GENERALIST TEACHERS' SELF-EFFICACY BELIEFS FOR TEACHING DANCE

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ABSTRACT

How teachers think, behave and respond to teaching situations is predicated on their self-efficacy beliefs (Bandura, 1997). Because these beliefs can affect teachers' motivation, emotions, and expectations for taking action, generalist teachers' self-efficacy beliefs for teaching dance as a compulsory component of arts education have implications for the dance learning opportunities available to students and for supporting the professional capabilities of the student teachers they mentor. Therefore, this study investigated the question: What are generalist teachers' self-efficacy beliefs for teaching dance in the arts curriculum and how might these be related to their subject knowledge confidence, classroom practice, and school context? A mixed methods methodology and 4 hypotheses guided the collection, analyses and discussion of quantitative and qualitative data. In Phase 1, 140 New Zealand generalist teachers completed a questionnaire that included the Teachers' Sense of Efficacy Scale (TSES) developed by Tschannen-Moran & Woolfolk Hoy (2001) and adapted for dance with permission. In Phase 2, 17 participants from the original sample were interviewed to explore and explain the quantitative results. The findings of the study shed light on the participants' self-efficacy beliefs for teaching, engaging and managing students in dance and the participants identified more factors that supported rather than inhibited dance teaching. Self-efficacy beliefs were found to be correlated to subject knowledge confidence but not to the frequency of teaching dance, school context factors or years of teaching experience. The study gives recommendations for future teacher education and dance education research.

DEDICATION

To the memory of my parents, Ted and Ngaire Renner, for the opportunities and support that they gave me for pursuing my aspirations. Their examples of how to live and act have guided me throughout life, and in the undertaking of this work.

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CHAPTER ONE: INTRODUCTION

This research study examined the self-efficacy beliefs of New Zealand generalist teachers for teaching dance as an arts discipline in the classroom. The opening section of this chapter introduces the context and background of this investigation. The implications of including dance as a compulsory subject in schools for teachers and initial teacher education (ITE) students are outlined to provide justification for the study and the research question. The relevance of Bandura's (1997) self-efficacy theory as the theoretical framework is explained, as is the focus on generalist teachers as the research participants. The significance of the study to dance education and teacher self-efficacy research and definitions of the key terms are included, followed by an outline of the thesis chapters.

Background

In 2000, dance was launched as a dimension of compulsory arts education for all students in New Zealand (Ministry of Education, 2000) and mandated in 2004 (New Zealand Education Gazette, 2003). Whereas previously dance may have been taught in primary schools as a component within physical education or outside the core curriculum, all generalist teachers were now required to teach dance as a subject in its own right as part of a balanced and comprehensive classroom programme. This re-positioning of dance validated the importance of its contribution to students' lives, learning, and holistic development (Bresler, 2004; Brouillette, 2010; Hanna, 2008; Hong, 2000; Hong, 2002) and gave impetus to developments in dance education across a range of educational, community, and cultural sectors. Teacher education programmes and the production of new material resources helped to prepare and support teachers for teaching dance to diverse students (Cooper, 2006; Hong, 2002). Professional dance companies and dance artists increased efforts to market their specialist knowledge and skills to schools (see http://artsonline2.tki.org.nz/artistsined; http://www.rnzb.org.nz/education). Dance also grew as an area of study for the National Certificate of Educational Achievement for senior secondary school students (see http://www/nzqa.govt.nz) and as a focus of academic research (e.g., Ashley, 2010; Buck, 2003; Fraser et al., 2007; Melchior, 2005; Snook, 2012).

Continuing educational reforms may, however, have compromised the potential of any gains that might have been made in securing a regular place for dance in primary

classrooms. Increasing and competing demands for teacher educators and institutions to address a variety of educational policies and societal issues have created continual challenges to the quality and quantity of arts education in schools and ITE programmes (Bolwell, 2014; Cheesman, 2009; Ell, 2011; McGee & Fraser, 2008). In particular, renewed emphasis upon students' literacy and numeracy achievement may have lessened the attention that may be given to other subjects in the school curriculum, exacerbating a tension that teachers may already have felt between what they should or can teach to achieve a balance in their programmes (Hong, 2002; McGee et al., 2004b; Wylie & Hodgen, 2010).

For a subject without a long-standing history in schools, the will and interest of teachers to teach dance in the face of ongoing changes and pressures in their work assume some importance in my position as a dance educator of ITE students and experienced teachers at the University of Otago College of Education. For more than 30 years, I have been involved in the *doing* and *knowing* of teaching dance and in enabling others to *do* and *know* what I have considered to be necessary to enable teachers and students to succeed and grow in dance education. Extensive teaching experience has meant that my decisions about what and how to teach dance education in the ITE and professional development programmes have been guided by practicality issues as much as by aesthetic and educational principles.

As dance shares course time with other curriculum subjects in the University of Otago ITE programme, I am acutely aware that the few hours of workshops and lectures that the ITE students receive will do little beyond equipping them with enough knowledge and skills to get started in dance teaching. Putting their dance education into practice on school practica is a requirement and ideally, the ITE students are able to observe and discuss dance lessons taught by their mentoring teachers. These opportunities do not, however, seem to be available for all ITE students. It is not uncommon for some final year students to have reported to me that they have seen little or no dance being taught in schools during the three or four years of their ITE, raising my concerns about the enduring impact of dance teacher education.

Greater awareness of the issues that surround the teaching of dance by generalist teachers transpired when I was contracted part-time by the New Zealand Ministry of Education to

be on the team of advisors who critiqued the dance curriculum content of *The Arts in the New Zealand Curriculum* (Ministry of Education, 2000) and its later rendition in *The New Zealand Curriculum* (Ministry of Education, 2007). As a national and regional dance facilitator from 2000 to 2008, I contributed to the development of teaching resources and delivered professional development and support to primary and secondary school teachers. During this time, it was not unexpected to find that many generalist teachers lacked confidence about teaching it as a creative and cultural art form and that the broader school context played a part in how they viewed their dance teaching efforts (Beals, Cameron, Hipkins, & Watson, 2003; Buck, 2003; Education Review Office, 2003; McGee et al., 2004a; Thwaites, Ferens, & Lines, 2007).

Several years on and with the assumption that teachers have now settled into some pattern of dance education implementation since it was first required in schools, the following questions come to mind: What is the current situation of teachers and dance in the primary classroom? How confident and competent do teachers feel about teaching dance and how are they going about it? When are they teaching dance? In what ways might school contexts be enabling or inhibiting the teaching of dance? What can be learned from the experiences of teachers in teaching dance that could inform and give direction to future dance teacher education?

Statement of the Problem

If dance education is to realise its potential for students, a critical mass of committed and competent teachers is needed (Hong, 2002). Along with teacher advocacy and expertise in dance teaching in each school, the incidence and quality of dance teaching and learning could have immediate and long-term implications for how students will achieve and regard themselves in dance. The profile of dance in classrooms could also shape the confidence and competence of ITE students who are mentored by classroom teachers. Ensuring the success, strength, and sustainability of dance education in primary classrooms is, therefore, dependent upon understanding what supports and inhibits generalist teachers in their delivery of it in their classrooms so that ITE and professional development can be responsive to their needs. It could be that what teachers believe, know, and/or value about dance and their teaching of it influences the nature, depth, and consistency with which it is taught in individual classrooms.

Research Question

To understand teachers' perspectives and behaviours in the classroom, it is important to consider their beliefs, perceptions, attitudes, motivations, knowledge, and contexts (Bandura, 1997; Gill & Hoffman, 2009; Pajares, 1992; Richardson, 1996). In particular, the beliefs that teachers' hold about their confidence and capabilities to teach dance successfully (i.e., self-efficacy beliefs), could be determining how and when they teach it to their classes. Therefore, the overarching research question for this study was: What are generalist teachers' self-efficacy beliefs for teaching dance in the arts curriculum and how might these be related to their subject knowledge confidence, classroom practice, and school context?

Theoretical Framework

This investigation was grounded in Bandura's (1977, 1986, 1997) social cognitive theory, in which individuals are regarded as operating within a triadic structure of personal, environmental, and behavioural factors. Although individuals have agency over their lives and actions, their decision-making is influenced by the reciprocal interplay of these factors, becoming both producers and products of their environments. Their thoughts and feelings can have a key role in how they perceive and act on the world. Self-reflection and evaluations of their capabilities, their environments, and their behaviour help individuals to determine future actions.

A crucial component of social cognitive theory is the construct of self-efficacy which Bandura (1997) defined as "beliefs in one's capabilities to organize and execute the courses of action required to produce given attainments" (p. 3). Because they affect our motivation levels, emotions, and expectations for taking action, perceptions of self-efficacy are more powerful than actual levels of knowledge and competence as predictors of behaviour (Bandura, 1997). That is, people who have similar skills for a given situation may differ in their performance effectiveness or proficiency because of their individual beliefs of personal efficacy (Bandura, 1997; Woolfolk Hoy & Spero, 2005).

The self-efficacy beliefs that teachers hold about their capabilities and competence to accomplish specific tasks and goals in various teaching contexts have been found to be important and powerful factors in determining the success of their work in the classroom (e.g., Gibson & Dembo, 1984; Midgley, Feldlaufer, & Eccles, 1989; Skaalvik & Skaalvik,

2007; Tschannen-Moran, Woolfolk Hoy, & Hoy, 1998). These beliefs influence how teachers go about creating learning environments, engaging and instructing students, and responding to challenges. Ultimately, their self-efficacy beliefs can affect outcomes for students.

Making judgements of self-efficacy involves assessing one's strengths and/or weaknesses with consideration of the teaching task(s) and the context in which it or they are being assessed (Bandura, 1997; Tschannen-Moran & Woolfolk Hoy, 2001). A proposition of this study is that teachers' self-efficacy beliefs about their capabilities for teaching dance could be an important factor in their engagement with dance and the teaching of it. Classroom observations to confirm or evaluate how the teachers' beliefs are reflected in their actual teaching are not included in this study for reasons of manageability.

Generalist Teachers

This study views generalist teachers as active and purposeful agents in the design of their teaching programmes and asserts that they are at the centre of creating opportunities for their students to learn and achieve in all essential learning areas (Alton-Lee, 2003; Bandura, 1997; McGee & Fraser, 2008; Ministry of Education, 2007; Schwille & Dembélé, 2007*).* They are responsible for the day-to-day decisions in their classrooms and have a high degree of autonomy in selecting and organising the specific learning experiences for their students, albeit while trying to meet the obligations of their schools and curriculum guidelines (McGee & Penlington, 2001). As these teachers are with their students all day, and so can see the opportunities for teaching dance and for linking it to other curriculum learning, they are in a position to help students to regard dance as a normal and relevant part of life.

Teachers, however, also operate in the wider context of a school community that includes a range of variables that can have an impact on their agency and perceptions of self-efficacy. These context variables include relationships with other staff, students, and parents, organisation of school programmes, access to resources and facilities, and unexpected events. Not only can these variables be expected to influence what teachers do but they could also reinforce or challenge what teachers think. This study, therefore, values the teachers' practical and situated knowledge for enhancing our understanding of how

personal, professional, and contextual factors may affect teachers' self-efficacy beliefs for teaching dance.

Significance of the Study

As will be revealed in greater detail in the following chapters, this study is significant for several reasons. First, it contributes to research on teachers' self-efficacy beliefs within particular curriculum contexts and reports on the application of an established teachers' self-efficacy scale in dance education research. Teachers' self-efficacy beliefs and their influence on teaching and learning have been researched internationally but little of this research has been in the area of the arts or dance education. Investigation of the beliefs of generalist teachers regarding their dance teaching efficacy will help to clarify these beliefs and how they may be related to the teachers' subject knowledge confidence, classroom practice, and school context.

Second, this study adds to the body of New Zealand-based dance education research. Dance has had a short tenure in degree programmes in New Zealand and is, therefore, still emerging as an academic field. Although there have been developments in the dance education field as a result of the inclusion of dance in the national curriculum, there is still a scarcity of research that looks at how dance is being taught and teachers' beliefs around the teaching of dance. This study builds on previous New Zealand surveys (Beals et al., 2003; McGee et al., 2004a; Thwaites et al., 2007) and smaller-scale research studies (Ashley, 2010; Buck, 2003; Fraser et al., 2007; Melchior, 2005) that were conducted with teachers during the period of national dance professional development. It provides a stocktake of how generalist teachers are faring with teaching dance now that it can be expected that dance has become incorporated into school programmes. It also shows new trends and explanations of where teachers believe their strengths and weaknesses lie with regard to teaching it with more detail and breadth than in previous surveys.

Third, this study makes recommendations for teacher education based on the findings of the data. It gives ideas that may be implemented to further develop the dance curriculum skills and knowledge of ITE students and experienced teachers so that the quality and/or status of dance at the primary school level enhances outcomes for students that are commensurate with their abilities and potential.

Definition of Terms and Acronyms

The following terms and acronyms have been used in this study. They are listed in alphabetical order.

Achievement objectives	Broad aims that identify the particular skills, knowledge, and understandings to be developed for each of the eight levels of learning within a subject (Ministry of Education, 2000, 2007).
Arts Online	A New Zealand arts education website for teachers (http://artsonline.tki.org.nz).
Classroom practice	Planning, teaching, and assessment of dance. This includes references to programming, frequency of dance teaching, use of resources, and supports and barriers to implementation.
Dance education	Dance teaching and learning conducted within educational settings (e.g., primary schools).
Dance strands	Four key areas of learning in New Zealand dance education. They are: Understanding in Context, Practical Knowledge, Developing Ideas, Communicating and Interpreting (Ministry of Education, 2000, 2007).
Dance subject knowledge and skills	Knowledge of the purposes, functions, processes, concepts, terminology, facts, skills, and attitudes to be developed in dance, which are embodied in the dance strands and achievement objective statements (Ministry of Education, 2007).
DSKS	The Dance Subject Knowledge and Skills confidence scale developed for this study from the dance achievement objectives (Ministry of Education, 2007).

Generalist teachers	Teachers of primary Year 1-8 classes, who are responsible for teaching all curriculum or learning areas.
ITE	Initial teacher education (e.g., undergraduate degree and graduate diploma programmes). This definition excludes the two years after qualifications of beginning teacher induction undertaken for full teacher registration in New Zealand. This acronym will also be used as a substitute for the term *pre-service,* used in international literature.
Key competencies	Knowledge, skills, attitudes, and values that transcend curriculum boundaries and are deemed necessary for living and life-long learning. They are: managing self, relating to others, participating and contributing, thinking, using language, symbols, and texts (Ministry of Education, 2007).
School context	Variables in the school environment that can impact on teaching, such as relationships with other staff and students, organisation of school programmes, access to resources and facilities and parental involvement. For statistical analysis in the quantitative phase of this study, the school context variables are school decile, class level and number of students.
School decile	A number on a 1-10 scale calculated by the Ministry of Education that indicates the extent to which the school draws its students from low socio-economic communities (http://www.minedu.govt.nz/NZEducation/EducationPolicies/Schools/SchoolOperations/Resourcing/OperationalFunding/Deciles.aspx.) For this study, schools have been categorised as being of low (1-3), medium (4-7), or high (8-10) decile.

Syndicate	A group of teachers and their classes of students of a similar age. Primary schools may have two or more syndicates; for example, junior (Years 1-3), middle (Years 4-6), and senior (Years 7-8) syndicates. Syndicates of teachers may collaborate in designing their programmes or for planning units of work.
Teacher self-efficacy	"The teacher's belief in his or her own ability to organize and execute the courses of action required to successfully accomplish a specific teaching task in a particular context" (Tschannen-Moran et al., 1998, p. 233).
TKI	Te Kete Ipurangi (http://www.tki.org.nz). An educational resource website for New Zealand primary and secondary teachers.
TSES	The Teacher Self-Efficacy scale, developed by Tschannen-Moran and Woolfolk-Hoy (2001).
TSES-d	The Teacher Self-Efficacy scale for Dance, adapted from the TSES with permission from Tschannen-Moran and Woolfolk-Hoy (2001).

Thesis Overview

This chapter has introduced the background, context, purpose, and theoretical underpinning of this study, which investigated the self-efficacy beliefs of generalist teachers for teaching dance and how these beliefs may be related to their subject knowledge confidence, classroom practice, and school context. Issues related to the teaching of dance in primary schools have been forecast and will be discussed in more detail in the following chapters.

Chapter Two begins with a review of the literature related to the rationales and status of dance in arts education, its place in New Zealand schools and teacher education, generalist teachers' experiences of teaching dance in the classroom, and the factors that influence

their practice. This chapter also examines research in the area of teacher self-efficacy beliefs, including conceptual and measurement issues.

Chapter Three describes and explains the mixed methods methodology used in this study. The hypotheses are identified, along with detailed information about the study participants, the instruments used to gather data, and the methods of data analyses. Issues of validity, reliability, trustworthiness, and ethics are also adressed.

The nature and quantity of data received in this study meant that the results from the two phases of data collection are presented in two chapters. Chapter Four presents quantitative data results from Phase 1 of the study. Chapter Five presents the qualitative data results from Phase 2 of the study under inductively and deductively-derived themes.

Chapter Six discusses the findings from the quantitative and qualitative phases of the study in an integrated manner with links to literature. Limitations of the study are outlined, followed by recommendations and applications of the findings for future dance teacher education. Chapter Seven provides an overview of the important findings from this study, reflections on the methodology, and recommendations for future research.

CHAPTER TWO: LITERATURE REVIEW

This chapter reviews and discusses literature pertaining to theories, practices, and research relevant to dance education, generalist teachers, and teacher self-efficacy. Related literature was located through academic search engines, educational and dance association websites, conferences, university library collections and reference lists of extensively cited articles in international journals and texts. In the search for both empirical and theoretical literature, the following search keywords and combinations of them were used: arts, beliefs, curriculum, dance, education, efficacy, professional development, research, self-efficacy, teacher, teaching, and training.

Research into teacher self-efficacy has been carried out in a variety of countries and curriculum contexts since the 1970s. By comparison, international research in dance education is still an emerging field of enquiry; even more so when concerning dance in primary schools or with generalist teachers. Most of this dance education research has been conducted in countries such as the USA, UK, Canada, and Australia, which have some similarities to the New Zealand education system and so, provide relevant contexts for review. International research supplements the small number of New Zealand-based dance teaching research studies that have emerged since the publication of the *The Arts in the New Zealand Curriculum* document (Ministry of Education, 2000). As the focus of this study was on dance and teachers in primary schools, this review excluded references to, or research studies of, dance teaching in secondary schools, after-school programmes, or programmes by specialists in the primary classroom (e.g., dance artists, community experts). Likewise, references to ITE students or programmes are restricted to primary school levels.

This review is divided into four main sections and a chapter conclusion. The first section provides an overview of the literature regarding dance in arts education, its definition in *The New Zealand Curriculum* (Ministry of Education, 2007) and its historical status in classrooms. The second section focuses on generalist teachers and their preparation to teach dance. The third section examines the issues and concerns related to and experienced by teachers in their teaching of dance in New Zealand and international contexts. The final section of the review looks at teacher self-efficacy beliefs, their investigation, and measurement. A summary of findings and thoughts conclude each section.

Arts and Dance Education

This section briefly reviews literature relating to arts and dance education to provide a broad context for the study. Rationales for arts and dance education are introduced, followed by an outline of how dance is defined in *The New Zealand Curriculum* (Ministry of Education, 2007). As arts and dance education have experienced past marginalisation, there is also an introduction to concerns about their status in classrooms.

Rationales. For 21st century learners, understanding diverse ways of knowing and communicating in a rapidly changing, multicultural, and media-rich world is imperative to their enjoyment and success as individuals and global citizens (Hong, 2000; Hong, 2002; Ministry of Education, 2007; Thwaites, 2003). Students need to become literate across different bodies of knowledge, not just in the traditional areas of reading and writing (Eisner, 2008; Hong, 2000; Ministry of Education, 2000, 2007). Through learning in and about arts disciplines such as dance, drama, music, and visual arts, students are able to discover and understand for themselves the different ways in which visual, aural, and kinaesthetic media can communicate and create meaning (Ministry of Education, 2000, 2007). Students are also able to exercise and exhibit the kinds of skills, knowledge, values, and attitudes that might enhance their futures as successful and contributing members of their communities (Burton, Horowitz, & Abeles, 1999; Ministry of Education, 2007; O'Connor & Dunmill, 2005).

Among the arts, dance is unique in that students can be taught to explore and understand how they can embody, represent, and communicate ideas, feelings, and experiences non-verbally through movement. Dance education "cultivates kinaesthetic sensibility and elicits a range of cognitive, artistic, aesthetic and emotional understandings in ways that are very different to other scientific or theoretical constructs" (Hong, 2000, p. 4). Dance in schools can reach students with diverse needs, learning preferences, and abilities, and reveal talents that might otherwise go undeveloped or unnoticed (Brouillette, 2010; Gardner, 1999). Because dance classes are often more interactive than other learning contexts, they have the potential to improve students' social skills and to help them to develop empathy and appreciation of people's differences while also supporting other academic outcomes (Brouillette, 2010; Stevenson & Deasy, 2005; Timperley & Alton-Lee, 2008). Dance can challenge students in terms of their strength, flexibility, and stamina, and enable them to experience stress release in emotional expression (Hanna, 2008). Dance

"can, at its best, be regarded as a form of self-actualisation–physical, emotional and intellectual" (Bresler, 2004, p. 148).

Despite its potential benefits to students' holistic development, however, dance education has had a short history as compulsory learning in New Zealand schools. Although folk dance has had a place in physical education since the 1920s, followed by the addition of Māori and creative dance forms such that by the 1980s dance became a recommended component of a well-balanced programme, teaching dance was not a mandatory requirement for schools (Bolwell, 2009). Thus, it was a major shift when educational reforms in the 1990s signalled the recognition of dance as an art form and for it to be taught as a compulsory subject in the national curriculum (Ministry of Education, 1993). In due course, *The Arts in the New Zealand Curriculum* (Ministry of Education, 2000) document introduced teachers to the rationales and objectives of study in each of the arts discipines, with content examples to assist them in their planning and teaching. Further educational reforms have meant that this document has now been replaced by *The New Zealand Curriculum* (Ministry of Education, 2007) as the major guide for teachers.

Dance in *The New Zealand Curriculum*. Teaching and learning in all New Zealand state-funded schools is led by a national policy document, *The New Zealand Curriculum* (Ministry of Education, 2007). It outlines the core knowledge, skills, attitudes, and values that are essential for developing "lifelong learners who are confident and creative, connected, and actively involved" (Ministry of Education, 2007, p. 4). Schools and individual teachers are charged with interpreting the philosophy and information within *The New Zealand Curriculum* and transforming the contents into accessible learning for students in the form of lessons and units of work.

In *The New Zealand Curriculum* (Ministry of Education, 2007), a two-page statement introduces dance, drama, music, and visual arts as powerful forms of expression and communication that reflect and enrich the cultural identity of New Zealanders. The statement goes on to give reasons why students should study the arts and to outline the structural framework underpinning arts teaching and learning. Arts teaching and learning is structured around four interrelated strands: Understanding in Context, Practical Knowledge, Developing Ideas, and Communicating and Interpreting. Although teaching and learning in all of the strands in a particular arts discipline is compulsory at primary

school levels, schools and teachers have flexibility in the weight of emphasis that they give to each one.

Though amalgamated into one learning area, each of the arts is also clearly presented in *The New Zealand Curriculum* (Ministry of Education, 2007) as being a distinct discipline that warrants a separate focus for teaching and learning. The skills, knowledge, and understandings that are to be developed in each of the arts disciplines and their four strands are outlined in student-centred outcomes-based achievement objectives for each of the eight levels of learning that progress from school Year 1 to Year 13 (students 5-18 years old). Planning, teaching, and assessment in any of the arts disciplines can be initiated by and/or related back to its achievement objectives for a particular curriculum level of students.

The New Zealand Curriculum (Ministry of Education, 2007) gives a succinct definition of dance education for schools:

> Dance is expressive movement that has intent, purpose and form. In dance education, students integrate thinking, moving and feeling. They explore and use dance elements, vocabularies, processes and technologies to express personal, group, and cultural identities, to convey and interpret artistic ideas, and to strengthen social interaction. Students develop literacy in dance as they learn about, and develop skills in, performing, choreographing and responding to a variety of genres from a range of historical and contemporary contexts (p. 20).

The pluralist and open nature of this definition allows teachers and students to include the practices and skills of their respective dance heritages, thereby enabling dance programmes to be tailored to individual classrooms and schools.

Status. As formal education plays a role in shaping young people's attitudes to and experiences in creative and aesthetic activities, there has been global interest in the status, place, and provision of the arts in education (Bamford, 2006). It has been argued that the arts should be at the centre of all learning because of their contributions to educating the whole person (Burridge, 2003). On the other hand, concerns have been expressed about what many authors or studies have deemed to be marginalisation of the arts, the quality of arts instruction, the impact of arts programmes, and the effectiveness of teacher education in the arts (Amadio, Truong, & Tschurenev, 2006; Bamford, 2006; Bonbright, 2011;

Bresler, 2004; Education Review Office, 2003; Gullatt, 2007; Gilbert, 2005; Jeanneret et al., 2005; Klopper & Power, 2010; Livermore & McPherson, 1998; Risner, 2007; Robinson, 2000).

Views of education in which there is a hierarchy of subjects of varying value and power can be a threat to the profile of arts education in schools (Deng & Luke, 2008; Lenoir, 2006; Robinson, 2000). For example, learning experiences that can be easily measured, reported on, and prepare students for the workplace can be considered to be more valuable than those that cultivate more intrinsically-felt rewards as developed in arts learning (Bradley, 2003; Goldberg, 2009; Jensen, 2001). In New Zealand, raising students' achievement in literacy and numeracy achievement has become a national imperative (Ell, 2011), possibly at the expense of teaching and learning in other subject areas.

Competing for attention in classroom and ITE programmes has been a part of the history of dance education. The kind of kinaesthetic, cognitive, and affective involvement that is embodied in dance as a conduit for learning or a form of intelligence has taken some time to be appreciated (Bolwell, 2009; Bresler, 2004; Brinson, 1991; Eisner, 1992; Gardner, 1999; H'Doubler, 1940). Even where there has been advocacy or progress for arts education, dance can be the least taught of the four main arts disciplines and can be perceived as receiving the lowest support in a school (Bamford, 2006; Bonbright, 2011; Bresler, 2004; Education, Audiovisual & Culture Executive Agency, 2009; Garvis & Pendergast, 2010b; Gullatt, 2007; Lenoir, 2006; McGee et al., 2004a; Oreck, 2004).

Finding time to teach all learning areas in balanced programmes can be an issue for schools and teachers when there are increasing demands to meet the needs of stakeholders such as students, parents, and governing bodies (Hipkins, Cowie, Boyd, Keown, & McGee, 2011; Schagen, 2011). Despite the suggested parity between the arts and other learning areas in *The New Zealand Curriculum* (Ministry of Education, 2007), a gap may exist between policies that espouse the arts and school practices (Bamford, 2006; McGee & Fraser, 2008; Richard, 2009). On-going educational reforms have further strained what teachers had already seen as a crowded curriculum (Hong, 2002; McGee et al., 2004b). With publication of *The New Zealand Curriculum* (Ministry of Education, 2007), not only were schools and/or classroom teachers expected to give space to eight essential learning areas (where previously there had been seven) and teach them with the national curriculum

vision, values, and principles in mind, but they were also to embed the key competencies[1] into their teaching. This could mean that despite being mandated, arts education is still compromised in terms of quality teaching, time, space, and resources.

Summary. In New Zealand schools, it is required that all students have opportunities to develop their dance skills and knowledge in a range of dance genres and activity contexts. Realisation of the potential for dance to contribute to and enhance students' holistic development and life-long learning in primary classrooms, however, is not necessarily assured. Its short history as a subject of study in schools and the pressure for generalist teachers to teach a broad and balanced programme in line with other demands of *The New Zealand Curriculu*m (Ministry of Education, 2007), with specific focus on students' literacy and numeracy achievement, may threaten the attention that generalist teachers give to teaching dance and the maintenance of its profile. If dance is not to be at risk of being given low priority in New Zealand classrooms, it is important that teachers value dance education and have confidence in their skills and knowledge for teaching it. Their role in determining how students will experience and learn in dance requires some investigation of their preparedness for teaching it. The next section will focus on issues and research related to dance teacher education for ITE students and practising teachers.

Teachers and Dance

Teachers are the most important influence on student outcomes in the classroom (Alton-Lee, 2003; Timperley & Alton-Lee, 2008); by extension, therefore, they are the key agents in determining how meaningful dance education will be for students. What teachers model and provide in their classroom programmes can send a powerful message to students as to the value that is placed on dance (Eisner, 2004). If teachers have confidence in their own knowledge and skills to create an engaged and active environment for learning, they have the key for unlocking students' capabilities and capacities for creativity in movement and dance learning (Andrews, 2004; Klopper & Power, 2010). This section of the review will

[1] Knowledge, skills, attitudes and values that transcend curriculum boundaries, i.e., managing self, relating to others, participating and contributing, thinking, using language, symbols and texts (Ministry of Education, 2007).

highlight generalist teachers and their preparation for teaching dance in *The New Zealand Curriculum* (Ministry of Education, 2007).

Generalist teachers. New Zealand primary school teachers are generalists who are expected to teach a broad range of core curriculum areas with competence and effectiveness, supported by a firm grounding in subject-based knowledge and pedagogy (Alton-Lee, 2003; Ministry of Education, 2007; New Zealand Teachers Council, 2013; Shulman, 1987). But many teachers may still find themselves teaching subjects in which they may have received very limited training or personal experience (Ell, 2011; Grierson, 2002; McGee, Cowie, & Cooper, 2010). Internationally, this situation seems to apply particularly to arts education (Andrews, 2004; Bamford, 2006; Bresler, 2004; Education Review Office, 2003; Jeanneret et al., 2005; McGee et. al, 2004a, 2004b; McKean, 2001; Oreck, 2004, 2006).

Specialist teachers in the private and educational dance sectors have implied that generalist primary school teachers do not have requisite content knowledge or skills to teach dance as an art form and so, are ill-equipped for the responsibility of developing students' dance literacy in performing, choreographing and appraising (Bresler, 2004; Gilbert, 2005; Kopytko, 2007; Van Papendorp, 2003). One assumption is that generalist teachers' repertoire of dance activities will be limited and that a lack of understanding of the creative and expressive possibilities of movement will prevent them from being able to cultivate students' dance perceptions (Bresler, 2004; Gilbert, 2005). Another assumption that can be held by dance experts and by generalist teachers themselves is that if you cannot dance, you cannot teach dance (McKean, 2001; Oreck, 2004; Richard, 2009). According to Stinson (2001), this view reflects a continual polarisation of understanding about dance between the view that "everyone can dance/dance is for everyone" and the conviction that "it takes discipline and talent" (p. 28).

On the other hand, generalist teachers are valued for the pedagogical skills, broad curriculum knowledge, and close relationships with students that they can bring to dance education (Buck, 2003; Dunkin, 2004; Melchior, 2005; Warburton, 2008). Through their daily interactions with students, classroom teachers are able to build strong connections with them and form caring and cohesive learning environments (Alton-Lee, 2003). As they are able to see when dance can be taught and made relevant to the needs and personalities

in the class, these teachers are essential for developing students' creative and aesthetic sensibilities in an on-going way and for promoting good attitudes to dance.

Nonetheless, the breadth of the primary school curriculum and the concomitant demands upon generalist teachers may compromise their ability to give equal quality to all subject areas such that opportunities for deep learning by students in dance are lost. Creating opportunities for ITE students and teachers to become subject specialists can be one way to address the expectations of a broad curriculum (Ardzejewska, McMaugh, & Coutts, 2010; McGee et al., 2010). Alternatively, where generalists may desire additional support, appropriately trained dance education specialists or artists from the community can add value to a programme by inspiring students or modelling a range of dance concepts, genres, information, teaching strategies, and resources (Brouillette, 2010; Burton et al., 1999; Koff & Warner, 2001; Ofsted, 2003). A risk, however, is that the hiring of specialist teachers or artists may reinforce feelings of inadequacy or disempower the classroom teacher in such a way that he or she opts out completely (McKean, 2001; Richard, 2009; Snook, 2012).

Initial teacher education (ITE). Learning to teach dance as an art form and in diverse ways requires time and opportunity for teachers to develop their own knowledge, understanding, and appreciation of dance as a social, cultural, and artistic discipline (Gilbert, 2005). Internationally, there is an impression that there is not enough time in primary ITE programmes to adequately prepare student teachers to be confident or competent in teaching all areas of the curriculum, let alone in each of the arts (Bamford, 2006; Kane, 2005; McGee et al., 2010; Mooney, Meiners, & Munday, 2005; Russell-Bowie, 2004). ITE students may only receive only a few hours of study in arts education and this can have a negative impact on teachers' perceptions of their ability to teach dance in schools (Andrews, 2004; Bamford, 2006; Cadzow, 2008; Chedzoy & Burden, 2007; Cheesman, 2009; Davies, 2010; Gibson & Anderson, 2008).

In New Zealand, universities and colleges of education are the main providers of primary ITE (Ruth Kane, 2005). ITE in the primary arts curriculum has, however, been variable across the colleges of education with regard to the amount of time and/or delivery formats for each or combined art forms (Bell, 2010; Bolwell, 2010; Cheesman, 2009; Hong, 2002). Pressure to increase the knowledge and skills base of ITE students for teaching in modern

schools, and mergers with universities that have precipitated changes to degree structures and delivery, have had an impact on the time that can be spent on preparing ITE students for teaching in any one subject area (Cheesman, 2009; Ell, 2011; McGee et al., 2010; Smythe, 2010). Developments such as these may have jeopardised the prospects of improving the arts-readiness of ITE students and this is of concern in New Zealand, where generalist teachers are required to teach dance as part of the core curriculum.

What is not clear from the literature is how much ITE dance is needed for emerging teachers to be equipped for quality teaching in dance. Where references to time have been found in the literature, preparation courses or recommendations have varied from periods of six weeks to more than a year (Bamford, 2006; Cheesman, 2009; Dunkin, 2004; Kaufmann & Ellis, 2007). In the only reference found to actual hours taught, Cheesman (2009) reported that her ITE students had raised confidence for teaching dance after a 12-hour course and that most of the 79 students felt that this was a sufficient amount of time to grasp the basics of dance education. Although Cheesman admitted to being alarmed by the students' apparent lack of appreciation of how much they could still learn about dance and the teaching of it, the findings do not appear to have been followed up to determine which aspects of the ITE course contributed to the students' improved dance confidence or how their self-assessment matched their experiences of actual dance teaching on practica.

International surveys of ITE students' confidence and background in the arts and specific disciplines have shown that the lack of arts experiences and variable levels of personal confidence that students bring with them into ITE can compromise the degree of efficacy that they will achieve while they are in teacher education programmes (Bamford, 2006; Dunkin, 2004; Jeanneret et al., 2005; MacDonald, Stodel & Farres, 2001; Russell-Bowie, 2004). Without a background in dance, the performance aspect and the personal nature of the dance-making process can be especially significant as inhibitors or contributors to ITE students' skills and confidence (MacDonald et al., 2001; McCormack, 2001). Requiring ITE students to reflect on their understandings, values, and attitudes as they participate in dance has been recommended to assist their professional growth, especially if their beliefs needed to be modified or reconstructed (Buck, 2003; Chedzoy & Burden, 2007; Dunkin, 2004; Jeanneret et al., 2005; Kagan, 1992; MacDonald et al., 2001; McCormack, 2001). It would appear that a task of ITE dance educators is to build students' feelings of self-

efficacy in, through, and about dance, so that barriers related to prior experiences may be overcome.

ITE arts/dance courses can be instrumental in fostering positive attitudes, self-confidence, motivation, and intentions for teaching arts/dance in classrooms (Chedzoy & Burden, 2007; Davies, 2010; Dunkin, 2004; Green et al., 1998; MacLean, 2007; Melchior, 2005). In an English study, ITE was shown to have positively shifted 89 student teachers' intentions to teach dance by 33% (Chedzoy & Burden, 2007). But other research has also pointed to the negative feelings toward the arts that can be experienced by ITE students as they begin to learn about them in colleges of education and through teaching in schools. Garvis and Pendergast (2010a) found that 74% of their novice teachers (n = 201) had negative recollections of their ITE courses, reporting that ITE did not prepare them well or develop their confidence for teaching the arts in classrooms. In a longitudinal study of ITE students in music, Kane (2008) found that a key factor inhibiting the development of positive levels of self-efficacy for teaching music was the limited content and practical musical knowledge that the ITE applicants brought into the programme. This highlighted the need for teacher education, including practicum experiences, to make up for any shortfalls in arts-related skills and knowledge.

In New Zealand, it is common practice that primary ITE students will undertake some supervised practicum teaching in Year 1-8 schools (Ell, 2011; McGee et al., 2010). International research has found that support and modelling of good practice in the school by mentor teachers can be very important factors in determining whether ITE students develop confidence and a sense of efficacy for teaching dance (Hennessy, Rolfe, & Chedzoy, 2001; MacLean, 2007). Working alongside an experienced and competent teacher can raise ITE students' confidence; but where there are no or rare opportunities to observe or teach dance, ITE students' growth and motivation can be inhibited (Garvis, 2009b; Green et al., 1998; Hennessy et al., 2001). Another condition that can prevent the effectiveness of practica for enhancing ITE students' skills and knowledge in particular subject areas is when what is experienced in their ITE programmes does not match that which they experience in schools (Hickson, Fishburne, Berg, & Saby, 2005). This would suggest that to be able to provide the kinds of experiences and growth that ITE students need to acquire, practising teachers need to be confident and capable in teaching dance in ways that are being promoted by dance education specialists in professional development

courses. By the same token, ITE or professional development dance educators need to be cognisant of the ways in which dance is being taught in classrooms.

New Zealand arts professional development. The introduction of dance in the arts curriculum as a compulsory part of New Zealand schooling (Ministry of Education, 2000) initiated programmes of professional development that were carried out throughout the country between 2001 and 2008 (Cooper, 2006; Fraser et al., 2007; Hong, 2001; Hong, 2002; McDonald & Melchior, 2008). Within these programmes, specialist arts education facilitators were appointed to work with teachers to develop their knowledge and understanding of the arts curriculum, specific arts disciplines, and effective arts-based pedagogical approaches. The professional development models included practical workshops in the specific arts disciplines, demonstration lessons, in-class teaching, planning, and assessment assistance. The teachers were encouraged by the facilitators to see themselves as learners, contributors, and participants in professional networks. The gathering and analysing of arts assessment data to inform the teachers' arts teaching practice were also included in the professional development programmes.

A number of research studies evaluated the impact of these arts professional development programmes (Beals et al., 2003; Fraser et al., 2007; Gravitas Research and Strategy, 2002; Hipkins, Strafford, Tiatia, & Beals, 2003; Holland & O'Connor, 2004; McGee et al., 2004a; Thwaites et al., 2007). Survey questionnaires, in-class observations, and interviews were used to identify trends and to obtain feedback on the teachers' understanding of the arts curriculum document, the value of the professional development models, and the impact of professional development on their classroom practice. Common findings were that teachers who participated in the professional development programmes reported gains in confidence, knowledge, and skills for planning, teaching, and assessing dance. They overcame some initial apprehensions about teaching dance and became persuaded of its purpose in the curriculum as they saw its positive effects upon their students. Modelling of the arts curriculum philosophy by the professional development facilitators through their teaching and interactions was instrumental in helping the teachers to make changes in their teaching repertoire, resulting in perceived increases in student enthusiasm and confidence in arts/dance learning (Beals et al., 2003; Gravitas Research and Strategy, 2002; Thwaites et al., 2007).

The attempts at teaching dance by the teachers involved in the professional development programme also exposed some barriers or challenges to their dance education implementation. These included limited personal confidence and subject knowledge, a lack of support from other school staff or management, encountering attitudes that dance did not belong in the curriculum, perceptions that dance is only about acquiring physical skills, timetabling issues due to school priorities in other curriculum areas, few curriculum resources, inadequate facilities, and student diversity. Compared to the other arts, dance was the area in which teachers felt the least confident at the start and in which they achieved the most satisfaction as a result of professional development (Beals et al., 2003; McGee et al., 2004a; Thwaites et al., 2007).

It was concluded that professional development had enabled many primary schools to begin integrating dance into their programmes and that there were positive developments in student achievement (Beals et al., 2003; Gravitas Research and Strategy, 2002; Hipkins, et al., 2003; McGee et al., 2004a; Thwaites et al., 2007). Professional development seemed to have been effective in enabling the teachers and schools to modify or remove some implementation barriers. In one of the professional development models, however, many of the participating teachers were the sole representatives from their schools and so expressed some doubt about their ability to sustain their progress without the on-going feedback and support of the facilitators (Gravitas Research and Strategy, 2002; Thwaites et al, 2007). There was no expectation for the professional development facilitators to monitor teachers' dance teaching progress beyond the initial implementation phase. Thus, there is no report on the longer-term success or otherwise of the professional development for providing on-going and quality opportunities for students to experience and learn about the arts.

Although the findings of the arts professional development studies gave some indications of New Zealand teachers' positions with respect to arts education, their usefulness for presenting a clear picture for dance education had some limitations. For instance, all of the research teams experienced some difficulties in ensuring that there was full control over or consistency in how and when the data were collected. As an example, Beals et al. (2003) relied on as many as 50 different arts facilitators around the country to administer the questionnaires within a 2-year period. The variations in when and how the teachers filled out the questionnaires reduced the number of useable responses, and the type of

information that could be reported. Other studies (i.e., Gravitas Research and Strategy, 2002; Hipkins et al., 2003; Holland & O'Connor, 2004; Thwaites et al., 2007) also experienced administrative and site difficulties, had samples of fewer than 60 teachers, and had little or no separate discussion of dance data. This meant that their findings could only be regarded as exploratory and tentative. The breadth of the questionnaires and their intentions to survey representative samples of primary and secondary teachers on various dimensions of the arts curriculum and the implementation of individual arts areas also meant that many questions were broad in scope (e.g., "Please indicate your degree of confidence in teaching dance?" McGee et al. 2004a, p. 69). Other than suggesting in a broad sense what might be introduced in dance education with ITE students and teachers, the studies were generally limited in details that would give specific direction for future or on-going teacher development.

Since the national professional development programmes in the arts mentioned above, organisations such as Dance Aotearoa New Zealand (DANZ) and the Teachers' Refresher Course Committee (TRCC), the Arts Online/Te Hāpori o Ngā Toi website, dance companies and local dance teacher networks, have become sources for on-going dance professional development (see http://www.danz.org.nz). As yet, there seems to be no formal research into how successful these professional development sources have been in building generalist teachers' capabilities for teaching dance.

Summary. Despite some concerns about the suitability and preparedness of generalist teachers for delivering dance education in schools, these teachers are in a position to ensure that every child they teach can develop skills and knowledge in dance. Although research concerning the content and delivery of dance education in ITE programmes is scarce, student teachers' attitudes, knowledge, and confidence for teaching dance appear able to be raised or lowered depending on the arts or dance backgrounds they bring with them and the experiences they encounter in ITE. Additionally, practicum experiences can be important for developing ITE students' dance teaching competency and confidence so long as mentoring teachers are competent models and advocates for dance in the classroom.

Effective and relevant professional development can raise or improve the subject knowledge and efficacy beliefs of experienced teachers. For New Zealand teachers,

learning how to teach dance in the primary classroom under the aegis of arts professional development revealed some personal and contextual constraints to implementation in their classrooms. Progress was made in reducing some of the perceived dance implementation barriers during the period of professional development but it is not certain that dance teaching in schools and classrooms has been sustained without continuing support from specialist facilitators. The next section will look more closely at the dance education challenges that have arisen for teachers in New Zealand and international contexts to better understand the range of factors that can influence teachers' motivation and reactions to dance.

Dance Implementation Challenges

Curriculum implementation can be a complex process that involves people, resources, methods, beliefs and expectations, cultural practices, policies, institutional priorities, and structures (Bamford, 2006; Education Review Office, 2003; Gravitas Research and Strategy, 2003; Hipkins et al., 2011). Although curriculum documents provide rationales and theoretical models of a comprehensive education, it is at the school and classroom level where actual curriculum decision-making takes place (Bolstad, 2004; McGee & Fraser, 2008). The requirement for classroom teachers to teach dance in New Zealand primary classrooms does not necessarily ensure that it will be taught regularly or with depth and comprehensiveness. For a variety of reasons, the realities of schools, classrooms, and teachers can make this difficult to achieve. This section will explore the literature that reports on the main factors and challenges that affect how teachers regard dance and its implementation in the classroom, with particular focus on New Zealand teachers' experiences. Each factor or challenge will be presented and discussed separately, although the complexity of their impact means that there is some overlapping of topics.

Teachers' beliefs and confidence. Dance as physical, social, cultural, and artistic expression can have various meanings for teachers' beliefs about dance. Perceptions of their own expertise within it can mediate their confidence and motivation to teach it (Alter, Hays, & O'Hara, 2009a, 2009b; Ashley, 2010; Beals et al., 2003; Buck, 2003; Education Review Office, 2003; Hong 2002; McGee et al., 2004a; McKean, 2001; Melchior, 2005; Oreck, 2004; Richard, 2009; Snook, 2012; Wilson, MacDonald, Byrne, Ewing, & Sheridan, 2008). For example, in considering what teachers would face as they began implementing dance in New Zealand schools, curriculum developer Hong (2002)

identified teachers' understanding of what is meant by dance education and their ability to interpret the written curriculum as significant challenges. Whereas previously, dance in New Zealand schools usually meant the teaching of folk dance in physical education or the inclusion of dance as an entertainment for school productions or multicultural festivals, Hong drew attention to the broader vision of dance in *The Arts in the New Zealand Curriculum* (Ministry of Education, 2000). This vision would require the raising and expanding of teachers' capabilities and capacities for teaching dance.

Examining generalist teachers' thinking about dance underpinned Buck's (2003) investigation of nine New Zealand primary teachers' meanings of dance and how this influenced their understanding of dance teaching in *The Arts in the New Zealand Curriculum* (Ministry of Education, 2000). He found that many of the teachers' meanings were grounded in the stereotype of dance as a performing activity and their personal histories influenced their initial interpretations of the dance curriculum. Through their teaching and with the support of the researcher, new meanings of dance emerged that were constructed from interactions and relationships with the students in the classes. The teachers moved from ideas about dance education as being "...pedagogically threatening...inaccessible for 'non dancers' ...gendered and problematic for boys" to it being about "...processes of exploration....diversity of ideas, bodies and movement...thinking...inclusive" (p. 324). Buck concluded that when teachers see themselves as being actively involved in a creative process, either as a participant or facilitator of students' learning in dance, they feel more confident about teaching it in their classrooms and are released from dictates of externally-imposed expectations and theories. This study highlighted the importance of teachers developing an expanded view of what dance can be in the classroom and how they can be active in creating alternative dance meanings for themselves and their students.

Not surprisingly, a lack of confidence for teaching dance in *The Arts in the New Zealand Curriculum* (Ministry of Education, 2000) surfaced as a concern by New Zealand teachers during the early years of dance implementation and professional development. Among 531 primary teachers, 36% had low dance confidence; 49% had a medium level of dance confidence, and 12% had high dance confidence (the remaining teachers did not teach dance) (McGee et al., 2004a). Teachers' dance confidence was consistently lower than their confidence in the other arts (Beals et al., 2003; Education Review Office, 2003;

McGee et al., 2004a). In these studies, teachers attributed their low confidence ratings or difficulties in providing dance learning opportunities to a range of reasons that included a lack of personal dance experience, professional development, time and resources, students' behaviour, and colleagues' views that dance was not important. In contrast, those who had medium or high confidence attributed their own interest, previous knowledge and experience, and professional development as contributors to their confidence.

As previously mentioned, insufficient dance experience and a lack of prior instruction in what it takes to teach dance have been commonly identified as factors in whether or not teachers have dance teaching confidence (Alter et al., 2009a, 2009b; McKean, 2001; Oreck, 2004; Richard, 2009; Russell-Bowie, Yeung & McInerney, 1999; Wilson et al., 2008). In a quantitative study in which 329 Australian university education students rated themselves in family background, anxiety, and self-concepts for each of the four arts domains, Russell-Bowie et al. (1999) found that family background and self-concept were positively correlated in each arts domain, but that family background and self-concept were negatively correlated with anxiety. This study supported the need for arts-rich backgrounds (from school or families) to break the cycle of arts/dance anxiety for potential teachers.

Interested in how and why a group of eight mid-career New Zealand generalist teachers developed their confidence and perceived competence to teach dance before there was a mandated arts curriculum, Melchior (2005) conducted an interview study that explored the participants' personal and professional backgrounds. Although dance was a small part of their ITE, that experience was influential in providing motivation and inspiration for teaching dance, particularly as the constructivist principles underlying dance education aligned with the participants' emerging beliefs about teaching and learning. This finding is supported by other research that has found that when teachers understand and experience how the dance can meld with or be an extension of their overall beliefs about teaching and learning, they become convinced of its value for their students (Beals et al., 2003; Buck, 2003; Fraser et al., 2007; Melchior, 2005; Oreck, 2004). Although Melchior's (2005) study did not clearly identify specific aspects of dance teaching in which the participants felt confident and competent, she concluded that there were some shared personal attributes that supported these teachers' self-efficacy beliefs. She summarised these into desire (to dance, to teach), courage (to take dance teaching risks bolstered by convictions of its value

to students), and commitment (to pursue professional development opportunities and collegial support).

For other teachers who have approached teaching dance with anxiety, justifications have included perceptions that they lacked creativity or talent for dance, as summed up in this expression: “I can’t teach what I can’t do” (McKean, 2001, p. 28). Teaching or participating in dance can conjure up images and expectations to do with physical skills, body-image, gender, sexuality, cultural mores, and control (Hanna, 1988). The prospect of having to dance or demonstrate movements can make teachers feel self-conscious about their own bodies, particularly if they harbour ideas of what a dancer looks like, or of cultural protocols around gender-specific movements (Ashley, 2010; Buck, 2003). As Ashley (2010) observed, teachers’ lack of confidence in their physical skills can have an impact on their choice of dance activities. Except for folk dance, teachers in Ashley’s study avoided teaching dance styles that had codified steps and culturally-significant patterns. Rather, they chose to teach creative dance which they considered less threatening to their physical skills, and knowledge of dance genres and pedagogies. This could suggest that teachers regard their facilitation of students’ creativity in dance as a strategy for minimising the need to demonstrate movements and to cover any lack of experience, skills, and knowledge in culturally-diverse dance genres that might have been missing from their ITE or professional development programmes.

Students. Teachers’ perceptions of students and their expectations of them can be a factor in how they think about or approach dance teaching. Diversity and student factors such as age, gender, cultural backgrounds, gifted and talented, non-English speaking, disabilities, and behavioural issues have also been shown to have an impact on how confident and competent teachers feel when they teach dance and in what they can or do offer for variety (Ashley, 2010; Buck, 2003; McGee et al., 2004a; Oreck, 2004). This is understandable when time in ITE or professional development programmes to cover the range of strategies and subject knowledge that teachers may need to meet students’ diverse needs and abilities is limited.

As a reflection of their own insecurities or preconceptions, teachers may be anxious about teaching dance because they anticipate that students will have negative attitudes, be excitable, noisy or unruly, lacking in creativity, or better at dance than the teacher (Buck,

2003; Dunkin, 2004; Garvis & Pendergast, 2010a; McGee et al., 2004a). For novice and experienced teachers who perceive dance as a potentially chaotic or intimidating context, there can be fear around losing control of moving bodies (Bresler, 2004; Buck, 2003; Dunkin, 2004; Ofsted, 2003). Unlike their students, for whom the appeal of dance lies in its immediacy and physicality (Ofsted, 2003), teachers may not feel equally inclined to leap and roll on the floor, even though feeling dance in their own bodies is essential if they are to become effective dance teachers (Stinson, 2010).

Assumptions may be made by teachers about dance and gender stereotypes. Dance is still seen and regarded by many as a feminine activity and profession (Alton-Lee & Praat, 2000; Crawford, 1994; McFee & Smith, 1997; Risner, 2008). The attention paid by dance to expressive and aesthetic aspects of movement challenges the traditional views of masculinity exemplified in the competitive and aggressive movements of sports (Gard, 2001). The perception that boys may have a gendered conception of dancing and its appropriateness for them has been found to have a negative impact on teachers' confidence, with possible avoidance of teaching dance (Alter et al., 2009a ; Buck, 2003; Dunkin, 2004; Risner, 2008; Shen, Chen, Tolley & Scrabis, 2003). McGee et al. (2004a) reported that the teachers undergoing arts professional development commented more often on issues with boys than girls but that clear expectations or a no-nonsense approach seemed to be effective in overcoming any reluctance to participate. Other teachers credited the use of interactive pedagogies as helping to engage previously reluctant participants (Beals et al., 2003; Melchior, 2005). It seems essential then, that teachers are able to see past their expectations or preconceptions that certain groups of students will be unwilling dance participants and be able to engage them with stimulating and supportive dance learning environments.

Subject knowledge and skills. Having a sound subject knowledge base is important for teaching, if students are to be challenged in their learning, rather than just busily engaged (McGee et al., 2004b). If teachers lack subject-related knowledge they may fail to expose students to the possibilities of dance for cultural, social, and aesthetic understanding and growth (Ashley, 2010; Bamford, 2006). Without substantive subject-knowledge, it could be difficult for teachers to develop learning goals, monitor progress, and plan future steps, or to be effective facilitators, and evaluators of dance learning (Hill, Cowie, Gilmore & Smith, 2010; McGee et al., 2010).

As an outcomes-focused curriculum, *The New Zealand Curriculum* (Ministry of Education, 2007) sets out what is desirable for students to know and be able to do, but not necessarily the content and means by which teachers and schools should go about achieving those ends. Rather than clearly stating the subject content and skills to be covered or transferred, dance in *The New Zealand Curriculum* is to be interpreted by teachers and schools as something to be created and implemented to suit their students and classroom context. There are no prescribed topics around which to plan, teach, and assess dance at the various levels of schooling. Although this autonomy and flexibility may be enjoyed by teachers who are confident in their abilities to design relevant and meaningful dance experiences for their class, the lack of clear guidance on what content or skills could or should be given emphasis at particular curriculum levels could be unsettling for other teachers.

In fact, what is entailed by dance in *The New Zealand Curriculum* (Ministry of Education, 2007) is demanding. It embraces a wide variety of dance genres, styles, histories, processes, practices, and terminology, each of which require different sets and levels of skill and knowledge for teaching to students. Even dance curriculum developer Hong (2002) observed that "It is patently obvious that individual teachers cannot be expected to know and do it all" (p. 12). Nonetheless, teachers would need to develop the breadth of their dance knowledge and diversify their pedagogical approaches if students were to be given opportunities to develop confidence, skills, and background knowledge in a range of dance expressions (Hong, 2002). For teachers lacking such breadth and diversity, opportunities to develop their repertoire in ITE and professional development programmes would seem to be necessary.

Depending on their conceptions and past experiences of dance, generalist teachers will undoubtedly feel more comfortable in teaching in some dance contexts than others. Without a breadth of formal knowledge or skills in dance, teachers may struggle to feel confident or competent in planning and implementing comprehensive dance programmes for their classes. In particular, teachers can find themselves with limited skills across a variety of dance forms (Ashley, 2010), or unable to develop students' dance ideas beyond their initial generation (Fraser et al., 2007). In both of these studies, in which research was focused around teachers' reflections and practice in specific dance strands (i.e., Understanding in Context and Developing Ideas), the findings supported the importance of

subject knowledge and pedagogical diversity upon teachers' sense of self-efficacy. It is interesting therefore, that Buck (2006) has suggested that having in-depth subject knowledge of dance is not necessarily a prerequisite or an advantage when introducing dance to primary-age students, even though teachers needed to know how to transform dance knowledge into pedagogical knowledge. This viewpoint does not appear to have been challenged by other dance educators to date. Certainly, it would appear that teachers need to be able to present dance in ways that are accessible and engaging for their students, but without some depth and diversity in their knowledge of dance, teachers may find themselves wondering how they can challenge and extend their students' dance learning to maintain that engagement or to satisfy their own feelings of teaching efficacy.

Teaching approaches. *The New Zealand Curriculum* (Ministry of Education, 2007) describes effective pedagogy as that which "creates a supportive learning environment…encourages reflective thought and action…enhances the relevance of new learning…facilitates shared learning…makes connections to prior learning and experiences…provides opportunities to learn…investigates the teaching–learning relationship" (p. 34-35). When these principles are implemented through active, inclusive, integrative, and open-ended constructivist teaching practices typical of arts education, they stimulate critical and creative thinking (Bell, 2010; Hong, 2000; McGee et al., 2010, Ministry of Education, 2007). As with other core learning areas, effective arts education in New Zealand schools is "interactive, negotiated, scaffolded and cumulative" (Bell, 2009, p. 3). This means that to teach the arts successfully, teachers not only have to be able to employ a wide range of teaching approaches and strategies to motivate and engage their students, but they also need to be able to phase in new learning, teach to the needs of their students, provide opportunities for repetition and exploratory play, and know how to develop arts ideas (Andrews, 2004; Fraser et al., 2007). These approaches can require teachers to act more as facilitators rather than directors of students' learning.

Depending on the objectives of the lessons and needs of the students, teaching dance can incorporate and move fluidly across a broad spectrum of teaching styles ranging on a continuum between a teacher-centred (reproductive) approach at one extreme to a student-led (productive) approach at the other (Gibbons, 2007; Kassing & Jay, 2003). Traditionally, dance has relied heavily on face-to-face transmission teaching and kinaesthetic learning as the primary means of passing the practical knowledge from one

generation to another, from teacher to students. This style of teaching is likely to be most familiar to teachers who have a personal background in a particular dance technique or a history of teaching folk dance in the physical education curriculum. Dance education in *The New Zealand Curriculum* (Ministry of Education, 2007), however, is more than about teaching students how to dance and perform (Hong, 2002). Where developing students' creativity in movement and dance is a goal, facilitating processes of exploring and problem-solving can be both embraced and feared by teachers who lack experience in dance (Buck, 2003). Success can come for teachers who are willing to take risks in creating active and participatory environments that give students some structured freedom over their work, that allow for unexpected responses, and that enable teachers and students to be co-creators (Buck, 2003; Fraser et al., 2007; Holland & O'Connor, 2004; Ofsted, 2003; Oreck, 2004).

Although the focus of their action-research investigation was upon students' experience of arts learning, Holland and O'Connor (2004) concluded that a critical factor for student enjoyment and engagement in the arts was the teacher-student relationship. Students were enthusiastic and motivated in the arts because the teachers became more like them, participating in a collaborative and shared learning experience rather than maintaining a traditional teacher-student hierarchal role. Similarly, Buck (2003) highlighted that it was teachers' personal philosophy, relationships with students and knowledge derived from classroom experience that mattered most when it came to teaching dance, not curriculum documents or external expectations. In a more extensive collaborative arts research project with teachers and their classes in eight primary schools over two years, Fraser et al., (2007) were able to observe and conclude that the culture of the school was an important additional factor in how the arts were taught, interpreted, and experienced by students. In other words, arts teaching and learning was influenced by the dynamic relationship that exists among personal, interpersonal, and institutional factors, not just in the co-constructed learning environments claimed by Holland and O'Connor (2004) or Buck (2003).

Resources. The lack of material and physical resources (such as lesson plans, music, dance videos or DVDs, hall space, school funds) or access thereof to support the teaching of dance have been identified by teachers as constraints or inhibiters on teaching dance (Ashley, 2010; Beals et al., 2003; Buck, 2003; McGee et al., 2004a; Ofsted, 2003;

Oreck, 2004; Snook, 2012). In anticipation of and in response to New Zealand teachers' needs and requests during the initial years of arts professional development (introduced earlier in this chapter), several dance-specific resources were created between 2000 and 2005 that illustrated dance ideas, terminology, and teaching approaches. Hard-copy resources were distributed free to schools by the Ministry of Education, with teaching notes published online (see http://artsonline.tki.org.nz/).

From surveying teachers undergoing professional development, Beals et al. (2003) generalised that the resources seemed to have met the immediate needs of teachers; in contrast, McGee et al. (2004a) found that only 24-30% of primary teachers had used the two dance-specific publications (see Ministry of Education, 2002a, 2002b) that were sent to their schools to support their teaching. In considering the nature of the requests for resources in the written comments, McGee et al. posited that the teachers were possibly unaware of what resources already existed. This impression was subsequently supported by Cadzow (2008) and Snook (2012) who found that teachers did not know of or where to access the dance resources.

Although the Arts Online/Te Hāpori o Ngā Toi website has grown to become the major support facility for primary and secondary arts education in New Zealand, there are no statistics provided to show which resources have been accessed by teachers. In addition, forum archives of the email discussion lists on this site suggest that this networking facility is rarely used by generalist teachers for dance support. In recent years, the increased availability of dance performances on Internet sites such as YouTube (https://www.youtube.com/), and dance teaching materials on international websites (e.g., http://www.ket.org/artstoolkit/dance/), have expanded the range of resources that teachers may now access, use, and adapt for their own classes. However, the evidence that generalist teachers are accessing these alternative online dance resources is anecdotal at this time. In any case, a lack of material resources can no longer be used as a viable reason for not teaching dance.

Assessment. Since 2003, New Zealand state and state-integrated schools have been required to use student learning and engagement data for their school-wide planning, targets, review of programmes, and allocation of funds (Hipkins, Joyce, & Wylie, 2007). As literacy and numeracy achievement have become the targets of evidence gathering and

achievement reporting, areas like the arts have been allowed a lower priority by schools (Hipkins et al., 2007). Even so, New Zealand teachers are expected to "inquire into the impact of their teaching [in all areas] on their students" (Ministry of Education, 2007, p. 35), and this includes gathering and evaluating evidence of student learning in the arts.

Assessment in the arts can be more difficult for teachers than in areas where progress can be readily quantified (Wilson et al., 2008). In dance, trying to assess students' achievement while managing their movement in the space presents a particular challenge for teachers (Clark, 2007; McGee et al., 2004a). Although strategies can be used to overcome this challenge, teachers can still have doubts about the purposes of dance assessment for primary students, especially when the focus of dance education is on personal growth and participation rather than artistic competence (Hong, 2000; McGee et al., 2004a). Dance specialists and classroom teachers have been reported as being reluctant to assess students' progress or achievement in dance because they have felt that it was not fair or relevant to assess individual creative expressions, and that subjective opinions or evaluations could damage students' self-esteem (Bolwell, 1998; Gard, 2004; Stinson, 2010). The only dimension in which teachers have admitted that they could make some judgement was in the dimension of movement technique skills (Bolwell, 1998). Yet, without assessment dance risks being undervalued and seen as a waste of classroom time; without assessment, students may not learn what is good dance and teachers may fail to know of their effectiveness (Bradley, 2003; Gard, 2004; Stinson, 2010). These possibilities underscore the importance of teachers knowing about, being motivated, and able to implement assessment strategies in dance.

In recognition of the support that New Zealand teachers would need to enable them to make assessment judgements, annotated samples of student work in nine different dance units were developed and provided online by the Ministry of Education as illustrations of achievement at curriculum levels 1 to 5 (see http://www.tki.org.nz/r/assessment/exemplars/arts/index_e.html) The dance exemplars are accompanied by a matrix of progress indicators. But like other dance resources published by the Ministry of Education, these exemplars were created when teachers were new to the idea of having to teach dance; that is, between 2000 and 2002 (Poskitt, Brown, Goulton, & Taylor, 2002). Unless teachers have been shown how to use this resource, they could be unaware of it or of its potential for assessing their own students. In addition, teachers could

possibly discount the exemplars if they do not centre on skills or themes that their own class is exploring (Poskitt et al., 2002).

Time. For students to gain depth and sophistication in their abilities to *think* in movement and to use dance as a medium of expression and communication, they need time and opportunities to explore, discover, experiment, create, observe, reflect, refine, present, analyse, interpret, and evaluate their own and others' dance work (Ministry of Education, 2007). Increasing accountability pressures have been seen as barriers to or constraints on arts teaching in classrooms (Ashley, 2010; Alter et al., 2009a, 2009b; Beals et al., 2003; Buck, 2003; Klopper & Power, 2010; McGee et. al., 2004a, McKean, 2001; Lenoir, 2006; Oreck, 2004). Internationally, it has been shown that the transfer of time, resources, and professional development to the implementation and testing of literacy and numeracy standards can cause the arts and dance to re-experience marginalisation (Garvis & Pendergast, 2010b; Klopper & Power, 2010; Oreck, 2004). In New Zealand, where primary teachers are often organised into syndicates, collaborative practices such as team planning and implementation can help to overcome some of the demands on individual teachers (McGee et al., 2004b), but the extent to which this helps teachers to include dance in their classrooms with some regularity has yet to be explored.

Despite mandating that all students should be taught dance, *The New Zealand Curriculum* (Ministry of Education, 2007) does not give any recommendations as to the amount of time to be allocated for each of the eight learning areas and their components. Rather, the amount of time given to arts/dance teaching is to be decided by schools and teachers based on what they perceive to be the interests and needs of their students, so long as the students are given chances to succeed as in other curriculum areas. As Fraser et al. (2007) found, school cultures have an influence on what, how and when arts teaching is delivered, meaning that time spent on arts learning could vary from school to school and classroom to classroom.

Even when generalist teachers hold beliefs that the arts are valuable, these may not be enough to translate into frequent teaching of them (Oreck, 2004; Uptis, Smithrim, Patteson, & Meban, 2001). Across international contexts, arts teaching has been described as being sporadic, unevenly distributed and poorly sequenced, taught as one-off experiences, integrated with units of work or after-school programmes, or for school

exhibitions (Bamford, 2006; Burton et al., 1999). To ensure coverage of the four arts disciplines, New Zealand primary teachers have reported delivery as being organised in one or two-year cycles and in blocks of a few weeks duration (McGee et al., 2004a, 2004b). McGee et al. (2004a) also reported that the teachers in their sample taught dance in a variety of formats; that is, 52% of primary teachers taught dance in blocks or modules (hours not given); 26% taught dance with its own timetable slots; and 75% of teachers integrated it with other curriculum areas, particularly with health and physical education (55% of teachers). However, the frequency with which the teachers taught dance, which would have given some idea of how often students were being given opportunities for dance learning, was not recorded.

In actuality, there are inherent difficulties in determining trends in how much time in spent on teaching the arts for comparison purposes. Where attempts have been made to quantify how much and how often dance is taught in in schools (and in ITE programmes), studies in the literature differ in the time-frames used for measurement. For example, teachers have been asked to estimate how many hours they spend in a year (Beals et al., 2003) or how often they teach dance on a scale of *never* to *daily* (Oreck, 2004). In addition, not all data collection methods require teachers or reporting bodies to distinguish between teaching the arts in general, and dance specifically (Amadio et al., 2005; Gibson & Anderson, 2008). Where dance teaching is identified, it is not always distinguished as being taught as a stand-alone subject or in integration with other subjects (Beals et al., 2003; Oreck, 2004), which raises questions about the consistency, integrity, depth, and range of dance experiences that students actually receive.

Stand-alone or integration. Although teaching dance as a stand-alone subject would allow for a clear focus on dance-specific skills and knowledge, the crowded curriculum can persuade generalist teachers to integrate subjects around themes or topics, or in an interdisciplinary manner (Hipkins et al., 2011; Koff & Warner, 2001; Lenoir, 2006; McGee et al., 2004a, 2004b; McGee & Fraser, 2008; Richard, 2009). Curriculum integration, in which links are made within and across learning areas and the key competencies, is also supported by *The New Zealand Curriculum* (Ministry of Education, 2007) for bringing a sense of coherence to programmes. For teachers who believe in relating dance to everyday life and the development of life-long skills, curriculum integration in which concepts are studied across subjects may be considered more relevant

and successful than curriculum fragmentation or subject compartmentalisation (Bolwell, 1998; Hanna, 2008; Koff & Warner, 2001). For others, integrating dance into larger units of cross-curriculum work can be a way of generating feelings of confidence and inventiveness in teachers (Dunkin, 2004; McKean, 2001), or to test their self-efficacy beliefs for having requisite depth of knowledge in each of the subjects to be integrated (Russell & Zembylas, 2007).

Dance education specialists have mixed feelings about integrating dance with other subjects, compared to its study as a discrete art form (Beals et al., 2003; Eisner, 1998; Kaufmann & Ellis, 2007; Koff & Warner, 2001; Moore, 1997; Robelen, 2010; Rocher & Lovano-Kerr, 1995). Where teacher confidence or teaching time is restricted, curriculum integration can be a way of ensuring dance is included in the classroom programme. It can provide an entry point into, or reinforcement of, non-dance content (including the literacies of language and numeracy), expand knowledge of other cultures, stimulate creativity, and be a medium for translating new learning to a new context (Bolwell, 2011; Gullatt, 2008; Kaufmann & Ellis, 2007; Koff & Warner, 2001; McKean, 2001). Conversely, curriculum integration can be seen as another form of marginalisation especially in situations where dance is used for non-artistic goals such as to support or make other learning areas more appealing (Bresler, 1996; Eisner, 1998). Unless teachers have a good understanding or focus on the goals of dance, the blurring of subject boundaries could mean that they are unable to evaluate if or what learning has happened, or be able to implement a sequence of dance learning that gives students a clearer understanding of it as an arts discipline (Koff & Warner, 2001).

Summary. This section has provided a review of the factors and challenges most commonly identified as potential or actual supports and barriers to dance implementation, with special attention to studies conducted in the New Zealand context, where teachers are required to teach dance as part of the core curriculum. Challenges to the teaching of dance in classrooms have their origins in historical, personal, cultural, professional, environmental factors and contexts. They include the teachers' personal dance experience or confidence, resources, priority for the arts, time in the day to plan or teach, and breadth of subject knowledge. Additionally, personal meanings and viewpoints about dance, the body, gender, and assessment can be obstacles in the minds of teachers that provoke hesitation about what, when, and how they go about teaching dance. As few studies have

been situated in generalist classrooms, there is a general lack of information or detail about how generalist teachers' feelings of confidence or self-efficacy actually guide or affect their dance teaching practices.

A feature of almost all of the New Zealand studies was that they were carried out when the arts curriculum was new, and with teachers who were involved in some form of arts/dance professional development. Since then, schools have continued to be confronted with educational changes and initiatives that might have dulled the initial interest in arts/dance education. With increased focus on teacher accountability for students' literacy and numeracy achievement and reduced opportunities for on-going face-to-face arts professional development, it is timely to investigate the current state of teachers' confidence, competence, and practices for teaching dance now that it may be assumed to have become a normal part of their role. Given the significance of these factors with respect to teaching dance, it is relevant now to focus on the concept and issues of teachers' self-efficacy beliefs more generally.

Teachers' Self-Efficacy

Understanding the beliefs that teachers hold about their roles, the students, the subjects that they teach, and the contexts in which they work, is essential to the improvement of professional preparation and teaching practices (Fang, 1996; Kagan, 1992; Nespor, 1987; Pajares, 1992; Richardson, 1996). A focus of educational research since the 1970s has been those beliefs that teachers hold about their capabilities for undertaking and succeeding at teaching tasks that will shape students' learning, behaviour, attitudes, and values; namely, their self-efficacy beliefs (Tschannen-Moran et al.,1998). Because these beliefs affect teachers' motivation, emotions, decision-making, effort, and perseverance when faced with challenging situations or obstacles, they have a significant influence on teacher behaviour, the goals they set, and student outcomes (Bandura, 1997; Fishbein & Ajzen, 1975; Pajares, 1992). Positive self-efficacy beliefs, therefore, are important in helping teachers to overcome the challenges that were identified in previous sections of this review, as they prepare for and teach dance education.

Self-efficacy beliefs. In the course of educational research, the conceptualisation of teacher self-efficacy has evolved through two theoretical and conceptual strands: locus of control in Rotter's (1966) social learning theory, and self-efficacy in Bandura's (1977,

1986, 1997) social cognitive theory. Studies grounded in either or both of these strands have explored the notion and measure of teachers' self-efficacy with varying results regarding reliability and validity (Dellinger, Bobbett, Olivier, & Ellett, 2008; Tschannen-Moran et al., 1998). Nonetheless, both theories have contributed much to the understanding of teacher self-efficacy beliefs and their link to classroom behaviours and outcomes, and to the refinement of self-efficacy research.

The concept of self-efficacy had its beginnings in the work of Rotter (1966), who posited that teachers form beliefs and expectations around the degree of control that they believe their actions will have in determining desired student outcomes. Teachers' feelings of efficacy were guided by whether they believed that their influence on student motivation and learning were due to factors within themselves (internal locus of control) or outside of their control (external locus of control). Using Rotter's work as a foundation and two items to survey teachers' sense of efficacy, subsequent research (Amor et al., 1976; Berman, McLaughlin, Bass, Pauly, & Zellman, 1977) confirmed that teachers with positive beliefs about their own capabilities had a greater influence on student achievement than the teachers' beliefs about the role of environmental factors (such as students' motivation or family background). These findings began to give credence to the importance of teachers' self-beliefs for successful teaching and spurred the interest of other researchers to develop more complex measures of teacher self-efficacy in the next decade (e.g., Gibson & Dembo, 1984; Guskey, 1981; Rose & Medway, 1981).

The second conceptual strand of self-efficacy emerged from Bandura's (1977, 1986, 1997) social cognitive theory, in which people are assumed to be capable of personal agency over their lives and actions, and are both producers and products of their environments. They make decisions about future actions from weighing up the relative importance of personal (cognitive, affective, and/or biological), social, environmental, and behavioural factors. Through reflection on past experiences, people develop self-beliefs and expectations about their control and competence to achieve specific goals. Accordingly, perceived self-efficacy arises from "beliefs in one's capabilities to organize and execute the courses of action require to produce given attainments" (Bandura, 1997, p. 3). As such, teachers' perceptions of their self-efficacy concern the level of competence that they expect to be able to show in a particular teaching-related situation. In turn, these perceptions can predict or support teachers' motivation for taking action in the classroom. Teachers' personal

agency, however, operates within a broader network of sociocultural influences (Bandura, 1997). It follows then, that successful dance teaching in classrooms is dependent upon the self-efficacy beliefs of teachers to enact the kinds of behaviours that will produce desirable dance outcomes for their students within their particular school context.

In the course of researching teachers' self-efficacy beliefs, there appears to have been some confusion over the nature of self-efficacy by which Rotter's (1966) internal locus of control and Bandura's (1997) perceived self-efficacy have been presumed to be the same (Goddard, Hoy, & Woolfolk Hoy, 2000). Whereas both researchers described a process whereby teachers use previous knowledge and information to form perceptions and expectations about their ability to successfully accomplish specific teaching tasks, an important difference between the two conceptual strands is that the internal-external locus of control strand refers to beliefs about the relationship between actions and outcomes, rather than about self-perceptions of competence to produce desired outcomes (Goddard et al., 2000; Tschannen-Moran et al., 1998). The distinction between these conceptual strands was demonstrated empirically by Bandura (1997), who showed that perceived self-efficacy was a uniformly good predictor of diverse forms of behaviour whereas locus of control was generally a weak or inconsistent predictor of the same behaviours. In recognition of this finding, contemporary research tends now to draw more on Bandura's (1997) concept of self-efficacy (e.g., Tschannen-Moran & Woolfolk Hoy, 2001; Berg, 2011), as does this study.

Teachers' self-efficacy beliefs are part of a broader system of interrelated self-beliefs and those that are related to self-concept, self-esteem, and confidence have sometimes been interpreted as being the same as, or interchangeable with, self-efficacy beliefs (Bandura, 1997; Klassen, 2004). As teacher confidence featured in several dance education articles reviewed in previous sections of this chapter, it is relevant at this time to point out that Bandura (1997) distinguished between confidence and self-efficacy. He argued that although confidence can refer to a strength of belief about one's skills or ability to cope in a particular situation, it can also neglect to specify what the certainty is about. By contrast, perceived self-efficacy is more precise in that it refers to a person's strength of belief in their capability of achieving at a particular level in particular tasks in particular situations. Furthermore, self-efficacy is a construct grounded in the theory of social cognitive learning, whereas confidence has no such framework (Bandura, 1977). Studies that report

on self-beliefs about confidence in general terms without perceived competence information, therefore, are only presenting part of the picture regarding teachers' self-efficacy beliefs.

Another source of confusion that has been noted has been when perceptions of teachers' self-efficacy have been presumed to be the same as actual efficacy or competence (Woolfolk Hoy & Spero, 2005). Although self-efficacy perceptions can account for the variability between teachers and their work in the classroom (Gibson & Dembo, 1994), they are not necessarily the same as judgements of teachers' success with students (Bandura, 1997; Dellinger et al., 2008; Tschannen-Moran et al., 1998; Wheatley, 2005). Teachers who have similar skills in or knowledge for a given situation may differ in their proficiency or success in the classroom because of their self-efficacy beliefs for executing and behaving in ways that meet the educational, social and emotional needs of their students (Bandura, 1997; Tschannen-Moran et al., 1998; Woolfolk Hoy & Spero, 2005). Bandura (1997) suggests that discrepancies that arise between teachers' estimations of their self-efficacy beliefs and their actual effectiveness in the classroom could be due to some misunderstanding of the demands of the tasks or situations. It is beyond the scope of this study to evaluate teachers' dance teaching effectiveness. Rather, as self-efficacy beliefs precede actions and projected outcomes (Bandura, 1997), they are important as a starting point for investigating generalist teachers' readiness and perceived competence to teach dance.

Importance of teacher self-efficacy beliefs. Teachers' self-efficacy beliefs influence not only the kind of environment they create for their students but also their enthusiasm, commitment, and length of service in the classroom (Allinder, 1994; Bandura, 1997; Coladarci, 1992; Guskey, 1984, 1988; Trentham, Silvern, & Brogdon, 1985; Tschannen-Moran & Woolfolk Hoy, 2001). These beliefs help to dictate teachers' motivation, goals, perseverance, resilience, and expectations (Gibson & Dembo, 1984; Meijer & Foster, 1988; Skaalvik & Skaalvik, 2007; Tschannen-Moran et al., 1998). Teachers' self-efficacy beliefs are also related to students' own sense of efficacy, their motivation, engagement, and achievement (Anderson, Greene, & Loewen, 1988; Guo, Connor, Yang, Roehrig, & Morrison, 2012; Midgley et al., 1989).

As noted earlier, the strength or nature of teachers' self-efficacy beliefs have shown to be a factor in the differences seen between teachers and their impact in the classroom. For example, teachers with high or optimistic self-efficacy beliefs tend to be more effective than their peers with low or pessimistic self-efficacy beliefs because they are positive, enthusiastic, and confident in their teaching abilities (Allinder, 1994; Gibson & Dembo, 1984; Guskey, 1984, 1988), more willing to explore new teaching approaches or materials (Allinder, 1994; Ghaith & Yaghi, 1997; Gibson & Dembo, 1984; Guskey, 1984), use more hands-on teaching methods (Riggs & Enochs, 1990), are more prepared and organised (Allinder, 1994), have a more relaxed attitude toward control and management so as to promote and support student autonomy (Tschannen-Moran et al., 1998; Woolfolk, Rosoff, & Hoy, 1990), make better use of time (Gibson & Dembo, 1984), and experience greater job satisfaction (Klassen et al., 2009). Conversely, teachers with low self-efficacy expectations may be more pessimistic about their efforts and undermine their potential accomplishments by avoiding situations or tasks that they find challenging, or experience more job stress (Bandura, 1997; Klassen & Chiu, 2010; Schwarzer & Hallum, 2008; Skaalvik & Skaalvik, 2007).

Although high teacher self-efficacy beliefs would seem to be desirable for successful teaching and change, a certain level of self-doubt or uncertainty can play an important role in teacher development. Wheatley (2002) asserted that teachers' doubts about their self-efficacy can foster reflection, support motivation to make changes in practice, lead to the seeking of new learning and collegial collaboration, and greater responsiveness to student diversity. This was seen in a study by Tschannen-Moran and McMaster (2009) where, after the introduction of a new instructional strategy for reading, there were not only the expected increases but also unexpected decreases in the teachers' self-efficacy beliefs as a result of the professional development they received. The researchers speculated that some teachers may have been forced to re-evaluate the level of their subject knowledge in light of the new teaching strategy. A similar re-evaluation may have happened when New Zealand teachers were confronted with the task of having to teach dance as a part of an arts curriculum framework (Ministry of Education, 2000, 2007). The reported changes that teachers made in their dance understandings and practice in response to self-efficacy doubts and professional development were often accompanied by comments that made comparisions to previous self-efficacy concerns (Ashley, 2010; Buck, 2003; Fraser et al., 2007; Snook, 2012).

Sources of self-efficacy beliefs. Bandura (1997) postulated that people's self-efficacy beliefs are not static but are amenable to change. They are constantly being refined in the light of changing circumstances through cognitive processing of four main sources of information: enactive mastery experiences, vicarious experiences, social/verbal persuasion, and physiological/emotional states.

Enactive mastery experiences refer to performance accomplishments and are considered to be the most powerful source of efficacy information because they provide real evidence of a person's ability to succeed (Bandura, 1997; Tschannen-Moran & Woolfolk Hoy, 2007). When teachers perceive their teaching to be successful, self-efficacy beliefs are raised and provide encouragement to continue, whereas perceived failures can undermine a sense of self-efficacy. It is important then, that ITE students and practising teachers are supported to teach dance with success so that their confidence is raised (Ashley, 2010; Beals et al., 2003; Buck, 2003; Fraser et al., 2007; McGee et al., 2004a; Melchior, 2005; Snook, 2012).

Another source of efficacy information can come from vicarious experiences such as watching others demonstrate the desired tasks or behaviours. The degree to which teachers see themselves as being similar or superior to the model (e.g., in terms of age, experience, gender, and background) may influence beliefs in their own capabilities for success in the same tasks (Bandura, 1997). Competent and relevant models (on video or in-person) who demonstrate and express valuable knowledge, skills, and strategies for successful dance teaching in ITE and professional development contexts can be vital, therefore, for inspiring teachers to reproduce the activities and behaviours with their own classes (Ashley, 2010; Beals et al., 2003; Buck, 2003; Gravitas Research and Strategy, 2002; Labone, 2004; Melchior, 2005; Snook, 2012; Thwaites et al., 2007).

Social/verbal persuasions received by teachers in the form of positive or negative appraisals from significant others (such as colleagues, students, or parents of students) can strengthen or weaken self-beliefs (Bandura, 1997). Although not necessarily powerful by themselves as a source of self-efficacy when compared to actual accomplishments achieved through mastery experiences, encouragement and positive feedback can persuade teachers to try new strategies, to give greater and more persistent effort in the classroom, and to be resilient in their responses to occasional setbacks (Tschannen-Moran & Woolfolk Hoy, 2007; Tschannen-Moran & McMaster, 2009). By providing relevant and

constructive feedback, teaching peers, mentors, and supervisors can play an important part in this regard when it comes to developing teachers' sense of efficacy for teaching dance (Ashley, 2010; Beals et al., 2003; Buck, 2003; Fraser et al., 2007; Gravitas Research and Strategy, 2002; Melchior, 2005, Snook, 2012; Thwaites et al., 2007).

Teachers' physiological and/or emotional responses (such as fatigue, anxiety, excitement) to anticipated tasks or situations can also provide them feedback regarding their sense of self-efficacy. Physical and emotional reactions are especially relevant in a context such as dance, in which kinaesthetic awareness and expressive movement are integral features and objectives. Teachers can experience feelings of nervousness or fear if they are worried about their abilities to demonstrate dance movements with skill or expressiveness, or if they anticipate negative student reactions to dance (Ashley, 2010; Buck, 2003; Dunkin, 2004; McGee et al., 2004a). Importantly though, it is whether these feelings are interpreted as challenges or threats that is more significant than the intensity of them (Bandura, 1997; Tschannen-Moran & Woolfolk Hoy, 2007). For teachers who choose to teach dance in spite of or because of their anxiety, there are possibilities that the experience will produce positive feelings of well-being, fulfilment, and release, thereby enhancing feelings of self-efficacy (Buck, 2003; Melchior, 2005). Although there appears to be a lack of evidence that teaching dance actually magnifies anxiety, it would seem possible that unsuccessful teaching experiences could perpetuate it.

Depending upon the tasks at hand and the contexts in which they occur, self-efficacy information gained from mastery and vicarious experiences, social/verbal persuasion, and physiological/emotional states may be received simultaneously or separately (Bandura, 1997). How individual teachers have interpreted, weighed, and integrated the information from these sources will determine their personal judgements of self-efficacy, which in turn will affect their motivation for actions and confidence to withstand challenges. For research purposes, however, determining the nature and strength of teachers' self-efficacy beliefs has presented challenges of its own due to the complexity of such beliefs and the difficulties of capturing them in meaningful ways (Tschannen-Moran et al., 1998; Wheatley, 2005).

Measuring teacher self-efficacy. As mentioned previously, early research into teachers' self-efficacy beliefs was grounded in Rotter's (1966) locus of control construct

and used two statement items with which to evaluate teachers' sense of efficacy (Amor et al., 1976; Berman et al., 1977). The teachers in these studies held beliefs in their capabilities that proved to be significantly related to their performance in the classroom and were predictive of continued use of innovative practices beyond cessation of federal funding. The success of these findings encouraged further research into teacher self-efficacy beliefs but the simplicity of the evaluative instrument was later criticised as being insufficiently able or reliable to capture the complexity of teacher self-efficacy (Tschannen-Moran, Woolfolk Hoy, & Hoy, 1998).

As self-efficacy beliefs can vary depending on the specifics of a task, situation or context (Bandura, 1997, 2006; Pajares, 1996; Wheatley, 2002, 2005), a particular issue in developing teacher self-efficacy measurement tools has been in finding a balance between how general or specific they should be across the multitude of tasks, responsibilities, and demands that teachers have to deal with in the course of their jobs (Tschannen-Moran et al., 1998; Van den Berg, 2002). Tasks or activities against which teachers can judge their capabilities need to be relevant, clear, and specific, but not so much so that they are not transferable across teaching contexts (Pajares, 1996; Tschannen-Moran & Woolfolk Hoy, 2001). Attempts to capture the meaning and measure of teachers' sense of efficacy in detailed and theoretically valid ways resulted in the creation of a variety of scales in which teachers have been asked to rate themselves in relation to a bank of items from which a global score was calculated (see Tschannen-Moran et al., 1998; Wheatley, 2005).

One such attempt to provide a valid and reliable measure that referenced Bandura's (1977) self-efficacy construct was the development of the Teacher Efficacy Scale (TES) by Gibson and Dembo (1984). Thirty Likert-type items (later reduced to 16 items) were used to assess teacher efficacy across a range of teaching tasks and situations. Averaged scores on subscales from groups of these items contributed to a global measure of a teacher's efficacy beliefs. Using this measure, Gibson and Dembo concluded that teacher self-efficacy was comprised of two independent factors, which they labelled as *teaching efficacy* (TE) and *personal teaching efficacy* (PTE). TE referred to teachers' general expectancy that their behaviour will lead to desirable outcomes. PTE related to teachers' beliefs that they had the skills to bring about intended outcomes, which supported Bandura's conceptualisation of self-efficacy.

Since its development, the TES (Gibson & Dembo, 1984) and variants of it have been used to assess the self-efficacy beliefs of teachers in a variety of educational and cultural contexts (Allinder, 1994; De la Torre Cruz & Casanova Arias, 2007; Ghaith & Yaghi, 1997; Guskey & Passaro, 1994; Hoy & Woolfolk, 1993; Woolfolk et al., 1990). With further examination and use, however, the TES began to reveal its inconsistencies and limitations as a valid measure of self-efficacy. Tschannen-Moran and Woolfolk Hoy (2001) questioned the lack of clarity around the meaning of the PTE and GTE[2] factors and the usefulness of GTE as a performance predictor. Although the PTE factor seemed to be relevant to Bandura's definition of self-efficacy, the GTE factor referred to expectancies that teaching can overcome obstacles beyond the teachers' control, and was therefore analogous to Rotter's locus of control theory. In a more recent catalogue of the theoretical and psychometric issues that arose in studies that used Gibson and Dembo's (1984) TES, Dellinger et al. (2008) identified further weaknesses such as a lack of grounding of teacher self-efficacy in self-efficacy theory, confusion of self-efficacy with other constructs such as self-esteem or locus of control, the confounding of external factors, failure to define task behaviours with specificity or generality to suit the teaching context, and not taking into account the multidimensional requirements of teaching when conceptualising, measuring and analysing self-efficacy beliefs. Given the criticisms detailed here, the validity and claims of previous self-efficacy studies began to look less certain.

In an effort to clarify theoretical understandings of teacher self-efficacy and prior to Dellinger et al.'s (2008) critique, Tschannen-Moran et al. (1998) proposed a model of teacher self-efficacy that brought together the conceptual strands of Rotter and Bandura, and the two dimensions of self-efficacy (PTE and GTE). They argued that previous measures of self-efficacy did not adequately recognise that teachers' judgements of their competence for future-oriented tasks are made in light of what they consider to be their current personal capabilities and weaknesses for the task(s) in question and the external factors (such as resources or context) that support and constrain their teaching efforts. Accordingly, they redefined teacher self-efficacy as "the teacher's belief in his or her own ability to organize and execute the courses of action required to successfully accomplish a specific teaching task in a particular context" (Tschannen-Moran et al., 1998, p. 233). In

[2] GTE (general teaching efficacy) is equivalent to Gibson & Dembo's (1984) TE (see Woolfolk Hoy & Spero, 2005)

bringing beliefs, tasks and context together in this definition, acknowledgement is given to the different levels of efficaciousness that teachers may feel for different aspects of their work, and how the intersection of personal, environment and behaviour factors may support or hinder their capabilities for taking action (Bandura, 1997). A consequence of this definition was the creation of a new self-efficacy scale, the Ohio Teacher Efficacy Scale that ameliorated some of the theoretical and statistical weaknesses of previous measures (Tschannen-Moran et al., 1998; Tschannen-Moran & Woolfolk Hoy, 2001).

Teachers' Sense of Efficacy Scale (TSES). The Ohio State Teacher Efficacy Scale, later called the Teachers' Sense of Efficacy Scale (TSES) is made up of a series of Likert-type statement items against which teachers give ratings of their perceived capabilities for carrying out defined teaching tasks on a 9-point response scale with '1' = *Nothing*, '5' = *Some Influence*, and '9' = *A Great Deal* (Tschannen-Moran & Woolfolk Hoy, 2001). To overcome criticisms that previous self-efficacy measures did not reflect typical teaching tasks, the developers compiled and refined a battery of scale items which reflected the multidimensional nature of teachers' work from extensive consultation with ITE and practising teachers. Rounds of testing, corrections to some features, and comparison to other self-efficacy measures provided evidence of the validity and reliability of the TSES (Tschannen-Moran & Woolfolk Hoy, 2001). Long (24 items) and short (12 items) forms of the TSES emerged from the processes of refinement. The latter was considered more appropriate for ITE teachers because they had yet to acquire experience or responsibility for some of the teaching tasks that made up the long form of the TSES (Tschannen-Moran & Woolfolk Hoy, 2001).

In their trialling of the TSES with different groups of practising teachers, Tschannen-Moran and Woolfolk Hoy (2001) carried out factor analyses that revealed an underlying structure of three factors or subscales, which were labelled efficacy for student engagement, efficacy for instructional strategies, and efficacy for classroom management. In a review of the TSES, Henson (2002) confirmed the relevant existence of two of the factors (efficacy for instructional strategies and efficacy for classroom management) but expressed some doubt about the existence of the third (efficacy for student engagement), based on the methods that Tschannen-Moran and Woolfolk Hoy (2001) used in their factor retention decisions.

Nonetheless, the interest and reliability of the TSES for use with ITE, novice, and experienced teachers has been well established across a variety of international contexts (Berg, 2011; Chacón, 2005; Duffin, French, & Patrick, 2012; Fives & Buehl, 2010; Garvis, 2009a; Klassen et al., 2009; Klassen & Chiu, 2010; Lee, Cawthon, & Dawson, 2013; Meristo & Eisenschmidt, 2014; Page, Pendergraft, & Wilson, 2014; Pendergast, Garvis, & Keogh, 2011; Poulou, 2007; Putman, 2012; Rubie-Davies, Flint, & McDonald, 2012; Tschannen-Moran & Woolfolk Hoy, 2001, 2007; Tsigilis, Grammatikopoulos, & Koustelios, 2007). The TSES has been received as a promising advancement in the field of teacher efficacy because it shows greater congruence with self-efficacy theory than many other measures, has a stable factor structure, and a broad range of assessment items that represent the various demands of teaching without being so specific as to limit its use for different teaching contexts, levels, or subjects (Fives & Buehl, 2010; Garvis, 2009a; Henson, Kogan, & Vacher-Hasse, 2001; Klassen, Tze, Betts, & Gordon, 2011; Woolfolk Hoy & Spero, 2005). Dellinger et al. (2008), however, held that the lack of use of research-based indications of effective teaching and learning as the prime source for item construction was a possible weakness of the TSES that limited its transferability to international contexts. The similarities of culture and language between New Zealand and the USA meant that that these concerns were not considered to deter the applicability of the TSES in this study.

Use of the TSES. In addition to using the TSES to determine its validity and reliability with different groups of teachers, studies have used the TSES to investigate the relationship between self-efficacy beliefs and specific variables associated with teaching, such as job stress, years of experience, instructional goals, and school setting (e.g. Klassen & Chiu, 2010; Page et al., 2014; Wolters & Daugherty, 2007). As already identified in the review of dance education and self-efficacy, there are a variety of factors and outcomes that can affect or arise from teachers' feelings of confidence and sense of self-efficacy. What follows is a survey of studies that have used the TSES and their findings, as they have relevance to the main research question and hypotheses of this investigation.

Self-efficacy and teaching experience. Research has generated mixed results when comparing the self-efficacy beliefs of teachers with years of teaching experience (Fives & Buehl, 2010; Klassen & Chiu, 2010; Lee et al., 2013; Page et al., 2014; Pendergast et al., 2011; Putman, 2012; Woolfolk Hoy & Spero, 2005). It appears that the relationship

between self-efficacy and teaching experience is not necessarily linear but may vary depending on career stages and the changeable nature of personal, professional and environmental circumstances. For example, student teachers' sense of efficacy appears to be high or to increase during the early years of ITE, and then decrease in the years of completing their training and beginning their professional career as they lose previous sources of support and encounter the realities of the classroom (Garvis, 2009a; Haverback, 2009; Pendergast et al., 2011; Woolfolk Hoy & Spero, 2005). In contrast to previous research that gave the impression that ITE students' self-efficacy beliefs could be higher than that of practising teachers, Fives and Buehl (2010) found that practising teachers had higher self-efficacy scores than ITE students, with the gap increasing with 6 or more years of experience, thus supporting the role of mastery experiences in developing self-efficacy beliefs. Klassen and Chiu (2010) found a similar pattern of increasing self-efficacy with years of experience but also reported a declining trend in self-efficacy beliefs as teachers' experience exceeded more than about 23 years. This decline seemed to be in keeping with other studies that they looked at with regard to work motivation and age.

Studies have also shown that the relationship between self-efficacy and teaching experience may be stronger in some task dimensions than others. For example, Tschannen-Moran and Woolfolk Hoy (2007) reported that teachers with four or more years of experience reported higher overall efficacy in the TSES factors of instructional strategies and classroom management compared to novice teachers. No significant difference was reported between the two groups in the dimension of student engagement. Similar results were obtained by Wolters and Daugherty (2007) where teachers in their first year of teaching reported significantly lower self-efficacy for instructional strategies and classroom management than more experienced teachers (6 or more years); but increased experience did not appear to affect their feelings of self-efficacy in student engagement. These findings suggest that increasing mastery experiences enable teachers who are early in their career, more opportunities to try out various teaching and management strategies and to know which of them work with their students. To counteract the possible lowering of teacher enthusiasm towards their work that seemed to be occurring in the latter stages of their career, professional development for raising teachers' subject knowledge and pedagogical understandings for teaching dance should, therefore, aim to help teachers to experience emotional satisfaction in their teaching.

Self-efficacy and school contexts. In conjunction with using the long form of the TSES to assess the self-efficacy beliefs of 255 of novice (3 or fewer years of teaching experience) and career teachers, Tschannen-Moran and Woolfolk Hoy (2007) examined the correlations between demographic, school setting, context variables, and teachers' self-efficacy beliefs. Among the school setting variables, the only significant relationship was between career teachers' self-efficacy and class level, with higher self-efficacy beliefs for those who taught young students. With respect to context variables, novice teachers' self-efficacy beliefs were strongly related to support from material resources; for experienced teachers, only parental involvement and community support were related to judgements of self-efficacy, albeit weakly. Further analyses indicated that verbal persuasion and/or support from colleagues, parents, community, and administrators appeared to be more pertinent to novice teachers than for career teachers for whom mastery experiences may have become sufficient for informing self-efficacy judgements.

Not unexpectedly, the nature and power of these mastery experiences for teachers can be different across classrooms, with indications that self-efficacy beliefs can vary between teachers according to the class level taught (Ryan, Kuusinen & Bedoya-Skoog, 2015; Tschannen-Moran & Woolfolk Hoy, 2007; Wolters & Daugherty, 2007). In looking at the subscale scores within the TSES for a sample of teachers, Wolters and Daugherty (2007) found that kindergarten-grade 5 teachers had a slightly higher mean for self-efficacy beliefs for student engagement than teachers of grades 6-8. The means for self-efficacy in instructional strategies or classroom management were similar for both groups. The results suggested that the teaching goals for younger students as compared to older students could account for the class level difference in self-efficacy scores.

For ITE students, mastery teaching experiences in schools are intended to develop their self-efficacy beliefs to levels that are sufficient to sustain them into a teaching career. In a study with 198 final year Greek ITE students, Poulou (2007) developed a Teacher Efficacy Sources Inventory from prior interviews and administered it with a modified form of the TSES (employing a 5 point rather than a 9 point continuum) after the students had completed their teaching practice. The ITE students perceived themselves as being more successful in engaging students than in implementing classroom management or instructional strategies, and noted that students' enthusiasm in their classes exerted a strong influence on their perceptions of self-efficacy. The ITE students' personality traits,

teaching competencies and motivation were also strong sources of self-efficacy judgement, more so than collegial feedback. Other studies, however, have shown that mentor teachers in ITE and practicum teaching can also be important for building emerging teachers' sense of self-efficacy. For example, Aydin and Woolfolk Hoy (2005) found 59 ITE students' high self-efficacy was significantly correlated to their perceptions of positive relationships and high levels of support from a mentor teacher and other members of the educational community, even if they had fewer hours of teaching experience than their practicum peers. Furthermore, Knoblauch and Woolfolk Hoy (2008) found that ITE students' perceptions of their mentor teachers' efficacy significantly predicted their own post-teaching practicum self-efficacy scores. In a cross-cultural study, Berg (2011) found that mentor teachers were regarded as sources of self-efficacy beliefs for New Zealand and English ITE students. It seems imperative, therefore, for classroom teachers to have high self-efficacy beliefs for teaching dance, so as to engender positive feelings of dance self-efficacy in student teachers.

Self-efficacy and curriculum contexts. A growing body of research concerns the investigation of ITE students', novice teachers', and experienced teachers' efficacy beliefs in specific curriculum contexts. For example, the Gibson and Dembo (1984) instrument for self-efficacy has been adapted for science (Riggs & Enochs, 1990), special education (Coladarci & Breton, 1997; Meijer & Foster, 1988), and nutrition (Brenowitz & Tuttle, 2003). Alternative self-efficacy instruments have been created and tested in areas such as Information and Communications Technologies (Deryakulu, Buyukozturk, Karadeniz & Olkun, 2008), technology (Morales, Knezek, & Christensen, 2008), physical education (Callea, Spittle, O'Meara, & Casey, 2008; Martin & Kulinna, 2003), and reading (Tschannen-Moran & Johnson, 2011). Scant literature could be found in which the arts-teaching beliefs of ITE students or experienced teachers were investigated with explicit grounding in the theoretical construct of self-efficacy, with Welch (1995) being the first example found.

Using Gibson and Dembo's (1984) TES scale and three other specially developed scales, Welch (1995) found that there appeared to be no relationship between general teaching self-efficacy and art education teaching self-efficacy. This finding supported the context-specific nature of efficacy beliefs, and suggested that teacher self-efficacy needed to be researched in every subject. Kane (2008) responded with the development of a teacher

self-efficacy scale based on Bandura's (1997) structure, which included items that covered competencies relevant to general classroom, as well as the creative arts, and music teaching. Data were collected from a sample of 179 ITE students at two points over a two-year period and showed a small increase in music teaching self-efficacy over time. The scale items and reliability, however, were not reported.

Although it has been claimed that the generality of the teaching tasks and activities that make up the TSES means that it may be used in different teaching contexts (Fives & Buehl, 2010; Garvis, 2009a; Henson et al., 2001; Woolfolk Hoy & Spero, 2005), its use for investigating the self-efficacy of teachers in particular curriculum subject areas has been limited thus far. In some studies, the TSES has been retained in its original form and used alongside additional instruments which have been developed to measure efficacy beliefs in the targeted curriculum area (e.g., Tschannen-Moran & Johnson, 2011; Tschannen-Moran & McMaster, 2009). Other researchers have used other strategies to address the issue. A common adaption has been to add the name of the curriculum subject to some or all of the statement items (Chacón, 2005; Garvis, 2009a; Garvis, 2013; Garvis & Pendergast, 2010b; Haverback, 2009; Ross & Bruce, 2007). In the only arts education examples found to date, Garvis (2009b) investigated the self-efficacy beliefs of 15 ITE students with the word "arts" added to some of the TSES items. In a larger study with 201 beginning (no more than 3 years of teaching) generalist teachers, the TSES was similarly adapted to collect separate self-efficacy data in each of the arts disciplines (dance, drama, music, visual arts), as well as in English and mathematics (Garvis, 2013; Garvis & Pendergast, 2010b). The studies reported high alpha reliabilities for the total scale and/or its subscales, suggesting that specifying the curriculum context in the TSES scale items did not negatively affect the factor structure or the reliability of the instrument. Similarly, some studies have made small adaptations to the wording of scale items in order to enhance the contextual relevance of the TSES. For example, small changes to reflect the local context in New Zealand were made with permission from the scale developers (e.g., Berg & Smith, 2014), again without negative impact.

Alternative investigation of teacher self-efficacy. While the use of quantitative instruments or scales such as the TSES have been a common feature in teacher self-efficacy research, criticism has been levelled at the dominance of such methods to explore what is a very complex and multidimensional construct. For example, Wheatley (2002,

2005) has questioned the reporting of global scores of self-efficacy that can obscure teachers' areas of strength or weakness, and noted that the wording of scale items that can create interpretation dilemmas for teachers. The limited meanings gained from reporting self-efficacy beliefs only in the form of numerical data have also been noted by others who have called for more teacher self-efficacy research to be conducted with a variety of research paradigms (Henson, 2002; LaBone, 2004; Tschannen-Moran et al., 1998; Wheatley, 2005). Reflecting on belief inventories in self-report measures and their limitations for encompassing the range of contexts or conditions under which specific beliefs lead to intention and action, Pajares (1992) remarked that "additional measures such as open-ended interviews, responses to dilemmas and vignettes, and observation of behaviour must be included if richer and more accurate inferences are to be made" (p. 327).

Case study and mixed method approaches provide other avenues for examining teacher self-efficacy, its sources, its relationship to different variables, and responsiveness to professional development (e.g., Cabaroglu, 2014; Chacón, 2005; Lee et al., 2013; Milner & Woolfolk Hoy, 2003; Mulholland & Wallace, 2001; Poulou, 2007; Ramey-Gassert, Shroyer, & Staver, 1996). Indeed, mixed methods were used with a sample of ITE students from Malaysia, New Zealand, and England, in which focus groups were used to probe the findings from the TSES and delve into the participants' rationales for their responses (Berg, 2011; Berg & Smith, 2014). In this study, the qualitative data was able to provide a richer and more differentiated picture of the ITE students' sense of self-efficacy than the unidimensional result obtained from the TSES factor analysis.

In the review of New Zealand dance education research, qualitative and mixed methods studies carried out during periods of arts/dance professional development (Ashley, 2010; Beals et al., 2003; Buck, 2003; McGee et al., 2004a, 2004b; Fraser et al., 2007; Thwaites et al., 2007; Snook, 2012) included evidence that teachers had reflected upon their self-beliefs for teaching dance. None of these studies, however, was grounded in self-efficacy theory. Rather, self-efficacy thinking was reported and/or interpreted from confidence rating scales, individual participants' reflective comments, and researchers' observations. Studies in which small numbers of teachers were able to voice their concerns about their competencies or subject knowledge in a particular dance strand (i.e., Ashley, 2010; Fraser et al., 2007) have produced useful findings for future teacher education. But then, like

other New Zealand studies, there were some limitations in what could be said about generalist teachers' capability beliefs about dance in general, and in a range of specific teaching tasks.

Summary. Teachers' self-efficacy beliefs have been found to be related to their decision-making, motivation, and persistence in the face of challenges. These beliefs also influence their commitment to the profession, the goals they set for students, their teaching practices, and student outcomes. Teachers' self-efficacy beliefs are therefore, an important area of educational research. After some theoretical confusion in the research field, Bandura's (1977, 1986, 1997) theory of self-efficacy has evolved as the basis for contemporary investigations. As a measure of teacher self-efficacy beliefs, the TSES developed by Tschannen-Moran and Woolfolk Hoy (2001) has been widely accepted. The TSES has been shown to have stable psychometric properties across a range of teacher participants, cultural, and educational settings, although using it with teachers in specific curriculum contexts seems still to be at an exploratory stage. Results from using the TSES have indicated that teachers' self-efficacy beliefs in the dimensions of student engagement, instructional strategies, and classroom management can vary according to years of teaching experience, class level, mentoring influences and professional development support. Depending upon individual teachers' needs, career stages, teaching goals, and circumstances, variables within school contexts provide different degrees of support for and influence upon teachers' self-efficacy beliefs. In the past decade, the need to extend the study of teacher self-efficacy to research paradigms other than those that rely on quantitative measures in order to provide more nuanced understandings of this construct and its implications has been identified.

Conclusion

The teaching of dance education in New Zealand primary schools is dependent on generalist teachers' acceptance that dance is important and that they have received support and encouragement to meet the challenges to their abilities to implement and model meaningful dance teaching activities for their own and ITE students. Research evidence has suggested that the strength of their confidence and self-efficacy beliefs would be a powerful factor in their motivation and persistence for teaching dance. This warrants more investigation if dance is to have a sustainable future in primary classrooms. A study grounded in self-efficacy theory using mixed methods with a large sample of experienced

generalist teachers in the particular curriculum context of dance would make a unique contribution to both teacher self-efficacy and dance education research. Findings from such an investigation would provide directions for future dance teacher education.

CHAPTER THREE: METHODOLOGY

This chapter explains the philosophical foundation and choice of a mixed methods inquiry design for this study, followed by a description of the methods used for investigating the main research question, which was: What are generalist teachers' self-efficacy beliefs for teaching dance in the arts curriculum and how might these be related to their subject knowledge confidence, classroom practice, and school context? The hypotheses derived from the research question and the literature review are introduced, followed by descriptions of the data collection tools and their implementation procedures. There is an overview of the data analysis processes for each phase of the study. Issues related to the validity, reliability, trustworthiness of the research are discussed, and ethical considerations are presented. A summary concludes the chapter.

Paradigms

Researchers are guided by paradigms or systems of beliefs and assumptions that frame ways of viewing the world, the nature of knowledge, and how knowledge is generated and valued (Creswell & Plano Clark, 2007; Mertens, 2010; Morgan, 2007). Paradigmatic stances give direction to the theories, questions, and methodological choices that underpin the research process from beginning to end. In the field of social inquiry research within which this study sits, opposing paradigms of positivism and constructivism have been dominant, with the proponents of each claiming one paradigm as being superior to the other (Johnson & Onwuegbuzie, 2004). In positivist or constructivist research, the selection of either a quantitative or a qualitative approach to research has been justified on the basis that these paradigms have underlying assumptions and world views that are incompatible with each other (Johnson & Onwuegbuzie, 2004). Where positivism posits a single, knowable reality and seeks to produce unbiased, emotionally-detached, context-free generalisable data that are usually reported in the form of numbers, a constructivist paradigm accepts that there are multiple realities that are socially constructed and values the subjective, context-specific, narrative data that emerge from interactions between the researcher and researched (Johnson & Onwuegbuzie, 2004; Mertens, 2010). On the other hand, the infinite ways in which people can know, believe, or act, means that neither paradigm alone can provide a full explanation of the phenomena of interest or be free of challenges to its validity as the best or only way to conduct research (Biesta & Burbules,

2003; Johnson & Onwuegbuzie, 2004). Adhering to a purely positivist or constructivist paradigm constrains the kinds of information that can be sought and received.

Despite the supposed incongruity of mixing quantitative and qualitative paradigms, reviews of research studies have revealed that it is not uncommon for researchers to use both methods for gathering data (Bryman, 2006, 2007). It seems that although there have been claims that particular philosophical assumptions drive research, pragmatic issues have been equally influential in practice. In fact, there are those in the research community who have declared that research need not be hampered or constrained by the traditional privilege given to epistemological and ontological concerns, proposing instead that paradigms and methods can be chosen according to that which most suits the research purpose and generates the kinds and levels of knowledge desired (Brannen, 2005b; Creswell, 2009; Morgan, 2007). To strike a balance between their respective strengths and weaknesses, combining quantitative and qualitative approaches within a pragmatic paradigm has emerged as a rational and credible alternative for researchers (Biesta & Burbules, 2003; Creswell & Plano Clark, 2007; Johnson & Onwuegbuzie, 2004; Morgan, 2007) and this was the methodological choice for this study.

Pragmatism

Philosophically and methodologically, pragmatism offers an intermediate position between the positivist-constructivist, quantitative-qualitative polarities because it is not bound by any one view of reality. The pragmatic approach to research accepts that while a single, external reality may exist, individuals can have different interpretations of that reality as they interact with their environment (Johnson & Onwuegbuzie, 2004; Mertens, 2010). To pragmatists, multiple perspectives and different theories are deemed useful for understanding people and their worlds (Creswell, 2009). As the value of pragmatic research lies in its effectiveness for achieving solutions to the problems researched, the conditions governing what can be counted as true or valid in positivist or qualitative research are of lesser consequence (Mertens, 2010).

Pragmatism was a relevant and useful paradigm for this study. First, pragmatic research aims to gain knowledge about a real-life issue or question of importance to the researcher (Morgan, 2007; Teddlie & Tashakkori, 2009). It considers the questions to be more important than the method chosen to investigate them or the worldview that underlies the

method, focusing instead on the criterion of what works (Johnson & Onwuegbuzie, 2004). It views theories instrumentally and judges their worth in terms of predictability and applicability (Johnson & Onwuegbuzie, 2004). This study was initiated from what was perceived to be an issue in primary school dance education so that recommendations for future teacher education could be made. As a theoretical frame for this study, self-efficacy theory satisfies for its applicability to educational contexts, its history of important findings concerning relationships between teachers and students, and its usefulness in being able to provide a new perspective on teachers' beliefs in relation to dance.

Second, pragmatic research "endorses pluralism and carefully considered eclecticism" (Teddlie & Tashakkori, 2009, p.74). This study rejects the either/or choices associated with positivist/quantitative or constructivist/qualitative approaches to research, valuing both sources and forms of knowledge for the different perspectives that they can bring to the research problem and for the strengths that they bring to the methodology. Where quantitative data can produce statistical generalisations to large populations, qualitative data can help to explain the relationships found in the numbers with some richness and intricacy. So, while carrying out this study as a sole researcher meant being involved in collecting both quantitative and qualitative data, the ability to move from positions of being an objective outsider to an interactive insider was valued not only for practical reasons but also epistemological ones (Teddlie & Tashakkori, 2009).

Third, the values of the pragmatic researcher are a key influence on a research study but unlike constructivist research, these need not be of great concern (Teddlie & Tashakkori, 2009). Personal, social, and cultural values and assumptions have an inevitable influence in any research process (Morgan, 2007), but values such as democracy, freedom, equality, and progress are specifically endorsed in pragmatism (Johnson & Onwuegbuzie, 2004). These values are equally important in *The New Zealand Curriculum* (Ministry of Education, 2007) and therefore, are at the heart of New Zealand teachers' work, whether this be in schools, ITE, or professional development programmes. This study has endeavoured to express these pragmatic values in ways that have been sensitive to the participants while also demonstrating attributes of transparency, validity, and trustworthiness.

In identifying potential weaknesses of pragmatism as a basis for research, Johnson and Onwuegbuzie (2004) noted that criticisms have arisen from what has been seen as a general lack of explicitness or satisfactory answers to questions about its usefulness, that pragmatic research may promote incremental rather than revolutionary change, and that it is a choice by researchers who wish to avoid philosophical disputes. The demands of pursuing research from a pragmatic foundation and how they have been met have been detailed throughout this thesis. Although the consequences and usefulness of this study for the dance education community remain to be seen, the combined use of positivist and interpretivist approaches enables differing ontologies and epistemologies to be recognised and represented.

The use of mixed methods was both a practical and relevant methodological choice for this study. Mixed methods research has been referred to as the third major research paradigm with its own worldview, terminology, and techniques (Johnson & Onwuegbuzie, 2004; Tashakkori & Teddlie, 2003). Definitions of mixed methods research vary according to whether authors consider it a methodology, a strategy, a method, or a design (Collins & O'Cathain, 2009; Creswell & Plano Clark, 2007). This study defines mixed methods as an inquiry approach that includes the philosophical assumptions and methods of inquiry that underpin quantitative and qualitative approaches to collecting and analysing data, so that a fuller understanding of the research topic and questions can be obtained than from either approach alone (Creswell & Plano Clark, 2007). To gain insight into generalist teachers' self-efficacy beliefs for teaching dance, it was not enough to simply identify the strength of these beliefs and how they relate with other personal and contextual variables. Rather, a more comprehensive picture of generalist teachers' self-efficacy beliefs for teaching dance, their subject knowledge confidence, classroom practice, and school context was sought and obtained through the combination of numeric and descriptive data. Each dataset had the potential to explain, confirm, develop, complement, or even contradict the results of the other, enabling the findings to be more effective for informing future teacher education (Greene, Caracelli, & Graham, 1989).

Research Design

Mixed methods studies may be designed in various ways, depending on the aims of the research and the methods used. The mix and balance of the quantitative and qualitative components can vary from being partially to fully combined during the research process,

from being implemented in a sequential or concurrent time-frame, and in their importance as being dominant or equal in emphasis (Creswell & Plano Clark, 2007; Leech & Onwuegbuzie, 2007; Mertens, 2010). This study adopted a partially mixed, sequential, and dominant model in which a quantitative phase of data collection and analysis was followed by a qualitative phase. The results from the quantitative phase had some influence upon the collection and analysis of data in the second part of the study (see Creswell & Plano Clark, 2007). In the analysis and interpreting of data, processes of induction (pattern discovery), deduction (testing of theories and hypotheses), and abduction (determining best explanations for results) were used (Johnson & Onwuegbuzie, 2004). The two sets of data were mixed at the interpretation stage and their combined findings are discussed in Chapter Six.

A strength of combining quantitative and qualitative approaches is that each can offset or minimise the weaknesses of the other (Creswell & Plano Clark, 2007), but there are associated implementation issues that need to be considered by researchers. Prominent among these are the logistics involved in collecting both kinds of data, especially where there are time limitations, and the necessity for the researcher to be well versed in the methods of analysing both quantitative and qualitative data. Collecting data in separate phases in this study did involve a lengthy implementation process. This was due to a combination of the need to perform preliminary analysis of questionnaire data in order to choose interview participants, and because of the need to minimise participants' inconvenience. The questionnaire was implemented at the beginning of the school year when the teachers were not too distant from being able to recall their past year's teaching and not yet busy with assessment or reporting of student achievement. The interviews were several months later, but before the teachers had begun to be involved in preparing for end-of-year events.

Data Collection and Analyses

Data collection was conducted in two distinct phases over a period of several months in 2011. In Phase 1, a questionnaire was used to collect quantitative data from a sample of generalist teachers about their self-efficacy beliefs for teaching dance, subject confidence, and implementation practices. Initial findings from the quantitative data identified areas of interest to be explored in interviews with individual teachers from the sample. The follow-up face-to-face interviews helped to explain and build on the quantitative data (see

Creswell & Plano Clark, 2007). The development and implementation of the data collection tools and the procedures for recruiting participants and analysing data are described in the following sections.

Quantitative Phase 1 of the study. The purpose of the quantitative phase was to gather data that would show trends in and relationships between the teachers' self-efficacy beliefs for teaching dance, their subject knowledge confidence, their teaching of dance (including the factors that supported or limited their dance teaching), aspects of their school context, and years of teaching experience. Data were collected via a self-administered questionnaire which was issued to consenting schools and completed by generalist teachers who agreed to take part in the research. The cover page of the questionnaire gave information about the rationale, purpose and design of the study, the kind of participants sought, instructions for completion, implied consent and assurance of anonymity (see Fink, 2006).

Participant recruitment. To address the research topic in a focused way, this study employed purposive sampling of schools that yielded a convenience sample of teachers (Mertens, 2010). Cognisant of the administrative and sampling difficulties experienced by previous arts education surveys with New Zealand teachers (Beals et al., 2003; Gravitas Research and Strategy, 2002; Hipkins et al., 2003; McGee et al., 2004a; Thwaites et al., 2007), the recruitment of teachers as participants in this study was undertaken with particular care. In 2010, a list of co-educational state and state-integrated primary schools teaching Years 1-6 or Years 1-8 classes was drawn up for contact by the researcher. Although this study was restricted by the practicalities of implementation, schools in and around two cities were targeted in an effort to enhance generalisability. The cities were of different sizes and in different regions of the country. A total of 70 schools were identified as sites for potential participants.

Issues related to access, power, and ethics are raised whenever human participants are involved in research projects, and gaining access to potential participants may entail a preliminary process of making contact with gatekeeping authorities (Glesne, 1999; Mertens, 2010; Scott & Morrison, 2006). Upon gaining ethics approval for this research and its materials from the University of Otago College of Education Ethics Committee (see Appendix A for a copy of the application) and the completion of Māori consultation,

letters were sent to the principals and boards of trustees of the selected schools in late 2010 (see Appendix B). The letters gave advance notice of the research project, an outline of the study, and sought permission for teaching staff to be approached for participation in Term 1 (February-April) of the 2011 school year. The letters also mentioned that teacher participation in the research study was voluntary and that anonymity of the schools and teachers would be protected. If no response had been received from any of the schools within two weeks, a phone-call or email was sent to the principals as a reminder. Where permission was received, arrangements were made in early 2011 with each consenting school to negotiate an appropriate date for mailing or delivering the questionnaires.

Participants. The target participants for this study were Year 1-8 generalist teachers who had responsibility for planning and delivering their classroom programme and had taught for at least one full year in a primary school. As self-efficacy beliefs are based somewhat on assessment of past experiences (Bandura, 1997), teachers who were currently in their 1st year of teaching at the time of data gathering were excluded from this study. It was considered unlikely that they would have sufficient dance teaching experience to inform the study. Teachers in Year 7-8 and Year 7-13 schools were also ineligible for this study because it was known that not all teachers in these schools are generalists.

A total of 142 generalist teachers from 23 different schools returned completed questionnaires, but two questionnaires were discounted.[3] Assuming that the schools were accurate in their numbers of staff eligible for this study, the responses came from one-third (33%) to 100% of the teaching staff within a school. Overall, the response rate to the questionnaire was 74%.

By age and gender, the 140 participants were representative of the New Zealand primary teaching population in the state school co-educational system (Education Counts, 2014; Harker & Chapman, 2006). Half of the participants (52%) were aged under 45. The gender composition was 85% female, 15% male. Seventeen percent of the participants were arts

[3] The questionnaires were discounted due to one respondent being in the first year of teaching, and to one respondent's indiscriminate scale responses.

or dance subject leaders in their school in 2010. Twenty-eight questionnaire participants indicated a willingness to participate in a follow-up interview in Phase 2 of the study.

Questionnaire development. Several sources of information and an existing scale were used to make up the content of the questionnaire. Arts education surveys reviewed in Chapter Two (e.g., Beals et al., 2003; Gravitas Research and Strategy, 2002; Hipkins et al., 2003; McGee et al., 2004a; Oreck, 2004; Thwaites et al., 2007) and researcher knowledge gained from involvement in dance teacher education influenced the questions and items that were selected or created for this questionnaire. The Teachers' Sense of Efficacy Scale (TSES), developed by Tschannen-Moran and Woolfolk Hoy (2001) was adapted with their permission for use in this study.

For easy answering and to capture numerical data, the questionnaire was highly structured (Cohen, Manion, & Morrison, 2007), with multiple choice items, rating scales, and open and closed questions. So as to maximise response rate and to ease the participants into reflection on their teaching as preparation for answering the self-efficacy scale, the questionnaire was divided into four main sections. Participants who taught dance in 2010 were asked to answer Section A. All participants were asked to answer Sections B, C and D.

Section A: Dance Implementation (9 items). This section began by asking the participants to indicate if they had taught dance in 2010. Affirming participants then went on to indicate how they scheduled their teaching of dance in 2010, the resources they used for planning and teaching dance, and the factors that supported or inhibited their dance teaching. The participants were asked to indicate which of the presented items applied to them.

The participants were asked to answer the questions with the 2010 year in mind for temporal consistency (Deselle, 2005), enabling the capture of a cross-section *snapshot* of generalist teachers' classroom practice in dance (Cohen et al., 2007). Participants who did not teach dance in 2010 were directed to go directly to Sections B, C and D.

*Section B: Dance Skills and Knowledge Scale (DSKS) (13 items).*This section asked all participants to rate their confidence for teaching dance skills, knowledge and

understandings for curriculum levels 1-4. In the absence of a suitable subject-specific scale from the literature, the Dance Skills and Knowledge Scale (DSKS) was created from the dance achievement objectives in *The New Zealand Curriculum* (Ministry of Education, 2007). Similar wording in some of the 16 achievement objectives led to them being reduced to 13 items, with the agreement of a dance educator colleague. All statement items were prefaced with "I am confident in my ability to...", and responses were based on a 6-point Likert-type scale from *Strongly disagree* to *Strongly agree*. An even 6-point scale was chosen to force a choice and avoid the potential for participants to choose a neutral mid-point (Cohen et al., 2007).

Section C: Teachers' Sense of Efficacy Scale for Dance (TSES-d) (24 items). This section asked all participants to rate their perceived self-efficacy for teaching tasks in the dance context. The TSES, which consists of 24 scale items that describe different teaching tasks in a Likert-type format, was adapted for this study by adding "in dance" to all of the items. Also, a minor change was made in one of the items, where "failing in dance" was replaced with "struggling in dance" because dance is not assessed according to standards in New Zealand. Responses to each item were made on a continuum of 1 (*Nothing*) to 9 (*A Great Deal*).

The TSES was chosen as the model for measuring teachers' self-efficacy beliefs in dance teaching for several reasons. The review of literature showed that the TSES had proven to be the most relevant, valid, and reliable instrument to date for measuring teachers' self-efficacy beliefs as defined by Bandura (1977; 1986, 1997). It has been used with slight adaptations in curriculum contexts without apparent loss of reliability (e.g. Chacón, 2005; Garvis, 2009a; Ross & Bruce, 2007). In its adapted form as the TSES-d, the scale offered an alternative means for investigating teachers' self-efficacy beliefs for teaching dance that had not been explored in previous New Zealand dance education research. Analyses of the TSES-d results would also inform comparisons with studies that have used the TSES.

Section D: Teacher Demographics (12 items). This section asked all participants to provide personal and contextual information, such as their age, gender, years of teaching, and class level taught in 2010. Participants' ethnicity was not collected as issues of ethnicity were not a focus in this study. So that the participants could express an opinion or perspective about dance education (Foddy, 1993), an open-ended question was offered at

the end of this section of the questionnaire for them to provide comments. They were also asked to provide contact details if they wanted a report of the data (Fink, 2006) and/or were willing to be contacted for a follow-up interview.

Pilot testing the questionnaire. To ensure content validity and ease of answering before it was distributed to the research participants, the questionnaire was reviewed and trialled by a tertiary dance colleague and primary school teachers (n = 8) who were similar to the target population but not included in the final sample (Mertens, 2010; Wiersma & Jurs, 2009). There were three cycles of trials and refinement with a single teacher or groups of primary teachers in the preceding months. Not all of the primary teachers who trialled the questionnaire had received dance professional development and so they represented varying levels of familiarity with dance in the arts curriculum (Ministry of Education, 2000, 2007). In each cycle, the trial participants completed the questionnaire followed by an interview to get feedback about the length, format, layout, wording, and relevance of the items. All of the trial participants found the questionnaire easy to fill out, but where there were queries or suggestions about some questions, terminology, or the format, changes or refinement to those questions were considered. As a result, the term "in-service" was changed to "professional development" and the introduction statement at the top of the TSES-d was rewritten with some words underlined for clarity and emphasis. The final version of the questionnaire used in this study can be found in Appendix D.

Data collection. An issue for survey methodology lies in the ability of the researcher to ensure that questionnaires reach the person from whom information is sought (Gray, 2004). Online or postal surveys were deemed risky for ensuring a good response (Groves et al., 2004). To maximise the prospects of the questionnaires reaching the teachers who were most likely to provide the desired information for this study, the researcher delivered copies of the questionnaire to the consenting schools in person wherever possible. Where this was not possible, the questionnaires were mailed to the school. To track return rates and data sources, each questionnaire was coded with a number for the school and for the potential participant.

So as to be available to explain the purpose and answer any questions about the survey, the researcher offered to present the questionnaires at staff meetings, but only one school accepted this offer. In all other schools, the distribution of the questionnaires in the school

to eligible teaching staff was handled by the principal or a lead teacher. The participant-teachers filled in the questionnaire in their own time, and after a week or so the completed questionnaires were mailed in or collected from the school office by the researcher. The issue and collection of questionnaires was accomplished over several weeks in Term 1 (February-April) of the 2011 school year. Upon receipt of the questionnaires, thank-you messages were sent to the principals of each school.

Questionnaire data analysis. To guide the data analysis process, the main research question was simplified into an overarching question and four hypotheses. The latter were devised from considering the literature reviewed in Chapter Two. The overarching question was: What are generalist teachers' self-efficacy beliefs for teaching dance in the arts curriculum? The hypotheses were:

1. Generalist teachers' self-efficacy beliefs for teaching dance are related to their subject knowledge confidence.
2. Generalist teachers' self-efficacy beliefs for teaching dance are related to the frequency with which they teach dance.
3. Generalist teachers' self-efficacy beliefs for teaching dance are related to their school context (i.e., school decile, class level, and number of students).
4. Generalist teachers with more than 10 years of teaching experience have higher self-efficacy beliefs for teaching dance as compared to generalist teachers with 10 or less years of teaching.

One hundred and forty questionnaires were analysed. The responses for each question in the questionnaire were coded numerically and entered into the statistical analysis software programme SPSS V20 (IBM Corporation, 2011). Missing data were small enough (0-11 non-responses in any one question) to be ignored or substituted with the appropriate measure of central tendency. There were no patterns of missing data across participants or questions.

Statistical procedures were undertaken that allowed trends, relationships, and exceptions to be identified (Creswell & Plano Clark, 2007; Gray, 2004). These procedures included descriptive analyses of dance implementation and demographic data, factor analyses, and reliability checks of the TSES-d and DSKS scales. The results and discussion of the Phase 1 quantitative data analysis are presented in Chapter Four.

Written responses (n = 31) to the optional open-ended question at the end of the questionnaire were copied into a computer word-processing programme. Comments were identified by the participant's gender and questionnaire number. The comments were examined for patterns, segmented, coded, and categorised into inductively-derived themes (Miles & Huberman, 1994). The findings from this question are presented in Chapter Five with the Phase 2 qualitative data results.

Qualitative Phase 2 of the study. The main purpose of the qualitative phase of this study was to provide greater understanding of the research questions and to further explore the quantitative results (Creswell & Plano Clark, 2007). This phase consisted of face-to-face interviews with a group of Phase 1 participants who had indicated their willingness to be contacted for a follow-up interview at the end of the questionnaire. To facilitate a trusting and respectful relationship with the interview participants and to enable fuller responses to open-ended questions, telephone interviews were ruled out (Groves et al., 2004). Due to anticipated constraints on gathering of data from several participants in a time-frame that suited their work in schools and the possibilities of information saturation (Seidman, 1998; Teddlie & Tashakkori, 2009), not all of the participants who volunteered to be interviewed were selected for this phase of the study.

Interview participants. To guide selection of the interview participants, the TSES-d scores of the questionnaire participants (n = 28) who had indicated willingness to be interviewed were rank ordered, and it was found that most of the volunteers had high self-efficacy beliefs. There were few volunteers who had medium self-efficacy beliefs (n = 6), and none with low self-efficacy beliefs. The lack of a broad spread of self-efficacy scores among the volunteers and anticipated refusals from some of these participants to reaffirm their willingness to be interviewed led to a decision to contact only the larger group of participants (i.e., those who had high self-efficacy beliefs). Interviewing several high-self-efficacy participants also had the potential to provide valuable information about the factors that influence and contribute to strong or positive dance teaching self-efficacy beliefs. Contact was made with each volunteer with high self-efficacy beliefs by phone or email. Seventeen participants (13 females, 4 males) in this group confirmed their willingness to be interviewed. The interviews took place over a period of several weeks in school Terms 3 and 4 (August-September), 2011.

Interviews. Although focus group interviews allow for the possibility for a broader range of opinions, ideas, or suggestions to emerge than might be achieved in one-to-one interview situations (Krueger & Casey, 2000), scheduling group meetings between the researcher and participants from a variety of schools was considered to be logistically impractical. Individual face-to-face interviews were chosen, as they were simpler to organise, and they preserved the confidentiality and anonymity of the teacher and his or her school from other research participants. More importantly, the separate interviews enabled a more attentive development of rapport and sensitive interaction with each participant (Merriam, 2009). Information about the participants' individual backgrounds, beliefs, teaching practices and school contexts could also be explored with more detail than would be possible in a focus group (Holstein & Gubrium, 2004; Miles & Huberman, 1994).

A semi-structured interview approach was selected so that the topics and subjective perspectives could be explored with follow-up questions (Gray, 2004; Mertens, 2010). A core list of open-ended questions was drawn up and sequenced as a guide, with some leeway for asking additional questions when responses seemed to indicate that continuation in an unplanned direction was necessary, or would be of interest. Additional questions were prepared in anticipation of needing interviewees to expand or clarify their responses (see Appendix E).

To make the meetings as comfortable and confidential as possible, the time and place of the interviews were negotiated with each participant (Seidman, 1998). The interviews took place in classrooms, private working spaces, school libraries, or in the researcher's office. The participants were also invited to request a list of the intended interview questions to be sent to them in advance; only two participants responded to this offer. Before the interview began, each participant was reminded of the nature of the project, how the information would be used, and that their confidentiality would be maintained in the reporting of data. Permission for the interviews to be audio-recorded was confirmed and the main topics to be covered in the interview were outlined.

The list of prepared questions helped to keep the interview on track, but a conversational tone was adopted (Patton, 2002) to encourage the participants to be comfortable about sharing their dance teaching beliefs and perspectives. Each interview lasted 45-90 minutes,

depending on the amount of time that the participant was willing or able to talk, or when all questions had been discussed. All interviews were recorded using two digital audio-recorders to cover for possible failures by one recorder. Any prompts or additional questions were dependent on or tailored to the individual responses (Miles & Huberman, 1994; Seidman, 1998). Refreshing the participants' focus was sometimes required when unexpected interruptions by other people occurred.

When there are several interviews to be conducted, it has been recommended that data analysis be started as soon as possible so that it can be used to inform and generate new questions for the interviews still to be undertaken (Miles & Huberman, 1994). For this study, however, the researcher preferred to complete the interviews without concurrent in-depth analysis to minimise the influence of one interview over another and to facilitate the appearance of trends (Seidman, 1998). As such, after completion of all the interviews, each interview was transcribed and entered for storage into a computer word-processing programme (Robson, 2011). A printed copy of the transcript was then sent to the participant for checking and approval. Three participants took this opportunity to clarify some of their statements or to request the deletion of some comments to further ensure their own and the school's confidentiality and anonymity. Each interview transcript was coded by a number and teacher gender.

Interview data analysis. Following the principle of what works (Johnson & Onwuegbuzie, 2004), a pragmatist foundation for mixed methods studies means that qualitative data may be analysed and interpreted inductively and/or deductively to address the research question(s) (Creswell & Plano Clark, 2007; Morgan, 2007). Thus, the interview data underwent different stages and iterative procedures of review and analysis, to disclose patterns in the responses and explanations for the quantitative data findings (Miles & Huberman, 1994; Johnson & Onwuegbuzie, 2004).

Working off printed copies of the transcripts, the first analysis round consisted of hand-coding the responses with inductively derived labels to identify topics or ideas in phrases, sentences, or paragraphs (Miles & Huberman, 1994). The labels were grouped into emergent thematic categories. Using word-processing, tables were created with thematic headings into which quotes from the transcripts that related in a significant way to these headings were entered with the participants' identification codes. This was followed by the

clustering of comments into subthemes as similarities, differences, causes and explanations were seen in the participants' information (Miles & Huberman, 1994). With repeated viewing of the texts, word-processing facilitated the comparison and final refinement of thematic groupings (see Appendix F).

After inductive analysis of the transcripts, the data were reviewed several times again for information that could be categorised with a priori labels according to the research question (Miles & Huberman, 1994). In the first of these deductively-analysed rounds and using processes similar to the inductive analysis, the transcripts were combed for participants' comments that related to the self-efficacy factors that had been identified by analysis of the TSES-d data in Phase 1. After labelling, tables were drawn up on the computer with the self-efficacy factors as major themes, and transcript text that referred to each of the factors entered into corresponding columns with the participants' code. The participants' responses were looked at for similarities and differences and clustered into sub-themes (see Appendix G).

The next stage of analysis was to examine the interview data with the hypotheses in mind. As for the TSES-d factors, participants' comments relating to their dance self-efficacy and subject knowledge confidence, frequency of teaching), school context (i.e., school decile, class level, and number of students), and years of teaching practice were looked for in turn. The participants' responses were clustered according to the themes and sub-themes related to each of the hypotheses (see Appendix H).

It soon became obvious that with each new round of analysis, some of the participants' comments were relevant to more than one theme simultaneously and to break them up would have jeopardised their meaning or relevance. In these instances, wherever these comments helped to provide some useful examples and insight into a theme or sub-theme, they were included.

Integration of quantitative and qualitative data. In the final stages of analysis, the data findings from both phases of this study were brought together and compared. In mixed methods research, the bringing together of quantitative and qualitative data cannot always be assumed to produce a single or rounded reality and their findings may be more complementary than validatory (Bazeley, 2004; Brannen, 2005a). In this study,

quantitative data were given more weight than the qualitative data. The aggregation and comparison of the numeric data gave the possibility of being able to generalise the results to a larger teacher population and of providing empirical details that could suggest aspects of dance teaching that might be targeted for teacher development. The qualitative data played a supportive role in confirming, explaining, and/or expanding upon the quantitative findings. The integration of both sets of data for interpretation and discussion is reported in Chapter Six.

Validity, Reliability, and Trustworthiness

Ensuring the quality of a research study involves the minimisation of threats to its rigor at all stages of the process, from the development of its design to the inferences made from the data and for researchers to be accountable for all their decisions (Onwuegbuzie & Johnson, 2006; Tashakorri & Teddlie, 2003). Quantitative and qualitative research paradigms have traditional approaches for enhancing and determining the validity, reliability, and trustworthiness of an investigation and these continue to be applicable in mixed methods research. However, combining both quantitative and qualitative approaches in the same study raises some issues that are more complex than those that need to be considered in either type of research alone (Creswell & Plano Clark, 2007; Onwuegbuzie & Johnson, 2006). For example, disagreements over the use of the terms validity and reliability, which are typically associated with quantitative research and deemed not suitable when applied to qualitative studies, have led advocates of mixed methods research to consider alternative terms that transcend these two paradigms (Creswell & Plano Clark, 2007). Legitimation and inference quality have been offered as alternative concepts that encompass qualities such as validity, trustworthiness, dependability, confirmability, transferability, and credibility (Onwuegbuzie & Johnson, 2006; Tashakkori & Teddlie, 2003). In this study, the quantitative and qualitative phases were carried out as distinctly separate events; therefore, the procedures for ensuring their integrity were guided by those most relevant to their paradigms, and will be reported separately below. This will be followed by a discussion of the ways in which this study addresses the criteria proposed by Onwuegbuzie and Johnson (2006) in the legitimation of mixed methods research.

Quantitative phase. Rigour in quantitative research requires that internal and external validity be maximised, although in reality they may only be achieved in degrees

(Tashakkori & Teddlie, 2003; Weisma & Jurs, 2009). Internal validity relies on the extent to which research results can be interpreted correctly and accurately, whereas external validity refers to the extent to which the results can be generalised to a larger population (Wiersma & Jurs, 2009). Related to validity is the concept of reliability, which is concerned with the consistency within the research and its ability to be replicated (Weirsma & Jurs, 2009).

To support internal validity, there was peer review and pilot-testing of the questionnaire to ensure that it had face and content validity, and that the items were relevant to the potential sample of participants for measurement (Collins, Onwuegbuzie, & Sutton, 2006; Desselle, 2005). As already reported in Chapter Two, the TSES scale and its adaptation for specific curriculum areas had been proven as being valid and reliable by other researchers (Chacón, 2005; Garvis, 2009a; Ross & Bruce, 2007; Tschannen-Moran & Woolfolk Hoy, 2001).

So that results can be generalised to other teachers working in settings similar to the research participants, external validity relies somewhat on the kind of sampling procedure used (Wiersma & Jurs, 2009). The use of a convenience sample rather than a random sample in this study could affect the extent to which the findings can be generalised with complete confidence to all New Zealand primary schools and their classroom teachers (Fink, 2006; Marshall & Rossman, 2006). Although it has already been reported that there was a good response rate for the questionnaire, and that the gender and age ratio of participants was similar or comparable to the national primary teacher population, there were no decile 1 or rural schools in the catchment area from which these participants were drawn, and school sizes were 450 students or less. Other features that may have an impact on the generalisability of the results might be the ethnic make-up of the participants (not recorded in this study), their opportuntities for dance professional development and the voluntary nature of the participants' involvement. For example, it could be possible that the questionnaire results predominantly reflected the responses of those participants who are favourably disposed to dance, and/or perceive themselves to be confident in teaching it, despite the assurance of anonymity (Suter, 2006). Additionally, the validity of the data was also dependent upon the participants having answered the questions honestly and to the best of their ability (Marshall & Rossman, 2006).

The administration and collection of questionnaire data were standardised as much as possible to enhance reliability and to minimise procedural bias, but possibilities of deviation were anticipated and negotiated in order to follow a school's lead on how best to present the questionnaires to eligible staff (Seidman, 1998; Wiersma & Jurs, 2009). Rather than taking up my offer to administer the questionnaire at a staff meeting, all schools preferred to nominate a contact person (principal or teacher) to receive, distribute and organise the return of survey questionnaires to the school office. The ability of the researcher to control this stage of data collection was therefore limited, and it had to be assumed that the participants completed the survey on their own rather than as a group.

The number of teachers trialling the questionnaire was too small to confirm the reliability of the TSES-d and DSKS before implementation of the study (Desselle, 2005). As will be seen in Chapter Four, however, factor analyses and correlations carried out with the data collected in this study provided evidence of the internal consistency and reliability of the TSES-d and DSKS scales.

Qualitative phase. In qualitative research, an overarching concept of trustworthiness has been promoted as a surrogate for validity and reliability as they are understood in quantitative research (Onwuegbuzie & Johnson, 2006). Trustworthiness is supported when criteria such as credibility, dependability, transferability, and confirmability are addressed. For the most part, these criteria are served in the attention paid to describing the parameters, theoretical framework, methods, contexts and participants with detail, clarity and accuracy in this and other chapters of this thesis. Trustworthiness support was also provided by reviews and discussions of the interview questions, data analysis process, derivation of themes, results and interpretation of data by professional colleagues and research supervisors.

To be credible and transferable, participants and interested readers or practitioners need to be able to judge the results of this study as being believable in terms of their congruency with the realities of dance education, teachers and schools, and to determine whether the results can be generalised or transferred to their own or other settings (Shenton, 2004). Ensuring or promoting confidence in the credibility of a research study is one of the most important factors in establishing trustworthiness and several practical strategies may be undertaken towards these ends; transferability is primarily reliant on the researcher to

provide sufficient information about the participants and contexts to enable readers to make the transfer for themselves (Lincoln & Guba, 1985; Shenton, 2004). In describing the methods, participants and contexts for gathering and analysing interview data in detail, this study has already instituted some credibility with prospects of transferability.

Although credibility might have been greatly enhanced by prolonged engagement with the participants and their contexts (Lincoln & Guba, 1985), the interview phase of this study was of secondary importance to the quantitative phase and therefore, did not warrant more extensive involvement in this study. Also, it is argued that the researcher's familiarity with the culture of teachers' work in schools helped to establish trust and gain cooperation from the participants. Some of participants had been in dance workshops with the researcher during their ITE or in the national arts professional development programme. The researcher was aware that "previous experiences with settings or peoples can set up expectations for certain types of interactions that will constrain effective data collection" (Glesne & Peshkin 1992, p. 22), but there was an ease in the interview process with no indication that participants were limiting what they were saying. The participants were also given an opportunity after the interviews to confirm and/or make changes to their transcript to ensure that the collected responses to the questions were clear and accurate representations of their beliefs, practices and contexts.

A subsequent process that could compromise credibility involved the researcher coding and analysing the interview data independently before showing it to others. A qualified peer who checks the coding framework and uses it to arrive at similar conclusions can be a means of enhancing the rigour of a study (Lincoln & Guba, 1985), but there were mitigating factors in this study which meant that this process was not fully realised. First, the timing of the research and the easy availability of such peers placed some restrictions on following through with separate checking. Second, resonance was found in Sandelowski's (1993) argument that member and peer checking of data interpretations assumes that reality is "external, consensual, corroboratory and repeatable" (p. 3) and that this viewpoint is antithetical to the interpretivist paradigm. This perspective seems to give space for the sole researcher's interpretations to be as valid as those that may be provided by other reviewers of the data and was taken to support the shared meanings that were being generated between the researcher and the participants during the interview process (Cohen et al., 2007). To assist with strengthening credibility, the reporting of processes

and results have been detailed to enable informed judgement of the nature and merits of this phase of the research.

Dependability is similar to the positivist notion that valid research should be able to be replicated, but qualitative research by its nature cannot be truly replicated in a changing world (Lincoln & Guba, 1985; Mertens, 2010). Therefore, to enhance the dependability of this phase of the study and the possibilities for it to yield consistent results, the appropriateness of inquiry process and any methodological shifts need to be accounted for (Teddlie & Tashakkori, 2009). This study is dependable for its provision of detail, justifications for all decisions made and reflections upon the effectiveness of the inquiry process (Shenton, 2004).

Confirmability is comparable to the concern for objectivity in positivist research and refers to the robustness with which the meanings and conclusions drawn from the data are supported and plausible, grounded in the participants' experiences or ideas rather than those of the researcher (Miles & Huberman, 1994). Even though researcher bias is inevitable in all research, steps can be taken to minimise the possible influence that the beliefs and preferences that the researcher may have on the results (Teddlie & Tashakkori, 2009). Accordingly, this study has endeavoured to record and explain the researcher's role and interest, the rationales and processes for arriving at findings and conclusions with explicitness and support from literature and the words of the participants.

Mixed methods legitimation. As noted previously, determining the quality and rigour, or legitimacy, of mixed research warrants more than separate evaluation of the quantitative and qualitative components and subsequent inferences from their findings. Rather, Onwuegbuzie and Johnson (2006) proposed that legitimation should be seen as a continuous process within a mixed research study rather than a fixed outcome and that several types of legitimation need to be considered. In this study, different types of legitimation as outlined by Onwuegbuzie and Johnson (2006) were supported to some degree.

Sample integration legitimation refers to the extent that the participant sample in both phases of the research are able to support the making of generalisations to a larger population (Onwuegbuzie & Johnson, 2006). This type of legitimation was supported

through the selection of interview participants for the qualitative phase of the study from the Phase 1 sample. That is, they were a subset of the questionnaire participants. However, using only participants with high self-efficacy beliefs put some limits on the degree upon which generalisations can occur. Similarly, although the lack of random selection of both questionnaire and interview participants may limit the inferences that can be made from their data in terms of generalisation, where there is consistency in the findings between the quantitative and qualitative data, the quality of meta-inferences is strengthened (Onwuegbuzie & Johnson, 2006).

Weakness minimisation and multiple validities are legitimation types that refer to the extent that quantitative and qualitative approaches in a mixed methods study support or compensate for each other's weaknesses (Onwuegbuzie & Johnson, 2006). In this study, these forms of legitimation have been aided by the use of robust quantitative and qualitative approaches for gathering and analysing data, and known threats to validity or trustworthiness have been identified and/or modified. These legitimations were further enhanced via the comparison and integration of both forms of data and their findings in the interpretation stage of the study, in which convergence and corroboration of results were sought and triangulated (Leech & Onwuegbuzie, 2007; Onwuegbuzie & Johnson, 2006; Tashakkori & Teddlie, 2003).

Insider-outsider legitimation refers to the degree to which the researcher is able to present the data from the perspectives of being a member of the studied group and as a distanced observer (Onwuegbuzie & Johnson, 2006). Ongoing reviews of and feedback on all aspects of the study by academic supervisors who held a more objective, outsider position helped to offset the researcher's insider or subjective perspective. Their examination of the interpretations and conclusions being drawn from the separate forms of data and their integration provided checks on the resulting inferences, and ensured that there was relevant balance in the perspectives being represented (Onwuegbuzie & Johnson, 2006).

Ethical Considerations

This research study and its materials were approved by the University of Otago College of Education Ethics Committee and underwent Māori consultation in accordance with University of Otago requirements. Participants were deemed to be at no risk of harm or discomfort, and they were made aware during both phases of the study that they had the

right to withdraw at any stage and to request a copy of the results. They were assured that no school or personal names would be used in the report. For Phase 1 of the study, the participants' anonymity, privacy, and confidentiality were protected, as they chose when and where they filled out the questionnaire. Names and contact details were only revealed to the researcher if the participants desired a summary of the questionnaire responses or volunteered to be contact for a follow-up interview, and were used only for this purpose.

This study was reliant on the participant teachers' voluntary and active involvement. Respecting their schedules and responsibilities was, therefore, an important consideration in the implementation of the study. For Phase 2, the interview participants were contacted and interviewed separately. These participants chose the date, time, and meeting place for their interviews, and they were given the opportunity to check and approve their interview transcript. A concern expressed by one participant who thought that her school might be identified by some of her answers was resolved in a follow-up meeting with the researcher to review the transcript. This was an important measure for ensuring anonymity for the participant and her school, and also for maintaining trust.

No compensation was offered to schools beforehand to encourage their teachers to take part in the study, although, a small chocolate was stapled to each questionnaire as an inducement and indication of appreciation for teacher participation (Fink, 2006; Seidman, 1998). When the questionnaires were returned, the principals were thanked and offered a staff workshop or general dance assistance at their convenience. Apart from refreshments, no remuneration was offered to the participants for the interviews. As a token of appreciation, however, the participants were subsequently offered dance education assistance or a lesson with their class. One school requested two whole-staff dance workshops, four participants requested assistance with their class choreography or an integrated unit of dance and science, and another participant requested a demonstration lesson.

Summary

This chapter has discussed how this study into generalist teachers' self-efficacy beliefs for teaching dance and their relationship to subject knowledge confidence, classroom practice, and school context, was conceptualised and conducted. It has explained the thinking that led to the choice of using a sequential model of mixed methods research, underpinned by

pragmatism. The design and content of a questionnaire and individual interviews for gathering quantitative and qualitative data were described, followed by details of the data analysis procedures. Issues of and processes for upholding the validity, reliability, trustworthiness and legitimation of the study were addressed, along with an account of the ethical considerations.

The next two chapters of this thesis will present the results of the data analyses. The nature and volume of data collected from each phase of the study was such that it was more relevant and practical to report on the results separately so that their respective findings may be read with focus. Chapter Four will present the quantitative results; the qualitative results will be presented in Chapter Five. Both sets of findings and their implications will be integrated and discussed in Chapter Six.

CHAPTER FOUR: QUANTITATIVE RESULTS

This chapter presents the quantitative results from Phase 1 of this mixed methods study that set out to examine generalist teachers' self-efficacy beliefs for teaching dance in the arts curriculum, and how these beliefs may be related to their subject knowledge confidence, classroom practice, and school context. The hypotheses were:

1. Generalist teachers' self-efficacy beliefs for teaching dance are related to their subject knowledge confidence.
2. Generalist teachers' self-efficacy beliefs for teaching dance are related to the frequency with which they teach dance.
3. Generalist teachers' self-efficacy beliefs for teaching dance are related to their school context (i.e., school decile, class level, and number of students).
4. Generalist teachers with more than 10 years of teaching experience have higher self-efficacy beliefs for teaching dance as compared to generalist teachers with 10 or less years of teaching.

In Phase 1 of the study, a questionnaire was used to collect quantitative data from 140 primary generalist teachers. The data were entered into a SPSS V20 (IBM Corporation, 2011) software programme for analysis to produce descriptive and inferential statistics. Results from factor analyses of the scales for self-efficacy (TSES-d) and subject knowledge confidence (DSKS) will be presented first, followed by the trends found in the data obtained from other sections of the questionnaire and correlations carried out to test the hypotheses.

This chapter will show that the TSES-d and DSKS showed good reliabilities. There was a trend for the participants in this study to have medium or high ratings of self-efficacy beliefs for teaching dance. The self-efficacy belief factors were found to be correlated to subject knowledge confidence factors but not to dance teaching frequency, school context, and years of teaching experience. A summary of the findings concludes this chapter.

Teachers' Self-efficacy Beliefs

As already described in the previous chapter, the participants' beliefs in their capabilities for teaching dance were measured by the TSES-d (Appendix D). In this scale, the participants were asked to rate themselves for the teaching tasks described in each of the

Likert-type items using a response continuum of 1 (*Nothing*) to 9 (*A great deal*). As Table 1 shows, the range of mean responses to the items on the TSES-d was from 4.6 to 7.2; the standard deviation range was from 1.2 to 1.8. The wording for each item in the TSES-d has been reduced to fit in the table and they have been listed in descending order of the mean.

Table 1

Means and Standard Deviations of the TSES-d Items

Item	*M*	*SD*
Get children to follow classroom rules	7.2	1.3
Make expectations clear about behaviour	7.2	1.3
Control disruptive behaviour	7.0	1.5
Establish a classroom management system	7.0	1.4
Keep problem students from ruining a lesson	6.9	1.4
Calm a student who is disruptive or noisy	6.8	1.4
Get students to believe they can do well	6.7	1.3
Respond to defiant students	6.7	1.4
Establish routines	6.6	1.4
Foster student creativity	6.3	1.5
Adjust dance lessons for students	6.2	1.5
Help your students to value learning	6.1	1.2
Gauge student comprehension	5.9	1.3
Motivate students who show low interest	5.9	1.3
Improve the understanding of a student	5.7	1.3
Craft good questions for your students	5.7	1.4
Use a variety of assessment strategies	5.6	1.6
Respond to difficult questions	5.6	1.5
Alternative explanation or example	5.5	1.4
Help your students to think critically	5.5	1.3
Provide appropriate challenges	5.4	1.8
Get through to the most difficult students	5.3	1.3
Implement alternative strategies	5.1	1.4
Assist families in helping their children	4.6	1.6

Factor analysis and reliability of the TSES-d. An exploratory factor analysis of the 24 items on the TSES-d was conducted using the responses from the entire sample (N = 140). A principal components analysis with a direct oblimin rotation was used. The direct oblimin rotation was chosen because the items on the TSES-d were expected to be correlated. Using a criterion of eigenvalues greater than one (Kaiser & Rice, 1974), two factors emerged, which were positively correlated at $r = .60$, $p < 0.05$. The scree plot (Cattell, 1966) also supported a two-factor structure for the TSES-d (see Figure 1).

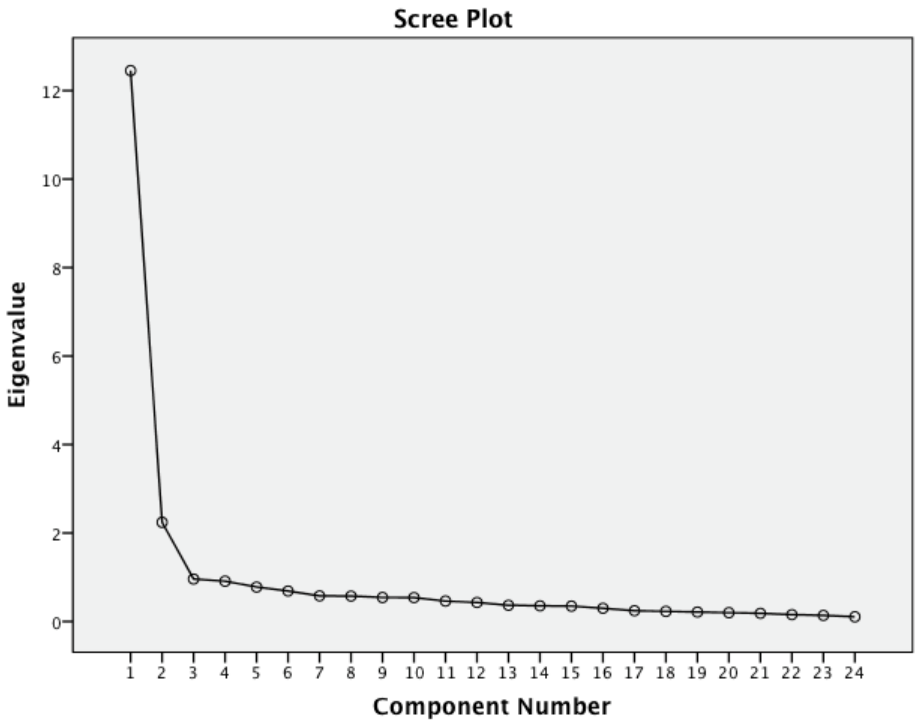

Figure 1. Scree plot for factor analysis of the TSES-d.

The first factor for the TSES-d was comprised of items related to efficacy in student engagement and instructional strategies (labelled Factor 1: EngageInstruct). The remaining items emerged as a factor related to efficacy in classroom management (labelled Factor 2: Manage). This factor structure differed from the factor analysis of the original TSES (Tschannen-Moran & Woolfolk Hoy, 2001), which yielded a structure of three separate and correlated factors: efficacy in student engagement, efficacy in instructional strategies, and efficacy in classroom management. The factor loadings for each of the TSES-d items are shown in Table 2.

Table 2

Factorial Structure of the TSES-d

Item	Factor 1	Factor 2	Communality
Alternative explanation or example	.849	-.064	.660
Use a variety of assessment strategies	.847	-.081	.642
Improve the understanding of a student	.807	.036	.686
Implement alternative strategies	.800	.001	.640
Adjust dance lessons for students	.797	.030	.665
Respond to difficult questions	.793	-.030	.601
Assist families in helping their children	.783	-.068	.554
Provide appropriate challenges	.755	-.160	.452
Craft good questions for your students	.738	.068	.609
Help your students to think critically	.689	.110	.577
Gauge student comprehension	.663	.174	.608
Help your students to value learning	.623	.266	.657
Foster student creativity	.601	.250	.603
Get through to the most difficult students	.552	.053	.342
Motivate students who show low interest	.511	.287	.519
Get students to believe they can do well	.399	.396	.506
Keep problem students from ruining a lesson	-.075	.912	.755
Calm a student who is disruptive or noisy	-.071	.894	.728
Respond to defiant students	-.059	.877	.711
Control disruptive behaviour	-.014	.833	.680
Get children to follow classroom rules	.143	.723	.666

Make expectations clear about behaviour	.137	.715	.648
Establish a classroom management system	.144	.702	.635
Establish routines	.342	.484	.550
Eigenvalue	12.45	2.24	
% of variance	51.88	9.34	
Factor	EngageInstruct	Manage	

Two items of the TSES-d loaded on both factors. The item "How much can you do to get students to believe they can do well in dance?" loaded similarly for both factors but it was more relevant conceptually to place this item with Factor 1. It was also more relevant conceptually to include the item "How well can you establish routines to keep activities running smoothly in dance?" with Factor 2. Together, the two factors of the TSES-d accounted for 61.22% of the variance as compared to the original TSES (Tschannen-Moran & Woolfolk Hoy, 2001), in which the three factors accounted for 58.47% of the variance.

Total self-efficacy and factor scores. An overall self-efficacy score for each participant was created by averaging the means of his or her responses to the items in the TSES-d. Similarly, a score was created for each efficacy factor by computing an unweighted average calculating the overall mean of the participant's responses to the group of items that loaded onto that factor (Tschannen-Moran & Woolfolk Hoy, 2001). Using the results from the whole sample, Table 3 shows the comparison of the means, standard deviations, and reliability coefficient alphas of the TSES-d and the original TSES.

As Table 3 shows, the New Zealand teachers in this study had a lower overall mean for dance self-efficacy beliefs than the American teachers in Tschannen-Moran and Woolfolk Hoy (2001), who were reporting on general self-efficacy beliefs. It also shows that the mean for the combined factor of efficacy in student engagement and efficacy in instructional strategies of the TSES-d (i.e., EngageInstruct factor) is lower than for the correspondingly separate factors of the TSES. The mean and standard deviation for the factor of efficacy in classroom management (i.e., Manage factor) were similar to those of

the TSES participants. Reliabilities for the mean scores of the TSES-d were uniformly high and similar to those of the TSES.

Table 3

Comparison of Means, Standard Deviations, and Reliabilities for TSES-d and TSES Factors and Total Self-Efficacy Score

TSES-d				TSES			
Factor	*M*	*SD*	α	Factor	*M*	*SD*	α
EngageInstruct	5.7	1.0	.94	Engagement	7.3	1.1	.87
				Instruction	7.3	1.1	.91
Manage	7.0	1.1	.93	Management	6.7	1.1	.90
Total score	6.4	1.0	.96	Total score	7.1	0.9	.94

Individual teachers' TSES-d score. To determine the overall strength of the individual participants' self-efficacy beliefs, their responses to the 24 items on the TSES-d were summed. The response columns on the scale were divided into three bands, approximating one-third each from the total scores. Totals that were in the range of 24-72 (equivalent to responses in columns 1 to 3) were designated as low self-efficacy. Totals in the range of 73-144 were designated as medium self-efficacy; totals in the range of 145-216 were designated as high self-efficacy. It was found that 67% of participants had a high level of self-efficacy for teaching dance and 33% had a medium level of self-efficacy. None of the participants in this study scored in the low self-efficacy band.

Teachers' Dance Skills and Knowledge Scale (DSKS)

As described in the previous chapter, the Dance Skills and Knowledge Scale (DSKS) was designed specifically for this study as a measure of the participants' subject confidence in dance. The items on this scale asked the participants to rate their confidence in their ability to facilitate or develop students' skills and knowledge as defined by the achievement objectives in the four dance strands for curriculum levels 1-4 (Ministry of Education, 2007). The participants rated their confidence to teach towards each of the 13 items on a 6-point continuum from *Strongly disagree* to *Strongly agree*.

Factor analysis and reliability of the DSKS. To establish the psychometric properties of the DSKS, an exploratory factor analysis of the 13 items was conducted using the responses from the sample. A principal components analysis with a direct oblimin rotation was used. Using a criterion of eigenvalues greater than one, two factors were obtained. The scree plot (Cattell, 1966) also supported a two-factor structure for the DSKS (see Figure 2).

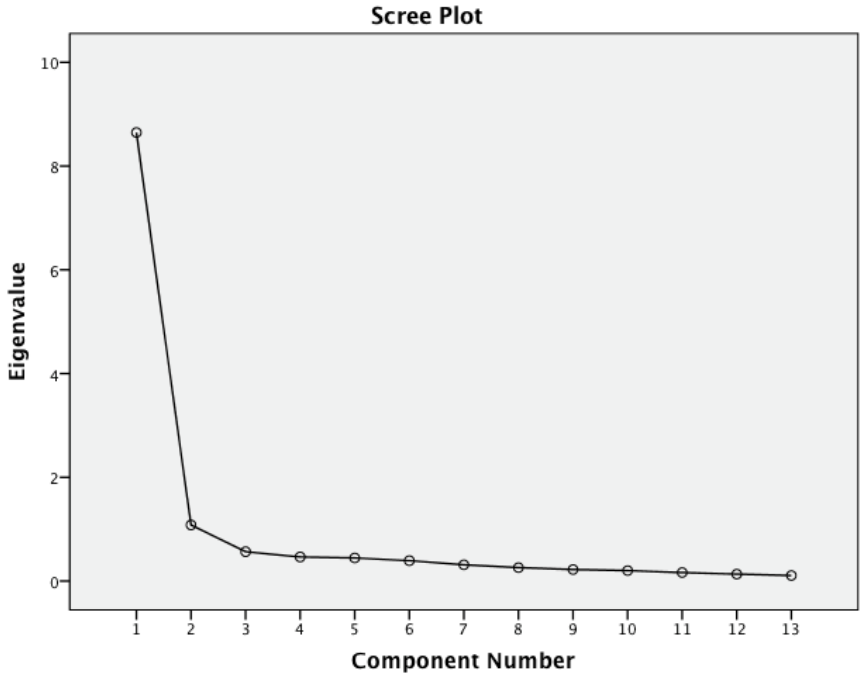

Figure 2. Scree plot for factor analysis of the DSKS

The item loadings on these factors of the DSKS are shown in Table 4. The wording for each item in the DSKS has been reduced to fit in the table. From looking at this table, it became clear that the items were grouped in a way that lined up with the dance strands (Ministry of Education, 2007). The first three items which were loaded onto Factor 1, all related to the Practical Knowledge strand. The final four items, which loaded onto Factor 2 or in one case, on to both Factors 1 and 2, all related to the Understanding in Context strand. The remaining items that loaded on Factor 1, appeared to relate to a combination of the Developing Ideas and Communicating and Interpreting strands. Therefore, it was considered more relevant to treat the DSKS as having three subscales. Using the dance strands as a reference, the DSKS subscales were labelled as Subscale 1: PracticalKnowledge, Subscale 2: DevelopCommunicateInterpret, and Subscale 3: ContextUnderstand. These subscales can be seen in Table 5.

Table 4

Factorial Structure of DSKS

Item	Factor 1	Factor 2	Communality
Facilitate students' use of dance elements and extend movement vocabularies	.992	-.139	.835
Facilitate students' exploration of movement with awareness of the dance elements	.968	-.141	.789
Develop students' movement skills and vocabularies in a range of dance genres/styles	.887	-.030	.755
Facilitate students' use of the dance elements to express images, ideas and feelings	.863	-.018	.727
Facilitate students' exploration of movement or dance ideas in response to stimuli	.842	.036	.747
Develop students' dance performance skills for informal and/or formal settings	.740	.157	.714
Develop students' use of the dance elements to describe dances	.619	.298	.698
Facilitate students' use of choreographic processes to develop dance ideas	.579	.310	.651
Facilitate students' reflection and evaluation of own and others' dance works	.549	.380	.702
Facilitate students' understanding of how the purpose of dances is expressed through movement	.493	.462	.735
Develop students' knowledge and understanding of the purposes of dance in a variety of cultures and/or contexts	-.041	.962	.879
Develop students' knowledge of dances from a variety of cultures	.044	.892	.845
Facilitate students' awareness of dance in their lives and communities	.446	.453	.652
Eigenvalue	8.65	1.08	
% of variance	66.51	8.32	

Table 5

Subscale Structure of the DSKS

Item	Factor 1	Factor 2	Communality
Subscale 1: PracticalKnowledge			
Facilitate students' use of dance elements and extend movement vocabularies	.992	-.139	.835
Facilitate students' exploration of movement with awareness of the dance elements	.968	-.141	.789
Develop students' movement skills and vocabularies in a range of dance genres/styles	.887	-.030	.755
Subscale 2: DevelopCommunicateInterpret			
Facilitate students' use of the dance elements to express images, ideas and feelings	.863	-.018	.727
Facilitate students' exploration of movement or dance ideas in response to stimuli	.842	.036	.747
Develop students' dance performance skills for informal and/or formal settings	.740	.157	.714
Develop students' use of the dance elements to describe dances	.619	.298	.698
Facilitate students' use of choreographic processes to develop dance ideas	.579	.310	.651
Facilitate students' reflection and evaluation of own and others' dance works	.549	.380	.702
Subscale 3: ContextUnderstand			
Facilitate students' understanding of how the purpose of dances is expressed through movement	.493	.462	.735
Develop students' knowledge and understanding of the purposes of dance in a variety of cultures and/or contexts	-.041	.962	.879
Develop students' knowledge of dances from a variety of cultures	.044	.892	.845
Facilitate students' awareness of dance in their lives and communities	.446	.453	.652

Reliabilities were calculated for each of these three resulting subscales. Each of the subscales showed high reliability (Subscale 1, $\alpha = 0.91$; Subscale 2, $\alpha = 0.92$; Subscale 3, $\alpha = 0.90$), and were positively correlated to each other. That is, the PracticalKnowledge subscale was correlated to the DevelopCommunicateInterpret subscale ($r = .82$, $p < 0.01$) and ContextUnderstand subscale ($r = .71$, $p < 0.01$), and the DevelopCommunicateInterpret subscale was correlated to the ContextUnderstand subscale ($r = .76$, $p < 0.01$). In light of the reliability and intercorrelation results, the decision to interpret the DSKS as having three underlying subscales seemed justified.

Teachers' DSKS scores. Before scoring the participants' responses on the DSKS, numbers were assigned to the scale columns, ranging from 1 (*Strongly disagree*) to 6 (*Strongly agree*). For each of the DSKS items, responses were given on the full continuum of possible ratings from 1-6. Table 6 shows the means and standard deviations for the DSKS items, grouped by subscales. The means are presented in descending order within each subscale and as previously, the wording for each item has been reduced to fit in the table. As can be seen, the means and standard deviations for the DSKS subscales show the participants' confidence levels to be similar for the three subscales. The mean range for responses was from 3.6 to 4.2, with standard deviations ranging from 0.9 to 1.1.

To determine the overall strength of the participants' confidence in their ability to deliver and develop students' dance skills and knowledge, individual responses to the 13 items were summed. The totals were divided into three bands, with scores of 13-26 designated as low confidence, 27-52 designated as medium confidence, and 53-78 designated as high confidence. Nearly two-thirds of the participants ($n = 89$; 64%) had an overall medium level of subject-related confidence for teaching towards the dance achievement objectives. Thirty-four per cent of participants ($n = 47$) had high subject-related confidence, and 3% ($n = 4$) of participants had low confidence (a total of 101% is due to rounding).

Table 6

Means and Standard Deviations of DSKS Subscales and Items

Item	*M*	*SD*
Subscale 1: PracticalKnowledge	3.9	1.0
Facilitate students' exploration of movement with awareness of the dance elements	4.2	1.1
Facilitate students' use of dance elements and extend movement vocabularies	3.9	1.1
Develop students' movement skills and vocabularies in a range of dance genres/styles	3.6	1.1
Subscale 2: DevelopCommunicateInterpret	3.8	0.9
Facilitate students' reflection and evaluation of own and others' dance works	4.1	1.0
Facilitate students' exploration of movement or dance ideas in response to stimuli	4.0	1.0
Facilitate students' use of the dance elements to express images, ideas and feelings	3.9	1.1
Develop students' dance performance skills for informal and/or formal settings	3.9	1.0
Develop students' use of the dance elements to describe dances	3.6	1.0
Facilitate students' use of choreographic processes to develop dance ideas	3.6	1.0
Subscale 3: ContextUnderstand	3.8	0.9
Develop students' knowledge and understanding of the purposes of dance in a variety of cultures and/or contexts	3.9	0.9
Develop students' knowledge of dances from a variety of cultures	3.9	1.0
Facilitate students' awareness of dance in their lives and communities	3.9	0.9
Facilitate students' understanding of how the purpose of dances is expressed through movement	3.7	1.1

Planning, teaching and assessing satisfaction. To further pursue the participants' subject-related confidence, they were asked to rate their overall satisfaction in their ability to plan, teach, and assess dance (questionnaire items D9a, D9b, D9c). The participants' responses to each question ranged on a 6-point continuum of *Strongly disagree* to *Strongly agree*. Table 7 shows that most of the participants had a medium level of satisfaction with their ability to plan, teach, and assess dance. Few participants had low satisfaction levels.

Table 7

Teachers' Satisfaction with Planning, Teaching and Assessing Dance

	Low		Medium		High	
Item	*n*	%	*n*	%	*n*	%
Planning	16	12	90	65	33	24
Teaching	14	10	85	61	40	29
Assessing	13	9	96	69	30	22

Responses from other questions also showed that 71% of the participants remembered having dance in their pre-service training and 64% had had some dance professional development during their teaching career.

Teachers' Classroom Practice for Dance

The questions in Section A of the questionnaire were designed to give information about classroom dance implementation and were limited to the participants who had taught dance in 2010 (n = 118, 84% of the sample). A number of participants did not answer all questions; percentages are based on those who did respond to the question being reported. The following series of results pertain to this subset of participants. Firstly, the participants were asked to indicate how they taught dance by ticking as many of the listed options as applied. Table 8 shows that teaching dance as a separate arts subject in its own right was not as common as including it in interdisciplinary and integrated units of work. Given its nature as a performing art form, it is not surprising that most of the participants would be teaching dance for a public performance outcome.

Table 8

How Dance Was Taught in 2010

Item	Teachers	
	n	%
As preparation for a school or community event	73	62
In an integrated way with another arts discipline	64	55
As a separate arts subject with its own learning outcomes	50	43
As a major component in a unit with other learning areas	31	27
As a minor component in a unit with other learning areas	17	15

In response to questions asking participants to indicate which of the listed options concerning the length and frequency of dance-focused lessons applied to them, 50% of participants indicated that typical lessons were 15-30 minutes long. Seventy-two per cent of participants had taught dance in a series of linked lessons and most dance teaching occurred in the middle two terms of the school year.

Resources. The participants were also asked to indicate which resources they used for planning and teaching dance in 2010. They could tick any or all of the listed resource items, as were applicable to them. Table 9 shows the resources used by the participants in descending order of selection.

The results indicate that the participants tended to draw more on their own or the students' ideas for dance planning and/or teaching than the dance resources that had been specially developed for them and sent freely to schools by the Ministry of Education. Syndicate or school-wide themes and material on the Internet also appeared to be relevant sources for initiating or guiding dance planning and/or teaching. The responses to "Other" were either not clearly identified or were irrelevant to the questions, e.g., "historical activities."

Table 9

Planning and Teaching Resources Used in 2010

Item	Teachers	
	n	%
Your own ideas or interests	67	57
Syndicate or school-wide themes	51	43
Students' ideas or interests	51	43
Other dance books/resources	44	37
Arts Online website	34	29
Internet (other than Arts Online)	32	27
Ideas from other generalist teachers	32	27
Videos/DVDs (other than Ministry of Education resources)	30	25
The New Zealand Curriculum (2007) document	28	24
Ministry of Education hard-copy resources (e.g., *Discovering Dance; Dancing the Long White Cloud.*)	27	23
Dance performances/ classes attended	20	17
The Arts in the New Zealand Curriculum (2000) document	18	15
Community dance experts	14	12
Ideas from a dance specialist teacher in the school	10	9
Other	8	7
Magazines and/or pictures	3	3

Supporting and limiting factors. To find out what the participants thought supported or limited their dance teaching in 2010, they were asked to tick as many of the 29 listed items that they thought were applicable for supporting their teaching, and then they were asked to tick any of the same 29 items that they thought were limitations to their teaching. Table 10 shows the percentage of participants who indicated each factor was either a support or limitation.

Table 10

Supporting and Limiting Factors for Teaching Dance

Item	Support		Limit	
	n	%	*n*	%
Time allotted for teaching dance	55	47	51	48
Student diversity in class	19	16	3	3
Age of the students in class	45	39	12	11
Number of students in class	26	22	22	21
Teacher training background	28	24	18	17
Administration/staff support in the school	11	9	4	4
Resource materials for dance	41	35	29	27
School facilities for dance	35	30	23	22
Community dance experts	18	15	5	5
Own management and organisation skills	43	37	7	7
Parental or community support/involvement	13	11	2	2
Prior dance teaching or learning experience	45	39	22	21
Personal dance confidence	35	30	40	37
Personal dance knowledge and skills	27	23	38	36
Personal enthusiasm for dance	56	48	10	9
Use of different teaching approaches	24	21	2	2
Students' responses and interest in dance	69	59	5	5
Relationship with students	42	36	1	1
Observation of another teacher's dance lesson	8	7	3	3
School budget for dance	7	6	7	7
NZ Curriculum documents	19	16	3	3
Dance networking with other schools	2	2	1	1
Education Support Services	1	1	3	3
Participation in community dance classes	3	3	0	0
Educational websites e.g. TKI	10	9	0	0
Arts Online website	12	10	0	0
A dance event to work towards	72	62	4	4
Technology tools	5	4	3	3
Other	2	2	2	2

The data in Table 10 show a more positive trend from the participants for factors that supported dance teaching as compared to factors that limited it. At least eight factors were identified as being supporting by 36% or more of participants compared to only three factors being identified as limiting by 36% or more of participants. Both personal and contextual factors were prominent as either supporting or limiting dance teaching. Working toward a dance event and students' responses or interest in dance were motivating or supporting factors for most participants. Teachers' personal enthusiasm for dance was also a positive contributing factor but only for 48% of the participants. Although teachers' personal dance confidence, and personal knowledge and skills were seen as factors that limited or inhibited the dance teaching for just over a third of the sample (37% and 36%, respectively), fewer participants thought that the same factors were strong supports for teaching dance (30% and 23% respectively). The time allotted for teaching dance emerged as both a supporting and limiting factor for a similar number of participants. The technology tools identified by a small number of participants as a support were YouTube and Skype; otherwise, technology tools were not specified. The small number of "Other" responses that could be not be categorised with one of the listed options did not contribute clear items of interest.

Teachers' School Contexts for Dance

In Section D of the questionnaire, all of the participants (N =140) were asked to provide demographic and school context information. The majority of the participants (73%) taught in decile 6-10 schools; the remaining 27% of participants taught in decile 2-5 schools. There were no participants from decile 1 schools in the sample. The participants taught classes ranging from school Years 1-8, with close to equal numbers teaching students in Year 1 (n = 32, 24%), Year 2 (n = 27, 20%) and Year 6 (n = 27, 20%). Class sizes ranged from fewer than 15 to 30+ students, with 59% of the sample teaching classes of 15 to 25 students. Seventy-seven per cent of the sample indicated that dance teaching in primary classrooms should be delivered by both generalist and specialist teachers. Other participant information has already been reported in Chapter Three.

Hypotheses

In the next section, the results as they pertain to the hypotheses will be presented. In each of the hypotheses, the TSES-d factors were used to determine if there were statistical relationships between the participants' self-efficacy beliefs and their subject knowledge

confidence, their frequency of teaching dance, aspects of their school context and their years of teaching.

Hypothesis One: Generalist teachers' self-efficacy beliefs for teaching dance are related to their subject knowledge confidence. To determine if a significant relationship existed between the participants' self-efficacy beliefs as measured by the TSES-d and their subject knowledge confidence as measured by the DSKS, a Pearson product moment correlation was calculated using the participants' factor and subscale scores from both scales (see Table 11).

Table 11

Correlation of TSES-d Factors and DSKS Subscales

	TSES-d factors	
DSKS subscales	EngageInstructAvg	ManageAvg
PracticalKnowledgeAvg	.505**	.222*
DevelopCommunicateInterpretAvg	.507**	.227*
ContextUnderstandAvg	.383**	.150

Note. * $p < .01$ ** $p < .001$

Table 11 shows that there were significant positive correlations between the *EngageInstruct* factor of the TSES-d and the three DSKS subscales. There was a less strong but significant positive relationship between the *Manage* factor of the TSES-d and two of the DSKS subscales; there was not a significant relationship with the C*ontextunderstand* DSKS subscale. In general then, this hypothesis was supported.

To determine if the participants' self-efficacy beliefs in dance were matched by their subject-knowledge confidence, their overall scores for each of the TSES-d and DSKS were compared. It was found that participants with high self-efficacy for teaching dance did not necessarily have high subject confidence. Table 12 shows that 29% of participants had both high self-efficacy and high confidence in dance; 27% of participants had both medium self-efficacy and medium confidence in dance. The remaining participants had mixed ratings; for example, high self-efficacy with medium confidence. As there were no participants who registered as having low self-efficacy from the TSES-d results, a

comparison with subject-knowledge confidence was not possible at this level. Low subject knowledge confidence did not seem to prevent a participant from having a medium or high sense of self-efficacy for teaching dance.

Table 12

Comparison of Teachers with Low, Medium, and High TSES-d and DSKS Scores

Teachers' Total Subject Knowledge Confidence (DSKS) score	Teachers' Total Self-Efficacy (TSES-d) Score					
	High		Medium		Low	
	n	%	*n*	%	*n*	%
High	40	29	7	5	0	0
Medium	52	37	38	27	0	0
Low	2	1	1	1	0	0

Hypothesis Two: Generalist teachers' self-efficacy beliefs for teaching dance are related to the frequency with which they teach dance. In order to determine if there was a relationship between the participants' self-efficacy and their dance teaching frequency, it was first necessary to create new variables. The participants' responses concerning when and how often they taught dance in 2010 were combined to form two new variables called TotalDanceTeachingFourTerms and TotalTeachingLinked. The TotalDanceTeachingFourTerms variable indicated the total number of times that participants taught individual dance lessons across the four terms of the school year. The TotalTeachingLinked variable indicated the total number of times that participants taught dance in a series of linked lessons across the four terms.

Each of these variables was then correlated to the TSES-d TotalEfficacyScore average using a Pearson product moment correlation. Using $p < .05$, no statistically significant relationships were found for the participants' self-efficacy beliefs and the frequency of their dance teaching, meaning that this hypothesis failed to be supported.

Hypothesis Three: Generalist teachers' self-efficacy beliefs for teaching dance are related to their school context (i.e., school decile, class level, and number of students). To determine if there was a relationship between participants' self-efficacy beliefs and aspects of their school context in 2010, the TSES-d TotalEfficacyScore mean score for the sample was correlated with the data from the questions asking for the school decile, class level, and number of students in the class. Using $p < .05$, there were no statistically significant relationships between the participants' self-efficacy beliefs and any of the school context factors of decile, class level or number of students, meaning that this hypothesis failed to be supported.

Hypothesis Four: Generalist teachers with more than 10 years of teaching experience have higher self-efficacy beliefs for teaching dance as compared to generalist teachers with 10 or less years of teaching. To determine if there was a difference in the levels of self-efficacy, subject confidence, and years of teaching, the sample was divided into two groups. One group was made up of participants who had been teaching 1-10 years (n = 48, 35%), and therefore, since the introduction of *The Arts in the New Zealand Curriculum* (Ministry of Education, 2000) and the national arts professional development programme. The second group of participants were those teachers who had been teaching for 11+ years (n = 90) and so, had been teaching prior to *The Arts in the New Zealand Curriculum* and professional development programme.

Table 13 shows the means and standard deviations for the two groups of participants with regard to their self-efficacy beliefs and subject confidence. The two groups of participants had the same or similar means for the TSES-d factors and DSKS subscales, with small variations in the standard deviations.

To test this hypothesis, a series of one-way analysis of variance tests using years teaching (Teaching 1-10 years, and Teaching 11+ years) as the independent variable, and scores for the two factors of the TSES-d and the three subscales of the DSKS as the dependent variables. There were no statistically significant results at $p <.05$. As such, this hypothesis failed to be supported.

Table 13

Means and Standard Deviations of TSES-d Factors and DSKS Subscales for Teachers with 1-10 and 11+ Years of Teaching Experience

Factors/Subscales	Years of teaching	*M*	*SD*
TSES-d Factor 1: EngageInstructAvg	1-10	5.8	1.2
	11+	5.7	0.9
TSES-d Factor 2: Manage	1-10	6.9	1.1
	11+	7.0	1.1
DSKS Subscale 1: PracticalKnowledge	1-10	3.9	1.2
	11+	3.9	0.9
DSKS Subscale 2: DevelopCommunicate	1-10	3.9	1.0
Interpret	11+	3.8	0.8
DSKS Subscale 3: ContextUnderstand	1-10	3.8	1.0
	11+	3.8	0.8

Summary

This chapter has presented the results of quantitative data received from 140 generalist teachers in Phase 1 of the study. The research questions and hypotheses guided the analyses, which were presented using descriptive and inferential statistics. A clear majority of participants in the sample had taught dance as part of their classroom programme in 2010, but it was taught more often in integrated units of work rather than as a subject in its own right. From among the list of options offered in the questionnaire, there was clear evidence that the participants considered there to be more supporting factors for teaching dance as compared to limiting factors. Having a performance event to work toward was a prime motivator for teaching dance.

The TSES-d and DSKS were found to be reliable as instruments for gathering data about teachers' self-efficacy beliefs for teaching dance and their confidence in subject-related skills and knowledge. However, two factors were derived from the TSES-d data rather than the three-factor structure reported by the TSES developers (Tschannen-Moran & Woolfolk-Hoy, 2001). The DSKS subscale structure found in this study showed some conceptual relevance to the dance strands in *The New Zealand Curriculum* (Ministry of

Education, 2007). Adding strength to the reliability of the TSES-d and DSKS was the finding that within each scale, the factors were positively correlated to each other.

The participants in this study had medium or high self-efficacy beliefs for dance and these beliefs were higher for the classroom management efficacy factor, as compared to the combined efficacy factor of student engagement and instructional strategies. None of the participants had an overall score that indicated low self-efficacy beliefs for teaching dance, but there was a range of low to high levels of subject confidence and satisfaction with their planning, teaching, and assessing of dance.

Further statistical tests indicated that one of the hypotheses was supported; that is, the participants' self-efficacy beliefs were positively correlated to subject knowledge confidence. The remaining hypotheses, however, failed to be supported. The participants' self-efficacy beliefs were not related to the frequency of teaching dance, to the school context (decile, class level and number of students), or years of teaching experience.

The Phase 1 quantitative data results and their implications will be discussed in Chapter Six. The results that emerged from analyses of the qualitative data that were gathered from the open-ended question in the questionnaire and the individual teacher interviews will be presented in the next chapter.

CHAPTER FIVE: QUALITATIVE RESULTS

This chapter presents the results from analysing the qualitative data that were received from the questionnaire used in Phase 1 of this study, and from the interviews in Phase 2. To begin, the findings from inductive analysis of the participants' responses to the optional, open-ended question at the end of the questionnaire will be presented. This will be followed by the report on the interview data collected from a subset of Phase 1 participants. The interview findings are organised into sections under inductive and deductive themes and sub-themes.

In each section and sub-section of this chapter, qualitative findings are accompanied by the number of participants who made comments within a theme or sub-theme, and supported by participants' quotes. A summary of findings is provided at the end of each section. This chapter will show that as postulated by Bandura (1977, 1986, 1997), teachers' sense of efficacy for teaching dance is moulded by and is a consequence of a variety of personal, environmental, and behavioural factors that interact dynamically with each other.

Questionnaire Responses

This section reports on the inductive analysis of the participants'comments to the open-ended question placed at the end of the Phase 1 questionnaire. The purpose of the question was to enable the participants to express an opinion or perspective about dance education (see Foddy, 1993). Thirty-one participants (n = 28 females, n = 3 males) from 17 schools added comments that ranged from single to several sentences. The comments were examined for patterns, segmented, coded, and categorised into themes and sub-themes (Miles & Huberman, 1994). Phrases, sentences or whole paragraphs were eventually grouped together under two major themes: Dance implementation and Teachers' beliefs and perceptions. Written comments from the questionnaires that have been included as quotes in this section are coded by the participants' gender and their questionnaire number (e.g., F14; M35). Ellipsis points have been inserted where words from the original source have been omitted.

Dance implementation. This theme encompassed comments that referred to sub-themes of dance delivery, resources, and time issues. Ten to 14 participants (7-10 % of the questionnaire sample) commented on each sub-theme.

The dance delivery sub-theme consisted of comments from 14 participants that referred to what dance was taught and/or how it was organised for teaching. These participants indicated that dance was delivered in different ways across classrooms and/or schools; for example, in topic units, in small ways daily, weekly, and/or integrated with other arts. Creative, folk, and cultural dances were taught, sometimes with the assistance of community members or in collaboration with other staff in a syndicate as illustrated in this response:

> All children take part in Pasifika dance (with many dancing out in the community) as well as kapahaka (*sic*)[4]...When we can get other specialist teachers we include those…highland, Polish and line [dancing] have all been taught here as well as the use of dances that the children design (F14).

People and/or material resources were mentioned by 12 participants as being used or needed for teaching dance. They identified existing dance resources that they found helpful as well as those that they thought still needed to be developed or made more apparent. Space to move, music CDs, how-to DVDs of dance movements and choreography, and new ideas, were identified as specific needs. People with a dance strength such as, "our two lead teachers [who] did a wonderful job passing on new ideas and setting up very user friendly resources" (F79) were also mentioned as either having been helpful in getting colleagues started in dance teaching, or as being needed to support a teacher in their dance programme.

Ten participants made references to time as a factor that impacted on preparation and how, what and when dance was taught. Time was described as "the biggest hurdle" (F141) and as a "frustrating" (F149) factor that explained why dance was not taught. An overcrowded curriculum, coupled with the time it took to move classroom furniture, find music, and plan for dance were seen as constraints upon dance teaching. One participant identified the different ways in which time and the school context influenced how and when dance was taught:

> Planning for dance requires a lot of time, resources, organisation and commitment. It also requires the support of others (colleagues, community) to allow for the time

[4] Kapa haka - a term for Māori performing arts that can include waiata-ā-ringa (action song) or haka (posture dance).

> to fit it all in (meaning so many curriculum areas)...2009 was a major production year...2010 we had other curriculum areas to focus on (F158).

This theme showed the variety of ways in which dance was being incorporated into classroom programmes, and the differences between participants in how they felt about the resources that were available to them. Uniformly, time was referred to as a factor that limited or dictated how much and when dance could be taught. There were suggestions that curriculum and professional expectations, personal needs or supports, and school contexts of individual teachers played important roles in how, when, and what kind of dance was taught in schools.

Teachers' beliefs and perceptions. This theme encompassed comments that referred to attitudes and feelings about dance and the teaching of it (whether held by the participants or their schools), participants' beliefs and perceptions of the benefits of dance for students, and participants' expressions of self-efficacy beliefs for teaching dance. Between seven and nine participants (5-6% of the questionnaire sample) gave comments on each sub-theme.

Nine participants' statements that expressed their own or their school's attitudes and feelings towards dance were included in this sub-theme, which illustrated the extremes with which dance education may be valued or given priority. In their schools, two participants felt that dance was "one of the neglected areas" (F38) or "left out" (F44). For another teacher, however, dance was "extremely important at our school…It is loved and fostered" (F14). The remaining participants either enjoyed teaching dance, felt that it needed to happen more often, or indicated a concern about a lack of personal motivation.

In comments about their students and dance, seven participants thought that dance was an important, enjoyable, liberating, and creative learning context for diverse students, from which a range of benefits could arise. They mentioned the enjoyment that the students derived from dance and particular skills that they developed. For example:

> Dance and movement are essential for children to develop their bodies and minds. They enjoy experimenting with and developing ideas in both music and dance. Often children who find it difficult to achieve in other curriculum areas achieve and build up their self-esteem through dance (F88).

One participant supported the notion of having specialist teachers in dance, but it was her opinion that students responded to encouragement and motivation from a teacher, not just teaching ability.

Nine participants mentioned factors that influenced their motivation, confidence, or efficacy for teaching dance. Variation in the participants' feelings about dance and their confidence or capability for teaching it was apparent, due to how they felt about the contribution of their teacher education, personal dance background, own enjoyment of dance, and/or students' responses. For example, two participants attributed their lack of confidence or enthusiasm to the limited amount of dance received in ITE or to the 6 years or more since involvement in dance professional development. These comments were balanced by two other participants who thought that the dance education they received in ITE and/or professional development was "very helpful" (M35) or "took me from knowing nothing to at least feeling confident about the basics of dance" (F172). Three other participants credited their prior background in specific dance genres, their students' positive responses to dance, and/or their initiative to "learn what I need" (F91) (for example, by enrolling in ballroom dance classes), as experiences that aided their enjoyment and confidence to teach dance. Otherwise, participants did not clearly identify the aspects of dance teaching that they were competent or not competent at doing.

That a theme such as teachers' beliefs and perceptions arose from the data showed that teachers' own and others' attitudes towards dance, their perceptions of its valuing in schools and for their students, and feelings about their adequacies for teaching it are important influences upon the teaching and outcomes of dance in classrooms. The comments point to the appropriateness of supporting ITE students and teachers' to explore their beliefs about dance education in general, and specifically about their own experiences or practice, so that they can become effective advocates of dance in schools.

Summary. Participants' responses to the open-ended question at the end of the questionnaire were both general and specific in nature. The most frequent statements were those related to the sub-themes of dance delivery and the resources that the participants used or needed, reflecting the practical decisions that teachers need to take into consideration along with the issues of time for teaching. Under the theme of Dance implementation, the comments showed that dance was being programmed in a variety of

ways and that learning in different dance genres was being made available in some classrooms. Resources and time were factors that either supported or constrained the participants' dance teaching. The comments under the theme of Teachers' beliefs and perceptions revealed that teachers' attitudes to dance, beliefs about its beneficial impact on students and their own capabilities for teaching it were important issues that impacted on their feelings of pleasure or comfort in teaching dance.

Although the questionnaire itself may have prompted the kinds of topics that the participants wrote about, the fact that the comments were optional accentuated their value in confirming the kinds of personal, environmental, and behavioural factors that have an impact on teachers and the teaching of dance. These factors were explored further in the interviews.

Interview Responses

This section reports on the results derived from analysis of the data received in individual interviews with 17 participants from the questionnaire survey who volunteered to be involved in this phase of the study. The purpose of the interviews was to gain insight into and greater understanding of the participants' self-efficacy beliefs in dance teaching and how these related to their subject knowledge confidence, classroom practice, school context, and years of teaching. More importantly, it was hoped that the interview data would help to explain the quantitative results.

The interview participants came from 12 primary schools in two urban areas and taught across the same range of class years, school decile ratings, and years of teaching experience as the entire Phase 1 sample. That is, they taught Year 1-8 classes in decile 2-10 schools and spanned 1-30+ years of teaching experience. Although they all scored highly in their perceived self-efficacy for teaching dance (TSES-d score), and therefore could not be considered as being wholly representative of the questionnaire sample, they varied in their overall subject knowledge confidence. Individually, the participants received a low, medium, or high score on the DSKS.

All but one participant in the interview sample indicated that they had taught dance in their classroom in 2010. Changes in their school circumstances or teaching role meant that some participants were teaching more or less dance at the time of the interview than in 2010. All

of the participants, however, were able to draw on personal experiences to explain how and why dance was a part of their classroom programme, and the aspects in which they felt confident or competent. Eleven of the participants remembered having some dance in their ITE programme, while fourteen participants had had dance professional development at some time in their career. The three participants who had 1-5 years of teaching experience had not had dance professional development.

Each of the transcribed interviews was subjected to several rounds of analysis that included inductive and deductive coding and categorising of statements into themes and sub-themes (Miles & Huberman, 1994). There were some topics and findings that were similar to those received from analysis of the questionnaire comments but the interviews brought forth more specific details and examples of the participants' thinking. The findings are presented in sub-sections organised under inductive and deductive themes, with illustrative examples of the participants' comments for support or clarification.

The themes, sub-themes, causes/explanations, and example responses from the rounds of analysis are presented in tables located in Appendix F, Appendix G, and Appendix H. To facilitate understanding of the categories under which participants' responses were organised and the source of the responses included in the following sections of this chapter, quotes are coded by the appendix table, teacher gender, and interview transcript number. For example, F: F10 refers to Appendix F: female teacher, interview transcript 10. Ellipsis points have been inserted where words from the original source have been omitted.

Interview Inductive Themes

Two major themes emerged inductively from the interview data. As with the open-ended question in the questionnaire, Teachers' beliefs and perceptions emerged as a major theme. This theme was made up from 59 comments in which the participants referred to their beliefs about dance as a subject area, their perceptions of its benefits for students, and their ideas about how it should or could be taught. The second major theme was made up of 51 comments in which the participants talked about Music, and its relationship to their sense of self-efficacy and dance teaching practices. The table in Appendix F shows the two main themes, their sub-themes, causes /explanations, example responses and the participants whose comments were attributed to the categories.

Teachers' beliefs and perceptions. In this theme, the participants talked about the nature of dance as a teaching and learning subject, its benefits to students, and their ideas about how it should be taught. They spoke of dance as being important, physical, creative, challenging, relaxing, open, and inclusive. As they had to be when teaching other curriculum areas, the participants felt that they needed to be positive and creative in their teaching, to be able to connect with and incorporate every child into the activities and to make lessons interesting. Dance was a context in which they (and their students) could experience some freedom, relaxation and fun, with 14 participants using words such as *enjoy*, *important*, and *pleasurable* to describe their feelings towards teaching of it. The predominant source of the participants' enjoyment appeared to be the satisfaction that they derived from the students' achievement or progress in dance, as illustrated in this comment:

> I think I love watching the children express themselves. If you just stand back and watch what they come up with it's quite amazing and once they have a little bit of knowledge about structure or levels or locomotor or non-locomotor...they can go ahead and start creating their own dance (F: F10).

Teaching dance also seemed to have the potential to make the participants feel exposed and vulnerable. They spoke of having to overcome feelings of nervousness, of not being afraid to be seen making mistakes in dance, or in looking like a "dick" (F: M1), a "fool" (F: F9, F12, M4), a "pillock" (F: F12), a "banana" (F: F6) or a "clown" (F: F5). One participant mentioned that although he was not concerned about teaching dance, he felt that for some other teachers, teaching dance might be a "daunting task" (F: M3).

Presenting dance as fun was considered to be essential to motivate and engage the students, so that they could feel comfortable to explore and be expressive in movement. The participants felt that it was important to model and show enthusiasm, and several of them mentioned that they participated alongside the students. Through moving together, the teachers and students could learn from and alongside each other. Participants were conscious, however, that there were students who had attitudes to dance or physical activity that predisposed them to be reluctant or non-participants and that the stereotype of "boys don't dance" (F: F13) needed to be dispelled in students' minds. One participant mentioned how his participation was important for sending the message that dance had value:

> You know, if you approach it that you're not really keen on dance you translate that. If you're a male it's going to be so easy to translate that to the boys. If you get up there and do it for them it's amazing what you're communicating to the boys. You're communicating that it's acceptable. It might even be a bit cool and you know, even if it's me, those sort of things are important (F: M4).

Despite the potential for some students to have a less than enthusiastic response to dance at the outset, participants also thought that dance could be "liberating" (F: F9) for students. They mentioned that dance helped to meet students' need to move and to learn through their visual, auditory, and kinaesthetic senses. Because students were encouraged to move and express themselves in different ways, dance offered a safe environment in which students could show their individuality, feelings, and emotions. They were also able to develop a range of physical, cognitive, emotional, and social skills that could be applied to learning in other contexts. Benefits for students were further enhanced in dance when key competencies and habits of mind were considered. For the participants, developing one or more of the five key competencies was either a deliberate objective in dance or were seen as evolving naturally out of the process of engaging in dance. One participant reflected that:

> Lots of kids are endpoint[5] kids and you know, you can't be an endpoint kid and be a lifelong learner…you need to be a process learner and I think dance probably is the best discipline for teaching a process…they need to break it down into, this is a step forward, this is a step sideways, this is a cross over, this is a twirl (F: F6).

Dance was also seen as a "wonderful way for children to explore all sorts of curriculum" (F: F1). For nine participants, teaching dance in an integrated or inquiry unit was considered more meaningful or purposeful for them and their students than teaching it as an isolated subject. These participants felt that linking dance with the other arts and learning areas helped those students who had difficulties in showing their thinking and understanding using verbal means, and enabled students to bring prior learning in other topics to their experiences in dance.

[5] A competency-oriented learner

The participants gave individual examples of processes or activities that they thought were important to their dance teaching and learning. These examples included the importance of including creative processes in all structured movement activities (such as kapa haka, aerobics, or folk dance), and of having the students perform and give feedback to each other. Other features that underpinned the participants' practice were spending more time doing dance rather than looking at or talking about it, telling stories through dance not just moving to music, and teaching dance as a means for promoting students' cultural identity. But dance learning also needed to have a purpose that was more than what happened in individual classrooms, as for this participant: "I'm sure there's lots of reasons to have [dance] but I think performing in front of an audience is the main one that I would see gives the kids a focus" (F:M4).

Participants who spoke of how much time could or should be given to dance activities varied in opinion from being able to teach "10 minute snippets" (F: F9) in the classroom to more than 30 minutes at a time. One teacher of Year 6 students gave a possible explanation as to why dance might not be taught on a regular basis in some classrooms:

> The arts just tend to get left because you might be able to do story writing in half an hour or reading in half an hour but I feel that when you're doing dance, you're taking three-quarters of an hour to an hour to do it properly…You've got to keep that creative thing going, otherwise you sort of lose momentum (F: F7).

Music. Twelve of the 17 participants identified their own love of music and musical background as a major source of efficacy and enjoyment in teaching dance, with typical responses such as, "I love the movement and the music" (F: F5). They mentioned that they enjoyed moving to a variety of music with the students and/or were confident in their abilities to identify beats, rhythms, and styles of music that would go well with dance. Three participants referred to their professional development in dance as being influential in giving them confidence and knowledge of how music might be selected and used, or not used.

For some participants (n = 7), however, finding appropriate music for dance classes was integral to their planning and teaching security. As one participant expressed it, "Music is hugely important because it could make or break it [teaching dance]…definitely for me, it's music first" (F: F13). Among this group of participants, three of them thought that

their dance teaching would be helped by having a broader repertoire and knowledge of different styles of music. In schools where music resources were scarce or hidden away, looking for the right track for a dance theme was time-consuming and off-putting. However, other participants who had a personal repertoire of music that they could draw upon easily or were confident in their skills to find suitable music on the internet were not so concerned about this issue.

All of the participants gave examples of how they used or incorporated music in dance. Music was used as a fitness or classroom break in which the students danced in choreographed routines or in response to a popular tune, to manage or motivate the students to participate, to be a stimulus for creative movement and dance-making, or to develop the students' awareness of other cultures' dance and music, and their knowledge of musical concepts and terminology. Music was also a planning stimulus, "I mean I know I use the [dance] elements…but I'm more likely to think 'Oh that music will work really well in that context'" (F: F4).

Participants who were leaders in their school for the vision and choreography of class, syndicate, or school productions involved other staff and the students in choosing music and exploring the possibilities it afforded to initiate or accompany dance ideas. But students' interest in popular culture music and dance videos for dance-making activities required occasional intervention. For example, one participant talked about the students' taste in music and dance as being influenced by the adult images portrayed in entertainment media, and the dilemma this can produce:

> Yeah, it's hard, because they've seen it and they think that that's appropriate for their age and that's what dance is and that's a worry...I don't want to teach something and have a parent come in and say "Why on earth are you doing this?" (F: F5).

For another participant, popular culture music or music with lyrics were thought not to be conducive for creative dance but she acknowledged that matching the music to the abilities of the students was a consideration if teaching dance was to be inclusive; that is, songs with suggested actions were useful for some shy students or those with coordination difficulties.

Dance teaching was also an opportunity for developing students' awareness, skills and knowledge of how dance and music were related and of the concepts or terminology that they had in common: "It's good for the beat…for the kids to learn rhythm and music as well alongside dance technique" (F: F9). Moving in time with the music and with each other with a sense of rhythm, and making appropriate movement responses to different qualities heard in the music, were skills that the participants hoped students would develop through dance.

Summary. The themes showed that the participants' mastery experiences of dance had given them some very clear ideas about how they thought dance should be taught, how it benefited their students, and why music was important to their own or students' success. The nature of dance meant that there were a range of skills, knowledge, attitudes, values, and involvement that the participants believed were necessary for teaching dance. The participants were aware of themselves as role models for dance to their students and this awareness underpinned their presentation of activities. In particular, they were conscious of how they needed to show a positive attitude and creative approach in their teaching, and that their own physical involvement could be both a source of support and humour for students. The importance of dance for their students was uniformly acknowledged by the participants and they were mindful of how teaching dance should and could be enjoyable for both them and their students. As a medium and context for learning, dance could be experienced and appreciated for its contributions to positive feelings of well-being, cognitive functioning, and interrelationships. The activities of moving, creating, performing, and responding to dance were integral to lessons, and linking dance to other areas of the curriculum was seen as having meaning for students because of the opportunities for knowledge integration and as an alternative learning medium. The participants, however, had different opinions and practices as to how much time could or was set aside for dance in classrooms.

The participants' own enjoyment of moving to music and their success in being able to find the right music for dance activities contributed to feelings of confidence for teaching dance. The use of music as a creative stimulus for dance was commented on by almost all of the participants in this theme. In some situations, they sought student input as to the kind of music that was used to accompany dance. Developing students' skills and awareness of the relationship between music and dance was also a focus for teaching.

The inductive themes provided support for the existence of participants' positive beliefs about the value of dance education and the satisfaction that they can experience from teaching it. Enabling their students to also experience dance in enjoyable and meaningful ways was important to their practice, but regularity of dance teaching was not assured. The emergence of music as a major theme was not surprising in that they are natural partners in performing arts, but it was telling that participants acknowledged their own musical background and confidence as a source of efficacy for teaching dance.

Interview Deductive Themes

Deductive analysis of the interview data was carried out in several rounds. Initially, it was centred on the first part of the main research question: What are generalist teachers' self-efficacy beliefs for teaching dance in the arts curriculum? In this round of analysis, the interview transcripts were combed for references to the participants' judgements and/or explanation of their self-efficacy beliefs according to each of the two factors that had emerged from the TSES-d factor analysis. These findings have been organised under the headings of TSES-d Factor 1: EngageInstruct and TSES-d Factor 2: Manage. In subsequent rounds of analysis, the data was looked at for examples of where the participants expressed their self-efficacy in relation to the hypotheses.

In each analysis round, the qualifying statements from the participants that described or explained their confidence, competence, or concerns in relation to the major themes were coded, extracted, categorised, and grouped into sub-themes. Where findings had similarities with what has already been reported under the inductive themes, they have only been included if they were considered relevant to explaining the origins or impact of self-efficacy. For example, teacher modelling and enthusiasm have already been mentioned under the inductive theme of Teachers' beliefs and perceptions, but as they represented examples of teaching approaches used to instruct, engage, and motivate students, this information is discussed again under TSES-d Factor 1. Tables that indicate the codes, themes, sub-themes, causes/explanations, and example responses from the deductive analysis are presented in Appendices G and H. Appendix G shows a table of themes and responses related to the TSES-d factors; Appendix H shows a table of themes and responses related to the hypotheses.

TSES-d Factor 1: EngageInstruct. Under this theme, the interview transcripts were analysed to locate examples of participants' statements and judgements about their ability to engage, motivate and instruct students in dance. The 16 items in the TSES-d that made up Factor 1 were used as a guide to identify comments that referred to the following aspects: motivation and engagement of students, getting students to value dance, involving parents in students' dance learning, fostering creativity and critical thinking, getting through to difficult or struggling students, the use of various teaching and assessment strategies in dance, the use of strategies to suit different levels of students in dance, and the strategies that offered challenges and cleared confusion in dance.

Not all participants made explicit judgements about their abilities in engaging or instructing students in dance. Instead of making a first-person comment such as, "*I* am confident enough to get up and teach dance" (emphasis added), the participants tended to express their comment as, "*You* need to be confident enough to get up and teach dance" (emphasis added). As the comments were based upon actual classroom dance experience, they were included in this section as examples of what these high self-efficacy teachers believed that they had learned to do with some effectiveness in order for dance teaching to be successful.

Eleven participants talked about how having a positive attitude, showing enthusiasm, good humour and being prepared to move with their students were integral to how they went about engaging or motivating students. They thought that it was important to model these attributes for the students and to show that dance could be a mutually enjoyable learning experience. As one teacher put it: "I'm not an expert but I enjoy it and will give it a go…and the folk dances don't have to be perfect…but we get there and the children love that aspect (G: F12).

Some of these same participants, however, also expressed feelings of vulnerability about their own creativity and range of content knowledge to meet the needs of upper primary students or concern about their ability to engage particular groups of students who were either lacking in responsiveness or required special attention:

> There are the children…that can't handle the noise…I find that hard, because you don't want to take them out of it, but getting them in in an appropriate way can be difficult (G: F5).

The participants spoke of what they had learned of the strategies or conditions that worked or did not work with their classes in terms of engaging or motivating them in dance. A fun, non-threatening, and inclusive environment in which the students could feel free to make mistakes appeared to be important, as was knowing the students as individuals and appreciating their interests, having a good rapport with them, and being sensitive to their differences:

> The year 3 to 4 group will do anything to do with dance and they're not particularly worried about having to hold hands or touch someone else…I find it better for [older students]to choose their own groups because right away it gets rid of all that kind of closeness and things (G: F3).

Although the participants talked about students enjoying dance, some of them also acknowledged that there were students who did not always want to do it. The teachers of these students saw it as their responsibility either to find out what was needed to spark their interest, to give them options for participating, or to let them come to dance in their own time. Where students' negative attitudes to dance were perceived as a potential obstacle, the word *dance* was avoided. As one teacher explained:

> If you call it dance, you'll turn them off straight away, so often I don't even talk about the word dance…particularly with boys…I don't call it anything. We just go and enjoy ourselves…and at the end of it they'll tell me what they've been doing…that is the beginning point of getting through the obstacle of what dance is (G: M3).

To help students to value dance, six participants thought that providing opportunities and time for the students to create and perform their own movement ideas or dances were needed, supported by encouragement, acceptance and high expectations. Watching students' dance expressions in the classroom or in school production performances was a source of pleasure for the participants, particularly when individual students' capabilities and confidence were enhanced by dance involvement:

> It's amazing you know, what some kids can do…I had a wee autistic boy that was in one of our dance sequences [for a public performance] who would never had done dance otherwise if we hadn't encouraged him to take part…his Mum said it was so good for him. He got so much confidence from it (G: F10).

In addition to the strengths or challenges that the participants experienced in engaging students in dance, their feelings of teaching confidence and competence appeared to be influenced by perceptions of their subject knowledge, their physical and creative skills, and ideas for units of work. Ten participants expressed a degree of challenge or lack of confidence across one or more of these areas. For example, a lack of knowledge around dance achievement progressions was identified as a problem that had implications for being able to extend or challenge more able students. A comment from a teacher of Year 2 students brought attention to how feelings of self-efficacy may be tested according to the age or abilities of students: "I look at our senior girls and I think wow, I couldn't do that and I think that might frighten me" (G: F1).

All participants mentioned the use of teacher or student-peer modelling as a strategy to promote engagement and learning. Demonstrating movements or dancing among and with the students was a part of their approach to teaching dance, with 13 of the participants expressing some level of confidence or occasion in which they provide such modelling. If the teachers were unable to demonstrate, or perceived a gap in their own dance skills, they used student peer modelling or student-generated movement examples as strategies for motivating class learning. Not only did these strategies recognise individual students' abilities, but it enabled the teacher to become a facilitator rather than a director of learning. As one participant went on to explain:

> If it was folk dancing or doing the dancing for a set product, yes…I would show them or model it. But in creative dance I tend not to because I don't want them to copy my ideas…because I've done it before and found that it closes their mind to just this must be how she wants it (G: F11).

Other teaching strategies that the participants used included improvisation and creative problem-solving techniques in which stimuli such as music, word cards, visual art, countries, props, internet dance videos, and topics from other subject areas were used as means for initiating creative dance ideas. As an example, one teacher spoke of introducing students to a piece of music that was suggestive of an idea such as an erupting volcano, and then asking them "to create some movements that show blasting or building up" (G: F7). Where participants were lacking skills or knowledge about a particular dance culture, they drew on the students' interpretations or background in the movements that were being depicted in a shown video, as in this example:

> I did hip-hop last year…it's not in my repertoire at all, but it is in the kids'…they watch it on TV all the time, that's what they do, so you use what the children do (G: F2).

The hiring of a specialist dance teacher from the community was sometimes needed to broaden the students' dance skills or to fill a gap in the participants' own subject knowledge, especially when preparing for school-wide performances. In these situations, the classroom teacher's role was as an observer or management assistant. Parents' roles in students' dance learning seemed to be limited to that of being an audience for dance events. Only one teacher (a school principal) mentioned the deliberate involvement of parents in helping the students learn in dance for an upcoming performance.

All of the participants acknowledged that little or no formal assessment of students occurred in dance. Rather, observing and listening to their students were common strategies for determining dance understanding, progress, or achievement, along with student self- and peer-assessment practices. Student participation and enjoyment was mentioned as being important, along with some improvement in using dance terminology and the elements of body awareness, space, time, and relationships. One comment gave some indication of the uncertainty that teachers can experience when considering assessment in dance:

> So how do I assess that they're making progress? Well I think you can see it happening and see that they can use their space better, their attitude becomes more responsible and they can work together as a group…there's a whole host of things that you could assess it's hard to nail it down. You'd have to pick something I guess. (G: F1).

TSES-d Factor 2: Manage. In line with the second TSES-d factor, the transcripts were examined for participants' comments regarding a judgement of their confidence or competence in managing students in dance. The eight items in the TSES-d that made up Factor 2 were used as a guide to identify comments that referred to the following aspects: behavioural management in dance, classroom organisation in dance, establishing routines, rules and expectations in dance, and dealing with disruptive or problem students in dance. As with the statements about student engagement and instructional strategies, not all of the participants made explicit first person judgements of their own management skills in

dance. For instance, instead of making a personalised comment such as, "*I* have good class control" (emphasis added), the participants tended to state, "*You* have to have good class control" (emphasis added). Again, as the participants' statements were based upon actual classroom dance experience, they have been included in this section as examples of what the participants believed was needed in order for dance teaching to be successful.

None of the participants mentioned that management was a personal concern, but they acknowledged that good class control, management skills, and organisation were necessary in dance. As one teacher explained:

> It's not sedentary by nature, it's not calm, it's not quiet but there are points when you need to calm them…so that you can structure the lesson and it's knowing when to call on your behaviour management skills to get that and then off you go again (G: M4).

Enjoyable and effective dance teaching required anticipation and implementation of specific behavioural management strategies. Those participants (n = 8) who declared a confidence in their abilities to manage their class effectively in dance linked it to having high expectations for appropriate behaviour, a structured/planned approach, or a belief in their own skills, as in this comment: "I pre-plan well. I have good control of the children and my management means that we can learn" (G: F12).

One participant reasoned that because dance is taught less regularly than some other subject areas for which the teaching and learning routines were familiar, dance was a context that had the potential to excite the students. Anticipating this reaction and making behaviour expectations clear was also mentioned by six other participants, particularly when moving students from the classroom to dance in a different location such as the hall. Because the hall was also a space that was associated with physical education in those schools, some students were predisposed to behaving in ways that had the potential to delay teaching (e.g., running around). Effective management skills and specific strategies were needed to settle those students and to curb any non-dance behaviour that could jeopardise safety. Some participants were clear, however, that although there needed to be good management, it was "not about being a dictator and a disciplinarian" (G: F12). Rather, good management was that which gave the students "controlled freedom" (G: F7) and helped them to develop self-management and responsibility while also having fun.

Two teachers of Year 1 students mentioned that they found dance useful as a strategy in itself that helped to change the mood or transition students to other learning contexts. An example given by one participant involved a spontaneous activity after a maths lesson in which the class were led in exploring being like cats on a hot afternoon. For another teacher, dance helped to settle the students because, "if you've got something serious to follow it, they've burnt up that energy dancing" (G: F5).

Summary. Under the theme of TSES-d Factor 1: EngageInstruct, participants' comments that related to knowing what works with students to engage or motivate them, the use of different teaching approaches, and assessment were equally frequent. To promote student motivation and engagement in dance, these participants thought it important to create a learning environment that was non-threatening and inclusive through modelling a positive attitude and enthusiasm, supported by active participation. Where able or appropriate, the participants demonstrated movements for the students to copy. They also introduced various forms of stimuli, drew upon students' prior knowledge and used open-ended teaching approaches to promote student creativity and/or to overcome weaknesses in their dance knowledge. For assessment, noticing students' enjoyment and participation in dance seemed to be as or more important than judging their progress in specific dance skills and knowledge.

Under the theme of TSES-d Factor 2: Manage, the participants seemed to be confident in their skills for managing their students in dance and to have similar understandings of what they needed to anticipate. They thought that students could become excited and noisy, particularly if dance was not taught regularly or if they had to move from the classroom. Although firm boundaries and effective management strategies needed to be in place, it was important that the students could enjoy controlled freedom and develop self-discipline.

Deductive Themes Related to the Hypotheses

In this round of analysis, the interview data were scanned for general and specific self-efficacy references to the variables in the hypotheses. The hypotheses for this study were:

1. Generalist teachers' self-efficacy beliefs for teaching dance are related to their subject knowledge confidence.

2. Generalist teachers' self-efficacy beliefs for teaching dance are related to the frequency with which they teach dance.
3. Generalist teachers' self-efficacy beliefs for teaching dance are related to their school context (i.e., school decile, class level, and number of students).
4. Generalist teachers with more than 10 years of teaching experience have higher self-efficacy beliefs for teaching dance as compared to generalist teachers with 10 or less years of teaching.

Although there was some overlap in the findings with the themes that have already been presented, looking at the data from the perspectives of the hypotheses allowed for additional information from the interviews to be brought into focus. Looking at what the participants said about their subject knowledge confidence, frequency of teaching, school context, and years of teaching meant that more attention was paid to the sources, supports, and limitations, conditions, and impact of these variables. This information helped to explain the participants' feelings of self-efficacy and confidence with greater clarity.

Hypothesis One: Generalist teachers' self-efficacy beliefs for teaching dance are related to their subject knowledge confidence. The interview data were combed for general and specific statements in which the participants expressed their self-efficacy beliefs and/or confidence in dance subject knowledge and skills. References to the knowledge and skills inferred and embraced by the dance strands and achievement objectives in the DSKS and dance resources guided the search. The following aspects were looked for: participants' beliefs about their confidence or capability to teach in the dance strands and subject-related content, the sources of these beliefs, and the impact of their subject-knowledge confidence upon their planning, teaching, and assessing of dance.

All of the participants said something about where they felt their strengths or weaknesses lay in terms of dance subject skills and knowledge. Six participants identified folk dance as a dance genre with which they felt confident and/or had experience in teaching. However, they and other participants also expressed a lack of knowledge or competency in being able to teach a variety of dance genres. Different cultural styles and hip-hop dance were identified as gaps in their practical knowledge. Where students in the class had these skills, they were called upon by the teacher to act as peer models or leaders; otherwise, showing online video examples of the chosen dance genre for students to learn from and adapt was

a strategy used by the participants. Five participants mentioned that more professional development that revised or developed ideas with the dance elements would be useful.

One aspect of the Communicating and Interpreting dance strand (Ministry of Education, 2007) that the participants found difficult to include for targeted teaching, was looking at and discussing dance works. Three participants mentioned a lack of time, teacher knowledge, or student responsiveness as barriers to teaching this dimension of dance education in the classroom. One participant disclosed that, "Probably the most difficult is appreciating dance…to motivate them to actually sit down and appreciate dance [on video] and, especially creative dance" (H: F9).

Having enough subject knowledge to advance the students' dance skills and knowledge was another problem area for participants, especially if their teaching responsibilities changed:

> When I was that lead teacher [in the professional development programme] I was probably more focused on the middle school because that was the area I was teaching in at the time…so the dance that I do with the children now…I probably don't have the subject knowledge, maybe the practical knowledge or whatever it is to take them that much further on…because I haven't got that knowledge myself (H: F3).

All of the participants agreed that planning for dance was essential but they varied in whether they considered it to be a personal weakness or strength. Although four participants were confident to plan on their own, all of the participants mentioned that they planned with some consultation or reliance upon other teachers in their syndicate for support. Planning for dance was demanding in that it took time and effort to find relevant resources for developing dance teaching ideas. Participants with a perceived lack of depth in their professional knowledge and skills found it difficult to invent their own dance units or to adapt ready-made ideas to suit their own students. Two participants expressed concern about how their dance planning may or may not have been in line with the curriculum document or published resources, but this concern was not shared by three other participants who found that following presented models in resources was confining or against their teaching and learning philosophy; for example: "I don't enjoy it if it's

manufactured, if it's something that I have to do to just tick a box as opposed to something that I'm doing for the kids…It's not true learning" (H: F11).

Almost all of the participants mentioned a personal interest and background in dance, theatre, music, and/or physical education as a source of efficacy, enjoyment, and motivation for teaching dance in the classroom. Eleven of the 17 participants had experience in teaching or performing dance in the wider community, attended dance performances, or had parents who had danced. However, in one participant's opinion: "Even if you enjoy dance and you've been to dance classes, I don't think that's enough. I think you have to be taught how to teach dance" (H: F10).

Nine participants recalled having some dance in their ITE programmes but they were not all able to say what they remembered doing or learning. For some participants, their ITE was undertaken before dance was an expected part of their teaching responsibilites. ITE dance education was memorable when it appealed to an incoming dance or movement interest or when it was challenging physically or emotionally. The comments were mostly general in nature with only one teacher describing a series of dance activities that made a lasting impression upon him. Two other male participants remembered dance education in ITE as a confronting experience that challenged their self-image: "I hated it. It just felt awkward. I was in my twenties and you are kind of awkward" (H: M4). With maturity and experience, a more relaxed attitude and a greater appreciation of dance had developed for these participants. One participant recounted how the lack of dance education mentoring during her ITE practica put her in a vulnerable position with classes. Otherwise, ITE dance was remembered in the sense that it was a very brief part of the programme. Overall, the contribution of ITE dance education to developing the participants' sense of self-efficacy was variable depending on their memories of when, what and how much dance was a part of their programme and practica, their incoming beliefs and movement experience, and their receptiveness to new learning.

Professional development, however, appeared to have been very effective in developing participants' sense of efficacy for teaching dance. Six participants, who had participated in dance professional development during the initial implementation period of the arts curriculum, were reassured by what dance education was or could be, and the support from the teaching strategies and resources that were presented in the workshops:

> The best thing was professional development, the very best. It wasn't me going to dance classes, it was professional development and it was also helpful to get the notes. I have downloaded some things when they've had them on TKI. I've downloaded them and got folders of dance ideas but the ones I did with the professional development were the things that helped the most and they're the ones that I will go back to if I'm going to do a dance unit (H: F10).

One participant described a dance activity that was popular with his students, which consisted of using a deck of laminated word cards as a stimulus for making dance sequences: "I've used [the card idea] heaps …I keep bringing it out and it's not making me any better" (H: M1). With this comment, the participant highlighted an issue that can arise when the repertoire of dance ideas that teachers acquire to get started is not added to over time.

Hypothesis Two: Generalist teachers' self-efficacy beliefs for teaching dance are related to the frequency with which they teach dance. In looking for evidence of the participants' dance self-efficacy in relation to their frequency of teaching it, the analysis was guided by general and specific references to how dance was a part of the participants' classroom programmes, how often dance was taught, the supports or limitations on their dance teaching, and their suggestions on what it would take to make their dance teaching more frequent.

It seemed that a timetabled approach at the classroom, syndicate or whole school level was needed to ensure that dance was taught; otherwise, teachers could become caught up with the range of activities that schools were involved in and the demands of the wider curriculum. This was exemplified by a participant who said:

> Sometimes when you've got a busy curriculum, it will be the thing that drops off so perhaps I'm not as rigorous about teaching it as I am say for reading or maths so I try to make sure...but I do timetable dance sessions and I enjoy teaching it (H: F4).

A mix of folk-dance evenings, performance events, subject rotation electives, or syndicate-wide teaching themes for which there was collaborative planning and/or shared teaching appeared to initiate and direct nearly all of the dance teaching in these participants' classrooms. Unless resources such as folk dance instruction booklets, music, or the hall

were immediately available, dance was seldom taught in an unplanned or spontaneous way. For one teacher who had trained overseas, the lack of prescription in *The New Zealand Curriculum* (Ministry of Education, 2007) had made him a little insecure in determining when and why he should teach dance, but collegial support and leadership in the school had been influential in helping him to see that dance was valuable and could be fitted into a classroom programme. He was among the few participants (n = 5) who mentioned taking opportunities to include moments of dance according to what was happening in the classroom at the time; for example, as a break from routine or to express a concept from a science unit. He referred here to the use of dance to illustrate the movements of the planets and their relationship to the sun.

When asked what would help them to teach dance more often, the participants referred to their teaching position, dance consciousness, time, convenience, and class level as mitigating factors. Perhaps reflecting their individual circumstances at the time of the interviews, one teacher (in a relieving position) mentioned that having her own class and someone in the school to share ideas and collaborate with would be encouraging; six other participants, however, said that remembering to programme dance in, having time to plan, and easy access to resources would be needed or helpful. Because of the difference in planning demands, one teacher thought that there were more opportunities for teaching dance in five to 10 minute timeframes with young students, as compared to older students.

Hypothesis Three: Generalist teachers' self-efficacy beliefs for teaching dance are related to their school context (i.e., school decile, class level, and number of students). In looking for evidence of the participants' dance self-efficacy beliefs in relationship to their school context, the analysis was guided by a variety of environmental influences and their impacts. The school context factors that were included in the range of influences sought in the transcripts were references to the students' characteristics, relationships with staff colleagues, parents, and the greater community, the school decile, values, programmes, and resources. Although the school decile or the number of students in a class were not mentioned by participants as factors that had an impact on their self-efficacy in dance, students' age or gender had some influence. Six participants made comments about teaching dance to young students as being easy and fun; while two participants went on to explain the difference in teaching required for older students. As one teacher remarked:

> I've taught from new entrants right through to year eight, and it is easier with the little ones…they just look up to you and they just love dance where the Year 8 children are a lot more inhibited and a lot more careful about what they do. So there's a lot more motivation and encouragement goes on in the senior school (H: F9).

In addition to earlier comments made in this chapter regarding boys' motivation and engagement in dance, a couple of participants thought that because "a lot of little boys have a negative perception of dance" (H: F4) or that "boys are some of the hardest ones to work with…you need to find out what's going to turn them on" (H: F2), more deliberation was required when planning engaging dance activities.

To explore if their high self-efficacy beliefs for teaching dance extended beyond the classroom, the participants were asked if they were confident enough to teach dance while being observed by their colleagues. Several participants (n = 10) gave a confidently positive response. For others, the comfort of being observed was dependent on certain conditions, such as being able to choose what they taught or who was watching. For example, a teacher indicated she was hesitant about teaching dance in front of or for her colleagues, at least in part because of an awareness of some negative attitudes to dance:

> If I had to teach them [the teachers] to do it, I wouldn't be as comfortable, because it's the whole adult thing and I know adults think of each other differently than children do…Before I was here, there was a dance thing that they had to go and do and they still cringe, because they had to go and learn dance (H: F5).

Another teacher, however, mentioned the value of having observed colleagues teach dance in the past and how he had enjoyed learning from them. The participants who had roles as leaders in syndicates of teachers or across their school commented that they were often observed and felt a responsibility to model for their colleagues.

The dance genre and the purpose of the modelling had some influence upon whether participants were more or less secure about being seen teaching dance by their peers. For example, teaching folk dance was less of a problem for an unsure participant because of its prescriptive nature. On the other hand, a more confident participant was able to see the greater benefit to her colleagues if they were able to observe a dance lesson that had the potential for unexpected outcomes:

> I would rather they watched me teach creative dance because folk dancing is so regimented. You know, and it's just following a pattern and following instructions, where I think it's good for teachers to be able to see how you motivate kids into allowing the kids to be creative and bring their perspective in to dance (H: F9).

For participants who had a special interest in dance, there were other school context features that influenced their sense of efficacy or satisfaction. Being with teachers of like mind about dance in a previous school had given one participant a sense of motivation or inspiration. She had yet to gain a similar feeling from the school in which she was currently teaching. For another participant, his skills in teaching the cultural dances of the students at his school were a significant factor in his being able to teach these dances across the school, supported by the participation of his colleagues and the respect of the parents. In some schools, a participant's strength or interest in dance generated opportunities to teach dance electives or to oversee choreography for the school production. Teaching dance in subject rotation programmes or organising class items for school productions was satisfying for these participants because it gave them the opportunity for new creative experiences, to exercise their dance strengths and interests, and to gain increased confidence from teaching different student groups. For one teacher, teaching dance for the first time as part of a subject rotation programme was rewarding in that:

> We had expert teachers who had a passion in teaching that form of art…I was teaching dance and it was just wonderful. So for me it was [being] able to upskill…teaching dance not to just my own class but to the middle and senior syndicate. And I love it (H: F13).

There were mixed feelings and experiences for the participants who had worked with or alongside community-based dance teachers or parents with expertise who had been invited into the school. Although the presence of a dance expert teaching their classes was an opportunity to further develop the participants' own dance understandings, it also meant that they could feel obliged to "take a back seat" (H: F11). One participant had learned from experience that parental assistance for an optional dance unit tended to make her self-conscious and have a negative effect on the students' behaviour because "they go into that show-off mode and it [the dance lesson] doesn't work" (H: F5). It appeared that having a

specialist teacher did not necessarily contribute positively to the development of students' dance skills or the participants' sense of efficacy.

Hypothesis Four: Generalist teachers with more than 10 years of teaching experience have higher self-efficacy beliefs for teaching dance as compared to generalist teachers with 10 or less years of teaching. Despite the participants using their experiences of teaching dance as a basis for talking about dance in the interviews, only seven participants referred specifically to their age and/or years of teaching as a factor in relation to their perceived self-efficacy for teaching dance. For example, three participants referred to their age or years of teaching experience (not necessarily in dance) as having given them familiarity and confidence for teaching dance. In contrast, the teaching experience of two other participants (one with up to 10 years experience; the other with 1-5 years of experience) appeared not to be sufficient for them to develop a strong confidence in their dance teaching. As the second teacher explained:

> We didn't receive a lot of training in it and I've only been teaching a few years and I haven't had a lot of experiences alongside other colleagues to feel confident in teaching it. So I like to teach it but I don't feel I've got lots of experience underneath me, to have the confidence to teach it (H: F11).

Other parts of the interviews with all of the participants, however, gave some information about their teaching career that suggested that years of teaching experience could relate somewhat to their sense of self-efficacy. For example, participants' access to dance professional development during their career which could then be put into practice in the classroom has already been reported in this chapter as being an important contributor to some participants' self-efficacy.

Summary. Looking at the data from the perspective of the hypotheses served to give more focus to the significance of the participants' personal and professional backgrounds and the contexts in which they worked for developing, supporting or inhibiting their sense of self-efficacy for teaching dance. The participants thought that dance learning and experiences were important for students because of the range of positive outcomes that could be achieved, but that teaching dance could both enjoyable and unsettling depending on their levels of confidence, preparedness, and control. Awareness of some students' possible reactions to and interests in dance led to the participants employing specific strategies to ensure that students were motivated, engaged,

and creative in dance. The participants' own enthusiasm and active involvement in the dance activities was considered to be an important or necessary attribute for teaching dance.

With regard to Hypothesis One, it was clear that having or lacking a personal dance background, ITE dance education, professional development, resources, and collaborative planning with syndicate colleagues contributed to individual participants' perceived confidence and skills in their dance subject knowledge. Being able to teach a variety of dance genres or cultural styles was commonly identified as an area of subject weakness but the use of various forms of stimuli, and students' ideas or modelling skills helped the participants to cope with gaps in their dance knowledge and skills.

Under Hypothesis Two, few participants mentioned teaching dance as something that they did regularly with their class; that is, their high self-efficacy beliefs did not necessarily mean that dance was taught with even frequency in their classroom on a weekly, monthly or term basis. Syndicate or whole school cross-curriculum themes and performance events appeared to be the primary forces that determined when dance was taught.

For Hypothesis Three, the contexts of school decile and the number of students in a class were not mentioned as having an impact on self-efficacy beliefs for teaching dance. The class level and composition of students, however, could be encouraging or challenging to feelings of self-efficacy. Through its programmes and syndicate structures, the greater school context provided important opportunities for the growth of dance self-efficacy.

The data for Hypothesis Four showed that for a small number of participants, their years of teaching experience were considered either as a supporting or limiting factor in their self-efficacy for teaching dance. There were indications that dance confidence and competence may be dependent on an accumulation of dance teaching experiences, not just years of teaching in general.

Conclusion

This chapter has presented the results obtained from inductive and deductive analysis of the qualitative data of this study. The optional responses at the end of the questionnaire provided some indication of the possible themes and sub-themes that would arise later in

the interview data from individual participants. The interview data were able to give a more comprehensive picture of the participants' self-efficacy for teaching dance as compared to the quantitative data, by giving further insight into those aspects of the participants' background, experience, practices, and context that seemed to be influential in developing, supporting, or limiting their self-efficacy beliefs. Of particular value was the information gained about how these participants with high self-efficacy beliefs went about creating learning environments, engaging and instructing students, and reacted to challenges posed by teaching dance.

In the next chapter, the findings of the quantitative and qualitative data will be brought together for discussion, along with references to the literature. It will be seen that the findings of the individual interviews and their interpretations provide some support and possible explanations for the quantitative results. There are also instances of divergence or disagreement between the quantitative and qualitative data that suggest that further research is warranted.

CHAPTER SIX: DISCUSSION

This mixed methods study investigated the question: What are generalist teachers' self-efficacy beliefs for teaching dance and how are they related to their subject knowledge confidence, classroom practice and school context? It did this through four hypotheses:

1. Generalist teachers' self-efficacy beliefs for teaching dance are related to their subject knowledge confidence.
2. Generalist teachers' self-efficacy beliefs for teaching dance are related to the frequency with which they teach dance.
3. Generalist teachers' self-efficacy beliefs for teaching dance are related to their school context (i.e., school decile, class level, and number of students).
4. Generalist teachers with more than 10 years of teaching experience have higher self-efficacy beliefs for teaching dance as compared to generalist teachers with 10 or less years of teaching.

This chapter presents a discussion of the major findings. A key finding generated from this research was that generalist teachers had medium or high self-efficacy beliefs for teaching dance, and varying levels of subject knowledge confidence. The study confirmed that the dance education challenges identified in previous research continued to exist for teachers, and that there were a range of personal and contextual factors that could support or hinder individual teachers' motivation, implementation, and experience of dance teaching. Although quantitative results showed that only one of the hypotheses for this study was supported, qualitative data indicated that further investigation of the hypotheses is warranted.

Findings from the quantitative and qualitative data analyses are integrated for discussion in this chapter. In the integration of both forms of data, greater weighting has been given to discussing the findings and implications of the quantitative data compared to the qualitative data. As stated in a previous chapter, quantitative data have been given more weight in this study because of possibilities of being able to generalise the results to a larger teacher population, and of providing empirical details that could suggest directions for teacher education. The qualitative data findings support, explain or interrogate the quantitative results. Attention is given to both anticipated and unexpected findings. Findings will be discussed with reference to data from the

questionnaire, the data received from interviews with high self-efficacy teachers, and literature.

As generalist teachers' self-efficacy beliefs for teaching are the first concern in the overarching research question, the chapter will begin with a discussion of the findings related to the participants' responses to the self-efficacy scale and its subscale factors. This will be followed by looking in turn into the findings concerning each of the hypotheses. The limitations of this study and implications of its findings for dance teacher education will conclude the chapter.

Teachers' Self-efficacy Beliefs

Generalist teachers' self-efficacy beliefs were a focus of this study because of their potential to influence teaching and learning in dance as an arts discipline in primary classrooms (Bandura, 1997). To gauge these beliefs, the Teachers' Sense of Efficacy Scale (TSES) developed by Tschannen-Moran & Woolfolk Hoy (2001) was adapted for this study. This section discusses the results obtained from the Teachers' Sense of Self-Efficacy Scale for dance (TSES-d), and explores explanations for the findings.

Dance self-efficacy beliefs. The generalist teachers' in this study had medium or high self-efficacy beliefs for teaching dance. Dance education research has commonly found that personal or contextual barriers exist for generalist teachers that challenge their abilities to teach it regularly and comprehensively with feelings of confidence or competence (Ashley, 2010; Bamford, 2006; Buck, 2003; Green, 2005; Kopytko, 2007; McGee et al., 2004a; Oreck, 2004). It was surprising therefore, that none of the participants in this study showed low self-efficacy beliefs for teaching dance.

A combination of findings may explain the self-efficacy ratings received by the participants in this study. One possible reason for the ratings could be in the way that the levels of self-efficacy beliefs were calculated. Literature and previous studies that have used quantitative measures have often used a dichotomy to classify beliefs, using terms such as positive, high, greater, stronger, negative, lower or weaker self-efficacy beliefs when referring to or comparing teachers' self-efficacy beliefs (e.g. Bandura, 1997; Fives & Buehl, 2010; Pendergast et al., 2011; Wheatley, 2005). Because this study chose to group the participants' overall TSES-d scores into three rather than two levels of strength to give

greater definition to the results, it could be that teachers who might otherwise be designated as having low or high self-efficacy beliefs in another study were absorbed into the medium self-efficacy beliefs range in this study. The self-selected nature of the sample could also have been a factor in the findings, whereby teachers who might have scored with low self-efficacy did not participate in the study.

Although individual participants in this study achieved overall TSES-d scores that showed levels of medium or high self-efficacy for teaching dance, the sample mean on the 9-point continuum was 6.4 which was lower than that realised with use of the original TSES in other studies (e.g., Fives & Buehl, 2010; Tschannen-Moran & Woolfolk Hoy, 2001). The mean, however, was higher than that found with an arts-adapted TSES by Garvis and Pendergast (2010b). There is some possibility that the differences in mean total scores between studies might be explained by the composition of the teacher samples, their teaching experiences and/or to the making of self-efficacy judgements in general versus specific curriculum teaching contexts (Bandura, 1997). For example, the participants in Tschannen-Moran and Woolfolk Hoy (2001) included 58% secondary or middle school teachers, many or all of whom might be presumed to be specialists in a particular subject field who could have been making mental judgements of their self-efficacy in relation to a narrower range of teaching contexts as compared to generalist teachers. Garvis and Pendergast (2010b) found that their novice teachers had a lower TSES mean for dance as compared to their self-efficacy in other curriculum subjects which was explained by a perceived lack of school support for dance education. In the current study, beginning teachers in their 1st year of teaching were excluded because of a presumed lack of mastery experiences to inform their responses on the questionnaire. Noting that there could also be a decline in self-efficacy beliefs as teachers begin their career (Woolfolk, Hoy & Spero, 2005), the inclusion of 1st Year teachers might otherwise have lowered the overall mean for the sample in this study.

Other possible influences on the self-efficacy result were that most of the qestionnaire participants (84%) indicated that they had taught dance in 2010, 89% had 6 or more years of teaching experience and a lack of school support was not identified as a limiting factor for teaching dance. Otherwise, it is not known on what basis the remaining 16% of questionnaire teachers were making their self-efficacy judgements. Perhaps this latter group of teachers had taught dance in other years, but 2010 was a period of low dance

focus in an arts education cycle (McGee et al., 2004a, 2004b). In hindsight, it would have been useful in this study to ask the questionnaire participants to identify if they *had never taught dance* to determine if there was such a group of teachers and to confirm that all of the participants were making self-efficacy judgements based on dance teaching experience. Data on how much dance teaching was a part of the overall years of experience of participants was not collected in this study. Future investigation could explore how teaching dance may influence or be influenced by other teaching experiences across the curriculum or in individual subject areas, and the nature of school support for dance.

The lack of a broader spread of self-efficacy scores across the questionnaire sample could also suggest a response bias, whereby teachers who were positive towards dance were predisposed to taking part in the research. Although, this possibility is somewhat mitigated by the fact that in many schools, all or almost all of the teaching staff completed the questionnaire. An alternative explanation could be that the participants were indeed a cohort of capable and confident teachers, and that in the weighing up and integration of their sources of self-efficacy information (Bandura, 1997), the teaching context of dance was not a major threat to their sense of self-efficacy. That is, dance was a positive or neutral factor in their self-efficacy judgements. Comparing generalist teachers' dance self-efficacy beliefs with those for other curriculum subjects in an investigation similar to Garvis and Pendergast (2010b) could be useful for clarifying whether the context of dance is a teaching area that presents significantly different demands.

TSES-d factors. Two factors were derived from the TSES-d data in this study. Use of the TSES (Tschannen-Moran & Woolfolk Hoy, 2001) with practising teachers has commonly found that factor analysis produced three factors or subscales: efficacy in student engagement, efficacy in instructional strategies and efficacy in classroom management (Fives & Buehl, 2010; Klassen et. al., 2009; Ross & Bruce, 2007; Rubie-Davies et al., 2012; Tschannen-Moran & Woolfolk Hoy, 2001; Wolters & Daugherty, 2007). In contrast to previous studies, the TSES-d statements that related to efficacy in student engagement and efficacy in instructional strategies emerged as a single, combined factor; efficacy in classroom management emerged intact as the second factor. A possible explanation for the combined factor (labelled EngageInstruct) may lie in the kinds of interactive, open-ended, student-centred, inclusive and responsive teaching approaches promoted in New Zealand schools and in arts education (Bell, 2009, 2010; Buck, 2003;

Eisner, 1992, 2004; Fraser et al., 2007; Holland & O'Connor, 2004; Hong, 2000; McGee et al., 2010; Melchior, 2005; Ministry of Education, 2007; Snook, 2012).

Consistent with this idea were the comments from the interview participants in which they talked of using teaching strategies that allowed the students a lot of input and/or autonomy in the dance learning process. The participants were open to being led by the students in their class in exploring movement ideas and in creating dance sequences. They talked of moving or dancing alongside the students, modelling their own enjoyment, posing questions, listening and acting on the students' ideas and accepting their efforts. To engage students in dance, they were willing to put themselves in a vulnerable pedagogical position where they were not necessarily the experts. They were concerned that the students experienced dance as a context for success, fun, and freedom to be expressive in movement. The notion that learning in dance should be fun and non-threatening for students is echoed in teachers' comments in other New Zealand studies (Ashley, 2010; Buck, 2003; Melchior, 2005; Snook, 2012). It is possible then, that the EngageInstruct factor emerged in response to the teachers' democratic conceptions of dance, teaching, and learning, in which being flexible and adaptable in their teaching approaches were key. It would seem that the participants regarded student engagement and instructional strategies as being as interdependent, not separate, constructs. A mean score of 5.7 on the 9-point continuum for the EngageInstruct factor, however, indicates that professional development in student engagement and instructional strategies for dance could be warranted and beneficial for teachers.

A particular finding that teacher education could look at for instance, was that to motivate students to engage in dance, some of the interview participants did not use the word *dance* to refer to its activities. This seemed to occur especially where boys were expected to have an adverse response. It appears that dance is still assumed by teachers to have negative connotations for boys, although there is little research to support that this view is held by students themselves (Snook, 2012). By not referring to movement activities as *dance*, teachers may be perpetuating an image that dance is not a legitimate form of physical expression and learning for all students (Gard, 2001), further marginalising it in thought. It would seem that there is still more work to be done in helping teachers know how to expand the notion of what dance education is in the minds of students and to critically explore gender-stereotyping or expression in dance. For example, students can be made

aware of how many dance genres emphasise gender differences in the kinds of movements chosen, their purposes and manner of presentation and how they convey messages about gender roles and expectations (Ashley, 2010; Gard, 2001; Hanna, 1988; McFee & Smith, 1997). For teachers, this may mean more in-depth awareness of how gendered views of dance can limit or enhance students' movement experiences and appreciation of dances. They may need to develop a variety of strategies to overcome or mollify their anticipated concerns about individual students' responses, especially if students' gender extend to teachers' anxiety about classroom management (Buck, 2003, 2005).

That the participants in this study tended to rate themselves more highly on the items that related to efficacy in classroom management, as compared to the items that related to efficacy in student engagement and instructional strategies, suggests that this aspect of teaching could have been the most influential factor in the making of their self-efficacy judgements. There have been inconsistent findings in other studies as to the strength of this factor relative to self-efficacy beliefs for student engagement and instructional strategies (Fives & Buehl, 2010; Klassen & Chiu, 2010; Ryan et al., 2015; Tschannen-Moran & Woolfolk Hoy, 2007; Wolters & Daugherty, 2007), but it was not surprising that classroom management would surface as being important to the participants.

Teaching and learning dance can create an environment that is exciting and energetic, from which challenging management issues can arise (Clark, 2007; Fitzgerald, 2012). Students need physical space in which to dance, and their responses to it can positively or negatively affect their behaviour (Clark, 2007). The size and nature of the space in which dance takes place can also have ramifications for the teachers' choice of learning objectives, style of dance, and the degree of student freedom (Buck, 2003; Clark, 2007; Snook, 2012), which in turn will determine how they organise and manage their students.

It has been set forth that teachers' confidence in classroom management underpins their ability to engage student interest and to use new instructional strategies; in other words, teachers are unable to be effective teachers without good management (Marzano & Marzano, 2003; Ross & Bruce, 2007). This notion was supported by the qualitative data in which the interview participants explained that effective management was necessary for enjoyable, safe, and successful dance teaching. It required anticipation of students' excitement in movement and space, and experience had taught the participants that they

needed to convey high expectations for student behaviour, to have a planned and structured approach, and to possess positive self-belief. It was made clear, however, that management in dance should not be imposed in ways that inhibited creativity and fun, but that it should enable the students to develop self-managing skills.

Reasons put forward in the interviews as to why some teachers may find dance a challenging teaching context were related to the frequency with which dance may be taught in some classrooms and/or the change of teaching space from a classroom to the hall. Ensuring that dance was a regular part of the classroom routine would give students more opportunities to learn what is expected of them in preparing for and learning in dance. Similarly, it would give teachers more chances for developing their mastery experiences in dance and enhancing their self-efficacy beliefs for managing, instructing and engaging students in different circumstances (Bandura, 1997). Regular dance teaching would also require or help teachers to develop the breadth and depth of their dance subject knowledge so that students can experience variety and growth in their dance learning.

Hypothesis One: Generalist teachers' self-efficacy beliefs for teaching dance are related to their subject knowledge confidence

It was not unexpected to find that there was a positive and generally statistically significant correlation between the TSES-d self-efficacy belief factors and the Dance Skills and Knowledge (DSKS) subscales. This hypothesis was based on previous research and literature that claims that teachers need to know what to teach and how to apply that knowledge in teaching contexts to facilitate students' learning (Hill et al., 2010; McGee et al., 2010; McGee et al., 2004b). This can mean that without breadth and/or depth to their range of dance subject knowledge, teachers' confidence and practices that promote improved student learning are unlikely to change without intervention from more knowledgeable dance educators (Ashley, 2010; Buck, 2003; Fraser et al., 2007; Thwaites et al., 2007). Along with knowing how to teach, feeling knowledgeable about subject matter enhances perceptions of self-efficacy (Ashley, 2010; Kane, 2008).

Of interest was that there were significant positive correlations between the TSES-d factors and the DSKS subscales except between the Manage factor of the TSES-d and the Contextunderstand DSKS subscale. This latter finding was not explored specifically in the interviews and so there was no obvious reason as to why there was no significant

relationship. Ashley (2010), however, provides some information that may be useful here. In her study, it was common that the teachers regarded the Understanding in Context strand as a *theoretical* dance strand. Consequently, her teachers were isolating it from the other dance strands which they saw as being more about *doing* dance, which they preferred for their students. In this study also, the interview participants mentioned that they preferred for the students to be doing dance, rather than looking or talking about it. This inclination could have something to do with the amount of time in which they teach dance, and/or because they had views about the Understanding in Context dance strand that were similar to those found in Ashley (2010). Further research could explore the exact nature of any relationship between classroom management and the dance strand of Understanding in Context (Ministry of Education, 2007).

Looking further into the relationship described in the hypothesis, it was found that an overall strength in teacher self-efficacy beliefs did not necessarily mean a similar overall strength in subject-knowledge confidence; that is, high self-efficacy teachers could also show low subject confidence. These findings point to the mix of beliefs that can be encompassed by a general sense of self-efficacy (Bandura, 1997; Wheatley, 2002, 2005), which was born out in the interviews. These teachers, all of whom had high self-efficacy beliefs, identified areas in which they felt more able to teach than others, and that, for the most part, they had strategies or support that helped to moderate their subject knowledge weaknesses. In particular, the teachers identified the difficulties or challenges of teaching across the four strands and in a variety of dance genres. To accommodate the gaps in their dance knowledge, these teachers used strategies such as calling upon community-based teachers, student-modelling, collaborative planning, team-teaching, and online dance resources.

Nonetheless, it appears that there has been considerable improvement in recent years in the proportion of teachers who have medium or high subject confidence. Compared to McGee et al. (2004a) who reported that 49% and 12% of teachers had medium or high confidence respectively, this study found that 64% and 34% of teachers had medium or high confidence respectively. McGee et al., however, did not focus their confidence question upon particular aspects of dance skills or knowledge as in this study.

The derivation of the DSKS items from the dance achievement objectives (Ministry of Education, 2007), each of which encompass a broad body of knowledge, skills, and pedagogies, may have contributed to a tendency for the teachers to rate their confidence toward the middle of the 6-point continuum, possibly hiding individual weaknesses or strengths within discrete areas of knowledge, such as the dance elements or choreographic processes. Still, it was surprising to find that only 3% of teachers registered as having low subject-knowledge confidence considering that not all of the teachers had remembered having dance in their ITE programmes or had participated in some form of dance professional development. Perhaps the demand for teaching dance as a compulsory subject in primary schools had a positive effect on raising teachers' subject knowledge independent of previous dance teacher education. The teachers in this study may have acquired sufficient dance subject-knowledge through mastery experiences and collegial support to meet the needs or interests of their students; alternatively, they may have only been teaching within the limitations of their subject-knowledge confidence as was found in Ashley's (2010) study, or were a postively-biased sample.

Unless teachers entered ITE or dance professional development already with a personal dance background, the time available in these programmes for developing their dance subject knowledge and confidence for teaching across a range of class levels and in a variety of dance genres could be insufficient for raising subject confidence much beyond an emergent level. Some indication of this possibility was indicated by the DSKS items that showed the highest and lowest mean scores for the sample. The teachers were most confident in facilitating students' exploration of movement with the dance elements. Conversely, they were least confident in their abilities to develop students' movement skills and vocabularies in a range of dance genres/styles, to enable students to use the dance elements to describe dances, and to use choreographic processes to develop dance ideas. The differences are understandable when the latter objectives require specific dance knowledge and appreciation skills that take time and focus to develop; time and focus that may not always be available in ITE.

As the interview responses indicated, ITE dance education varied in its effectiveness to develop individual teachers' subject knowledge confidence and a sense of self-efficacy; on the other hand, teachers' backgrounds in the performing arts or physical education and participation in professional development were commonly regarded as strong sources of

dance confidence and sense of self-efficacy, with a more lasting positive effect upon subject knowledge and teaching success. According to both sets of data, the Ministry of Education curriculum documents and dance resources were not a major source of support for planning and teaching dance. This would then suggest that they were also not a major source of subject knowledge confidence.

It has been submitted that in the face of diminished levels of support from the Ministry of Education for arts education professional development and new resources, technology has become a vital mechanism in the continued development and support of New Zealand teachers' dance knowledge for teaching (Bolwell, 2013). In addition to the Arts Online/Te Hāpori o Ngā Toi website, the greater Internet offers a wide array of resources that can be used by teachers to support their needs for teaching dance. Certainly, the YouTube video-sharing site (http://www.youtube.com) has grown internationally as a useful resource and teaching tool for teachers in schools (Alias, Razak, elHadad, Kunjambu & Muniandy, 2013; Jones & Cuthrell, 2011). The use of online resources for planning and teaching dance support, however, seemed to be either unnecessary or unfamiliar to many participants in this study. Only 27-29% of the questionnaire participants reported using the Arts Online website or other Internet sites as a resource in 2010; only 10% indicated that Arts Online supported their teaching. Lending some strength to the role that technology can play in teacher education, interview participants thought that resources found on the Internet had helped to build their own and their students' dance knowledge and provide inspiration for creative work. The online dance videos were useful for the teachers and their students to learn about how particular groups of people dance and for showing movements that students could copy or adapt for their own movement ideas or dance sequences. Although, none of these participants mentioned the use of Youtube or other online dance videos as a strategy for integrating technology into or for improving their actual dance teaching. As increasing use of technology and social media networks has been discussed as potentially transforming the teaching of dance at post-primary schooling levels (DeWitt et al., 2013; Li, 2011; Risner, 2009), future research could begin to look more closely at how technology and online resources may be used by ITE students and generalist teachers for teaching dance and enhancing their self-efficacy beliefs.

Hypothesis Two: Generalist teachers' self-efficacy beliefs for teaching dance are related to the frequency with which they teach dance

The lack of a significant correlation in this study between the participants' self-efficacy beliefs and the reported frequency with which they taught dance in 2010 was not entirely unexpected. Bandura (1997) posited that self-efficacy beliefs can help to determine behaviour, so an assumption underlying this study was that the self-efficacy beliefs that teachers hold about their capabilities or competence to teach dance would influence how often they teach it. Demanding environmental situations or setbacks, however, can have consequences that may contain future actions, such that positive beliefs do not necessarily translate into (consistent) action (Bandura, 1997). Generalist teachers in New Zealand have been under pressure to teach a broad curriculum while also directing their attention to raising student achievement in literacy and numeracy (Ell, 2011; McGee et al., 2010). ITE and professional development programmes have made some inroads into preparing teachers to teach dance in New Zealand schools, but having enough time to teach it with the breadth and depth while also giving balanced attention to other subject areas was always going to be a major challenge. So, even if teachers had high self-efficacy beliefs, it could be that environmental or contextual factors would exert a stronger influence on how often it was taught in classrooms, as seemed to be the case in this study.

Time allocated for teaching dance was seen as both a support and inhibiter by a similar proportion of questionnaire participants and it was apparent that, for many of them, the incidence of dance teaching was being influenced in both positive and negative ways by pragmatic concerns, teaching philosophy and environmental factors. The quantitative data showed that there was a trend for dance to be taught more frequently in the middle two terms of the year, varying from once a week to once a month, or in a series of linked lessons, with the interview participants also reporting that regular dance teaching or engagement in dance in a maintenance-type programme throughout the year was seldom or not at all. Occasionally, some participants were able to bring in movement during a lesson in another subject area to illustrate or reinforce a concept, or to lead some dancing to music as a classroom break. Otherwise, unless the hall had been scheduled, dance was difficult to teach at short notice or in the space of their classrooms. This situation and a lack of on-site performance venues meant that there were some restrictions on how often or what kind of dance could be taught.

Although the quantative data indicated that the participants tended to draw more on their own or the students' ideas for dance planning and/or teaching, syndicate or school-wide themes and material on the Internet also appeared to be relevant sources for initiating or guiding dance planning and/or teaching. Dance teaching was often directed and scheduled by syndicate or whole school inquiry themes, arts education cycles, term electives, or performance events. The interview participants thought that linking dance to other curriculum areas or to inquiry themes made dance learning more meaningful for students and provided a context to which they could bring prior knowledge. Teaching dance in integrated or interdisciplinary units of work not only seemed to be a solution to time constraints, but also enacted the principles of effective pedagogy espoused by the Ministry of Education (Hipkins, Cowie, Boyd, & McGee, 2008; Ministry of Education, 2007). In-depth discussion of the content, outcomes or degree to which dance in its own right was integrated with other curriculum areas was beyond the scope of this study but an integrated teaching approach raises questions about teachers' self-efficacy beliefs for being able to serve the intentions of the dance achievement objectives in *The New Zealand Curriculum* (Ministry of Education, 2007) and the development of the students' dance literacy (Koff & Warner, 2001; Ministry of Education, 2000, 2007).

Past research has suggested that although teachers may enjoy dance and appreciate the different ways in which it benefits their students, they could still be unconvinced that teaching dance is a vital use of classroom time (McKean, 2001; Oreck, 2004, 2006). Even though the findings from this study suggested that dance was not being taught on a regular and consistent basis from week to week, term to term, or year by year, there was little to indicate that the participants regarded teaching dance as a burden. The questionnaire and interviews identified some areas in which the participants lacked knowledge or confidence, but there was a far more positive response from them for the number of factors that supported dance teaching as compared to factors that limited it. It is not clear if this is a picture for all New Zealand teachers or a result of the self-selected nature of the sample in this study. This cannot be clarified by looking at other New Zealand studies due to issues of sample size and/or the nature of the research (see for example, Ashley, 2010; Beals et al., 2003; Buck, 2003; McGee et al., 2004a; Melchior, 2005; Snook, 2012).

A finding that raises questions about many participants' attitudes towards dance, was that only 48% ascribed personal enthusiasm for dance as providing support or encouragement

for teaching it on the questionnaire. Whereas the interview participants, all of whom had high self-efficacy beliefs, expressed enthusiasm for and/or a valuing of dance, the quantitative data suggested that this was not typical of all teachers. Other quantitative data in this section of the questionnaire were also of concern. For example, only 38% of the participants considered prior dance teaching or learning experiences as a support or encouragement, intimating that what is happening in many classrooms is not necessarily a positive experience for many teachers. That two-thirds of the questionnaire sample had high self-efficacy beliefs for teaching dance, however, would seem to indicate that these participants were drawing upon a broad range of factors to inform their capability beliefs. These findings could possibly account for why extrinsic conditions such as a dance event to work towards and students' responses to dance registered as giving the strongest supports or encouragement for teaching dance for more than half the participants. Clearly, there is more that can or should be done to raise teachers' enthusiasm for dance, and to provide positive and constructive support for their dance teaching efforts, if they are to find the experience of teaching it personally and professionally satisfying, and be motivated to teach it often. As a source of the interview participants' high self-efficacy beliefs was their enjoyment of music and/or moving to it, encouraging teachers' to bring their music interests into dance could be beneficial to improving attitudes and self-efficacy beliefs.

An interesting discovery from the interviews was that teaching dance in syndicate themes, elective programmes, and for school productions gave support, encouragement, and opportunities for dance that might not otherwise have existed had it been dependent entirely on teachers making their own decisions about timetabling dance. The participants talked about how these events gave them opportunities to exercise or develop their own creativity, to learn from observing guest teachers and to practise their teaching skills with different age groups. In these ways, it could be that the compliance to teach dance in primary schools may be enabling the self-efficacy of many generalist teachers.

Still, it was remarkable that the participants could have medium or high self-efficacy beliefs for teaching dance even though they may not have been teaching it on a regular basis throughout or every year. Perhaps they saw their self-efficacy more in terms of the how students responded to their teaching or in how much they enjoyed the experience themselves, and less in the development of their own or the students' dance knowledge and

skills. Certainly the participants placed a high value on the students' enjoyment and interest in dance as motivation or support for dance teaching. No doubt, the positive responses that teachers receive from their students, observing colleagues or parents are important sources of efficacy information that confirm the effectiveness of their teaching and so help to strengthen their self-efficacy beliefs (Bandura, 1997). It seems that the amount of dance teaching that the participants had been doing was sufficient to overcome any low self-efficacy beliefs that they may have had at one time.

Nonetheless, the amount of time that is given to teaching dance raises questions about the depth and breadth of dance learning that students are receiving and achieving. Most of the questionnaire participants (62%) indicated that in 2010, they taught dance lessons of up to 30 minutes long. It was a fault of the questionnaire that although, the responses in the teaching frequency table suggested that there was regular dance teaching throughout the year, the data did not clearly distinguish patterns by individual teachers. The highest number of responses was for once a week in Term 2 by 22% of participants, which gives some indication of how little dance teaching may be happening. If teachers are teaching dance only occasionally in short time-frames, and, as was mentioned in the interviews, only taught with deliberate focus every 2-4 years as part of an arts education cycle, the implication is that students may be receiving a very limited experience of what dance education can be. Without frequent and ongoing opportunities to participate, learn, and create dance, students are unlikely to achieve the kinds of skills and knowledge that will enable them to use it as a means of expression and communication with increasing complexity, control, depth, independence and conscious awareness (see http://www.tki.org.nz/r/assessment/exemplars/arts/index_e.html). If the findings of this part of the study are accurate for the larger teacher population, the long-term implication is that many students are unlikely to reach the kinds of skills and knowledge that might be considered relevant for success at higher curriculum levels, including secondary dance. In the interviews, some participants recognised their limitations in being able to advance students' dance learning beyond the junior primary levels; another participant who used creative movement activities in his classroom recognised that this was unlikely to be continued when the students moved on into another classroom. In some schools, the time given to dance in and across classrooms could be hindering the progressive development and sustaining of students' or teachers' efficacy in dance. Teaching dance regularly and with sensitivity might also help to break down gender stereotypes that might exist in a

class (Gard, 2001; Hanna, 1988). As the impact of dance teaching schedules on teachers' self-efficacy beliefs was not fully explored in this study, further research could look into the relationship between the frequency or amount of dance teaching and students' dance achievement and how this may be related to teachers' self-efficacy beliefs and choice of dance teaching content.

Hypothesis Three: Generalist teachers' self-efficacy beliefs for teaching dance are related to their school context (i.e., school decile, class level, and number of students)
Although statistical procedures did not confirm a relationship between teachers' self-efficacy beliefs and school context factors (i.e. school decile, students' class level and number), data from other parts of the questionnaire and interviews provided some support for the hypothesis. As mentioned previously, responses to the questions concerned with identifying supporting and limiting factors for teaching dance revealed that there were a variety of school context features that provided encouragement to the participants. Although neither the questionnaire nor interviews identified the school decile and the number of students in the class as having a great bearing on the teaching of dance or teachers' self-efficacy, the students' responses, age or gender did seem to have some impact.

More participants (39 %) identified the age of the students in the class as a supporting factor for teaching dance as compared to 11% who regarded this as a limiting factor. As over half of the teachers (53%) in the study taught Year 1-3 classes, this could explain why their self-efficacy for dance teaching was at a medium or high level, which is in line with the findings of Tschannen-Moran and Woolfolk Hoy (2007) that teachers of young students had higher self-efficacy beliefs than teachers of older students. The interview participants confirmed that teaching young students was less threatening to their dance subject knowledge and self-efficacy for student engagement, motivation, and management than teaching older primary students. As was alluded to in their comments, this could be due partly to the participants' goals or expectations for their students or of themselves as class levels increase (Wolters & Daugherty, 2007) or of the students' physical and cognitive changes that affect their social relationships and behaviour (Ryan et al., 2015).

That students' responses and interest in dance were a positive and supporting feature of teaching dance for more than half of the questionnaire participants (59%) was supported

by the interview participants for whom student enjoyment and participation were important goals in their dance teaching. As in the findings reported by Mulholland and Wallace (2001), students' enthusiasm acted as a form of verbal or social persuasion (Bandura, 1997). Student gender, however, did seem to be a factor in how smoothly the dance teaching was experienced. Boys were singled out as presenting some challenges at times. How the participants were able to deal with the negative influence of their behaviour varied, depending on the situation or their knowledge of the individual student. To ascertain if girls and boys have equitable opportunities to succeed in dance, an exploration of how teachers' self-efficacy beliefs in teaching dance are affected by their and their students' genders could be a focus for future investigation.

Although there was a view at the start of this study that teachers are key decision-makers of what goes on in their classrooms, a range of variables within the school context surfaced as both limiters and supporters for the participants and dance. Some of these have already been mentioned in this chapter, such as the time allocated for dance, students' responses, syndicate planning and school programmes. In particular, it seemed that syndicate or school programmes and performance events, rather than teacher autonomy, appeared to set the process and agenda (timing and content) for dance teaching in classrooms, focusing dance teaching and learning into units of work in concentrated time-spans that may or may not have happened on a yearly basis. According to the interview participants, teaching dance at times other than as part of a planned syndicate programme was rare, if it occurred at all. Not surprisingly, time to cover the breadth of the school curriculum amidst the busy life of classrooms and schools was a prime inhibitor for regular dance teaching.

Questionnaire data showed that the participants did not consider administration and/or staff support as a major contributor to dance teaching, but this finding appeared to be somewhat contradicted by the interviews. There was important support that enabled dance to happen in classrooms. In line with Bandura's (1997) theory that people learn from each other via observation, imitation and modelling, the interview participants' experiences of collaborative planning, preparing and presenting at whole-school performance events, team-teaching, and collegial leadership did give direction to and helped to develop their sense of self-efficacy. Learning from teaching peers however, did not extend into the face-to-face classroom situation. Few participants indicated or mentioned that they learned from watching a colleague teach dance and several of the interviewed participants said that they

would not volunteer to teach dance in front of colleagues unless they were able to choose the content and observers. It could be that there are lost opportunities for high self-efficacy teachers to be dance professional development models or leaders in their school in ways that enable constructive and detailed discussions of dance pedagogy. Seeing dance teaching modelled by teachers like themselves could be effective as a source of and motivation for self-efficacy development (Bandura, 1997; Snook & Buck, 2014).

Other aspects of the school culture not chosen for this study could have been influencing factors in the strength of the teachers' self-efficacy beliefs in this study. For example, the values of a school and/or cultural backgrounds of the staff or students may be important factors affecting how participants judged or developed their self-efficacy beliefs. A glimpse of this was seen in one of the interviews in which a high self-efficacy participant in a multi-cultural school with a strong focus on the arts for promoting student motivation and engagement in learning, talked about how his ethnicity and knowledge of cultural dances put him in a unique leadership role. Through teaching across the whole school on a weekly basis, he was able to explore different teaching strategies and ways of drawing on students' talents. It was curious then, that this participant also had low subject knowledge confidence as defined by the DSKS. This was explained by his ITE background which did not include learning how to teach dance in the arts curriculum (Ministry of Education, 2000, 2007), and he had not been involved in the national arts professional programme. This incongruity of high self-efficacy beliefs and low subject knowledge confidence may point to a possible limitation of the TSES-d as a complete measure of dance teaching self-efficacy beliefs and of the study. In the form used here, the TSES-d items do not explicitly explore teachers' self-efficacy beliefs about their abilities to teach dance-specific knowledge and skills. Nor did the study explore how the ethnicity of the teacher or students may be a factor in dance self-efficacy beliefs. Both of these points may be the impetus for further investigation.

Hypothesis Four: Generalist teachers with more than 10 years of teaching experience have higher self-efficacy beliefs as compared to generalist teachers with 10 or less years of teaching

The finding that the teachers' self-efficacy beliefs were not significantly related to their years of teaching experience was reassuring in the sense that teachers of all levels of teaching experience (1-30+ years) could have medium or high self-efficacy beliefs for

teaching dance. On the other hand, the lack of a relationship suggested that years of teaching experience by themselves were not a predictor of self-efficacy beliefs for teaching dance. In this study at least, it appeared that years of teaching experience in and of themselves were not enough for high self-efficacy beliefs.

A reason why years of teaching may not have been correlated to self-efficacy factor scores may lie in the sample, in which there were few participants who might be considered to be novice teachers (1-5 years experience). The length of general and/or dance teaching experience of most of the participants may have been sufficient to overcome any challenges that may be experienced in the early years of teaching and for self-efficacy beliefs to have stabilised (Bandura, 1997; Fives & Buehl, 2010; Pendergast et al., 2011; Tschannen-Moran & Woolfolk Hoy, 2007; Wolters & Daugherty, 2007; Woolfolk Hoy & Spero, 2005). With increasing years of experience, teachers are likely to become less dependent on social/verbal persuasions from significant others in the school community, more efficient in finding teaching resources, and more confident in their ability to instruct and manage a class (Bandura, 1997; Klassen & Chiu, 2010; Tschannen-Moran & Woolfolk Hoy, 2007; Tschannen-Moran et al., 1998). For teachers who become used to having to keep-up-to date with changes in content or pedagogies, their self-efficacy beliefs may not show much variation over a career (Bandura, 1997).

Although this study was not focused on measuring changes in teachers' self-efficacy beliefs for teaching dance, a major development such as that posed by the introduction of dance as a part of compulsory arts education (Ministry of Education, 2000) could have effected an initial lowering or raising effect upon teachers' self-efficacy beliefs for teaching it (Bandura, 1997; Ross & Bruce, 2007; Tschannen-Moran & McMaster, 2009). The lack of a significant relationship between years of experience and self-efficacy was supported by the qualitative data in that few of the interview participants recognised their years of experience as a contributor to their perceived self-efficacy for teaching dance. Past participation in dance professional development however, was credited with making a difference to participants' subject confidence and self-efficacy and this seemed to be independent of their years of general teaching experience.

Another reason why the hypothesis was not supported could be due to the assumption that years of teaching experience equated to years of teaching dance. Quantitative and

qualitative data found that the participants did not necessarily teach dance consistently within or across school years. This could mean that their teaching dance experience was being built in an intermittent way compared to teaching in literacy, numeracy and other curriculum subjects. Defining the years of teaching experience with more focus on dance might have produced different results in this study.

Limitations of the Research

Although there was a good response rate in both phases of the study and the amount of data received, there are some aspects that could limit the generalisability of these results to the New Zealand primary teacher population. For the most part, the limitations pertain to sampling, the composition of the participants, the use of self-reported data and the variables chosen for investigation in the hypotheses.

First, participation in the study was voluntary and limited to a convenience sample of generalist teachers from a particular region of the country. This meant that none of the participants were from a decile one school.Teachers in low decile schools have reported behaviour issues with culturally-diverse students that challenge their ability to change pedagogies (Burgon, Hipkins, & Hodgen, 2012) and this could have implications for teachers' judgements of their self-efficacy in dance. Levels of self-efficacy beliefs may also differ in school contexts where collective efficacy is more important than individual self-efficacy (Klassen, 2004).

Second, the study has relied entirely on teachers' self-reported data without support from classroom observations or documents that might be used to triangulate results. Because it relies on participants' perceptions and opinions, self-reported data can be subject to questions of accuracy and validity, especially when used in mono-method studies (Chan, 2009). As teachers' beliefs were the focus of the study and mixed methods were used to capture these, the use of self-reported data is justified (Chan, 2009).

Third, the interview data were obtained from participants who were categorised as having high self-efficacy in teaching dance. Although they were varied in their subject knowledge confidence and were therefore able to provide some important data around this aspect of the research question, their attitudes and beliefs about dance are likely to have been more skewed to the positive end of the spectrum than might have been obtained had a mix of

low and medium self-efficacy teachers been included in the interview group. Further research is needed to confirm the incidence of low self-efficacy for teaching dance in the generalist teacher population and to ensure their perspectives are understood.

Fourth, the questions asked in the questionnaire and interviews may have also put unintentional parameters on the participants' responses such that some desirable information was not captured. A previously-mentioned example was the question in the questionnaire concerning years of teaching experience in which an accurate reporting of dance-specific teaching experience may have been obscured. Similarly, variables used to represent classroom practice and school context in the research question and hypotheses may have limited the prospects of showing correlations. A wider or different range of variables (e.g., dance topics, teaching goals, student diversity, job satisfaction, or school climate), might have verified a relationship to self-efficacy beliefs for teaching dance. In the interviews, the effort to ensure that questions were not leading the participants' responses (Kvale, 2007) may have meant that some useful information was not revealed.

Implications for Teacher Education

Despite the limitations of the study, the results provide some possible directions or recommendations for future teacher education. A useful outcome of this study is that the results can be a springboard for discussions around teachers' beliefs about, and their effectiveness in, dance education. The TSES-d and DSKS might be used to provide insight into individual teacher preparedness and indicate current levels of self-efficacy in dance. Individual item statements could be starting points for self or peer reflection of dance teaching strengths and weaknesses, enabling personalised targets for improvement.

Although the study was not able to explain the results from a low self-efficacy perspective, the lower mean for self-efficacy in student engagement and instructional strategies compared to efficacy in classroom management gives a direction for emphasis in future dance teacher education. More explicit focus on the aspects of how to engage and instruct students in dance using a variety of stimuli, progressions, content, structures, and teaching strategies may be called for. As online dance video examples are being used to stimulate and/or inspire student creativity and the acquisition of movement vocabularies in place of in-person teacher demonstration, teacher education could look more closely at critically

evaluating online dance resources and exploring their possibilities for enhancing teachers' subject knowledge and teaching practices.

Many of the participants in the study reported that having a dance event to work towards was a strong motivation to teach dance. This gave purpose to learning, key competencies development, community and parental involvement. Along with providing opportunities for parents and school communities to interact to celebrate student learning and achievement, dance performances can also act as models to challenge or recalibrate stereotypical expectations (Hanna, 1988). In light of the DSKS finding that that there were weaknesses in the areas of assisting students to use a variety of choreographic processes and dance elements language, teachers could be given practical ideas about how they can deepen these skills and knowledge for students.

Raising the emotional/psychological feelings of ITE students towards dance and providing convincing evidence of its benefits for learners would seem to continue to be an important objective in teacher education. The questionnaire and interview responses showed that positive attitudes to dance and beliefs in the benefits of dance for their students and for themselves were enabling factors for the participants and gave emotional rewards. In addition to seeing the positive impacts on their students that gave the participants important information about their effectiveness, they experienced satisfaction and pleasure in moving to music, in relating to students in a different way than in the normal running of a classroom, in seeing their students provide leadership in dance activities or showing enthusiasm beyond what was usual (for example, through practising in their own time).

As mastery experiences in dance should have been an important source of self-efficacy information (Bandura, 1997), it was disappointing that the questionnaire data showed that prior dance teaching or learning experience was not a strong support for about two-thirds of the participants. For the interview participants, however, their mastery experiences did seem to develop and inform their sense of self-efficacy. It follows that providing opportunities for ITE students to teach dance on practicum are essential. As ITE programmes have come under pressure to reduce hours for curriculum courses (Cheesman, 2009; Ell, 2011; McGee et al., 2010; Smythe, 2010), emergent teachers are ever more reliant on seeing curriculum activities modelled in the classroom. On the other hand, issues of scheduling and prioritisation of literacy and numeracy, coupled with low levels of

teacher confidence and enthusiasm for dance, may be preventing ITE students from having the opportunity to see their mentor teachers teach dance. This means that they may be expected to teach dance as part of their ITE requirements, without having seen it taught in a classroom. It also means that they are prevented from gaining a vicarious source of self-efficacy information. To address this issue, modelling dance teaching with school-age students within the ITE setting might be a crucial alternative.

Other findings related to the questionnaire, interviews and individual items in the TSES-d and DSKS provide additional thoughts for future dance teacher education. For example, teachers in this study were teaching dance in an integrated or interdisciplinary unit more often than as a separate subject in its own right. Differences have been noted in the literature about how interdisciplinarity and integration are defined and can be translated in practice by teachers (de Vries & Poston-Anderson, 2001; Thornley & Graham, 2001). ITE and professional development could be directed to the ways and means by which dance can be aligned or integrated with other curriculum areas and arts disciplines, so that dance-specific outcomes can be achieved in meaningful ways. Matters to do with gender, reluctant students, use of online resources and ways of incorporating dance on a regular basis could also be important areas to target in ITE or professional development. The positive attitudes with which the teachers looked upon their professional development as a contributor to their self-efficacy confirms the value of on-going professional development to nurture and maintain their dance creativity and skills. This is turn, should help to raise or sustain the profile and quality of dance teaching in schools.

CHAPTER SEVEN: CONCLUSION

This study was motivated by an impression and concern that although dance education has been mandated as a compulsory component of the New Zealand school curriculum since 2004, there were possible constraints on its regular delivery in primary classrooms that compromised what could be achieved for and with ITE and Year 1-8 students. Based on the literature reviewed in Chapter Two, it appeared that generalist teachers can experience a variety of challenges that may impact on their motivation, ability, and perseverance to teach dance. How teachers behave and deal with challenges in classrooms can be reliant upon their confidence and perceived capabilities in particular teaching tasks (Bandura, 1997), leading to this investigation of generalist teachers' self-efficacy beliefs for teaching dance and their relationship to a range of personal, behavioural and environmental factors. The outcome of the study was to gain an enhanced understanding of what supported and inhibited teachers in their dance teaching so that the findings could inform and give direction to future teacher education.

As already presented in Chapters Four, Five and Six, this study has shed light on the ways in which dance education in primary schools is being affected by the participants' self-efficacy beliefs, subject knowledge confidence, and school contexts. In many respects the study confirmed there are still challenges and/or perceived barriers to regular teaching of dance in New Zealand schools. There were also findings that were pleasantly surprising and affirming. The main findings of this study that relate to the research question and hypotheses have been summarised and are presented below.

1. The participants had medium or high self-efficacy beliefs for teaching dance education, which suggested that dance was considered less of a threat to their ability to teach it than reported with primary teachers in previous studies (e.g., McGee et al., 2004a).

2. The participants' self-efficacy beliefs in dance were stronger for teaching tasks related to classroom management than for student engagement or instructional strategies, possibly indicating that perceived efficacy in classroom management is a major contributor to an overall sense of efficacy for teaching dance because of the need to control students' excitement in space and movement.

3. Several personal factors were relevant to developing, supporting or limiting the participants' self-efficacy beliefs for teaching dance. These factors included the participants' backgrounds in the performing arts, their beliefs and perceptions of dance as a valuable learning context for students, the range and depth of their dance subject knowledge, access to resources, and involvement in professional development.

4. Although it was not surprising that the participants' self-efficacy beliefs and their subject confidence were generally significantly and positively correlated, the lack of a significant relationship between classroom management self-efficacy beliefs and ContextUnderstand confidence could merit further investigation in a future study.

5. The participants could feel that they were lacking in subject knowledge areas and in their ability to extend students' dance learning, but still find strategies in constructivist teaching approaches, past experiences, school relationships and resources to teach dance.

6. The participants' self-efficacy beliefs were not found to be correlated to frequency of teaching. This may be because dance was taught more often in units of work that were tied to syndicate or school-wide inquiry themes and programmes, than regularly timetabled as a subject in its own right.

7. Although the participants' self-efficacy beliefs were not found to be correlated to school decile, class level or number of students, these beliefs (and subject knowledge confidence) could be supported or challenged by the students' responses, age or gender.

8. Aspects of the school context that provided support and encouragement for the participants to exercise or develop their self-efficacy for teaching dance included collegial support and collaborative planning, leadership opportunities associated with subject rotation programmes or dance events, and students' positive responses.

9. There was no significant difference in the strength of self-efficacy beliefs between the groups of participants with more or less than 10 years of teaching experience, possibly indicating that dance has been long enough in the curriculum for all of the participants to gain sufficient mastery experience and social/verbal persuasion to inform their self-efficacy judgements to a similar degree.

Reflections on Methodology

The use of a mixed methods for this study was a valuable and pragmatic choice for collecting data. More comprehensive and varied data were able to be obtained than had an exclusively quantitative or qualitative approach been taken and the findings from each of the methods were able to add new knowledge from which future dance teacher education and research can benefit. The implementation of the methods in separate stages and over periods of time that suited both the researcher and the participants gave room for personal and professional relationships to be developed or preserved.

Compared to previous New Zealand dance education research that has reported on generalist teachers dance teaching experiences and perceived self-efficacy with qualitative methods and smaller samples (Ashley 2010; Buck, 2003; Fraser et al., 2007; Melchior, 2005; Snook, 2012), the use of a questionnaire that included an internationally-recognised scale for measuring teachers' self-efficacy beliefs with a large number of participants gave a more differentiated understanding of where their self-efficacy beliefs lay, particularly in the dimensions of classroom management, student engagement and instructional strategies. Unlike previous surveys (e.g., Beals et al., 2003; McGee et al., 2004a; Thwaites et al., 2007), the content of the questionnaire also enabled more specific trends to be obtained about the participants' dance teaching practice and the factors that supported or inhibited their teaching of dance. Although lengthy, the questionnaire appeared to be easy for participants to complete as only two returns were rejected and missing data were minimal. Limitations of the questionnaire lay in its ability to explain the findings, but some of these were explored in the follow-up interviews.

The individual interviews were able to be scheduled with efficiency and the participants were very forthcoming in their responses. Although time-consuming when compared to using interviews with focus groups, the individual interviews with 17 participants were productive in that they enabled a more personal approach and freer exploration of the

findings and/or issues that did or did not arise in the questionnaire data. Insight was gained into those aspects of the individual participant's background, experience, practices and context that were significant to his or her self-efficacy beliefs. The combination of inductive and deductive analyses of the interview data produced fuller and richer findings than had the study only employed only one method of analysis. For example, the importance of music to the participants' self-efficacy beliefs might not have emerged as a theme had an inductive analysis not taken place. Quantification of the interview data highlighted the patterns within themes and sub-themes, strengthening the confidence with which interpretive statements could be made and used to support, explain or challenge the quantitative results.

Although steps were taken to ensure that the methodology of the study was robust and implemented with ethical care (see Chapter Three), there were still some details that were either beyond the control of the researcher or decisions made that put some limitations on how applicable the findings are to other dance educators and their contexts. Overall, however, the study has been enhanced by the quantity and quality of data received. The research question and hypotheses have been answered with findings and conclusions that enable specific directions for future dance teacher education to be proposed and for recommendations for research to be made.

Recommendations for Future Research

There is scope for further research in dance education using Bandura's (1997) social cognitive theory and the concept of teacher self-efficacy with ITE and practising teachers in primary and/or secondary classrooms as well as with tertiary dance educators. To begin with, a study that asks one or more samples of teachers to respond to both the TSES and TSES-d might be informative. Comparing the results to both versions of the TSES might show up those scale items or factors in which teachers' dance teaching self-efficacy beliefs are more or less in common with generic teaching tasks. Also, as this study was not able to explain the results from the low self-efficacy perspective, it could also be useful to replicate the TSES-d and other components of the methodology with participant-teachers in other and more diverse school contexts to further examine reliability of the current findings. Replication could help to determine if the lack of low self-efficacy beliefs for teaching dance were a feature of this sample or typical of all New Zealand generalist teachers.

Gaps can occur between what teachers report that they believe, value, and what they do in practice (Burgon et al., 2012). This study investigated the participants' self-efficacy beliefs in a theoretical sense. It did not include classroom observations of their dance teaching style or practices. Without such observations, convergent or divergent perspectives on what constitute dance teaching/learning experiences cannot be used to support or explain the participants' reported self-efficacy. For example, are self-efficacy beliefs related to a conception of dance that includes or stops at aerobic exercises and miming actions? Do self-efficacy beliefs extend to teaching students about the cultural significance or aesthetic characteristics of a particular dance style? Further research that investigates the relationship between self-reported efficacy, teachers' dance perspectives and actual behaviours could give more insight into how dance is being interpreted in classrooms.

In investigating teachers' self-efficacy beliefs, however, it must be remembered that these do not necessarily equate to teacher effectiveness (Bandura, 1997; Chan, 2005; Wheatley, 2005). As such, more research is needed to firmly establish a link between self-reported efficacy beliefs and external measures of teaching effectiveness (Chan, 2005; Klassen et al., 2011). Participants in this study mentioned the students' positive responses and performance events as motivations or supports for their dance teaching, as well as evidence of their efficacy, demonstrating the relationship between their perceived success, positive attitudes and on-going efforts (Bandura, 1997, Melchior, 2005). Measuring effectiveness through collecting data related to students' outcomes could also add to an understanding of this issue. Importantly, past research has found that students' own self-efficacy beliefs, their engagement, motivation, and achievement in learning are related to teachers' self-efficacy (Anderson et al., 1988; Midgley et al., 1989; Ross, 1992). To inform and improve teaching practices, future research might investigate the relationship between teacher self-efficacy beliefs, students' perceptions and critical appraisals (Eisner, 1998) of dance teaching and learning in the classroom.

The participants in this study were experienced teachers, who were able to reflect on their personal backgrounds and mastery experiences as a source of self-efficacy information. As the interview participants mentioned that planning for dance often happened in syndicate teams, a comparison of the personal and collective dance teaching self-efficacy beliefs of one or more groups of teachers and the factors that influence these beliefs could be useful.

Likewise, a study of ITE students and their practicum experiences might investigate the kinds of support and learning they take from their mentor teachers and others in the school environment that inform and develop their self-efficacy beliefs for teaching dance.

The findings that the participants' beliefs differed across the TSES-d and DSKS lend some support to theory and research that for teachers' self-efficacy beliefs to be predictively useful, they need to be assessed at a level of specificity that is relevant to the context, teaching domain and the tasks involved (Bandura, 1997; Tschannen-Moran & Woolfolk Hoy, 2001). To this end, researchers have created their own subject-specific self-efficacy scales (e.g., Kane, 2008; Riggs & Enoch, 1990; Tschannen-Moran & Johnson, 2004). The TSES was used as model in this study because of its reliable psychometric properties and successful application in a variety of contexts. However, the development and validity testing of a teacher self-efficacy scale specific to dance education could be a direction for future research. Determining a manageable list of scale items that best represent the domain of dance education teaching would be a research project in itself, as illustrated by Tschannen-Moran and Woolkfolk Hoy (2001). Such a scale would need to be tailored to the conception of dance in a particular national or state curriculum, but a proven dance teacher self-efficacy scale would offer an alternative or additional component in dance education research methodology.

Conclusion

This study has built on previous research and been able to provide a detailed picture of the participants'self-efficacy beliefs for teaching dance, 10 years after its appearance as a compulsory teaching component in *The New Zealand Curriculum* (New Zealand Gazette, 2003; Ministry of Educaiton, 2000, 2007). It has provided robust evidence of trends in the findings which can be added to the body of teacher self-efficacy research in specific curriculum areas, and identified a number of issues or topics that could be used to provide directions for future dance teacher education or research. Although there were participants in this study who valued dance and had high self-efficacy beliefs for teaching it, the inclusion of dance in classrooms could still be inconsistent. To realise the potential of dance to enliven and enrich students' lives and learning, on-going encouragement and support is needed for teachers. As important, however, is that they too, can experience

dance as uplifting and exhilarating as this interview participant:

> I love teaching dance. Emotionally, I love teaching dance; it motivates me. I get excited about it, trying to work out different ways to incorporate different children so that they can all join in. It's stimulating (F2).

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APPENDIX A: ETHICS PROPOSAL

Form devised May 1995; updated May 1997; June 1998; May 1999, Dec 2000, June 2002

ETHICAL APPROVAL AT DEPARTMENTAL LEVEL OF A PROPOSAL INVOLVING HUMAN PARTICIPANTS (CATEGORY B)

NAME OF DEPARTMENT: Curriculum Development and Teaching, College of Education

TITLE OF PROJECT: Primary school teachers' beliefs and the factors that support or inhibit their implementation of dance in the curriculum.

PROJECTED START DATE OF PROJECT: August 2010 (upon Ethics approval)

STAFF MEMBER RESPONSIBLE FOR PROJECT: Dr. David Bell, david.bell@otago.ac.nz; ext 3774

NAMES OF OTHER INVESTIGATORS OR INSTRUCTORS: (Please specify whether staff or student. If student, please give the name of the qualification for which the student is enrolled)

Suzanne Renner – staff member with more than 20 years experience teaching dance education at the College of Education. This project is part of her EdD.

A research assistant may be appointed to assist with the administration of surveys.

BRIEF DESCRIPTION OF THE AIMS: Please give a brief summary (approx. 200 words) of the nature of the proposal:-

The aim of this research project is to examine the relationships between the perceived dance teaching efficacy beliefs of primary school teachers, the delivery of dance in their classroom programmes and the factors that support and inhibit their dance implementation.

It has been almost ten years since dance in the arts curriculum was introduced to schools, with the expectation that children would receive a comprehensive dance education that could lead to NCEA qualifications. Initially, previous marginalisation of dance in schools and teacher-knowledge deficits were able to be rectified to

some extent by new teaching resources, professional development initiatives and teacher-training programmes (e.g. Thwaites, Ferens & Lines, 2007).

However, the sustainability of any gains in the implementation of dance in primary schools has been threatened in the past 5 years by changes in Ministry of Education support priorities, the demands of a crowded school curriculum, and redesigned pre-service teacher courses (Cheesman, 2009; McGee & Fraser, 2008). If students are to achieve in dance, classroom teachers' efficacy, attitudes and implementation of dance become all the more important as they can influence those of their students and the pre-service teachers that they mentor on practicum (Hennessy, Rolfe & Chedzoy, 2001).

This study will build on and provide an update to previous NZ research of teachers' preparedness to teach dance. Investigation and identification of trends and links between teachers' dance efficacy beliefs, their practice and contexts will inform and provide recommendations for dance teacher education.

BRIEF DESCRIPTION OF THE METHOD: Please include a description of who the participants are, how the participants will be recruited, and what they will be asked to do:-

The research participants are generalist primary teachers of Years 1-8 classes, in 2 urban areas.

The study aims to address the following questions:

1) What are generalist primary school teachers' perceptions of their self-efficacy for teaching dance in the curriculum, and are these related to teachers' implementation of dance, background and demographic characteristics?

2) What factors support and limit generalist primary school teachers' perceived self- efficacy for teaching dance?

3) How do teachers perceive the role of dance in their lives and teaching practice?

Upon Ethics Approval, materials and procedures for implementing this study will be piloted with volunteer teachers for evaluation and refinement purposes.

This study will be conducted in 2 phases using mixed methods for data collection, starting in Term 1, 2011.

Phase I will consist of a questionnaire distributed to primary teachers of Years 1-8 classes in 2 urban areas (approximately 60 teacher participants in each city). Full primary and contributing schools within a 20-25 km radius of a college of education be eligible. Intermediate or Year 7-13 schools will not be included as dance is likely to be taught by specialist teachers in these settings.

An approach to the local Principals' Association may be made to gain advice and support for implementation of the study, so that eligible schools can be contacted

in Term 4, 2010 to assess their willingness to be involved in this study. These schools will be contacted again at the start of the school year in 2011. Distribution and administration of the questionnaire process will be negotiated with the principals of the teachers involved. Primary school principals and Boards of Trustees in 2 urban areas will be sent an information letter and a request for permission to conduct research with the teachers. Upon favourable responses, information and questionnaire forms will be delivered to schools, in person or by mail. Where possible, the questionnaires will be completed in a staff meeting; otherwise, teacher participants will be requested to complete their copy within one week of receiving it.

The questionnaire (see draft form attached) will include:

- a Teachers' Sense of Efficacy Scale (TSES) developed by Tschannen-Moran & Woolfolk Hoy (http://people.ehe.ohio-state.edu/ahoy/files/2009/02/tses.pdf),
- a Dance Knowledge and Skills scale,
- a Dance Implementation section
- a Teachers' Demographic section
- an Information Sheet
- a possible cover letter for the front of the survey.

The TSES (long-form) has been adapted for dance and permission granted for its use in this study. Other sections of the questionnaire have been designed by the researcher, based on the Levels 1-4 dance achievement objectives in the New Zealand Curriculum and research literature.

The purpose of this questionnaire is to identify trends that may be generalised to a broader teacher population, and findings of interest that deserve further investigation in Phase 2. After preliminary analysis of the quantitative results, Phase II interview subjects (approx. 10 in each city) will be selected from the questionnaire participants who volunteered to be contacted for follow-up. As the purpose of the interviews is to clarify, explain and give further insight into the initial quantitative questions and data, the interviews with individual teachers will be semi-structured, with questions that have been developed from the Phase I findings. While the actual interview questions cannot be provided at this stage, a list of other possible questions have been included in this Ethics Approval Application.

Data analysis will be guided by Onwuegbuzie and Teddlies's (2003) seven stage conceptualisation of the mixed methods data analysis process. Quantitative data analysis will be assisted by the use of PASW software; qualitative data will be transcribed, coded, categorised into themes (possibly with the use of NVivo software).

No compensation will be offered to any participants to be involved in this study, other than reimbursement of expenses that may have incurred e.g. postage.

DETAILS OF ETHICAL ISSUES INVOLVED: Please give details of any ethical issues which were identified during the consideration of the proposal and the way in which these issues were dealt with or resolved:-

Since the investigator may be known to many of the participants, from either pre-service or in-service courses in the past, special assurance will be given regarding their involvement. Protocols that protect their anonymity (e.g. not being in the room while they complete the questionnaire) and checks on their understanding that that their participation is voluntary and withdrawal may be made at any time without penalty or consequence will be enacted.

The questionnaire will include an information sheet with a brief outline of the study. Completing the questionnaire will serve as evidence that participants have given consent. Participants will be asked to return their questionnaire in a sealed envelope.

In all stages of the study, there is no intended harm or discomfort to participants. The schools' and participants' anonymity, privacy and confidentiality will be protected. School names are not required on the survey and participants need only to reveal their names and contact details if they request a copy of summarised findings from the questionnaire or agree to take part in a follow-up Interview.

Raw data will only be accessible to the student investigator, Dr. David Bell and other members of the EdD supervisory committee. In the event that research findings may be presented and/or published, the schools and participants' anonymity will be protected by aggregated data and/or pseudonyms. Teachers' demographic information e.g. age, gender, class level, will be presented in summary form to describe the population.

For the interviews, every effort will be made to keep the identity of interview participants' and their school confidential during the processes of contact, meeting and write-up. Any recording and reporting of information that may identify individual schools or teachers will be offered for scrutiny by the participants.

During the processes of data collection and organisation, questionnaire forms, interview audio-tapes and transcripts will be stored in lockable filing cabinets in an investigator's office at the College of Education. All surveys and transcripts will be archived for five years after the completion of the project and then be destroyed. Audio tapes will be destroyed at the end of this research project.

ACTION TAKEN

- ☐ Approved by Head of Department
- ☐ Approved by Departmental Committee
- ☐ Referred to University of Otago Human Ethics Committee
- ☐ Referred to another Ethics Committee Please specify:

DATE OF CONSIDERATION: .....

Signed (Head of Department): .....

References:

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Primary school teachers' beliefs and the factors that support or limit their implementation of dance in the curriculum.

INFORMATION SHEET FOR PARTICIPANTS

Thank you for showing an interest in this project. Please read this information sheet carefully before deciding whether or not to participate. If you decide to participate we thank you. If you decide not to take part there will be no disadvantage to you of any kind and we thank you for considering our request.

What is the Aim of the Project?

The aim of the project is to investigate the efficacy beliefs, understandings and experiences of teachers in and about dance education. Through examining the factors that support or limit teachers' implementation of dance in the curriculum, it hoped that recommendations can be made that will benefit students and teachers of dance education at all levels. This project is being undertaken as part of the requirements for the Doctor of Education degree.

What Type of Participants are being sought?

This study seeks involvement from generalist teachers of Years 1-8 classes, who have taught for at least 1 full year (not including this year) in a primary school classroom. The study excludes teachers who are in their 1st year of teaching. Participants may be half-time or full-time teachers, so long as they have responsibility for planning and delivering the classroom curriculum programme.

Letters will be sent to Principals and Board of Trustees of primary schools in 2 different urban areas seeking permission for staff to be involved in this project. A minimum of 60 teachers from each urban area is sought for completing the initial questionnaire, and a minimum of 10 teachers from each urban area for follow-up interviews. The greater the number of willing participants, the more useful the results will be for demonstrating trends across the primary sector and providing direction for future dance teacher education. No monetary compensation is offered for participation, but possible expenses incurred as a result of involvement e.g. postage, will be reimbursed.

What will Participants be Asked to Do?

Should you agree to take part in this project, you will be asked to complete a questionnaire. On the last page of the questionnaire, you are asked to indicate your willingness to be involved in a follow-up interview with the researcher. If you do not wish to be considered for an interview, your involvement stops at this point.

If you agree to be considered for a follow-up interview, you will be contacted a few weeks after the questionnaires have been collected and analysed. At this time, you will be notified as to whether or not you have been selected to be interviewed.

At no time during the study is any harm or discomfort intended to participants. The anonymity, privacy and confidentially of yourself and school will be protected. You need only to reveal your name and contact details if you request a copy of summarised findings from the questionnaire or agree to take part in a follow-up interview.

For the interview, every effort will be made to keep your identity and that of your school confidential during the processes of recruitment, interviewing and write-up. A transcription of the interview will be made available to you for verification of the information recorded.

What Data or Information will be Collected and What Use will be Made of it?

The purpose of the questionnaire is to gather data about teachers' beliefs and experiences related to dance in primary schools so that trends and findings of interest for other educators may be identified.

The questionnaire consists of rating scales, checklists and 1-2 open-ended questions. It will require reflection on your skills and knowledge in dance and dance teaching, your previous year's teaching, and personal dance background. It is estimated to take 10—15 mins to complete. A signed consent sheet and/or completion of the questionnaire will signify that you have given permission to be involved in this part of the project.

If you have volunteered for and are selected for a follow-up interview, an agreed place and time for it will be arranged. The interview will be 1-1 ½ hours and recorded with written notes and audio-tape. A participant's consent sheet will be provided for signature. You will be given an opportunity to check a transcription of the interview for accuracy or alteration of information as soon as possible after the interview.

The purpose of the interview will be to explore with more depth some of the themes and findings of the questionnaire data, and to gain more insight into the realities of teaching dance in primary schools from teachers' personal perspectives. It will involve an open-questioning technique where the precise nature of the questions which will be asked have not been determined in advance, but will depend on the way in which the interview develops. Consequently, although the University of Otago Human Ethics Committee is aware of the general areas to be explored in the interview, the Committee has not been able to review the precise questions to be used. You may request a list of possible questions prior to the interview.

In the event that the line of questioning does develop in such a way that you feel hesitant or uncomfortable you are reminded of your right to decline to answer any particular question(s) and also that you may withdraw from the project at any stage without any disadvantage to yourself of any kind.

Raw data will only be accessible to the student investigator, Dr. David Bell and other members of the EdD supervisory committee. In the event that research findings may be presented and/or published, the schools and participants' anonymity will be protected by aggregated data and/or pseudonyms.

The data collected will be securely stored in such a way that only those mentioned below will be able to gain access to it. At the end of the project any personal information will be destroyed immediately except that, as required by the University's research policy, any raw data on which the results of the project depend will be retained in secure storage for five years, after which it will be destroyed.

The results of the project may be published and will be available in the University of Otago Library (Dunedin, New Zealand) but every attempt will be made to preserve your anonymity. You are most welcome to request a copy of the results of the project should you wish.

Can Participants Change their Mind and Withdraw from the Project?

You may withdraw from participation in the project at any time and without any disadvantage to yourself of any kind.

What if Participants have any Questions?

If you have any questions about our project, either now or in the future, please feel free to contact either:-

Suzanne Renner
Department of Curriculum
Development and Teaching
03-479 4934
suzanne.renner@otago.ac.nz

or

Dr. David Bell
Department of Curriculum
Development and Teaching
03-479 3774
david.bell@otago.ac.nz

Primary school teachers' beliefs and the factors that support or limit their implementation of dance in the curriculum.

CONSENT FORM FOR PARTICIPANTS

I have read the Information Sheet concerning this project and understand what it is about. All my questions have been answered to my satisfaction. I understand that I am free to request further information at any stage.

I know that:-

1. my participation in the project is entirely voluntary;

2. I am free to withdraw from the project at any time without any disadvantage;

3. personal identifying information (i.e. signed slips from bottom of questionnaire, audio-tapes), will be destroyed at the conclusion of the project but any raw data on which the results of the project depend will be retained in secure storage for five years, after which it will be destroyed;

4. if I agree to be interviewed, an open-questioning technique is involved. The general line of questioning will include an exploration of my dance teaching efficacy beliefs, and the factors that support and limit my dance implementation. The precise nature of the questions which will be asked have not been determined in advance, but will depend on the findings of the quantitative data and the way in which the interview develops. In the event that the line of questioning develops in such a way that I feel hesitant or uncomfortable I may decline to answer any particular question(s) and/or may withdraw from the project without any disadvantage of any kind.

5. no discomfort or risk to me is intended;

6. participation in this project will not require time to be taken out of the classroom;

7. the results of the project may be published and available in the University of Otago Library (Dunedin, New Zealand) but every attempt will be made to preserve my anonymity.

I agree to take part in this project.

....

This study has been approved by the University of Otago College of Education Research Committee. If you have any concerns about the ethical conduct of the research you may contact the Committee through Lisa Smith (03-479 9014) or Keryn Pratt (03-479 5974). Any issues you raise will be treated in confidence and investigated and you will be informed of the outcome.

Primary school teachers' beliefs and the factors that support or limit their implementation of dance in the curriculum.

CONSENT FORM FOR PRINCIPALS/BOARD of TRUSTEES

We/I have read the Information Sheet concerning this project and understand what it is about. All our/my questions have been answered to our/my satisfaction. We/I understand that we/I am free to request further information at any stage.

We/I know that:-

1. the teachers' participation in the project is entirely voluntary;

2. the teachers are free to withdraw from the project at any time without any disadvantage;

3. personal identifying information (i.e. signed slips from bottom of questionnaire, audio-tapes), will be destroyed at the conclusion of the project but any raw data on which the results of the project depend will be retained in secure storage for five years, after which it will be destroyed;

4. if teachers agree to be interviewed, an open-questioning technique is involved. The general line of questioning will include an exploration of their dance teaching efficacy beliefs, and the factors that support and limit their dance implementation. The precise nature of the questions which will be asked have not been determined in advance, but will depend on the findings of the quantitative data and the way in which the interview develops. In the event that the line of questioning develops in such a way that participant teachers feel hesitant or uncomfortable they may decline to answer any particular question(s) and/or may withdraw from the project without any disadvantage of any kind.

5. no discomfort or risk to the participants is intended;

6. participation in this project will not require time to be taken out of the classroom;

7. the results of the project may be published and available in the University of Otago Library (Dunedin, New Zealand) but every attempt will be made to preserve participants' anonymity.

We/I agree to all my staff to take part in this project.

....

This study has been approved by the University of Otago College of Education Research Committee. If you have any concerns about the ethical conduct of the research you may contact the Committee through Lisa Smith (03-479 9014) or Keryn Pratt (03-479 5974). Any issues you raise will be treated in confidence and investigated and you will be informed of the outcome.

APPENDIX B: LETTER TO PRINCIPALS AND BOARDS OF TRUSTEES

February 2011

The Principal/ Board of Trustees

Dear Principal/Board of Trustees

My name is Suzanne Renner and I am undertaking research into the teaching of dance in primary schools from the perspectives of generalist primary school teachers, as part of the requirements for a Doctor of Education degree through the University of Otago, under the supervision of Dr. David Bell. It is hoped that the research will inform and provide recommendations for dance teacher education.

Phase 1 of the research involves a 10-15 min. questionnaire survey of teachers in your area to determine if there are trends in primary school teachers' beliefs and background in dance and dance education, and the factors that support or limit their teaching of it in their classroom programmes. Generalist teachers of Years 1-8 classes, who have taught for at least 1 full year in a primary school classroom are invited to participate in this initial survey.

Phase 2 of the research will consist of interviews with volunteer participants to explore with more depth some of the themes and findings of the questionnaire data, and to gain more insight into the realities of teaching dance in primary schools from the perspectives of classroom teachers.

I would like to invite your teaching staff to consider participating in this research. As the research project requires participants to reflect a little on their previous year's teaching, it is desirable for the questionnaire to be completed before the end of Term 1, 2011. The interviews will be scheduled for Term 2 or 3, after preliminary analysis of the questionnaire data. The research project does not require teachers to take time out of the classroom.

If you agree to allow your staff to participate in this research, please return the consent form and/or contact me personally. Following receipt of your agreement, I will contact you to discuss how the questionnaire may be administered to your staff e.g. during a staff meeting. I enclose copies of the Participants' Information Sheet for further details about the study.

If I do not hear from you within 2 weeks, please do not be offended if I send a reminder notice by email or phone.

Regards

Suzanne Renner

APPENDIX C: LETTER OF PERMISSION

The College Of
WILLIAM & MARY

School of Education
Post Office Box 8795
Williamsburg, Virginia 23187-8795
Fax: (757) 221-2988

Megan Tschannen-Moran, Ph.D.
Wakefield Distinguished Associate Professor
mxtsch@wm.edu
(757) 221-2187

March 2011

Suzanne Renner
University of Otago College of Education
Dunedin, New Zealand

Dear Suzanne Renner:

You have permission to use the Teachers Sense of Efficacy Scale that I developed with Dr. Anita Woolfolk Hoy for your dissertation research. Please use the following citation when referencing the scale:

Tschannen-Moran, M & Woolfolk Hoy, A. (2001). Teacher efficacy: Capturing an elusive construct. *Teaching and Teacher Education, 17,* 783-805.

Although the name of the measure has been changed since that article was published, the contents of the scale remain the same.

You may download a copy of the instrument and directions for administration from my website at http://mxtsch.people.wm.edu. I would like to receive a brief summary of your results when you are finished.

Sincerely,

Megan Tschannen-Moran

APPENDIX D: QUESTIONNAIRE

PRIMARY SCHOOL TEACHERS' BELIEFS AND THE FACTORS THAT SUPPORT OR INHIBIT THEIR TEACHING OF DANCE IN THE CURRICULUM

Dear Colleague,

My name is Suzanne Renner and I teach dance in the arts curriculum at the University of Otago College of Education. This questionnaire is part of a Doctor of Education (EdD) study into the teaching of dance in primary schools from the perspectives of classroom teachers of Year 1-8 students.

When dance was introduced as an arts discipline in 2000 and later during professional development programmes, a number of implementation issues were identified by the participating teachers and schools. New resources and programmes in pre-service and in-service education have assisted some teachers to get started with teaching dance, but the longer-term impact and presence of dance in the curriculum have not been investigated.

This study seeks involvement from generalist teachers of Years 1-8 classes, who have taught for at least 1 full year in a primary school classroom. Participants may be half-time or full-time teachers, so long as they have responsibility for planning and delivering the classroom curriculum programme. Teachers who are in their 1st year of teaching in 2011 are not eligible.

Your assistance in this study will be vital to providing an update on what and how teachers feel about teaching dance, and the factors that have supported and/or limited their teaching of it. The data will be helpful in informing and improving practices in pre-service and in-service dance education. Therefore, it is important to receive responses from as many primary teachers as possible, whether or not they teach dance regularly. Data from the survey will be organised and analysed for trends to identify issues or themes that warrant further exploration in follow-up interviews with teachers who agree to participate in the later stage of the research. The 2-page Information Sheet for Participants which accompanies copies of this questionnaire provides more detail about the 2 phases of the study.

Phase 1 consists of this questionnaire, which is in 4 sections. It is made up of check-lists and rating scales and takes 10-15 minutes to complete.

Completion of this questionnaire will signify your consent to be a part of this phase of the research. Your identity and that of your school are anonymous, unless you agree to be contacted for further involvement (see end of questionnaire). When you have completed this questionnaire, please place it in the designated collection envelope.

Thank you for your consideration in agreeing to be a participant in this survey.

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SECTION A: DANCE IMPLEMENTATION

These questions are designed to gain a better understanding of the ways in which teachers schedule dance in their classroom, and the factors that support and limit their dance teaching in school time.

1. Did you teach dance at all in 2010? *(circle ONE)* YES NO

If NO, please go directly to Section B, and continue with the survey.

2. How was dance a part of your classroom programme in 2010? *(tick all boxes that apply).*

- ☐ Dance was taught as a separate arts subject, with its own learning outcomes
- ☐ Dance was taught in an integrated way with the other arts discipline(s) i.e. drama, music and/or visual arts
- ☐ Dance was taught as a major component in a unit with other learning areas (e.g. PE; social studies)
- ☐ Dance was taught as a minor component in a unit with other learning areas (e.g. social studies, English)
- ☐ Dance was taught as preparation for a school or community event
- ☐ Other (please explain)_____

3. What was the typical length of a dance-focused lesson in 2010? (*tick ONE box)*

☐ 0-15 mins ☐ 15-30 mins ☐ 30-45 mins ☐ 45-60 mins ☐ 60+ mins

4. When and how often did you teach dance-focused activities/lessons (at least 10 mins. at a time) in your classroom programme in 2010? *(tick in the boxes that best apply)*

	Once a week	2-3 times week	Once every 2 weeks	Once a month	In a series of linked lessons	Other (please specify)
Term 1						
Term 2						
Term 3						
Term 4						

5. What resources did you use for planning and/or teaching dance in 2010? (*tick all boxes that apply)*

- ☐ Arts Online website
- ☐ Ministry of Education hard-copy resources e.g. *Discovering Dance; Dancing the Long White Cloud*
- ☐ Other Dance books/resources
- ☐ Ideas from other generalist teachers
- ☐ Ideas from a dance specialist teacher in the school
- ☐ Community dance experts
- ☐ Students' ideas or interests
- ☐ Your own ideas or interests
- ☐ Syndicate or school-wide themes
- ☐ The New Zealand Curriculum (2007) document
- ☐ Arts in the New Zealand Curriculum (2000) document
- ☐ Magazines and/or pictures
- ☐ Dance performances/classes attended
- ☐ Internet (other than Arts Online)
- ☐ Videos/DVDs (other than MOE resources)
- ☐ Other (please specify)_____

6. Which of the following factors supported or encouraged your dance teaching in 2010? *(tick all boxes that apply)*

- ☐ Time allotted for teaching dance
- ☐ Student diversity in class
- ☐ Age of the students in class
- ☐ Number of students in class
- ☐ Teacher training background
- ☐ Administration/staff support in the school
- ☐ Resource materials for dance
- ☐ School facilities for dance
- ☐ Community dance experts
- ☐ Own management and organisation skills
- ☐ Parental or community support/involvement
- ☐ Prior dance teaching or learning experience
- ☐ Personal dance confidence
- ☐ Personal dance knowledge and skills
- ☐ Personal enthusiasm for dance
- ☐ Use of different teaching approaches
- ☐ Students' responses and interest in dance
- ☐ Relationship with students
- ☐ Observation of another teacher's dance lesson
- ☐ School budget for dance
- ☐ NZ Curriculum documents
- ☐ Dance networking with other schools
- ☐ Education Support Services
- ☐ Participation in community dance classes
- ☐ Educational websites e.g. TKI
- ☐ Arts Online website
- ☐ A dance event to work towards
- ☐ Technology tools (please specify)

  _____
- ☐ Other (please specify)

  _____

7. Among the factors that you ticked above, which three factors supported or encouraged your dance teaching the most?

1st_____ 2nd_____ 3rd_____

8. Which of the following factors limited or discouraged your dance teaching in 2010? (*tick all boxes that apply)*

- ☐ Time allotted for teaching dance
- ☐ Student diversity in class
- ☐ Age of the students in class
- ☐ Number of students in class
- ☐ Teacher training background
- ☐ Administration/staff support in the school
- ☐ Resource materials for dance
- ☐ School facilities for dance
- ☐ Community dance experts
- ☐ Own management and organisation skills
- ☐ Parental or community support/involvement
- ☐ Prior dance teaching or learning experience
- ☐ Personal dance confidence
- ☐ Personal dance knowledge and skills
- ☐ Personal enthusiasm for dance
- ☐ Use of different teaching approaches
- ☐ Students' responses and interest in dance
- ☐ Relationship with students
- ☐ Observation of another teacher's dance lesson
- ☐ School budget for spending on dance
- ☐ NZ Curriculum documents
- ☐ Dance networking with other schools
- ☐ Education Support Services
- ☐ Participation in community dance classes
- ☐ Educational websites e.g. TKI
- ☐ Arts Online website
- ☐ A dance event to work towards
- ☐ Technology tools (please specify)

  _____
- ☐ Other (please specify)

  _____

9. Among the factors that you ticked above, which three factors limited or discouraged your dance teaching the most? Details may be added to clarify your responses.

1st_____ 2nd_____ 3rd_____

SECTION B: DANCE KNOWLEDGE AND SKILLS

This questionnaire is designed to gain a better understanding of the kinds of knowledge and skills that may create difficulties for teachers in dance. Please indicate your opinion about each of the statements below by ticking a box in the most relevant column in each row.

	I am confident in my ability to:	Strongly disagree	Mostly disagree	Disagree	Agree	Mostly agree	Strongly agree
	Facilitate students' exploration of movement with awareness of the dance elements i.e. body awareness, space, time, energy, relationships.						
	Facilitate students' use of the dance elements to develop and extend their personal movement vocabularies.						
	Develop students' personal movement skills and vocabularies in a range of dance genres/styles.						
	Facilitate students' exploration of movement or dance ideas in response to a variety of stimuli.						
	Facilitate students' use of the dance elements in purposeful ways to express images, ideas and feelings in dance.						
	Facilitate students' use of a variety of choreographic processes to develop dance ideas.						
	Develop students' dance performance skills for informal and/or formal settings.						
	Facilitate students' reflection and evaluation of their own and others' dance works.						
	Develop students' use of the dance elements to describe dances.						
	Facilitate students' understanding of how the purpose of dances is expressed through the movement.						
	Facilitate students' awareness of dance in their lives and in their communities.						
	Develop students' knowledge of dances from a variety of cultures.						
	Develop students' knowledge and understanding of the purposes of dance in a variety of cultures and/or contexts.						

SECTION C: TEACHER EFFICACY *

This questionnaire is designed to gain a better understanding of the kinds of things that create difficulties for teachers in teaching dance. Please indicate your opinion about each of the statements below. Tick a box in the column that best represents your own dance teaching capabilities, opportunity and resources at this time.

	How much can you do?								
	Nothing		Very Little		Some Influence		Quite a Lot		A Great Deal
	1	*2*	*3*	*4*	*5*	*6*	*7*	*8*	*9*
How much can you do to get through to the most difficult students in dance?									
How much can you do to help your students to think critically in dance?									
How much can you do to control disruptive behaviour in dance?									
How much can you do to motivate students who show low interest in dance?									
To what extent can you make your expectations clear about student behaviour in dance?									
How much can you do to get students to believe they can do well in dance?									
How well can you respond to difficult questions from your students in dance?									
How well can you establish routines to keep activities running smoothly in dance?									
How much can you do to help your students to value learning in dance?									
How much can you gauge student comprehension of what you have taught in dance?									
To what extent can you craft good questions for your students in dance?									
How much can you do to foster student creativity in dance?									
How much can you do to get children to follow classroom rules in dance?									
How much can you do to improve the understanding of a student who is struggling in dance?									
How much can you do to calm a student who is disruptive or noisy in dance?									
How well can you establish a classroom management system with your students in dance?									
How much can you do to adjust your dance lessons to the proper level for individual students?									
How much can you use a variety of assessment strategies in dance?									
How well can you keep a few problem students from ruining an entire dance lesson?									
To what extent can you provide an alternative explanation or example in dance when students are confused?									
How well can you respond to defiant students in dance?									
How much can you assist families in helping their children to do well in dance?									
How well can you implement alternative strategies in dance?									
How well can you provide appropriate challenges for very capable students in dance?									

**Adapted with permission from the Teachers' Sense of Efficacy scale developed by Tschannen-Moran & Woolfolk Hoy.*

SECTION C: TEACHER EFFICACY *

This questionnaire is designed to gain a better understanding of the kinds of things that create difficulties for teachers in teaching dance. Please indicate your opinion about each of the statements below. Tick a box in the column that best represents your own dance teaching capabilities, opportunity and resources at this time.

	How much can you do?								
	Nothing		Very Little		Some Influence		Quite a Lot		A Great Deal
	1	*2*	*3*	*4*	*5*	*6*	*7*	*8*	*9*
How much can you do to get through to the most difficult students in dance?									
How much can you do to help your students to think critically in dance?									
How much can you do to control disruptive behaviour in dance?									
How much can you do to motivate students who show low interest in dance?									
To what extent can you make your expectations clear about student behaviour in dance?									
How much can you do to get students to believe they can do well in dance?									
How well can you respond to difficult questions from your students in dance?									
How well can you establish routines to keep activities running smoothly in dance?									
How much can you do to help your students to value learning in dance?									
How much can you gauge student comprehension of what you have taught in dance?									
To what extent can you craft good questions for your students in dance?									
How much can you do to foster student creativity in dance?									
How much can you do to get children to follow classroom rules in dance?									
How much can you do to improve the understanding of a student who is struggling in dance?									
How much can you do to calm a student who is disruptive or noisy in dance?									
How well can you establish a classroom management system with your students in dance?									
How much can you do to adjust your dance lessons to the proper level for individual students?									
How much can you use a variety of assessment strategies in dance?									
How well can you keep a few problem students from ruining an entire dance lesson?									
To what extent can you provide an alternative explanation or example in dance when students are confused?									
How well can you respond to defiant students in dance?									
How much can you assist families in helping their children to do well in dance?									
How well can you implement alternative strategies in dance?									
How well can you provide appropriate challenges for very capable students in dance?									

**Adapted with permission from the Teachers' Sense of Efficacy scale developed by Tschannen-Moran & Woolfolk Hoy.*

SECTION D: DEMOGRAPHIC INFORMATION

1. Your gender. (*circle ONE)* MALE FEMALE

2. Your age. (*circle ONE)* 20-24 25-29 30-34 35-39 40-44 45-49 50-54 55-59 60+

3. Your number of years of full and/or half-time classroom teaching. Do not count this year i.e. 2011. (*circle ONE)*

1-5 6-10 11-15 16-20 21-25 26-30 30+

4. Decile of the school in which you taught in 2010. (*circle ONE number)* 1 2 3 4 5 6 7 8 9 10

5. Number of students in your class in 2010. (*circle ONE)* Fewer than 15 15-20 21 -25 26-30 30+

6. The school year of most students in your class in 2010. (*circle ONE)* 1 2 3 4 5 6 7 8

7. Were you a subject leader for the arts or dance in 2010? (*circle ONE)* YES NO

8. Which of the following activities have you done in the past 12 months i.e. January 2010 – December 2010?
(*tick all boxes that apply)*

- ☐ Attended a live dance performance
- ☐ Participated in a dance lesson/workshop in the community
- ☐ Read a dance review or article
- ☐ Watched dance on TV/video/internet/film
- ☐ Choreographed a dance
- ☐ Performed dance to an audience
- ☐ Participated in dancing at a family, festival or informal event
- ☐ Had a conversation with someone about dance
- ☐ Other (please specify) _____
- ☐ No dance-related activities

9. Please tick a box in the column that best represents your level of satisfaction at this time. **Overall, I am satisfied with:**		Strongly disagree	Mostly disagree	Disagree	Agree	Mostly agree	Strongly agree
a	my ability to plan dance lessons						
b	my ability to teach dance lessons						
c	my ability to assess/evaluate the students' achievement in dance						

10. Was dance included in your pre-service teacher education? (*circle ONE)* YES NO Don't remember

11. Have you participated in any dance professional development? *(circle ONE)* YES NO Don't remember

12. In your opinion, who should teach dance in the classroom curriculum to primary-age students? (*tick ONE box)*

- ☐ A visiting specialist dance teacher
- ☐ The generalist class teacher
- ☐ A generalist teacher in the school with dance strength
- ☐ Both specialist and generalist teachers
- ☐ It doesn't matter who teaches dance to a primary-age class

13. Is there anything that you would like to add about the teaching of dance in the curriculum? If so, please add here.

Would you like a summary of the responses of this survey? *(circle ONE)* YES NO

Are you are willing to take part in a follow-up interview? (*circle ONE)* YES NO

If YES to either questions, please provide your contact details below.

Name:

Phone number:

Email:

Contact will be made after analysis of the questionnaire data e.g. in Term 2.

Before placing this questionnaire in the collection envelope, please take the time to check that all of the questions on these pages are answered to your satisfaction.

Thank you for completing this questionnaire.

APPENDIX E: INTERVIEW QUESTIONS

- How do you feel about teaching dance?
  (Prompts: Do you look forward to it? Do you find it enjoyable? How does it compare to teaching other learning areas?
- Why do you teach dance?
  (Prompts: Do you teach because it is expected of you? What do you hope the children will learn in dance? What are your aims or learning outcomes?)
- What do you enjoy about teaching dance?
- What do you not enjoy about teaching dance?
  (Prompts: Are you happy for your colleagues to see you teach dance? Has anyone other than your class students seen you teach dance?)
- How do you go about planning for teaching dance?
  (Prompts: Do you plan lessons by yourself? Where do you get your ideas from? What determines when you will teach or include dance in your programme?)
- How do your students respond to dance and your teaching of it?
  (Prompts: Do they look forward to doing dance? What do they like doing in dance?)
- What do you look or listen for from the children to tell you that they are doing well in dance?
  (Prompts: Do you give the children individualised feedback on how they can improve their dance work? Do you discuss dance learning in your school? Do you report on dance learning to the parents?)
- Was the way in which dance was delivered in 2010 typical of how dance is normally delivered in your classroom?
  (Prompts: How so or how not?)
- Reflecting on how you taught dance in 2010, what were the positive aspects (and/or outcomes) of it for you and your students?
- Reflecting on how you taught dance in 2010, what were the negative aspects (and/or outcomes) of it for you and your students?
- What personal strengths do you believe that you bring to teaching dance in your classroom?
- What professional strengths do you believe that you bring to teaching dance in your classroom?
- How did you gain these strengths?
  (Prompt: Did your pre-service/PD experience prepare you sufficiently for teaching dance?)
- What would you like to be better at doing or knowing for teaching dance?
- What would enable you to gain these skills/knowledge/attributes?
  (Prompt: What would help you the most for improving your efficacy or capabilities for teaching dance?)
- Is there anything else that you would like to add regarding your experiences of teaching of dance?

<u>Plus:</u>
If the interviewee is an arts/dance leader in 2010:

- What did this role entail?
  (Prompts: Did you manage a budget? Did you arrange performances? Provide planning help for colleagues?
- What did this role involve with respect to dance?

APPENDIX F: INDUCTIVE THEMES

Themes	Sub-themes	Causes/Explanations	Examples of Participants' Responses	Respondants' ID
Teachers' beliefs and perceptions of dance as a teaching and learning subject (BEL)	Nature of dance (BEL-N)	Dance is diverse in what it means for individual teachers	*It's creativity and it's about enjoying what the students can give you and just seeing what, how their emotions are (*F9)	F1, F4, F6, F7, F9, M3, F13 = 7
		Dance teaching requires skills and knowledge, positive attitudes and values, personal involvement and responsiveness	*I suppose it's like teaching anything. You need to be prepared, knowing what you're doing and have a plan, be able to manage the children, maybe see where they're at and take them on to the next level if they need that.* (F8)	F1, F2, F5, F7, F8, F9, F10, F11, F12, M1, M3, F13, M4 =13
	Benefits for students (BEL-S)	Sensory learning, knowledge and skills development	*I found that the children do respond well to having teaching through that VAK thing, you know, visual, auditory and kinaesthetic….like the solar system work, it'll click with some of them when we do it as a dance.* (M4)	F1, F2, F4, F5, F6, F7, F8, M1, M4, F13 =10
		Context for success, enjoyment and transfer effects	*Not all children are able to verbally express things, so it's a way of expressing their emotions and their feelings, and it also gives them a chance for creativity, but within that, a chance for success in something because you don't have to be a ballet dancer to be a dancer in that context. So they feel a sense of achievement and a sense of wonder.* (F2)	F1, F2, F4, F6, F8, F9, F10, F11, M2, M3, M4 = 11
	Dance delivery (BEL-D)	Curriculum links/integration	*I like the way it slots into lots of different curriculum areas. (*F3)	F1, F2, F3, F4, F7, F9, F10, M3, M4 = 9
		Important experiences/ knowledge for students	*There must be a creative element in each piece, if they do a kapa haka or Jump Jam or a similar sort of thing, or a folk dance then it needs to have a creative element where they change it or make it different.* (F10)	F2, F6, F10, F12, M2, M4 = 6
		Time matters	*Like you can just do little 10 minute snippets (F9).*	F1, F7, F9 = 3
Music (MUS)	Relationship to dance self-efficacy feelings (MUS-SE)	A source of efficacy – based on own music enjoyment and skills and/or professional development	*But going to those* [dance professional development] *days that we had …it exposed me to heaps of different ways in which you could use dance and music.*(F3)	F1, F3, F4, F5, F6, F7, F8, F10, F11, F12, F13, M4 = 12
		Integral to planning and teaching security	*For me music is hugely important because it could make or break it* [teaching success]... *Definitely, for me, it's music first.* (F13)	F1, F2, F4, F5, F6, F10, F13 = 7
	Uses and purposes of music with movement/dance (MUS-USE)	Fitness or classroom break	*My class is a very physical class so…we just put the music on and have a wee boogie, boogie down and we just let off some steam. (F13)*	F4, F5, F8, F10, F12, F13, M2 = 7
		A creative stimulus for teachers and/or students	*Sometimes we would come up with the music for our dance and then think "what could we do to that?"*(M1)	F2, F3, F4, F5, F6, F7, F8, F9, F10, F11, F12, F13, M1, M2, M3, M4 = 16
		To develop students' awareness, skills and knowledge of music/dance relationships	*But it's good for the beat, you know, for the kids to learn rhythm and music as well alongside dance technique.*(F9)	F1, F6, F12, F8, F9, F10, F11, F13, M2 = 9

APPENDIX G: TABLE OF THEMES BASED ON TSES-D FACTORS

Themes	Sub-themes	Causes/explanations	Example quotes	Teachers' ID
TSES-d Factor 1: Student Engagement and Instructional Strategies (FAC1)	Strengths and concerns for engaging or motivating students (FAC1-S&C)	Positive attitude and/or enthusiasm for dance	*I'm not an expert but I enjoy it and will give it a go and I think that we don't get upset about it ... and the folk dances don't have to be perfect … but we get there and the children love that aspect* (F12)	F1, F3, F5, F6, F9, F10, F11, M1, F12, F13, M4
		Vulnerabilities about own creativity, subject-knowledge and catering for diverse students	*There are the children, for instance autistic children, that can't handle the noise… I find that hard, because you don't want to take them out of it, but getting them in in an appropriate way can be difficult* (F5)	F1, F2, F5, F6, F8, F13
	Conditions/strategies for engaging or motivating students (FAC1-C&S)	Knowing what works with students – fun, inclusive and non-threatening	*I try to work it so that I get them involved in a way that they're comfortable with and then gently build it up until they're either working with the group or alongside the group* (F5)	F2, F3, F4, F5, F6, F7, F8, F9, F10, F11, F12, M1, M2, M3, F13, M4
		Showing that dance is valued so students value dance	*The children themselves are often listening to music and making up their own dances. They're quite creative in that way and I think we encourage that* (F4)	F2, F4, F7, F9, F10, M2
	Parental involvement (FAC1-PAR)	Observers, helpers, guest teachers	[purpose of folk dance evening] *Getting parents involved and exercise* (F1)	F1, F2, F5, F6, F8, F11
	Impact of teaching challenges/concerns on confidence and/or competence (FAC1-CC)	Identified areas of weakness or concern e.g. lack of skills, knowledge, resources, ideas	[assessing students' learning] *I'm not skilled enough to say which particular dance and which particular part that would show me this much progress… what these children can do* (M4)	F1, F2, F3, F6, F8, F9, M1, M2 F13, M4
	Teaching strategies used (FAC1-TEACH)	Teacher and/or peer modelling to promote engagement and learning	*I don't feel awkward about it, you know, dancing with or in front of the children which I know some colleagues do...and sometimes it's nice to get the students to demonstrate for each other* (F4)	F1, F2, F3, F4, F5, F6, F7, F8, F9, F10, F11, F12, F13, M1, M2, M3, M4
		Community/parent expert to provide specialist knowledge and skills	*I was lucky in that I had a parent who is a dancer and he came in and helped …. and showed the kids how to move and stand* (F8)	

		Creative problem-solving and curriculum integration approaches - teacher as facilitator more than expert	[preparing for a performance] *Most of our dance is generated by the children… so we might look on You Tube and have a look and see what, you know, a cultural dance is but it's an interpretation of a cultural dance because I don't know what each move represents and means* (F6)	F1, F2, F3, F4, F5, F6, F7, F8, F9, F10, F11, F12, F13, M1, M2, M3, M4
	Assessment (FAC1-ASS)	Little or no teacher assessment other than verbal feedback	*I don't really do assessment for dance so it's probably just the kinds of things that the children are saying, that they're enjoying it and that they like doing it, that they feel they're getting better, that they feel that they're improving* (F4)	F1, F2, F3, F4, F5, F6, F7, F8, F9, F10, F11, F12, F13, M1, M2, M3, M4
		Students' self and peer assessment as preferred and common strategies	*I think it's more important and more enjoyable when the children perform best for each other and are giving each other feedback, saying what they think and then going off and improving it and changing it around (*F10)	F2, F3, F4, F7, F8, F10, F11, F13, M1, M3
TSES-d Factor 2: Classroom Management (FAC2)	Confident teachers (FAC2-CON)	Linked to expectations, a structured/planned approach, self-belief in own skills for motivating or focusing students	*I pre- plan well. I have good control of the children and my management means that we can learn* (F12)	F2, F10, F11, F12, F13, M2, M3, M4
	Good management (FAC2-MAN)	Necessary for successful and safe teaching and learning, and requires anticipation of student excitement or negative responses	*It's not sedentary by nature, it's not calm, it's not quiet but there are points when you need to calm them quiet so that you can structure the lesson and it's knowing when to call on your behaviour management skills to get that and then you go off again* (M4)	F1, F4, F5, F6, F7, F8, F9, M1, M3, M4, F13
		Management style – firm, fun and controlled freedom	*Management is a big thing, but its management about having fun and enjoyment, it's not about being a dictator and a disciplinarian (*F12)	F1,F5, F7, F8, F9, F12, M3
	Dance as a management strategy (FAC2-MOOD)	Mood changer	*And it's also useful because in a way, it settles them for later on, if you've got something serious to follow it, they've burnt that energy up dancing* (F5)	F3, F5

APPENDIX H: TABLE OF THEMES BASED ON HYPOTHESES

Theme	Sub-themes	Causes/Explanations	Example responses	Participants' IDs
Subject knowledge confidence	Sources of subject knowledge efficacy and confidence	Personal background and teacher education in movement or performing arts	*I did aerobics,,,A love for dance, I love the movies…so it's appreciation of that area. Also, I did PE at college* (F12)	F1, F2, F3, F4, F5, F6, F7, F8, F9, F10, F11, F12, F13, M1, M2, M3, M4
	Aspects of strength or weakness	Variable depending on teacher background, experience or resources.	*I'm being put out of my comfort zone with the [dance] styles* (F3)	F1, F2, F3, F4, F5, F6, F7, F8, F9, F10, F11, F12, F13, M1, M2, M3, M4
	Impact on teaching, planning and assessing dance	Time and support needed	*It would be nice to have professional development on the [dance] elements again because I seem to stick to the same ones* (F10)	F1, F3, F4, F5, F7, F8, F9, F10, F11, F12, F13, M2, M3, M4

Theme	Sub-themes	Causes/Explanations	Example responses	Participants' ID
Classroom practice (i.e. frequency of teaching)	Supports for when dance is taught	Planned approach, teacher collaboration, performance events, classroom moments	*The senior syndicate will plan a dance unit for each term...so if we have machines or something like that, we'll make dance fit in* (F4)	F1, F2, F3, F4, F5, F6, F7, F8, F9, F10, F11, F12, F13, M1, M2, M3, M4
	Limitations for when dance is taught	Busy schools, crowded curriculum, not programmed in, specialist teacher	*The school is a busy one with different activities So it gets a little bit tricky trying to fit all the arts in every year* (F10)	F1, F3, F4, F6, F7, F9, F10, F11, F13, M1, M3, M4
	Conditions for more frequent teaching	Variable according to present teaching role, class level, ready access to resources or dance consciousness	*It is actually just consciously thinking about it, to be honest* (F6)	F1, F3, F4, F6, F9, F11, M1,

Theme	Sub-themes	Causes/Explanations	Example responses	Participants' ID
School context (i.e., school decile, class level, student number)	Student factors that impact on self-efficacy	Student age and gender can support or challenge self-efficacy	*I've got 3's and 4's and they're a really nice class and just open to all sorts of ideas. Last year's class… there were some who were responsive and others who just didn't want a bar of it – so, it's quite hard work then* (F8)	F1, F2, F4, F8, F9, F11, M1, M2, M4
	Other school factors that impact on self-efficacy	Collegial relationships, school programmes, and other resources can support or challenge self-efficacy	[Subject rotation programme] *I was teaching dance and it was just wonderful. So for me it was [being] able to upskill* (F13)	F1, F2, F3, F4, F5, F6, F7, F9, F10, F11, F12, F13, M1, M2, M3, M4

Theme	Sub-themes	Causes/Explanations	Example responses	Participants' ID
Years of teaching experience	Impact on self-efficacy	Unstated or some influence according to individual teachers	*15 to 20 years ago I wouldn't have touched it, as I would have felt awkward doing it. By now, it's Ok* (M4)	F9, F11, F12, M3, M4