. Figure 4, Week 1, is the exception. According to the researcher's evaluation, Participant 1's progress fell in the average to below average progress range. At times, the interval between Participant 1's rating and the researcher's rating was small. Predominantly though, the interval between the ratings was significant.

Examining the slopes of the four graphs provides more insight into the participant's perception of progress versus researcher's evaluation. Though the participant and researcher did not agree on the numeric value assigned to the progress, the slope of the progress was similar in sections. This is evident in Figure 1, Figure 3, and Figure 4.

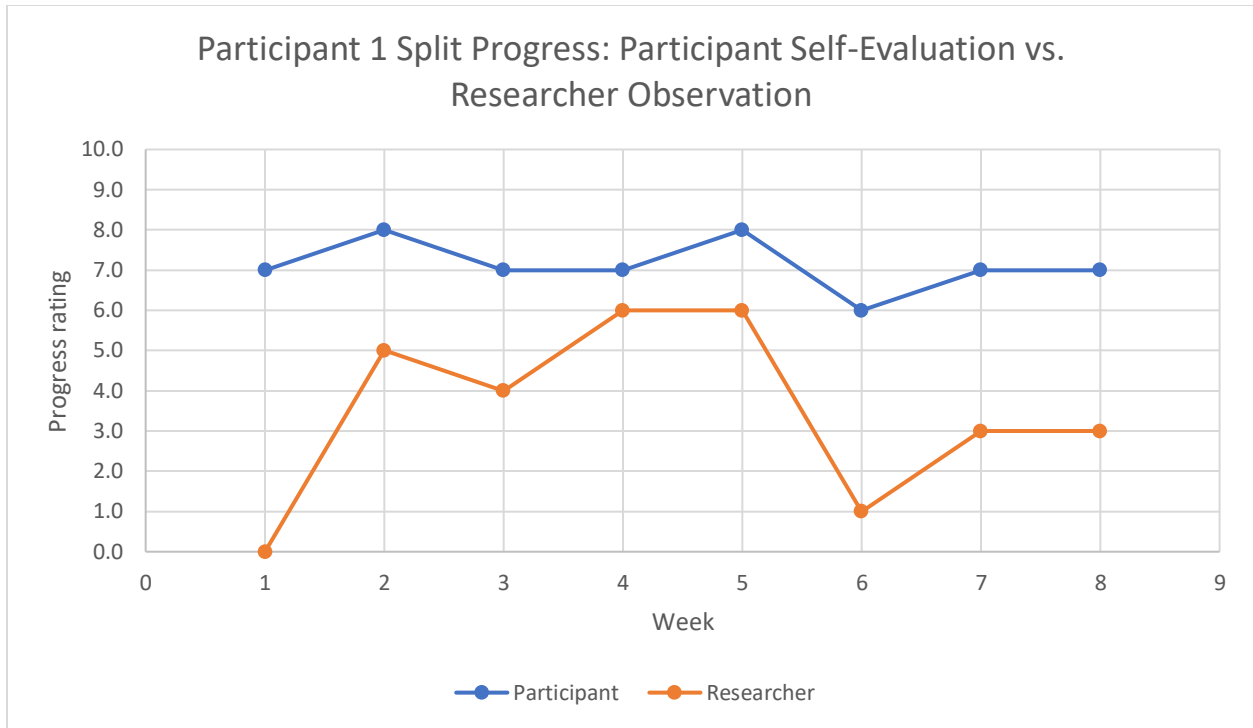


Figure 1. Participant 1 Split Progress: Participant Self-Evaluation vs. Researcher Observation

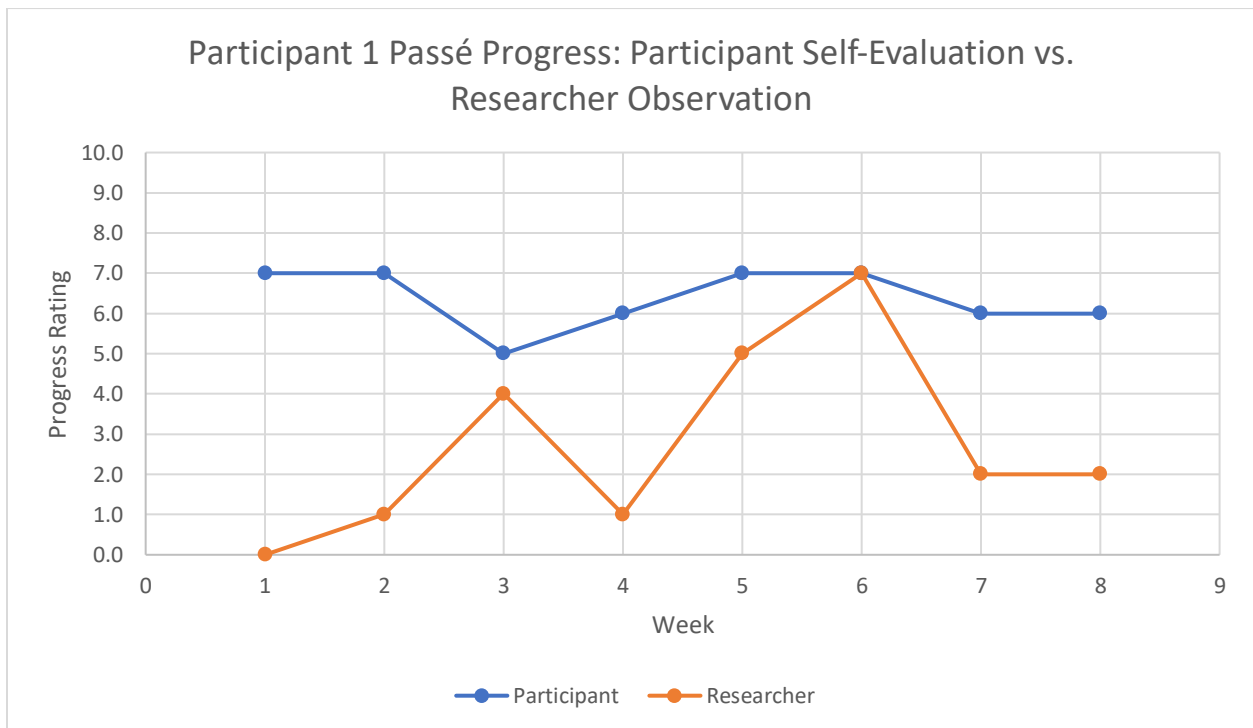


Figure 2. Participant 1 Passé Progress: Participant Self-Evaluation vs. Researcher Observation

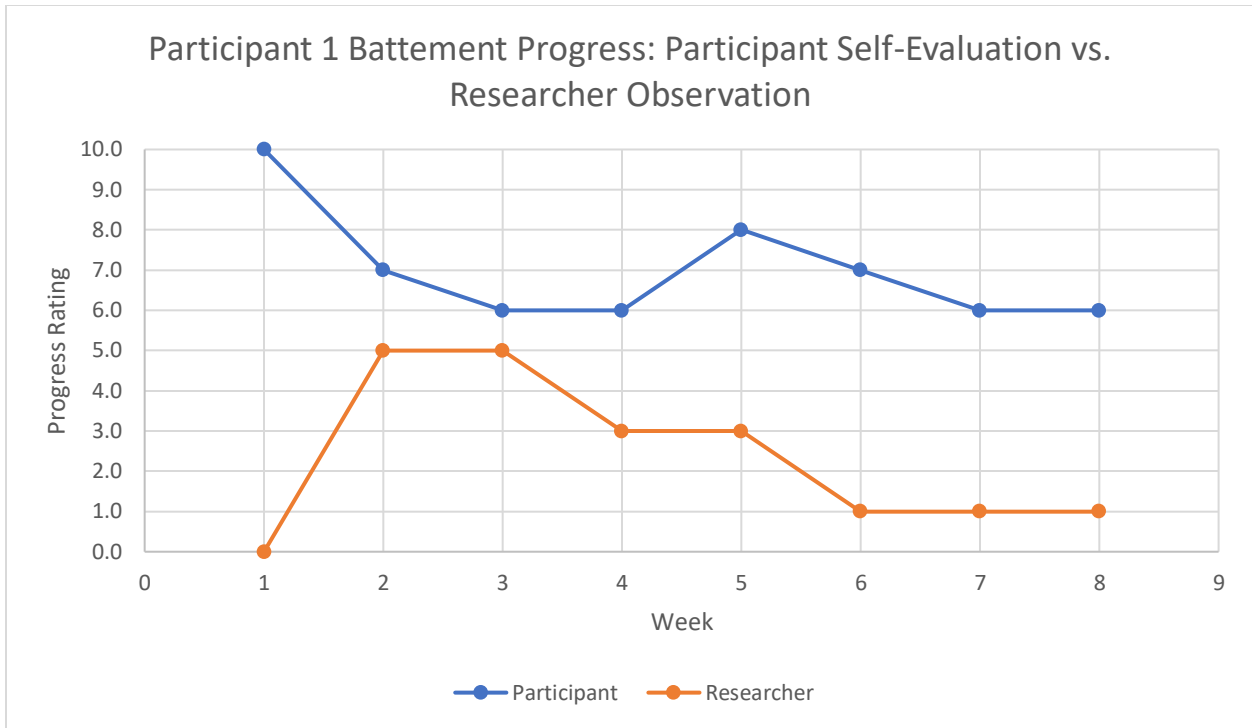


Figure 3. Participant 1 Battement Progress: Participant Self-Evaluation vs. Researcher Observation

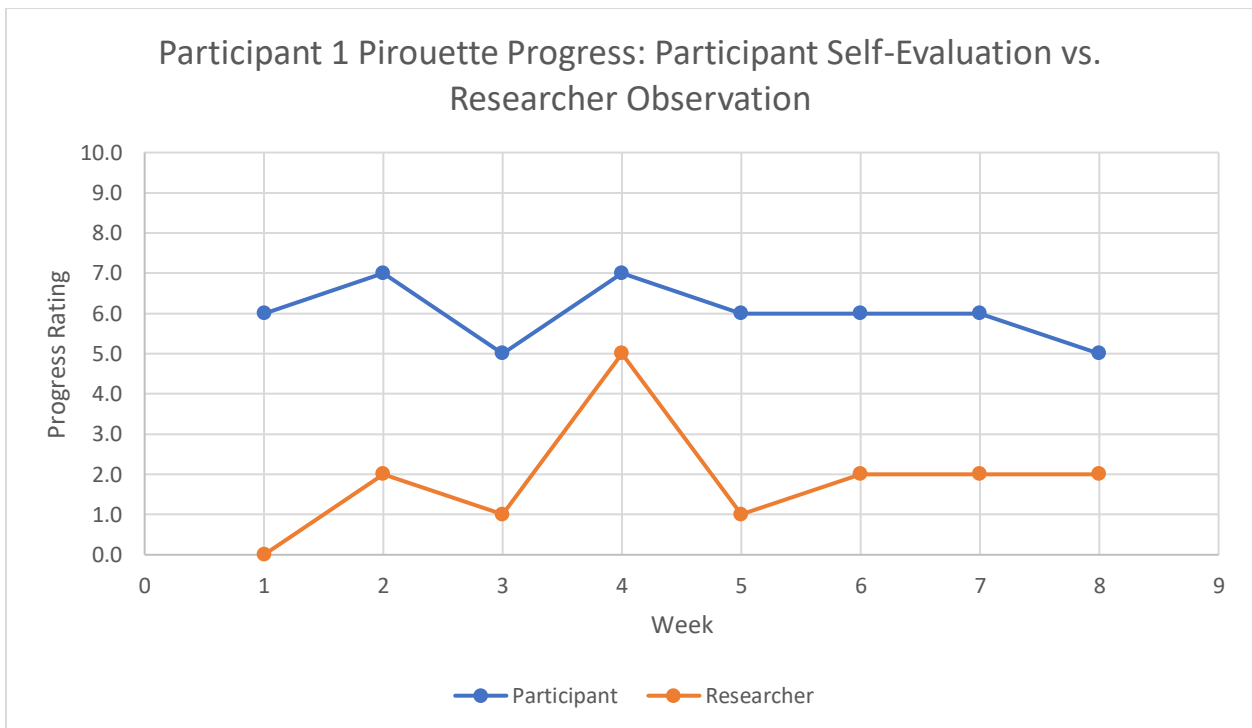


Figure 4. Participant 1 Pirouette Progress: Participant Self-Evaluation vs. Researcher Observation

Participant 2

A graphical examination of Participant 2's progress rating versus the researcher's progress rating demonstrates, once again, a disparity in participant/researcher ratings. For Participant 2, however, the disparities in the ratings are much greater. On average, Participant 2 perceived their progress within the above average range. Participant 2 likewise gave themselves a rating of ten in Figure 7, Week 3, and in Figure 8, Weeks 1 and 3. Contrarily, the researcher viewed Participant 2's progress in the little to no progress range. The highest rating the researcher awarded was a four in Figure 5, Week 2, and in Figure 8, Week 3.

Portions of the participant's graphs and researcher's graphs had similar slopes between interval points. The similar slopes indicated that both Participant 2, and the researcher agreed that Participant 2's progress had decreased, increased, or remained the same. Though the two evaluations agreed, the values assigned to the evaluation greatly differed.

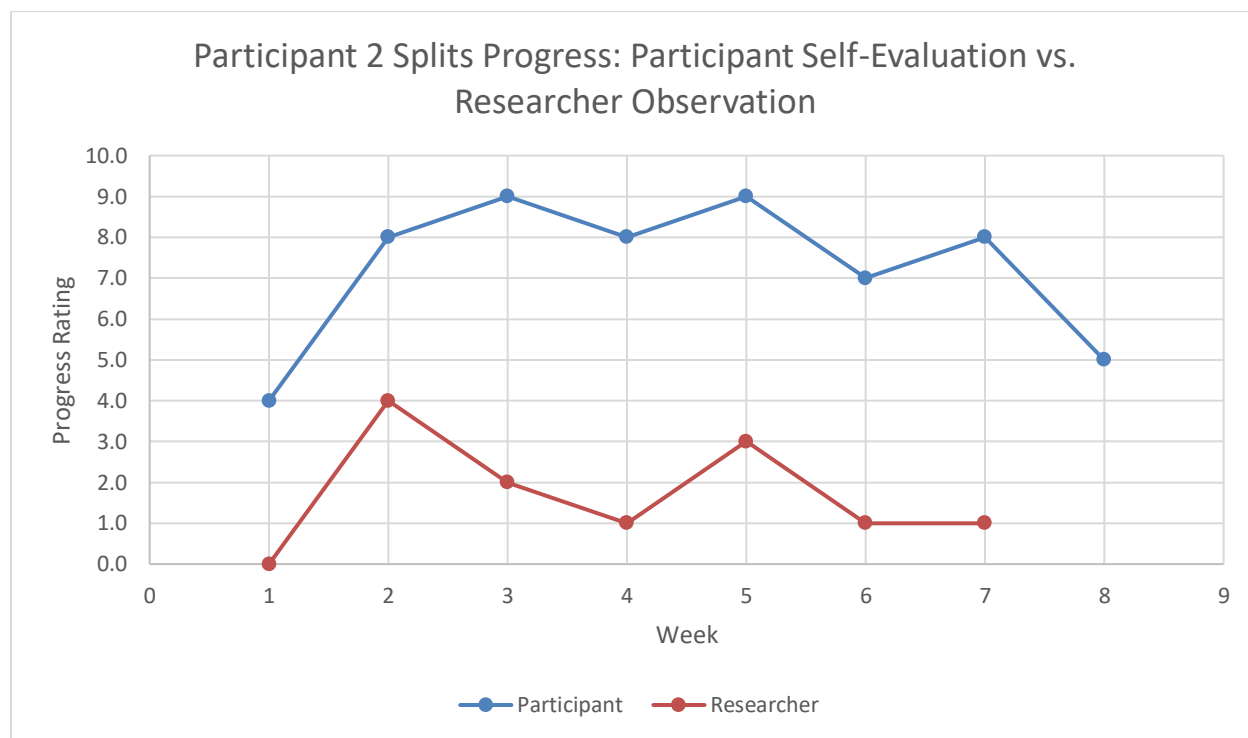


Figure 5. Participant 2 Split Progress: Participant Self-Evaluation vs. Researcher Observation

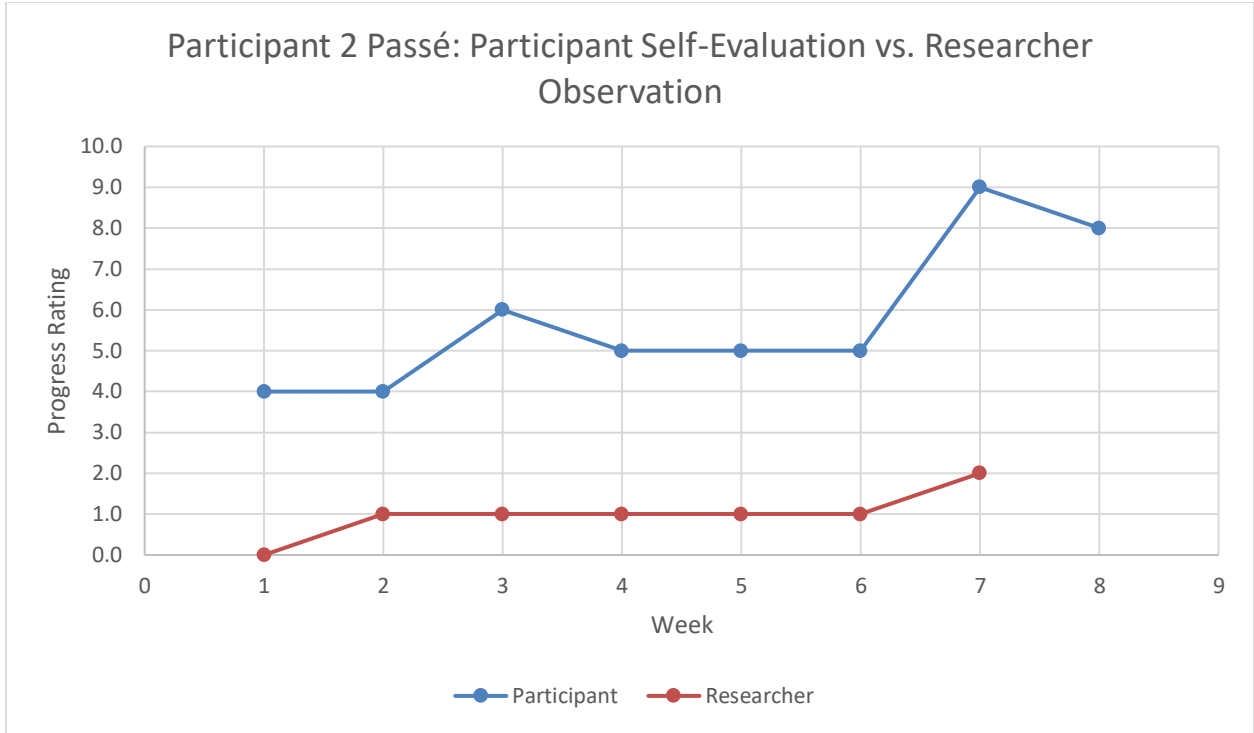


Figure 6. Participant 2 Passé Progress: Participant Self-Evaluation vs. Researcher Observation

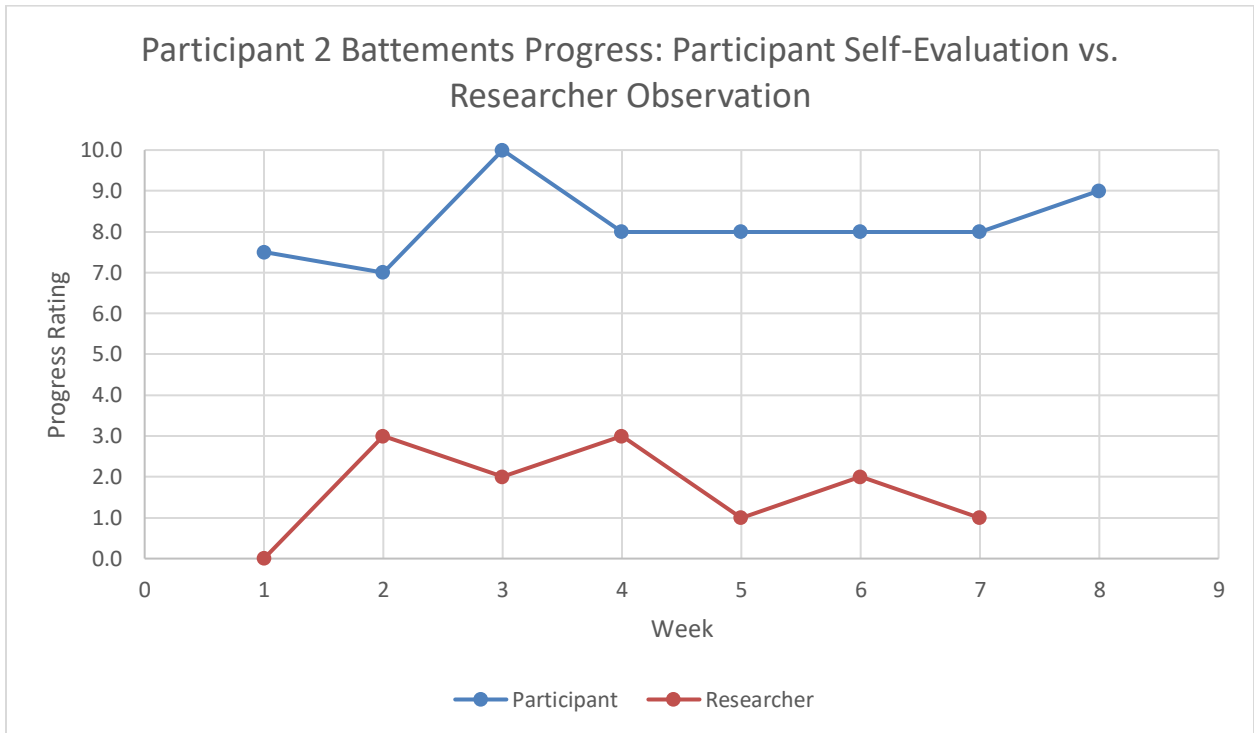


Figure 7. Participant 2 Battement Progress: Participant Self-Evaluation vs. Researcher Observation

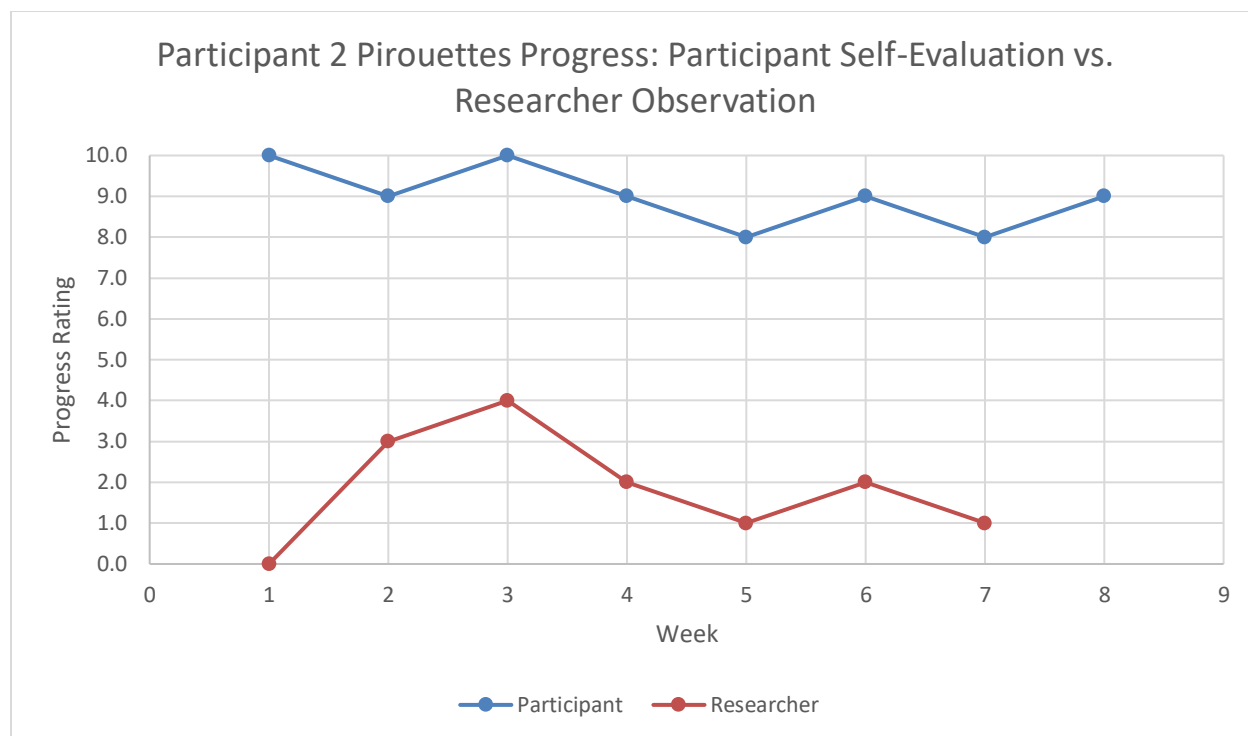


Figure 8. Participant 2 Pirouette Progress: Participant Self-Evaluation vs. Researcher Observation

Participant 3

The trend of the participant evaluating his or her progress with a higher rating than the researcher continued for Participant 3. The participant's standard progress rating on splits and passé were in the average progress range, while his or her progress rating on battements and pirouettes were consistently in the above average progress range. This participant awarded him or her self a rating of ten in battement and pirouette progress seventy-five percent of the time. The researcher's ratings were at the opposite end of the progress rating scale in the no progress range. An outlier in the graphs occurs in Figure 10, Weeks 3 and 4. The researcher and the participant agreed upon the progress ratings those two weeks, and those were the only true similarities in the ratings over the length of the study for Participant 3.

The slopes for the participant's progress ratings and researcher's progress ratings differed for the most part, except for Figure 11, where a flatlining occurred in the progress ratings for

both the participant and researcher. However, the flatlining occurred at opposite ends of the rating spectrum. Participant 3's graph flatlined at a rating of ten while the researcher's graph flatlined at a rating of one.

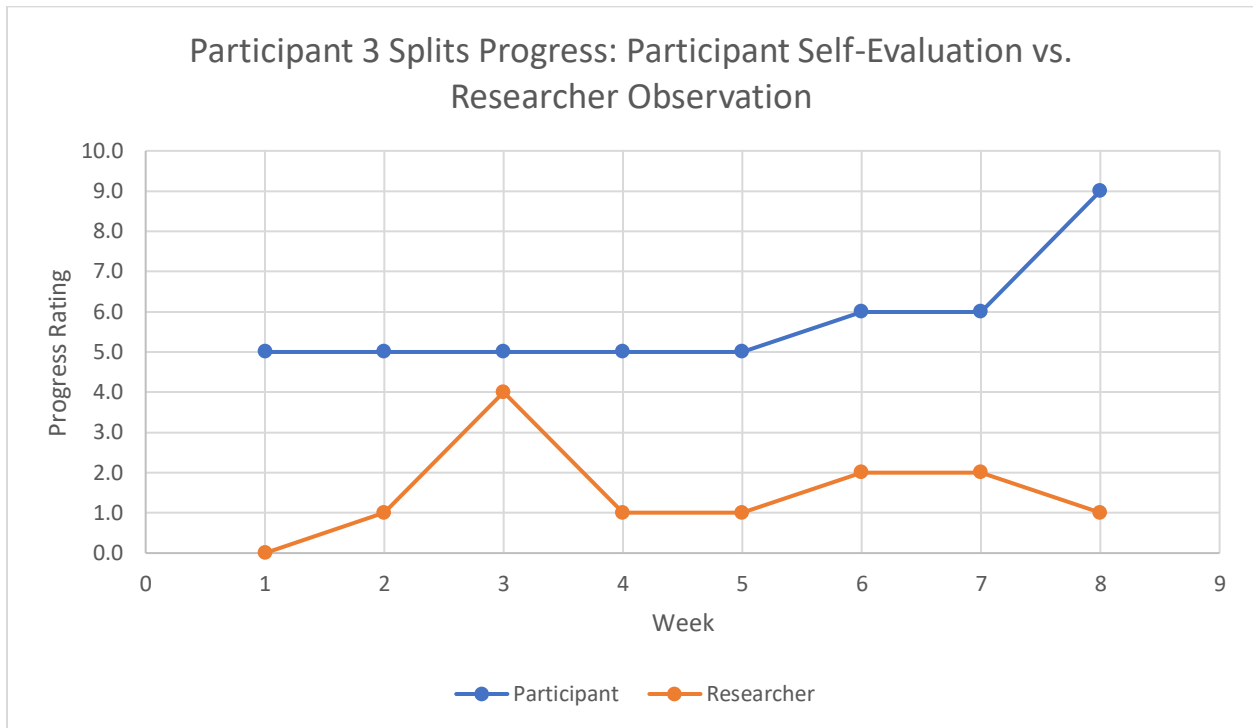


Figure 9. Participant 3 Split Progress: Participant Self-Evaluation vs. Researcher Observation

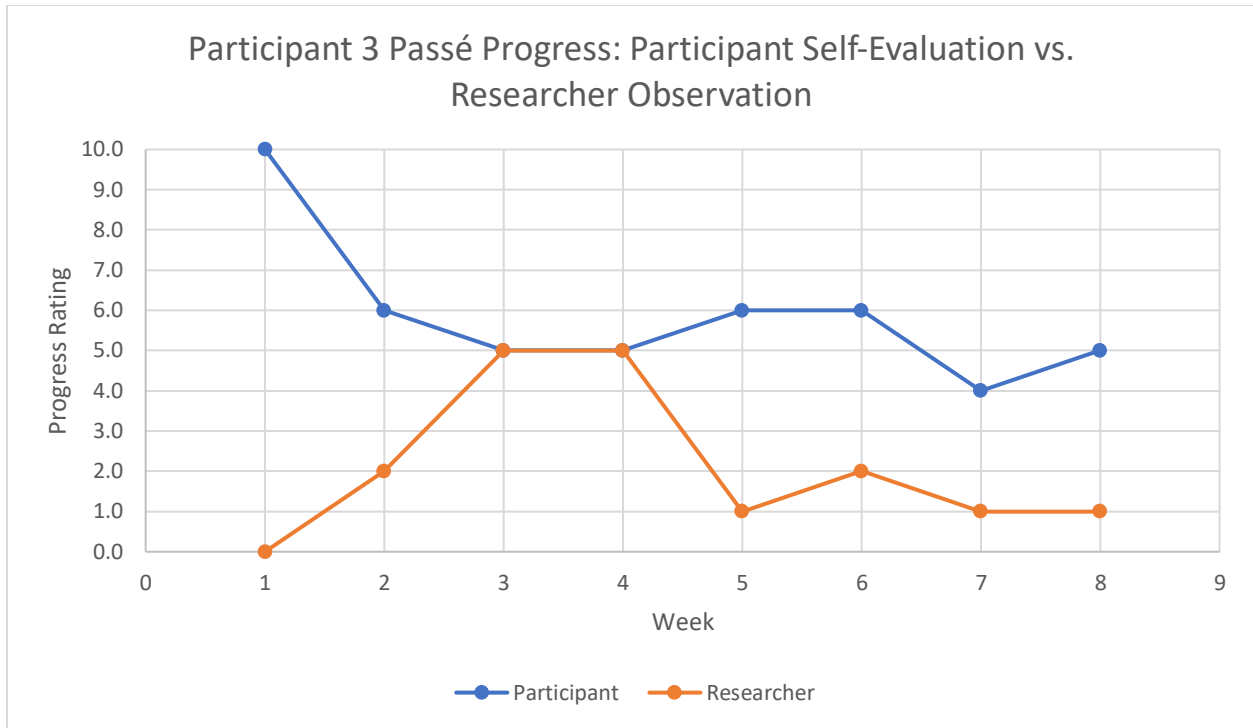


Figure 10. Participant 3 Passé Progress: Participant Self-Evaluation vs. Researcher Observation

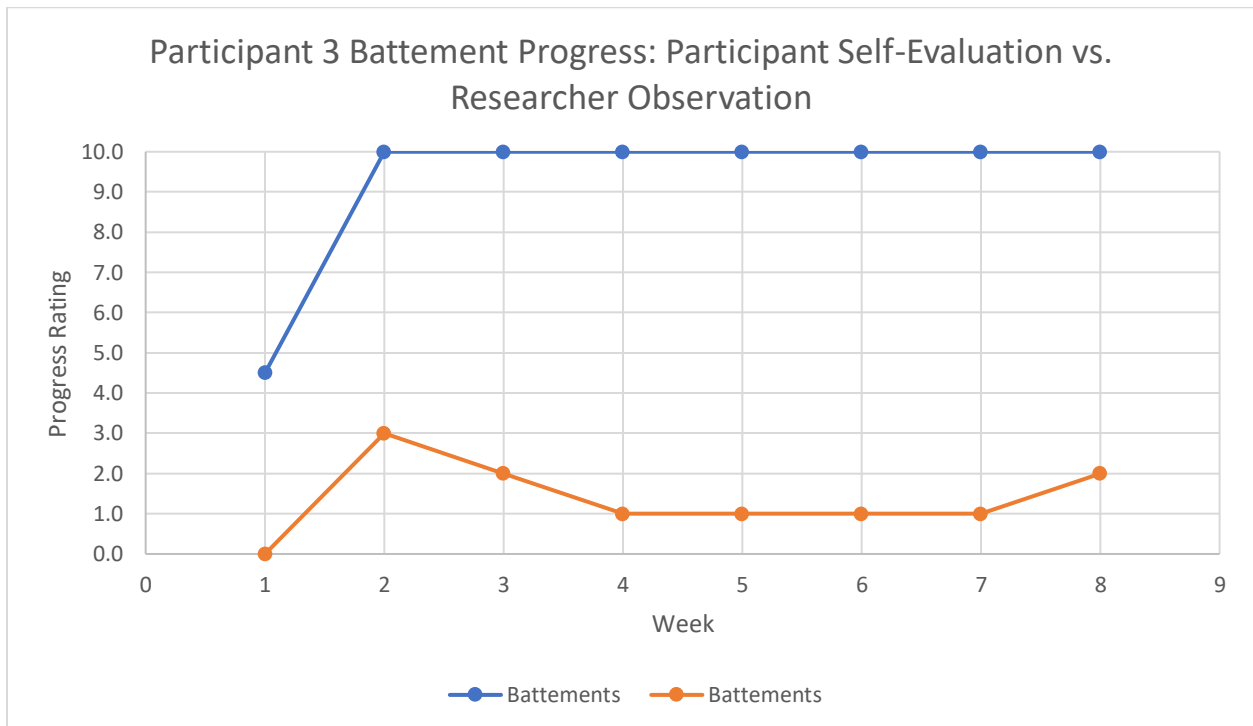


Figure 11. Participant 3 Battement Progress: Participant Self-Evaluation vs. Researcher Observation

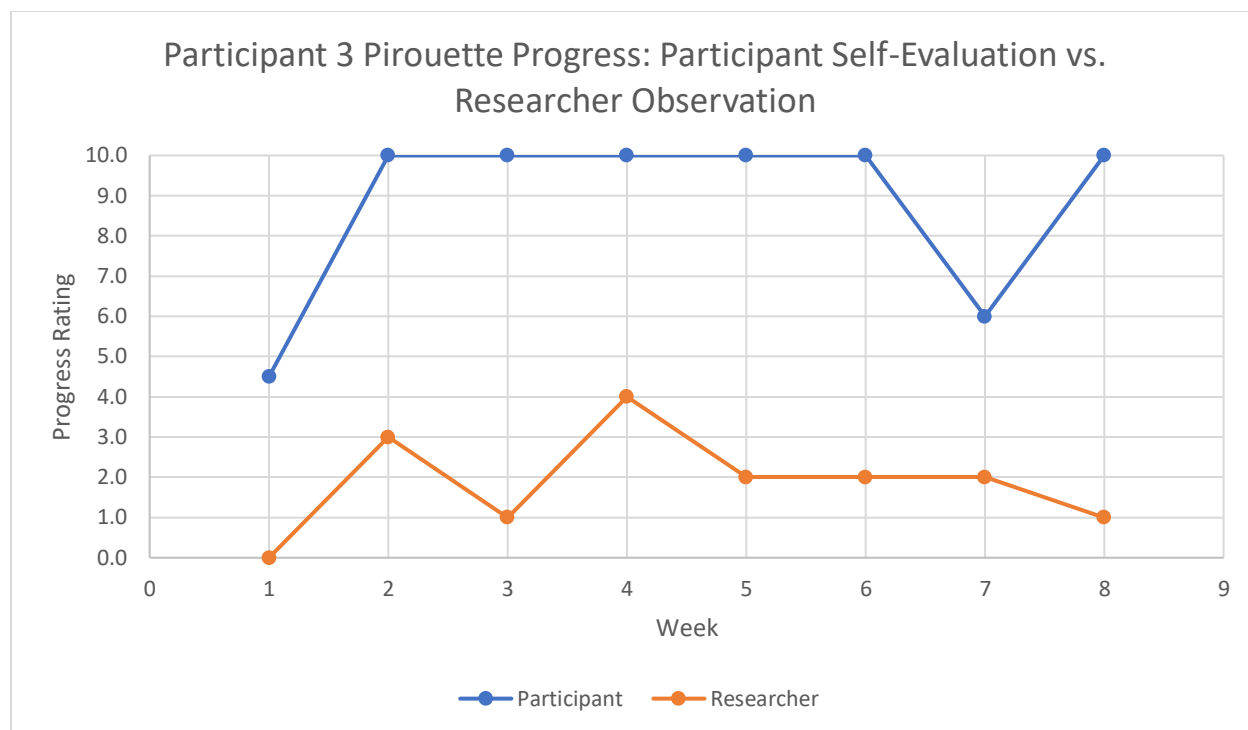


Figure 12. Participant 3 Pirouette Progress: Participant Self-Evaluation vs. Researcher Observation

Participant 4

Participant 4 departed from the trend of participants primarily rating their progress higher than the researcher rated their progress. Participant 4's graphs converged over fifty percent of the time with those of the researcher, while dropping below the researcher's in Figure 14, Figure 15, and Figure 16. On average, Participant 4 identified his or her progress in the no progress range, which coincided with the researcher's observations as well.

The slopes in Figure 13 and 14 of Participant 4's graphs and the researcher's graphs did not follow the same pattern of being similar in slopes as prior participants were, but Figure 15 and 16 had similar slopes since the graphs were identical for several weeks. Participant 4 was more harsh in his or her own personal evaluation in comparison to the rest of the participants.

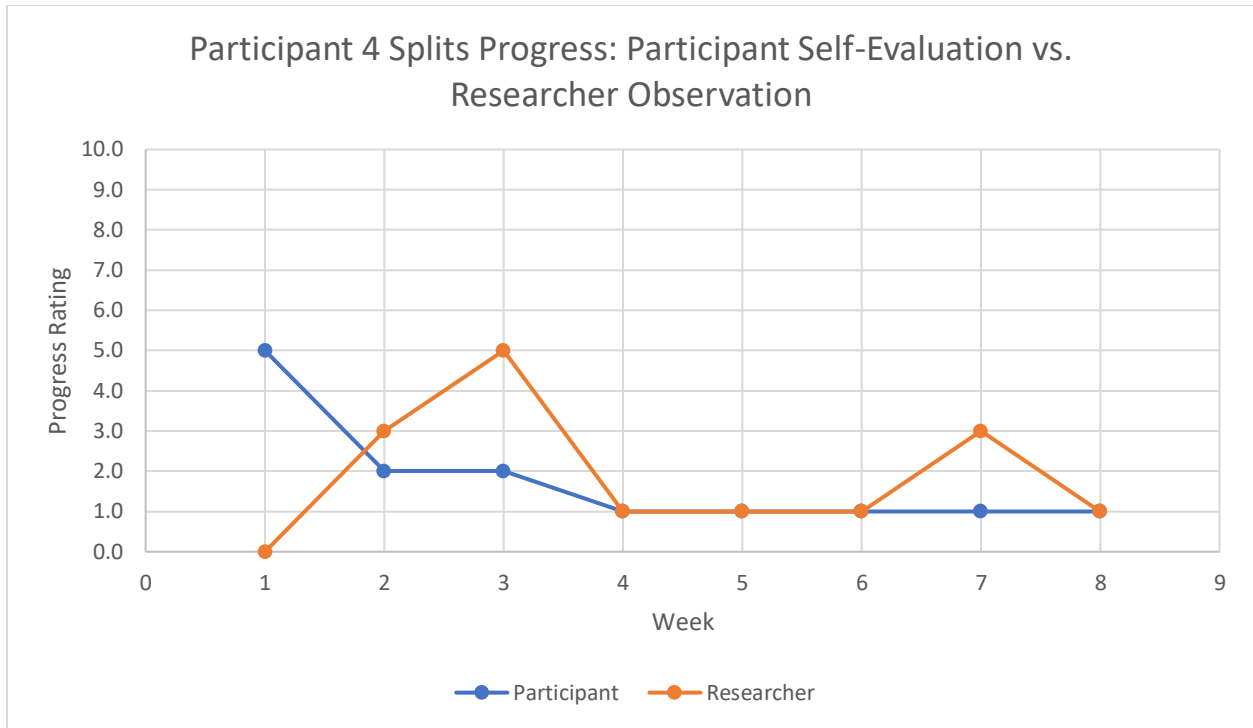


Figure 13. Participant 4 Split Progress: Participant Self-Evaluation vs. Researcher Observation

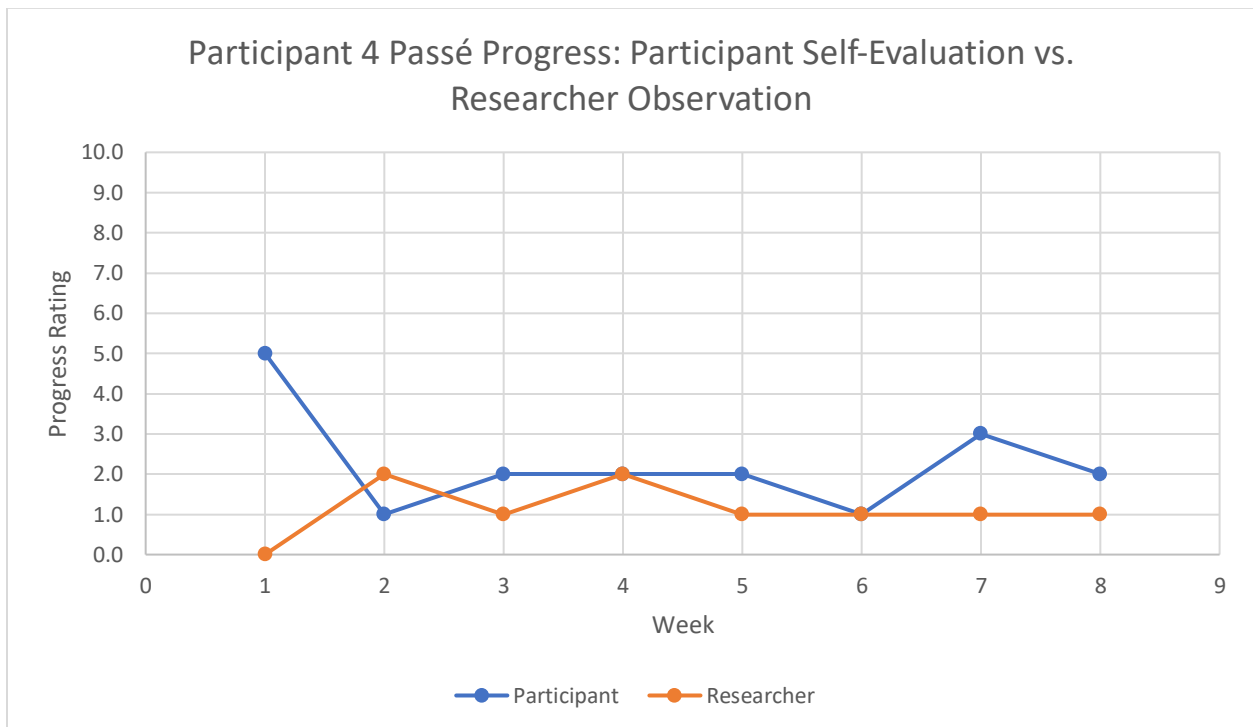


Figure 14. Participant 4 Passé Progress: Participant Self-Evaluation vs. Researcher Observation

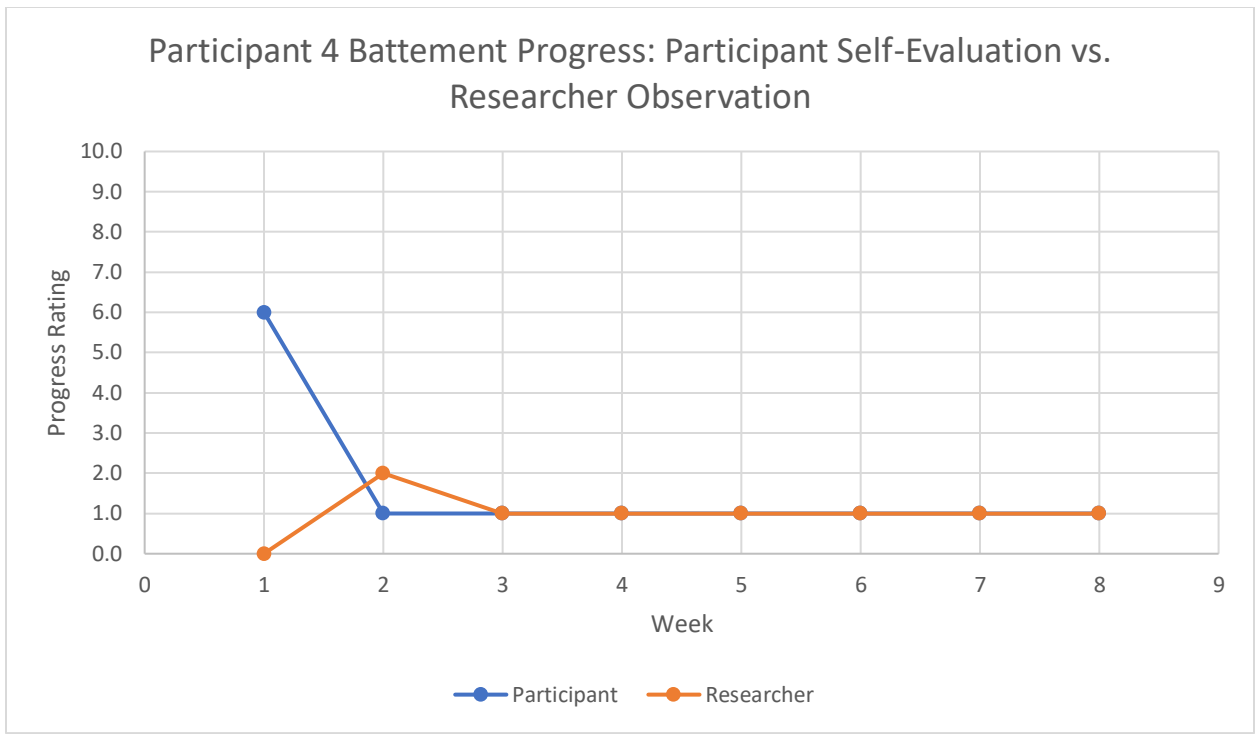


Figure 15. Participant 4 Battement Progress: Participant Self-Evaluation vs. Researcher Observation

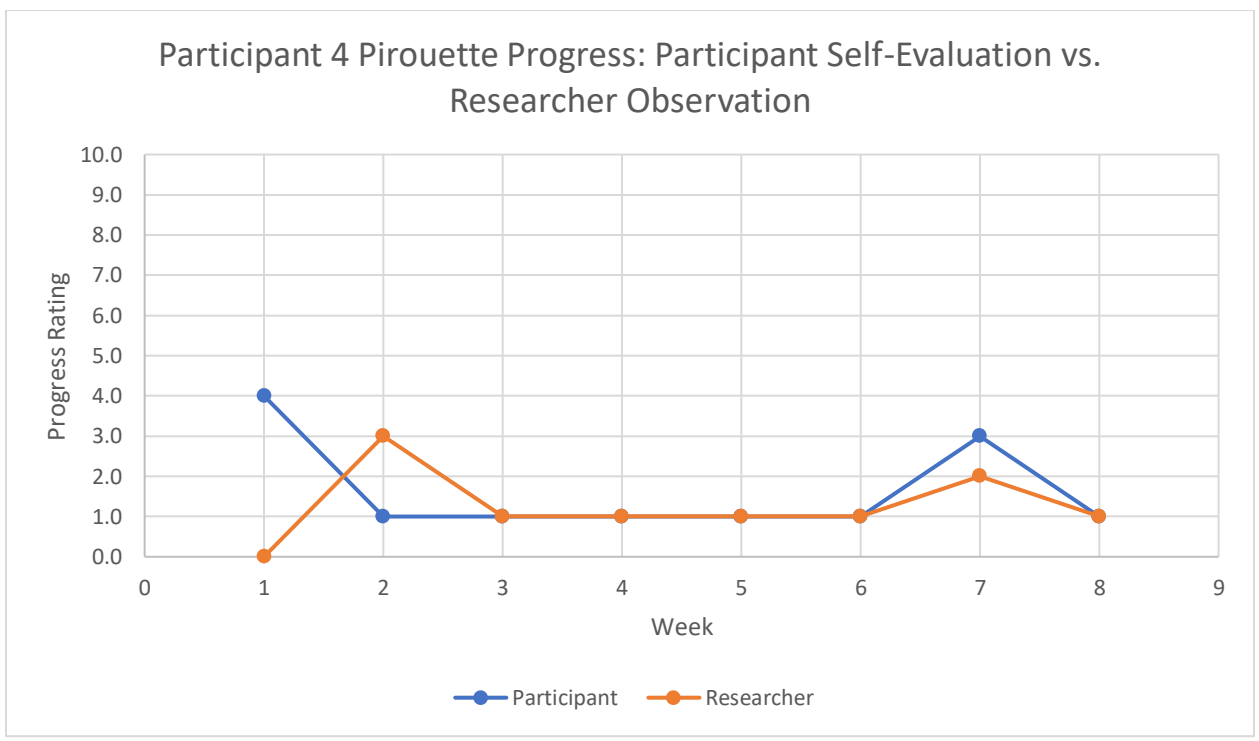


Figure 16. Participant 4 Pirouette Progress: Participant Self-Evaluation vs. Researcher Observation

Participant 5

Participant 5 continued the trend of participants rating their progress higher than the researcher's observations. While Participant 5 did rate his or her progress as high for a significant percentage of the study, the progress ratings dipped abruptly in splits, battements, and pirouettes at varying weeks (Figure 17, Figure 19, and Figure 20). The graphs of this participant were the most deviating, and there did not appear to be a trend in the progress rating he or she assigned themselves. Participant 5, on average, rated his or her progress as falling within the average or above average progress range. While in comparison, the researcher assessed Participant 5's progress in the no progress range. Unlike several other participants, the participant's slopes did not coincide with the researcher's slopes at all.

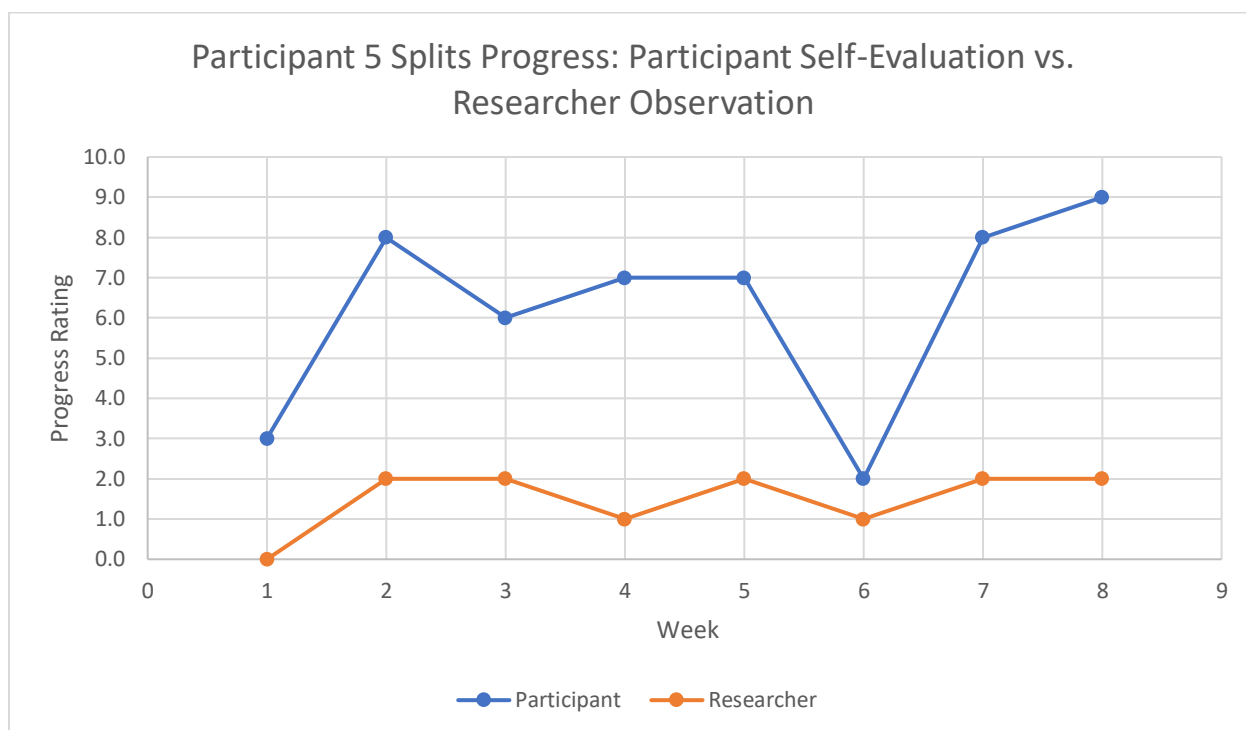


Figure 17. Participant 5 Split Progress: Participant Self-Evaluation vs. Researcher Observation

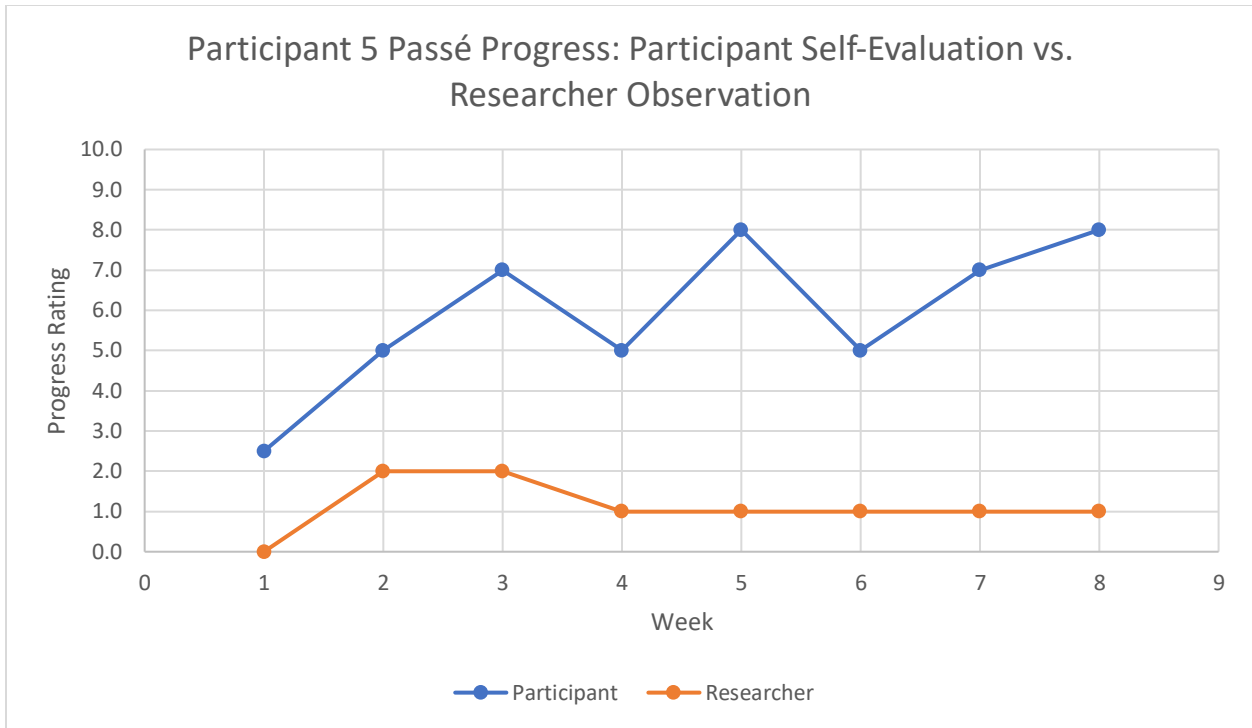


Figure 18. Participant 5 Passé Progress: Participant Self-Evaluation vs. Researcher Observation

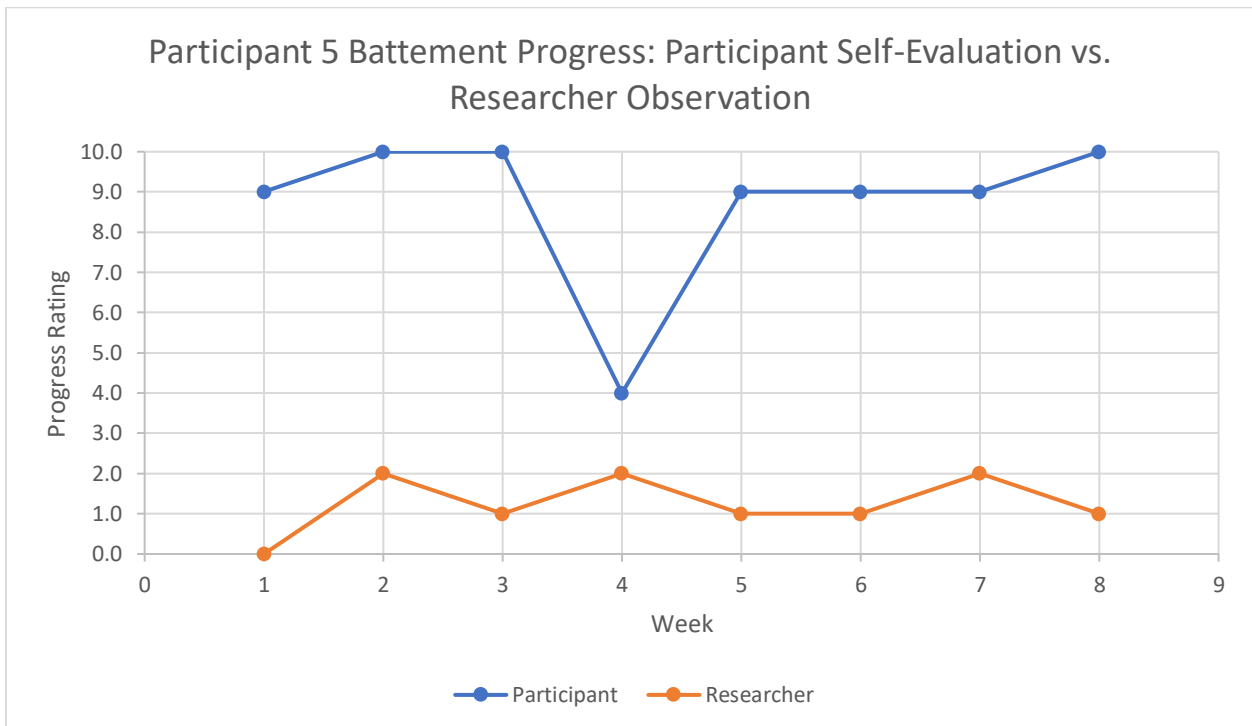


Figure 19. Participant 5 Battement Progress: Participant Self-Evaluation vs. Researcher Observation

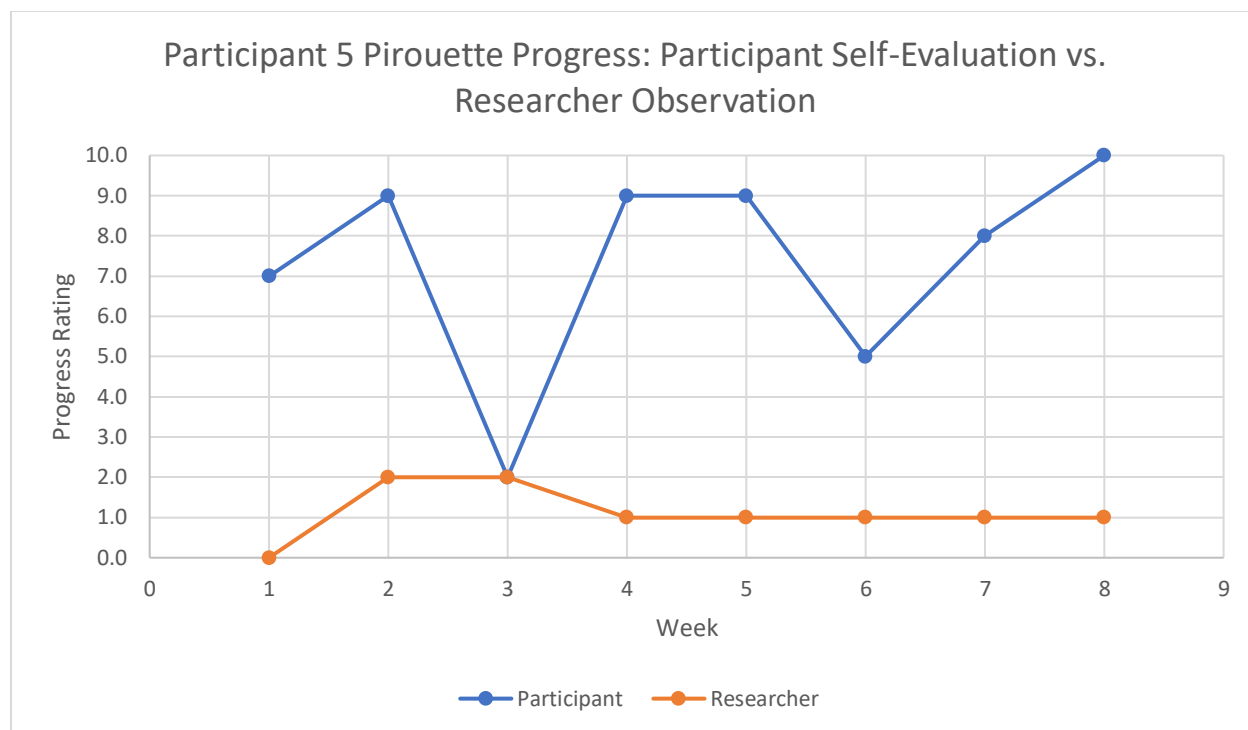


Figure 20. Participant 5 Pirouette Progress: Participant Self-Evaluation vs. Researcher Observation

Summarizing the Quantitative Data

Overall, eighty percent of the participants' perceptions of skill progression was much higher than the researcher's observations. Yet, similarities in the slopes of the graphs demonstrated that the researcher's and participants' progress ratings had increased, decreased, or remained the same in a specific category at the same time. The participants rated themselves typically in the above average progress range while the researcher rated each participant in the below average progress range.

Qualitative Data

Journal Reflection Rubric

Participants' weekly journal reflections composed the qualitative data collected. The qualitative data were analyzed using a journal reflection rubric (see table 2), which was utilized weekly for each participant to ensure uniformity in the analysis of the participants' journals. In

Table 1, the components of the rubric are presented. It is important to notice that reflection progress scoring was based on whether it increased, remained the same, or decreased from the preceding week. The researcher also included notes when analyzing the journal reflections to explain why each participant was given certain ratings in their rubrics.

Table 2

Journal Reflection Rubric

Criteria	Excellent	Satisfactory	Minimal
Identification	Participant demonstrated deep, thoughtful identification of his/her strengths and weaknesses and what areas of his/her dancing needs work.	Participant demonstrated an adequate degree of identification of his/her strengths and weaknesses and what areas of his/her dancing needs work.	Participant demonstrated little or identification of his/her strengths and weaknesses and what areas of his/her dancing needs work.
Analysis/Problem Solving	Participant demonstrated deep, thoughtful analysis and problem solving skills in regards to his/her dancing.	Participant demonstrated an adequate degree of analysis and problem solving skills in regards to his/her dancing.	Participant demonstrated little or no analysis and problem solving skills in regards to his/her dancing.
Reflection Progress	Participant's level of reflection increased since the prior week.	Participant's level of reflection remained the same since the prior week.	Participant's level of reflection decreased since the prior week.

*Analysis of Reflective Journals***Participant 1**

Over the course of the study, Participant 1's journal entries were primarily on the excellent and satisfactory end of the rubric scale. Participant 1 did an excellent job identifying his or her strengths and weaknesses in dance technique. Participant 1's analysis and problem-

solving in his or her dance technique remained satisfactory and excellent for most of the study. The participant's reflection progress never decreased throughout the study.

One excerpt from the researcher's notes explained why the participant received an excellent on analysis and problem-solving. During Week 4, the following note was recorded. "Based upon Participant 1's prompts, he or she thought of exercises and stretches of how to improve upon his or her dancing and recalled exercises and stretches the teacher mentioned in class." When examining the journals for analysis and problem-solving, the researcher looked for the participants to answer the question, "How could you improve your dancing?" Participant 1's reflection for Week 4 answered this question, noting that he or she needed to develop their thigh muscles and wrote "[...] I could practice holding a grand battement to build those muscles. And, of course, doing the regular grand battements." This kind of reflection went beyond identifying what needed improvement. It explained concrete steps on how to achieve the desired outcome.

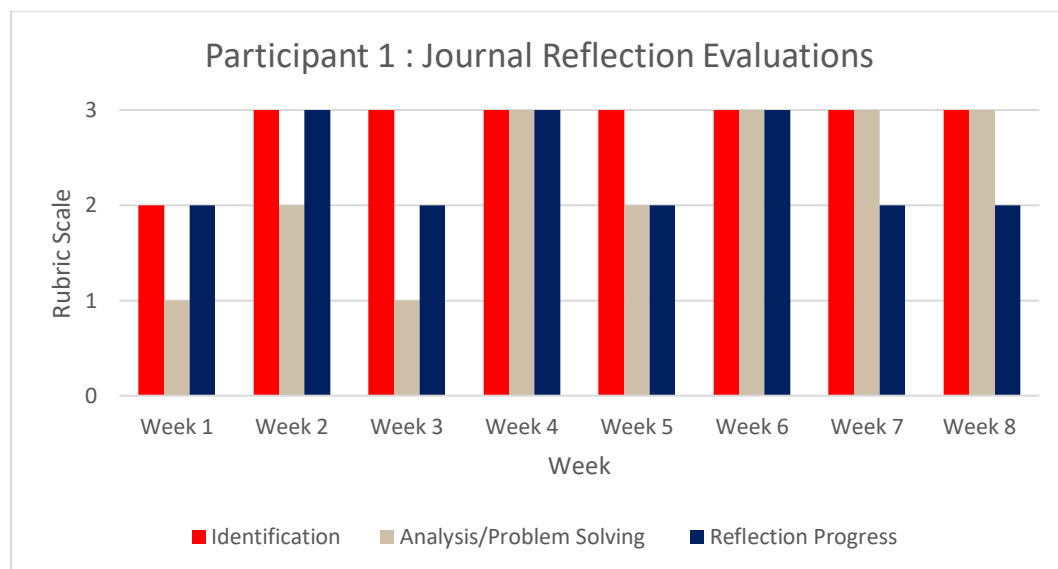


Figure 21. Participant 1: Journal Reflection Evaluations

Participant 2

Throughout the study, Participant 2's journal entries were primarily on the minimal end of the rubric scale. As seen in Figure 22, there were very few weeks when the participant's

journal entries passed the minimal mark, but, in general, the participant's entries had little or no identification of strengths and weaknesses, little or no analysis and problem-solving, and the level of reflection decreased over the period of the study.

Pertaining to one of the spikes found in Week 5, the researcher wrote the following in the rubric scale about Participant 2's reflection progress: "Student actually wrote in his/her journal this week." The preceding week, Participant 2 had not written anything in his or her journal. In the notes section for the preceding week, the researcher recorded that the student appeared stressed when given the journal in class, which might have impacted his or her reflection that week.

Participant 2 wrote very little in his or her journal reflections each week. Although the researcher provided guided reflective questions to Participant 2, endeavoring to aid the reflection progress, these attempts did not appear to trigger increased reflection. Week 7 was the participant's best journal entry in the identification aspect. Participant 2 noted more areas in which he or she thought they improved.

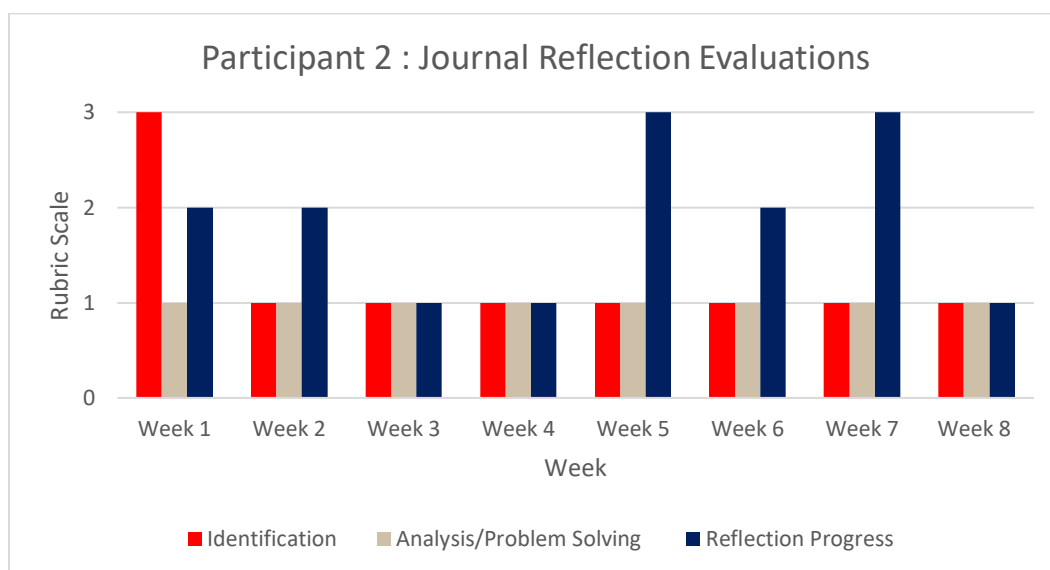


Figure 22. Participant 2: Journal Reflection Evaluations

Participant 3

Participant 3's identification and reflection progress remained primarily in the satisfactory end of the rubric scale while his or her analysis and problem-solving was on the minimal end of the rubric scale. Participant 3 did have a few increases in the reflection progress as evidenced in Figure 23. The researcher noted on her observation form of Participant 3, that while there were some improvements in reflection, these improvements were not major developments.

During Week 5, the participant's reflection progress decreased. In the researcher's notes, she wrote that the "student's level of reflection decreased, but also this week no prompt questions were given. This student seems to have better reflection responses when given reflection guidance." For Week 5, the researcher decided to provide no guided questions. The only prompt was, "continue your reflection on your dance skills." This was an experiment to see how the lack of guiding questions would affect the participant's writing and reflection. The result, as indicated earlier, was the deterioration in Participant 3's reflection ability.

Throughout the eight-week study, the participant maintained a satisfactory level of identification of strengths and weaknesses. For example, in Week 2 the participant writes, "I think maybe I could improve on balancing in passé and just have a longer balance. I feel like I did great on my pirouettes and my battements." The identification was basic, but the participant did analyze his or her dance skills to determine perceived skill level.

A point to note in Participant 3's journal, that is not reflected in the rubric or used as a factor in the study, is that the participant maintained a positive outlook throughout the journal entries. A teacher's awareness of a student's outlook and state of mind during reflection is important to highlight as a guide when implementing reflective activities.

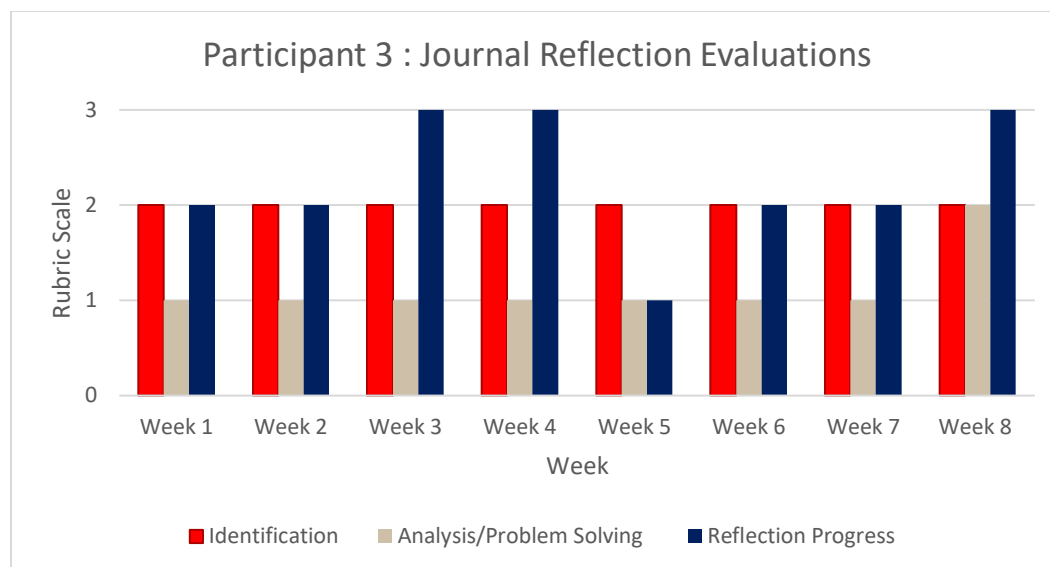


Figure 23. Participant 3: Journal Reflection Evaluations

Participant 4

Participant 4's journal entries in regards to identification and reflection progress fell primarily in the satisfactory category of the rubric scale. The analysis and problem-solving area primarily fell within the minimal section of the rubric scale. During Week 3, the identification level increased from satisfactory to excellent, and the researcher wrote the following concerning that journal entry: "The student identified areas in general he or she still needs work on. He or she also identified more specific aspects to work on in those areas." In the journal entry, Participant 4 identified, in broad terms, the dance technique he or she needed to improve. As this journal entry continued he or she became more specific. For example, the participant stated at the beginning, "I can improve on passé." Later, the participant stated he or she needed to work on "not wobbling on passé." This second aspect gave a more specified analysis of what part of the passé needed improvement.

As seen in Figure 24, Participant 4's reflection progress remained consistent during the entire study. This participant was the only student to maintain continuous progress for the eight-week study. In Week 8, the participant's analysis and problem-solving ability increased, and the

researcher explained the increase as resulting from Participant 4's analysis of how journaling and completing the self-evaluation forms affected his or her dancing. Each participant was asked in the last journal prompt how he or she felt the reflective activities of the study affected their dance technique.

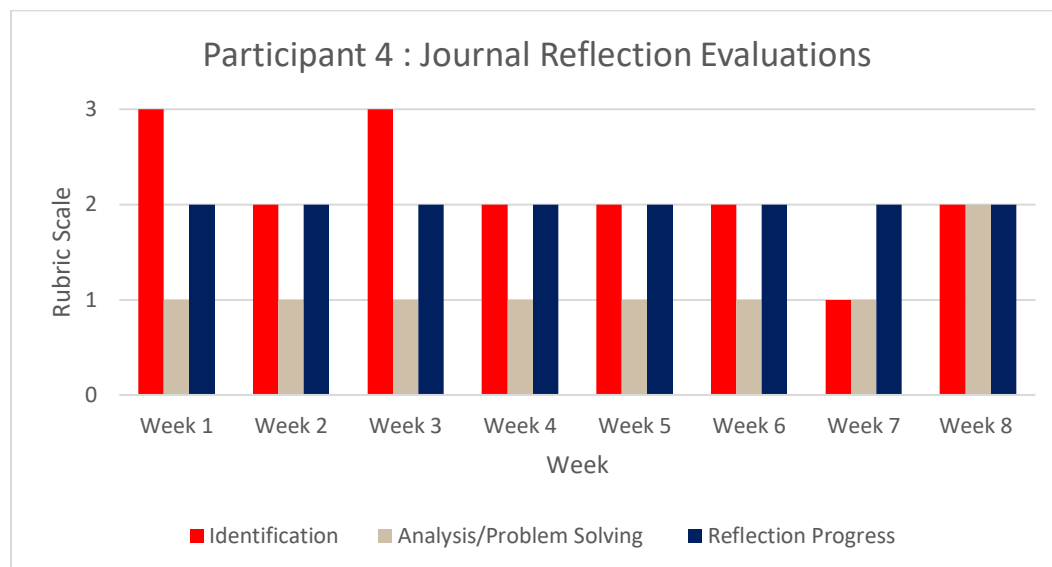


Figure 24: Participant 4: Journal Reflection Evaluations

Participant 5

Participant 5's journal reflections in regards to identification and analysis and problem-solving remained at the minimal level throughout the entire study, though the reflection progress modified during the study. At the beginning of the study, the reflection progress varied, but the last four weeks of the study the reflection progress remained the same. The researcher explained the sudden increase in the reflection progress during Week 3 by stating that the "student wrote more on what he or she needed to work on," noting that the participant was a little more specific on where he or she needed improvement. The participant also included an awareness of the need to practice the following week to improve on his or dance technique. This awareness in Week 3's journal entry showed a slight increase in the participant's reflection level.

Week 4’s journal entry exemplifies Participant 5’s writing throughout the study and is as follows: “Splits: I cept [*sic*] falling down. Battements: I cept [*sic*] falling down.” It falls within the minimal rating of the rubric since the participant does not elaborate on his or her strengths and weaknesses or problem-solving.

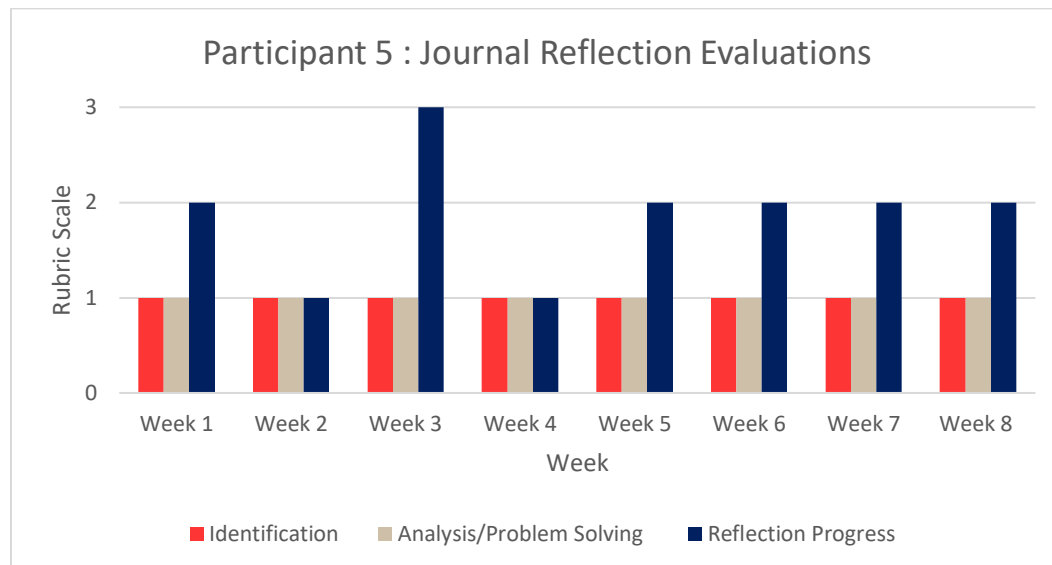


Figure 25. Participant 5: Journal Reflection Evaluations

Summary of the Qualitative Results

Through examination, the data showed that each participant experienced the reflective process in individual ways and had varying levels of reflections. In general, the participants were able to identify at least some of their own strengths and weaknesses in their dance technique, but many of them lacked the problem-solving step of reflection that follows identification. Even the aid of guided prompts asking them to identify exercises they could complete to improve their technique did not appear to produce a problem-solving journal entry. One participant did execute the problem-solving aspect of reflection in many of his or her journal entries, but this participant was an outlier within the population.

Reflections on the Reflective Process

As part of the last journal entry, the researcher asked the participants to reflect on the specific reflective activities to examine how they felt the activities impacted their dance technique. An example of one student's reflection on the journaling process stated "I think it helped me to target specific areas I could improve on. It forced me to think about exactly what I needed to improve on and how to get better, instead of just general idea" (Participant 1). Other participants also commented that the reflective activities helped them identify what to improve upon and/or what to practice at home.

Summary of Discussion

This chapter discusses the quantitative and qualitative data collected via the three research instruments. The chapter summarizes the findings for each individual participant due to the smallness of the population. The quantitative and qualitative data are presented to answer the original research questions found in Chapter 1. Journal entries supplied the qualitative data, while the quantitative data came from rating scales that both the participants and researcher completed. Analysis of the data are described in the conclusion chapter.

CHAPTER V

CONCLUSION

This study examined the effects of reflective practice utilized in a private studio dance class for preteen boys and girls. Previous research of reflective practice in the dance classroom focused primarily on college students in an academic dance setting. This study explored the potential benefit of introducing reflective practices to younger students in the private dance studio setting.

Research Questions and Methodology

Three research questions were designed to be answered by this study. The research question are as follows:

- Q1 In what ways are reflective practices effective in a dance studio setting?
- Q2 Are reflective practices effective for younger students?
- Q3 How can reflective practices be applied effectively in future dance classes?

Methodology

Five students from a youth dance program volunteered to participate in an eight-week study. The research instruments for this study consisted of participant self-evaluations, participant journal reflections, and instructor/researcher observation forms. The multiple designs of research instruments enabled the researcher to collect quantitative and qualitative data. The participant and researcher forms provided quantitative data, while the journal reflections provided qualitative data.

Summary of the Findings

Quantitative

The quantitative data were analyzed by entering the data into Excel, which generated graphs from the numerical values. These graphs provided a visual representation of the trends found in the participant self-evaluation forms in comparison to the instructor/researcher observation forms. In the discussion chapter, each participant's data were analyzed individually due to the small sample size. The data revealed that eighty percent of the participants' perception of skill progression was much higher than the researcher's observations.

While this was the case, the similarities (increasing, decreasing, or remaining the same) between intervals in the slopes of several participants' and researcher's graphs displayed that they both saw the rate of progress occurring at the same speed. Typically, the researcher rated each participant in the below average progress range, while the participants rated themselves in the above average progress range.

Qualitative

A grading rubric designed by the researcher was used to analyze the qualitative data. This ensured consistent evaluation of each journal entry. Bar graphs based on the three sections of the grading rubric were created using Excel to provide a visual display of the rubric results. Each participant had their own unique experience with the reflective process. The depth at which each participant experimented with reflection varied. The majority of participants were able to identify some strengths and weaknesses, but the analysis and problem-solving aspect of reflection was often found to be lacking. The guided prompts each week did not appear to produce a visible increase in reflection for several of the participants.

Interpretation of the Findings

The Findings

Due to the small sample size of the study, the findings of each participant are summarized before presenting the overall summary of the study.

Participant 1

Participant 1's perception of their progress resulted in higher ratings than the researcher's. Despite this, the slopes of the researcher's and participant's graphs were similar. The similarity in slopes meant this participant more accurately analyzed when their progress was increasing, decreasing, or remaining the same. Participant 1 also displayed a discriminating viewpoint when evaluating their dance technique and skills. A self-aware viewpoint comes from engaging with reflection. This reflective mindset produced a better prospect for improvement.

When writing in their journal, Participant 1 was capable of not only identifying their strengths and weaknesses but also delved into the realm of analysis and problem solving. The ability to problem solve with one's dance skills again provides a more likely possibility of skill improvement. The journal entries provide further evidence that Participant 1 was more self-aware in the reflective process. Their ability to provide specific examples for improvement and growth evidenced he or she were engaging in the reflective process. Self-awareness and problem-solving skills within the aspects of reflection were a great combination to encourage growth.

Participant 2

Participant 2's view on their progress was again different than the researcher's observations, but the difference this time was much greater. Again, there were similar slopes between internal points, but the differences in the slopes greatly differed. While the researcher

and participant agreed at times, it cannot be concluded as decidedly that Participant 2 engaged more fully in the reflective process because the difference in the slopes was so great. The frequent high rating in the participant's perceived progress can also lead one to assume that he or she did not reflect as deeply as the researcher would have hoped to see.

This lack of deeper reflection and self-awareness is evidenced further in their journal entries. In general, the journal entries contained little or no identification of strengths and weakness and analysis and problem solving. This participant wrote little in their journal entries each week which again factors into the lack of deeper reflection. Between the lack of journaling and the high ratings on the self-evaluation forms, it can be assumed that Participant 2 did not have an accurate view of themselves. Thus, Participant 2 would not likely improve beyond their current skill level until he or she gained a more accurate self-view. This lack of accurate self-awareness stemmed from the lack of reflection.

Participant 3

Participant 3 continued the trend of evaluating their progress higher than the researcher. Since only one graph (Figure 11) contained similar slopes, the participant did not engage with the reflective practices as much as other participants. The participant awarded themselves a rating of ten in battements and pirouette progress over fifty percent of the time. According to Table 2, a rating of ten meant the participant believed they achieved their goal set out at the beginning of the study. Firstly, the goal set by the participant was not related to battements or pirouettes, and secondly, the researcher did not see the participant's progress as attaining a ten. The high ratings demonstrated that the participant was not likely reflecting deeply as there was a lack of self-awareness that typically follows reflection. Participant 3 did not engage in reflection as much as was hoped.

In the journal entries, the participant identified some strengths and weaknesses, but there was a need for improvement in the identification process. The high ratings and the lack of identification and problem solving evidenced that Participant 3 was not fully engaging with reflective practices as desired by the researcher.

Participant 4

Participant 4 was the outlier of the study in that he or she did not rate their progress higher than the researcher did but rather the same or even lower. While both the participant and researcher viewed Participant 2's progress on the lower end of the scale, the similarities in the graphs showed that the participant had a correct comprehension of their skill level and progress. Participant 2 was engaging with the reflective practices which lead to a better sense of self-awareness.

In the journal entries, the participant identified their strengths and weaknesses on the satisfactory end of the rubric scale. This indicated that Participant 4 identified improvements and issues, but there was still room for more deep, thoughtful identification. The ability to problem solve was lacking and could account for why the progress rating he or she gave themselves rarely increased.

Participant 5

Participant 5 resumed the participants' trend of rating oneself higher than the researcher's observations, but in this case, the slopes of the graphs did not coincide at all. The participant and researcher did not agree on when the participant's skill increased, decreased, or remained the same which indicated the participant was lacking in reflection. The participant's lack of self-awareness is evidenced by the slopes not coinciding. Without self-awareness, it is difficult to accurately reflect on one's skill level and to use that reflection to progress.

This was evidenced further in Participant 5's journal reflections. There was little elaboration and awareness of their strengths and weaknesses and little problem solving. The lack of reflection in these areas explained why the researcher's observations of the participant's progress did not improve throughout the study. He or she was not thinking deeply through their dance skills and proposing methods to improve.

Research Question 1

Q1 In what ways are reflective practices effective in a dance studio setting?

This study explored the answer to this question by collecting quantitative and qualitative data from five participants. After analyzing the quantitative data of each participant, it can be summarized that four of the participants (1, 2, 3, 5) overestimated their dance skills, while one participant (4) accurately rated their dance skills). For three of these four participants, the overestimation stemmed from a lack of deep, thoughtful reflection. One (participant 1) of these four participants, however, exhibited deep thoughtful reflection and the resulting awareness of progress which mirrored the researcher's observations. Conversely, three participants (2, 3, 5) perceived themselves perpetually progressing at an above average rate. These three participants also gave themselves a rating of ten on the progress rating scale which meant they believed they had achieved the goal they set out at the beginning of the study in their journal reflections. The ten rating was inconsistent with the researcher observation. The researcher observed primarily their progress to be below average meaning they mostly received ratings in the two to four range. Participants 2, 3, and 5 were seemingly not perceiving their dance skill level and consequently the need for improvement which was expected due to their lack of reflection. Participants 1 and 4 demonstrated self-reflection and the resulting awareness of their dance skill levels. Participant 1

used the reflection process to improve significantly their skill level while Participant 4's improvement was minor, but their self-awareness was demonstrated.

The qualitative data provided further insight into how the participants perceived their dance technique level. The journals provided the researcher a chance to examine how the participants reflected. Overall, the participants identified some of their strengths and weaknesses, but each participant had varying levels of identification ability. Four of the participants needed to provide more identification. Thus, four of the participants' journals likewise were lacking in analysis and problem solving throughout the majority of the study. Only one participant (1) was consistent in identification of strengths and weaknesses. This participant was also capable of going beyond identification to analyzing and problem solving their dance skills. This ability to reflect may have been the reason for increased dance progress. Therefore, the researcher's progress rating for this participant was, on average, higher than for any other participant. One other participant (4), though aware of what needed to be improved, did not adequately include a problem-solving plan in the majority of their writings. Again, with Participant 1 and 4, where reflection was involved, reflection created self-awareness and improvement to varying degrees.

Participant 5 provided very little identification and analysis and problem solving. The researcher also observed their progress to be on the low end of the progress rating. Participant 5's lack of reflecting correlated to the researcher's lower progress rating. Again, showing that there is a correlation between reflection and progress.

Research Question 2

Q2 Are reflective practices effective for younger students?

The experience of this study allowed the researcher to discover the possible effectiveness of these reflective practices for younger students and found that reflective journaling and self-

evaluation forms may be better suited for slightly older students. This does not mean younger students cannot reflect on their dance technique, but there may need to be reflective activities more suited to their age range. If more classes for young children incorporated methods to develop a reflective mindset for younger students, perhaps they would find the reflective practice easier and more beneficial.

Relations to Previous Research

Marie Hay presents a study concerning the implementation of multiple reflective activities and is similar to this study in that it also used multiple instruments to achieve reflection among the participants. Marie Hay conducted the study at De Montfort University through the Centre for Excellence in Performance Arts to develop a reflective and autonomous approach to learning in higher education through assessment and feedback. The assessment was evaluated using the following research instruments: journaling, learning set activities, peer feedback, and self-assessment. These provided the opportunity for the students to engage in reflection through multiple formats. At the end of the study, the participants saw the benefit of using reflective practices within their dance practice (Hay 131-137). A study using multiple research instruments to test a new learning or teaching method ensures that each student has at least one instrument that works for their learning style, and it provides a more complete picture. Of note, Hay's population was older than the population of this study.

Limitations of the Study

Despite the researcher's attempts to ensure the data collected presented correct information on reflective practices for students, there were some notable limitations and they are as follows: population size, lack of mirrors and dance setting, possible misunderstanding of one of the instruments, and a lack of multiple observers.

The population size for this study was five; an extremely small test group. Due to the size of the population, the study does not implicate clear, definitive answers concerning reflective practices in the dance studio setting. It can however start the discussion about this topic, and hopefully, call more educators to action.

Due to COVID-19, the researcher was not able to attain a regular studio setting for her dance group, thus the study was conducted in an atypical studio setting. The researcher secured an outdoor covered pavilion at a park for classes. This pavilion lacked many normal dance studio amenities namely one, mirrors. Mirrors are vital for the teacher and student reflection. Without mirrors, the students had to be kinesthetically aware of themselves, their movements, and body placement. Since the participants could not view their technique, their reflections on their dance skills were likely affected. This could partially account for their higher self-evaluation ratings.

Although the description of the rating scale was written on the top of the self-evaluation form, the participants might not have fully understood the scale description. Participants could have potentially rated themselves based on their perceived skill level rather than their perceived progress. When completing the observation forms, the researcher had to remind herself that the numbers were based on progress not skill. This could possibly account for the higher ratings the participants gave themselves.

To attain an even more well-rounded understanding of the participants' progress, there should be more than one observer. Each observer would bring forth their own personal viewpoint and evaluation of the participants. The findings of the researcher would be strengthened if there had been multiple observers providing data.

Suggestions for Further Research

Research Question 3

Q3 How can reflective practices be applied effectively in future dance classes?

The effectiveness of the reflective activities might have been more apparent if the study had been longer than eight weeks. Eight weeks may not have been sufficient time for the students to develop reflective skills as the concept was entirely new to them. A semester class would likely provide more accurate findings as students could have participated in some reflective activities before the study began. The students would have had more time to become familiarized with the activities, and the researcher could have been more confident that the students fully understood the reflective process.

Another approach to the study could examine if different reflective activities could be more suited for the age group. Writing in a reflective journal and rating perceived person progress may not be the most effective reflective activities for the age range in the study. The research might focus on developing the identification of strengths and weaknesses skills before tackling the second aspect of reflection which is analysis and problem solving. Perhaps, as a teacher led discussion before the study started, the students could discuss how to identify strengths and weaknesses. Then, a follow up study could address developing analysis and problem-solving strategies.

Summary

This research provided insight into the introduction of reflective practices to younger students in a private, non-academic dance studio setting. In the eight-week study, each participant experienced the reflective process differently. Overall, though, the study revealed that participants of this age were better at identifying strengths and weaknesses rather than the

problem-solving aspect of reflection. As reflective practice is an important learning tool, further studies in the field with this age group are merited. Improvements in the dance facility, increased length of the study, varying reflective activities, and multi-step studies could provide beneficial information for teachers to utilize in the dance classroom. As the study demonstrated, students of a younger age, to varying degrees, were capable of reflecting on their dance skills.

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APPENDIX A
RESEARCH INSTRUMENTS

Participant Self-Evaluation Form

Instructions for self-evaluation:

Fill out this self-evaluation form based on the progress you think you have made while practicing at home. Rate yourself on a scale of 1 to 10. 1 meaning you saw no progress. 2-4 meaning you saw below average progress. 5 meaning you saw average progress. 6-9 meaning you saw above average progress. 10 meaning you completed a goal in your progress. Be completely honest in your rating.

<u>Self-Evaluation Categories:</u> How would you rate your progress this week on...	<u>Personal Rating:</u> (1-10)
Your splits?	
Your balancing in passé?	
Proper technique of your battements?	
Your pirouettes?	

Reminders on proper technique:

- Splits: knees straight, pointed toes, distance to the ground
- Balancing in passé: toe connected to the knee, no wiggling on releve, keep the balancing foot in a high releve
- Battements: both knees straight, torso still, pointed toes, straight arms, height of kicks
- Pirouettes: Spot, toe connected to the knee, plie, no hops while turning, end your turn back in prep position

Instructor/Researcher Observation Form

Student number:

<u>Evaluation Categories:</u> How would you rate the participant's progress this week on...	<u>Rating:</u> (1-10)	<u>Notes:</u>
Splits?		
Balancing in passé?		
Proper technique of his/her battements?		
Pirouettes?		

This instrument is to be used by the instructor/researcher. The instructor/researcher will use this instrument weekly and will ensure each area is covered in class each week. Each participant will have their own observation sheet. The notes section is for the researcher to comment on the participant's progress to comment on why the rating was given.

Rating Key:

- 1 means the participant showed no progress since the prior week.
- 2-4 means the participant showed some progress since the prior week.
- 5 means the participant showed average progress since the prior week.
- 6-9 means the participant showed above average progress since the prior week.
- 10 means the participant showed a vast improvement in progress since the prior week.

Journal Reflection Rubric:

Student Number:

Criteria	Excellent	Satisfactory	Minimal	Extra Notes:
Identification	Participant demonstrated deep, thoughtful identification of his/her strengths and weaknesses and what areas of his/her dancing needs work.	Participant demonstrated an adequate degree of identification of his/her strengths and weaknesses and what areas of his/her dancing needs work.	Participant demonstrated little or no identification of his/her strengths and weaknesses and what areas of his/her dancing needs work.	
Analysis/Problem Solving	Participant demonstrated deep, thoughtful analysis and problem solving skills in regards to his/her dancing.	Participant demonstrated an adequate degree of analysis and problem solving skills in regards to his/her dancing.	Participant demonstrated little or no analysis and problem solving skills in regards to his/her dancing.	
Reflection Progress	Participant's level of reflection increased since the prior week.	Participant's level of reflection remained the same since the prior week.	Participant's level of reflection decreased since the prior week.	

APPENDIX B
CONSENT AND PERMISSION FORMS



PARENTS CONSENT FORM FOR HUMAN PARTICIPANTS IN RESEARCH
UNIVERSITY FOR NORTHERN COLORADO

Project Title: Reflective Practices in the Dance Studio: Implementing Deliberate Observation and Examination Methods into the Dance Technique Class for Youth to Encourage the Development of Self-awareness.

Researcher: Meredith Orrell

I am researching the effectiveness of reflective practices on young students in the dance studio. Reflective methodology encourages dancers to reflect, self-evaluate, and be self-aware. If you grant permission and if your child indicates to me a willingness to participate, I will incorporate reflective practices into our weekly classes for eight weeks. The last ten to fifteen minutes will be set aside for your child to complete two reflective activities.

Your child will start off the study by setting dance goals at the beginning of the study and will write about the progress they feel they have achieved on those goals. Your child will also be required to write in a journal reflecting on the class he or she has just taken. The journal writing will include topics such as: evaluating their strengths and weaknesses in class that day, ways in which they could self-correct, and what they should focus on in practice over the following week. The researcher will analyze the journal entries to evaluate how your child is using reflective practices as well as assess their reflective progress.

The second reflective activity will require your child to fill out a weekly self-evaluation form. Your child will rate the degree of progress with which he or she thinks has been made in the following specified areas: 1) Flexibility based on splits progress 2) Balance based on holding passé 3) Height and proper technique of kicks 4) Pirouettes. This activity is designed to see how reflective practices affect your child's progress in dance. It also requires them to examine their own progress.

Your child will also be observed by myself, the instructor/researcher, via an evaluation form on your child's progress in the following specified areas: 1) Flexibility based on splits progress 2) Balance based on holding passé 3) Height and proper technique of kicks 4) Pirouettes. This is designed to analyze how your child is progressing in their technique in relation to the reflective practices.

Page 1 of 2 _____
(Parent's initials here)



Any student choosing not to participate in the study will write in a journal and fill out progress forms like the participants, but that student's data will not be collected or used in the thesis.

Through this study, your child will learn the skill to reflect, which is an important skill in any area of life. Your child will become aware of his or her strengths and weakness in dance and hopefully develop the ability to self-correct.

I foresee little risk for the subject beyond those that are normally encountered in dance lessons.

Should Covid-19 affect normal dance class meetings, your child will continue dance lessons and the study online.

This study is designed to see how incorporating reflective activities into your child's regular dance studio class effects his or her dance progress in 4 specific areas of technical development.

To ensure confidentiality, the journals, self-evaluation sheets, and observation forms will be securely stored the researcher's house. For further confidentiality, your child's name will be replaced by a numerical identifier. The names of subjects will not appear in any professional report of this research. The completed consent forms following the study will be stored in Crabbe Hall, room 308, the office of Christy O'Connell-Black, Dance Education MA co-coordinator. I will take the completed consent forms to the UNCO campus during the summer session and all data and consent forms collected from this study will be destroyed after three years.

Please feel free to phone or email me if you have any questions or concerns about this research and please retain one copy of this letter for your records.

Thank you for assisting me with my research.

Sincerely,

Meredith Orrell

Participation is voluntary. You may decide not to participate in this study and if you begin participation you may still decide to stop and withdraw at any time. Your decision will be respected and will not result in loss of benefits to which you are otherwise entitled. Having read the above and having had an opportunity to ask any questions, please sign below if you would like to participate in this research. A copy of this form will be given to you to retain for future reference. If you have any concerns about your

selection or treatment as a research participant, please contact Nicole Morse, Office of Research, Kepner Hall, University of Northern Colorado Greeley, CO 80639; 970-351-1910.

Child's Full Name (please print)

Child's Birth Date (Month/day/year)

Parent/Guardian's Signature

Date



ASSENT FORM FOR HUMAN PARTICIPANTS IN RESEARCH
UNIVERSITY OF NORTHERN COLORADO

Hi!

My name is Meredith Orrell, and I'm working on research about dance and reflective practices. That means I'm studying how reflecting on dance class through specific activities affects a student's progress in dance. I am looking for dance students, like you, to reflect and think about their dance progress through journaling and activities that look at how much they advance in specific areas of dance. If you want, you can be one of the students that participate in these activities.

If you want to participate in these activities, I'll ask you to write in a journal at the end of every class about the class you just participated in. You'll think about moments in class that you did well or had success, what you could improve, and how you could improve. I'll also ask to fill out a self-evaluation form at the end of every class. You will rate yourself on how you think you progressed in the following areas: 1) Flexibility based on splits progress 2) Balance based on holding passé 3) Height and proper technique of kicks 4) Pirouettes.

There are no right or wrong answers on the journal reflections or the self-evaluation sheets. You do not need to edit or be nervous about what you are writing. I ask that you be as honest as possible even if you do not feel as though you are making progress. I will write down your answers to the self-evaluation and look over your journal reflections using a rubric. This rubric is not for the means of grading, but used simply to create an equal way of looking over each student's journals. The journaling and self-evaluation forms will take about 10 to 15 minutes of your regular class period. The journal reflections and self-evaluation forms will be confidential. Your journal will not have your name on it. It will have a number in place of a name.

Completing the activities might help you understand your strengths and weaknesses as a dancer, which you could use to increase your dancing ability.

Your parents have said it's okay for you to participate in the activities, but you don't have to. Also, if you say "yes" but then change your mind, you can stop any time you want to. Do you have any questions for me about my research?

If you want to be in my research and participate in activities about dance and reflective practices, sign your name below and write today's date next to it. Thanks!

Student

Date



PERMISSION FORM FOR HUMAN PARTICIPANTS

UNIVERSITY OF NORTHERN COLORADO

Project Title: Reflective Practices in the Dance Studio: Implementing Deliberate Observation and Examination Methods into the Dance Technique Class for Youth to Encourage the Development of Self-awareness.

Researcher: Meredith Orrell



Studio Owner,

I would like to request permission to use your studio space to conduct research on young dance students. I am researching the effectiveness of reflective practices in the dance studio on young students. Reflective methodology encourages dancers to reflect, self-evaluate, and be self-aware. The student activities during the study will be reflective journal writing and student self-evaluation sheets. I, the researcher, will complete student observation form as well. The time of the study would occur during the allotted time I have rented from you. The study will last for eight weeks.

Please feel free to phone or email me if you have any questions or concerns about this research and please retain one copy of this letter for your records.

Please sign below if you grant permission for the researcher to use your studio space:

Signature

Date

APPENDIX C
INSTITUTIONAL REVIEW BOARD



UNIVERSITY OF
NORTHERN COLORADO

Institutional Review Board

Date: 11/04/2020

Principal Investigator: Meredith Orrell

Committee Action: **IRB EXEMPT DETERMINATION – New Protocol**

Action Date: 11/04/2020

Protocol Number: [2009011045](#)

Protocol Title: Reflective Practices in the Dance Studio: Implementing Deliberate Observation and Examination Methods into the Dance Technique Class for Youth to Encourage the Development of Self-awareness.

Expiration Date:

The University of Northern Colorado Institutional Review Board has reviewed your protocol and determined your project to be exempt under 45 CFR 46.104(d)(701) (702) for research involving

Category 1 (2018): RESEARCH CONDUCTED IN EDUCATIONAL SETTINGS. Research, conducted in established or commonly accepted educational settings, that specifically involves normal educational practices that are not likely to adversely impact students' opportunity to learn required educational content or the assessment of educators who provide instruction. This includes most research on regular and special education instructional strategies, and research on the effectiveness of or the comparison among instructional techniques, curricula, or classroom management methods.

Category 2 (2018): EDUCATIONAL TESTS, SURVEYS, INTERVIEWS, OR OBSERVATIONS OF PUBLIC BEHAVIOR. Research that only includes interactions involving educational tests (cognitive, diagnostic, aptitude, achievement), survey procedures, interview procedures, or observation of public behavior (including visual or auditory recording) if at least one of the following criteria is met: (i) The information obtained is recorded by the investigator in such a manner that the identity of the human subjects cannot readily be ascertained, directly or through identifiers linked to the subjects; (ii) Any disclosure of the human subjects' responses outside the research would not reasonably place the subjects at risk of criminal or civil liability or be damaging to the subjects' financial standing, employability, educational advancement, or reputation; or (iii) The information obtained is recorded by the investigator in such a manner that the identity of the human subjects can readily be ascertained, directly or through identifiers linked to the subjects, and an IRB conducts a limited IRB review to make the determination required by 45 CFR 46.111(a)(7).



You may begin conducting your research as outlined in your protocol. Your study does not require further review from the IRB, unless changes need to be made to your approved protocol.

As the Principal Investigator (PI), you are still responsible for contacting the UNC IRB office if and when:

- You wish to deviate from the described protocol and would like to formally submit a modification request. Prior IRB approval must be obtained before any changes can be implemented (except to eliminate an immediate hazard to research participants).
- You make changes to the research personnel working on this study (add or drop research staff on this protocol).
- At the end of the study or before you leave The University of Northern Colorado and are no longer a student or employee, to request your protocol be closed. *You cannot continue to reference UNC on any documents (including the informed consent form) or conduct the study under the auspices of UNC if you are no longer a student/employee of this university.
- You have received or have been made aware of any complaints, problems, or adverse events that are related or possibly related to participation in the research.

If you have any questions, please contact the Research Compliance Manager, Nicole Morse, at 970-351-1910 or via e-mail at nicole.morse@unco.edu. Additional information concerning the requirements for the protection of human subjects may be found at the Office of Human Research Protection website - <http://hhs.gov/ohrp/> and <https://www.unco.edu/research/research-integrity-and-compliance/institutional-review-board/>.

Sincerely,

Nicole Morse
Research Compliance Manager

University of Northern Colorado: FWA00000784