

Cardiff School of Sport
DISSERTATION ASSESSMENT PROFORMA:
 Empirical ¹

Student name:	<input type="text" value="Emily Wood"/>	Student ID:	<input type="text" value="St10001534"/>
Programme:	<input type="text" value="Dance"/>		
Dissertation title:	<input type="text" value="How can a dancer's own choice of clothing affect their performance in a contemporary technique class?"/>		
Supervisor:	<input type="text" value="Sally Varrall"/>		
Comments	Section		
	Title and Abstract Title to include: A concise indication of the research question/problem. Abstract to include: A concise summary of the empirical study undertaken.		
	Introduction and literature review To include: outline of context (theoretical/conceptual/applied) for the question; analysis of findings of previous related research including gaps in the literature and relevant contributions; logical flow to, and clear presentation of the research problem/ question; an indication of any research expectations, (i.e., hypotheses if applicable).		
	Methods and Research Design To include: details of the research design and justification for the methods applied; participant details; comprehensive replicable protocol.		
	Results and Analysis ² To include: description and justification of data treatment/ data analysis procedures; appropriate presentation of analysed data within text and in tables or figures; description of critical findings.		
	Discussion and Conclusions ² To include: collation of information and ideas and evaluation of those ideas relative to the extant literature/concept/theory and research question/problem; adoption of a personal position on the study by linking and combining different elements of the data reported; discussion of the real-life impact of your research findings for coaches and/or practitioners (i.e. practical implications); discussion of the limitations and a critical reflection of the approach/process adopted; and indication of potential improvements and future developments building on the study; and a conclusion which summarises the relationship between the research question and the major findings.		
	Presentation To include: academic writing style; depth, scope and accuracy of referencing in the text and final reference list; clarity in organisation, formatting and visual presentation		

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² There is scope within qualitative dissertations for the RESULTS and DISCUSSION sections to be presented as a combined section followed by an appropriate CONCLUSION. The mark distribution and criteria across these two sections should be aggregated in those circumstances.

CARDIFF METROPOLITAN UNIVERSITY

Prifysgol Fetropolitan Caerdydd

CARDIFF SCHOOL OF SPORT

DEGREE OF BACHELOR OF ARTS (HONOURS)

**HOW CAN A DANCER'S OWN CHOICE OF
CLOTHING AFFECT THEIR PERFORMANCE
DURING A CONTEMPORARY TECHNIQUE CLASS?**

DANCE

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ABSTRACT

This study takes a qualitative approach into investigating whether or not clothing has an effect on a dancer's movement performance. How can a dancer's own choice of clothing affect their performance during a contemporary technique class? The purpose of this study was to look at how a dancer's choice of clothing can potentially develop their technique; to enhance or hinder their movement aesthetic and kinesthetic awareness.

Identified as an area of study that is fairly under researched the framework for the investigation was purposefully designed and included observation; completion of clothing diaries and a focus group. The second year dance students studying a BA (Hons) dance degree were observed over six weekly sessions participating in contemporary dance classes. Eight students were identified to complete clothing diaries over six weeks and those same participants took part in a focus group discussion on completion of the diaries.

The research uncovered that having a choice of dance clothing for a dance class can enhance and hinder the dancers personal development and onlookers interpretations of their movement. It allows the dancer to feel relaxed in classroom environment focusing their attention to the thought processes and sensations of the movement instead of the exterior appearance. However in some situations, allowing a dancer to choice their own clothing meant body alignment got lost due to clothing covering dancer's lines whilst moving. It was also suggested different clothing styles belonged to different styles of dance which help in preparing the mind and body to engage to the specific movement.

CHAPTER ONE

Introduction

1.0 INTRODUCTION

The researcher has considered studying the behaviour between a dancer and their clothing; looking in detail to whether clothing has any affect on a dancer's movement aesthetics and kinesthetic awareness. It should be noted here that *kinesthetic* is spelt this way due to the common spelling found throughout the literature research.

For the dance students at Cardiff Metropolitan University there are no restrictions placed on student's choice of clothing in a dance class, other than those of safety. This is reiterated in the teaching and learning style of the dancer's individual development. Once accepted the students have an opportunity to gain a deeper understanding to movement through their own interpretation and embodiment of movement material. The researcher believes there is a connection between students having the opportunity to wear their own attire, to a certain degree, and the learning approach to the different techniques at the university. Is there a parallel here in giving a choice to the student? Offering an opportunity to a dancer's choice of clothing can aid sense of comfortableness and safety to explore the movement during class. Having choice in clothing can avoid being body conscious, create a fashion statement, or possibly unintentionally student dancers make decisions about their clothing to connect with their preferred way of moving. All of these identified points are potential areas that may contribute to a dancer feeling more at ease

Considerable attention has been made to the approach to Chapter Two, the Literature Review, as there is very little research between dancers and their clothing. The intention is to provide a framework that underpins the research question by investigating how clothing affects us as dancers and subsequently our movement approach. Therefore, topics that prove worthy of discussion have been identified as: Is there a place for aesthetics in a technique class? Can we separate the dancer from the dance? And, does the clothing belong to the dancer or the dance? These three questions involve the movement aesthetics of a dancer, the dancer's perception of self and the connections they have with the social aspects of clothing and the perception of self by others due to the choice of clothing in a dance setting.

As an under researched area of study, the researcher decided to create a framework for Chapter Three, the Methodology, which enabled a triangular view of the area itself. Data was collected through a six week observational period of selected student dancers; clothing diaries collected were kept by those participants, this offered a place for the participants to reflect on their thoughts and reasons for their choice of clothing worn during each observation, and finally a focus group was conducted. The focus group provided an opportunity for the researcher and the participants to discuss in further detail experiences and opinions each have on student dancers having a choice of clothing in technique classes at university.

In order to present the results from the collected data the researcher has presented relevant responses in full in Chapter Four from the participants and summarised where appropriate data indicating further areas for analysis and discussion. Table one to three present the questions the researcher gave to the participants to inform their clothing diaries and the focus group along with the responses received. Table four to six present the different interaction and behaviours the researcher observed between the participants and their clothing. The researcher has examined and analysed the results which offered opportunities to discover meaning and themes for discussion.

Further consideration has been made in Chapter Five, the Discussion, to the amount of data collected. A framework has been created allowing the themes discovered during the presentation of data and analysis of results, to be discussed and interpreted. The intention is to discuss identified areas that arose between movement aesthetics, kinesthetic awareness and the behaviour between the dancer and their clothing. The chapter is split into three questions: How can clothing hinder or enhance movement aesthetics? How can clothing hinder or enhance kinesthetic awareness? And, does the clothing belong to the dancer or the dance? These three questions support areas of literature researched for Chapter Two and interlinks with the different processes in the methodology. Chapter Six summarises and concludes chapters two to five and discusses limitations and possible areas for improvement if the study was to be conducted again, along with suggestions for further research.

CHAPTER TWO
Literature Review

2.0 LITERATURE REVIEW

2.1 Is There a Place for Aesthetics in a Technique Class?

Movement aesthetics + dancer (body aesthetics)

Each technique class can draw on a variety of genres and movement styles. Technique gives an opportunity to explore these different contents yet also develop and enhance physical skills, within a specific content, offering dancers a place to find perfection (Smith-Autard, 2004). Although it is the intention of some dancers to explore and develop physical skills, it is implied that the language of dance can be expressed in a variety of ways; however, recognising and understanding the principles within the specific technique class is important (H'Doubler, 1998 & Smith-Autard, 2004).

Gaining an understanding of a specific technique, allows the dancer guidance towards interpretation of movement; enhancing the meaning of movement through movement principles. Technique is an approach to exploring movement principles and expressing the inner self, through the dancer's external communication of movement; inner expression indicates individual interpretation of an idea or phrase, which signifies a thought process made by the dancer (Dempster, in Carter & O'Shea, 2010). Furthermore, Buckroyd (2000, p. 31) indicates dance to be "a universal and powerful instrument for the enhanced expression of feeling". Movement qualities can be influenced through feelings had by a dancer, either of personal emotions or through music, which offers the dancer freedom to explore (Buckroyd, 2000).

Having the opportunity to work with emotions and feelings can create unique, individual dancers as each individual can carry similar emotions to others but use them to portray ideas in a variety of ways. It is suggested (Scheff, Sparague & McGreevy-Nichols, 2005, p.32) that emotions calculated from a dancer's surroundings and views on others movement can create a vocabulary of "movement patterns", which develops into movement preferences. On the other hand, Humphrey (2008) states the essence of all movement, is breath. The movement principle, breath, can be interpreted through a dancer during the exploration of time, space

and dynamics creating breath rhythm; through “combining these three elements of the breath rhythm continuously in various ways the whole of the dance may be evolved” (Humphrey, 2008, p.13). Such combinations can develop the individual’s technique by exploring movement through the use of emotions as Humphrey (2008) indicates its use when forming an idea.

Developing the connection between feeling and movement offers intention to the movement; this is due to a dancer having a true purpose for moving, as McFee (1992) suggests there is a conscious thought process made by the dancer in a technique class, due to a continuous engagement of the two elements. Embracing the ability to express inner thoughts and feelings during a technique class, and communicating those elements, suggests dance to be a sufficient subject that unites intellect, emotion and spirit; continuously asking questions whilst dancing, brings an aesthetic consideration to movement which also influences the physical, intellectual and emotional development of the dancer (H’Doubler, 1998).

Sigel (1972, p.106) describes technique to be a “systematic approach to the whole process of moving” due to the foundations it provides when creating dance performances. In order for a dancer to communicate an idea through movement, it is suggested to develop from the “practice of art within that medium” (McFee, 1992, p.203). Therefore it is suggested aesthetics has a place in a technique class, as developing the knowledge of movement can aid communication when performing an audience (Sigel, 1972). However, dance as art can be misunderstood through watching only the physical aesthetics of movement, which can be appreciated in other forms of physical movement that is not art (Smith-Autard, 2004). Redfern (1983) argues that when a movement is explored, questioned and discussed, it becomes aesthetically pleasing, not solely on how the movement feels for the dancer. Redfern (1983) justifies this point, as aesthetics is an area of philosophy and philosophy links with questioning and exploring; when the onlooker examines the communication of the dancer and dance through logical questioning, this can bring appreciation to the dancer’s movement aesthetics. Mindfulness of thoughts and feelings in dance can therefore bring an aesthetic value to a technique class and a

choreographed performance, as Smith-Autard (2004) suggests the communication between the logical and emotional aspects are expressed by the dancer to the onlooker.

2.2 Can we Separate the Dancer from the Dance?

Feeling and form / kinaesthetic awareness + dancer

Kinesthetic awareness is an area of practice that gives dancers a chance to gain a deeper understanding about their bodies, it is a phenomenon that allows a dancer to do and feel at the same time (Sklar, 2000). Through movement, a dancer gradually builds information about themselves by developing a catalogue of sensations that are felt and remembered (McFee, 1992). The ability to feel the sensation draws from the nervous system, in particular the sensory system. The sensory system receives information from inside and outside the body and forwards it to the necessary areas of the brain, which includes proprioception; that is a person's co-ordination of muscle movement through the ability to sense the muscle movement positioning without physically viewing the position itself (Howse & McCormack, 2009). The use of proprioceptors whilst moving is important to a dancer, as it helps to find the centre of gravity, providing the dancer with balance, which also aids the connection between dancer and movement; as a fundamental skill for a dancer, balance, can offer freedom to explore movement and the ability to contribute to a particular style (Franklin, 1996). Yet, Sklar (2000) and Smith-Autard (2004) suggest the exploration of movement is an immediate feeling, which is received mainly by the dancer, being a primary source of communicating ideas to an audience.

However, Howse & McCormack (2009) suggests that proprioceptive awareness can be forgotten about; during dynamic alignment the eyes offer great stability because they survey the surroundings and help co-ordinate the body, but "closing the eyes during an exercise forces the body to rely on proprioception, and allows the body to explore and intensify sensory appreciation" (p.39). In addition, Moore (1976) discovered through H'Doubler's (1899- 1984) technique classes, that her kinesthetic awareness became just as crucial as her eyesight; this was due to practicing movement with eyes closed and listening to the body. Therefore, it is important for a

dancer to develop kinesthetic skills as developing these skills through technique means the dancer can feel the body's position in space (Smith-Autard, 2004). Allowing the body to feel the movement without sight gives a dancer the ability to execute movement as intended; through feeling the proprioceptors around the body, the kinesthetic data allows a dancer to feel the "intensity, duration, location, direction and amplitude of our energy release" (Moore, 1976, p.15).

What is more, Smith-Autard (2004) indicates that an initial reaction to a situation, for a human, is feeling and as a dancer reacting from movement through feelings, can hinder the technical development; acknowledging the movement sensations and feelings can continue the growth of the dancer. As a result, dancers who balance the feeling of proprioception and remember and acknowledge those sensations, learn to evaluate their own performances from within (Moore, 1976). Therefore, feeling and knowing should work simultaneously because a dancer cannot repeat a movement if the sensation of that movement is not known; clarification is needed to successfully transmit an idea during performance, visually aiding the dancer's idea (Smith-Autard, 2004).

In order to be able to transmit ideas through movement, the dancer must work on remembering, feeling and knowing the sensations as the audience can only understand and analyse what is seen (Marshall, 2001). Dancers achieving coherent movement through giving focus to the body may use other perceptual forms. In one study (Minton, 1981), imagery was suggested to have improved movement skills with dance students; most particularly, the results showed large improvement in postural alignment. Imagery may have developed dancers technique because dancers can often "translate visual and verbal information into movement sensations" (Sklar, 2000, p.72). Furthermore, Franklin (1996) suggests imagery can direct a dancer's awareness to a specific area of the body, which can gain relative alignment to what the dancer is trying to achieve.

Using imagery can be a useful tool, because each dancer can use their own image to help feel the movement sensations; offering a connected focus to a particular move, improving the movement or manipulating the focused imagery to discover new movement sensations (Preston-Dunlop, 2006). In addition, Preston-

Dunlop (2006 p.45) states, dancers channelling their awareness and gaining control of one's perception and kinesthetic awareness can also alter a dancers "experience radically".

2.3 Can Clothing Contribute to the Dancer's Sense of Their Body or Sensation of Movement?

Clothing and dancer/ emotions

For a dancer the body is the point of communication between ideas and intention of the movement, and the onlooker; indicating a continuous engagement between the dancer and their bodies. Exposing the body to peers, teachers and audiences can place a dancer in a venerable position as the onlooker watches the body move through space (Green, 1999). Buckroyd (2000) suggests classes can have a negative impact on a dancer's body image due to the constant surveillance between the teacher and others in class. This is suggested to raise anxiety amongst women who do not conform to the idealistic body image of a slim figure (Hamilton *et al.*, 1988 cited in Buckroyd, 2000). During a study on the ideal body, Green (1999, p. 86) discovered in initial findings dancer's to have "emphasized the influence of a dualistic perception of body as separate from mind and represented through an objectified perspective" indicating a disconnection with the development as a dancer from a kinesthetic sense; only striving to achieve an aesthetically pleasing body frame suggested by society, in or outside the class room.

As implied by Oliver (2008, p.20) "issue of negative body image is not limited to dancers; our society places enormous pressures on all of us to look and act in culturally acceptable ways." Oliver (2008 p.20) further suggests the media's influence on body image not only on women but indicating the "increasing objectification of the male body" through using drugs to create a more muscular body. However one study (Buckroyd, 2000) discovered male dancer's had a more relaxed approach to weight, food consumptions and body shape to those found during interviews with women. This suggests the female dancer wishes to present her body in a particular way which is seen to be acceptable (Buckroyd, 2008). Furthermore, the focus on achieving a specific appearance is reiterated by the use of

mirrors, which influences dancers to work towards a specific look as they are often used to correct outside appearance and technique (Green, 1999).

Buckroyd (2000, p.55) believes the dancer can have a “terrible anxiety about being seen and about the presumed reactions of those who might see her”. This can be applied to conforming to certain fashions of clothing, being judged on the type of clothing and hairstyle a dancer wears in class; contributing to their self-esteem as the dancer may feel uncomfortable and more exposed in their class attire (Buckroyd, 2000). One study in particular (Price & Pettijohn, 2006) researched the behaviour between female ballet dancers perceived thoughts on body image and the effects dance attire has on their self-perception. Through investigating dance wear in a classical ballet setting Price & Pettijohn (2006) found participants felt significantly dissatisfied with their bodies and performance during class when wearing tight fitted clothes, consisting of a black leotard and pink tights, rather than loose fitted clothes; furthermore, it was suggested clothing to have an influence on body and self-perceptions as it “accentuates body features” increasing body awareness (p.992). By producing this study Price & Pettijohn (2006, p.994) found that “none of the dancers chose to wear tight-fitting clothing” when given the opportunity to wear their own attire but wore loose fitting clothes and the participants felt more comfortable and less negative towards their appearance and ability to perform.

However, one study indicated participants to have “satisfaction with appearance, fitness, and body parts” when working with creative movement (Lewis & Scannell, 1995, p.159). Lewis & Scennell (1995) also suggest dancers developing movement and performance skills over time have the tendency to become more body conscious due to the drive for perfection; focusing on movement that is developed from the person can express personal style and develop personal range of movement. Therefore, the indication between a learning approach which develops a dancer individually and the opportunity to wear own dance attire can enhance and encourage body image. Focusing on the internal sensations and feeling the pathway of the movement provides an “alternative to a visually-driven self-critical stance” rather than “comparing oneself to an idealized external image” (Oliver, 2008, p.23).

CHAPTER THREE
Methodology

3.0 **METHODOLOGY**

3.1 Approach to Research/ Hypothesis

As this study investigates the relationship between dancers and their clothing and its affect, if any on technical performances, it is suggested the findings will reveal that clothing has an impact on the movement aesthetics and the participants body positioning. The nature of this study takes an inductive approach to research as the subject of movement aesthetics and kinesthetic awareness in dance and the link it has with clothing, is under-researched. Taking this approach allows opportunity for theories to emerge from the data collected offering more exploration into new areas (Gratton & Jones, 2009). A data collection was conducted applying a qualitative approach so the researcher can “obtain a great deal of in-depth information” (Nielsen, 2011, p.51). For this study, it is important that qualitative data collection was used because in order to discuss how clothing has a direct impact on a dancer’s performance, there needs to be a direct interaction between the researcher and participants. Hennink, Hutter & Bailey (2011) suggests the key advantage to a qualitative approach means the participants are able to offer a perspective in which issues can emerge and be interpreted in relation to their behaviour.

3.2 Research Design

For this study, three research processes were adopted in order to obtain reliable data for the purpose of analysis; these included: observations, diaries kept over a period of time by a small group of the participants, and a focus group (see Appendix C, D and E for templates).

Clough & Nutbrown (2002) suggests observations are the most commonly used form of data collection in qualitative research; furthermore, it is appropriate for the researcher to observe a specific number of participants. For this study, observing several participants over a period of time, it was decided, would provide a range of data to interpret and analyse. Seven observations were conducted in total over a period of six weeks; with the first observation, informing the specific behaviours that would shape future observations for the remaining six observations. Three common

behaviours that were evident in this initial observation involving the participants and their clothing were identified. A framework was created allowing the researcher to observe the participants interaction with their clothing; where the clothing enhanced their movement aesthetic and how their choice of clothing affects their body positioning. During observation weeks two to four, the researcher noted how the participants interacted with garments worn on the upper part of the body, bottom half of their body and footwear. This was repeated during weeks five to seven but within a different contemporary class, still in the same environment. Any information was noted by hand in relation to the table format of the framework for observation.

The same participants that were observed were also invited to keep 'clothing diaries' enabling them to record their individual thoughts about clothing choice and its affect on their movement. The diary consisted of a table format with three questions, one in each column. Using a table format was purposefully considered to focus the respondent attention on the three questions. The questions related to their clothing worn on the day of observation, and the participants were asked to complete the table the same day, for best results. Clough & Nutbrown (2002, p.31) suggest for researchers collecting data, "to uncover and justify research assumptions as far as and as practically as possible", therefore, gaining primary data from the participants can have a direct impact on the research itself and aid clarification of the research decision.

A focus group was held once the diaries have been completed in order to share and prompt a variety of responses. Gratton and Jones (2009) suggest focus groups are a significant way of collecting data due to the interaction between participants. It was most appropriate to collect data using a focus, as the participants were able to respond to other individuals and develop the discussion without any uncomfortable force or unwillingness; focus groups "enable participants to talk about their own experiences in their own words, and allow them to elaborate on any areas of particular interest or importance" (Gratton and Jones, 2009, p.156). Offering the participant's chance to voice their experiences is important to the research, as clothing is an area that is personal and differs between people, which in turn can offer different results. The focus group was completed after the observation period to ensure the participants had little influence on their behaviour during the

observations. A semi-structured approach was applied to the focus group, using three specific questions regarding their choice of clothing; however, through the nature of a focus group more questions were discussed (Gratton and Jones, 2009).

3.3 Participants

The participants for this study have been purposefully selected from the second year BA (Honours) Dance degree at Cardiff Metropolitan University. This University was selected because the students on the dance degree can, to an extent, wear their own dance attire; thus offering the ability to collect data without changing their environment. In addition, the second year students were selected due to the researcher having the opportunity to develop a trust with the students by participating in a one week residency prior to the observations. This residency had no connection with the research; however, it provided an ideal opportunity to ensure the participants to be comfortable in the company of the researcher. This offered the chance to interact with them on a personal level, building a rapport with them all, allowing the observations to seem less intrusive. Marshall (1996, p.524) discusses the importance of choosing participants, as the researcher is “studying real people in natural settings” and therefore consideration should be made to how the chosen participants would react during data collection, as personalities and opinion could be influenced in different situations. It is worth noting that these particular students are comfortable interacting through discussion as part of class and are familiar with observing one another during class on a regular basis; having opportunities to express personal opinions and feelings. It was thought that this would aid the data collection rather than hinder it. Finding participants which are willing to offer a range of opinions, can help the development of the research due to consisting of a “range of experiences with, or attitudes towards the issue” (Flick, 2007, p.31).

The participants were selected by a process of identifying the alternate names from the listings on the year register, starting with the first alphabetical name. Adopting this sampling meant a non biases approach to selecting participants that could direct the study to a specific outcome. Using this approach, happen to provide a diverse range of behaviours and choice of clothing. In total, there were eight participants highlighted from the register, of whom, all eight were interested and

volunteered to take part in the three methods of data collection; each participant was female, and aged between 18-25 years.

3.4 Ethical Consideration

In order to conduct any data collection it is important to have ethical consideration for the participants, ensuring the areas of research are “socially and morally acceptable” (Gratton & Jones, 2009, p.121). Therefore, to assure ethical consideration is applied to the research, specific areas are thought of. Marshall (1996) recognised the need to have: *informed consent; self-determination, minimization of harm, anonymity and confidentiality*; all of which have been considered for this study.

It is imperative to inform the participants of the study aims and intentions but also how the data will be used before collecting it (Gratton and Jones, 2009). An introductory talk and information sheet (see Appendix B) was used to explain the nature of the study and what it is hoped to gain from the data collection. In addition, a consent form (see Appendix A) was handed out to the selected participants, all of whom gave informed consent; however, the participants were informed that they have every right to withdraw at any point during the research process.

Having the participants fill out diaries can hold ethical concern. This is due to the nature of the study as it involves personal experiences. In addition, the questions asked in the diaries could seem intrusive and personal which the participants may feel anxious to discuss. Assuring participants anonymity will minimise any harm which may occur and participants were assured the data will only be used for interpretation during the discussion. Furthermore, asking the participants to word type their diaries and send via email which created a unified system for collection. As well as diaries, a focus group brings similar concerns. During interviews and focus groups, Hennink, Hutter & Bailey (2011) suggests personal experiences can arise, issuing feelings and opinions which indicates the importance of anonymity but also confidentiality between the researcher and the participants. In order for participants to feel relaxed in the focus group discussion; the group met and conducted the discussion in the dance studio, seated on mats, providing the students with space

where they are comfortable and familiar. Participants will remain anonymous throughout the presentation of data collection, when analysing data and any direct quoting from these areas in the discussion; ensuring confidentiality further.

3.5 Validity and Reliability

As a researcher investigating a relatively under researched area, the framework used was designed by the researcher rather than taking from an existing source. As this framework has not been previously applied there is the potential of it not achieving the desired results, as suggested in the hypothesis. However, Flick (2007, p.65) suggests using a variety of approaches to data collection can increase the validity and reliability of a under researched study as they “can make a considerable contribute to improving the quality of qualitative research and this will affect the design of a concrete study.” Throughout the six observations the researcher kept to the same criteria; the participants each discussed the same areas within their clothing diaries every observation; and during the focus group discussion, the participants were issued with the same questions. Keeping to the same criteria and questions at each stage of data collection meant the framework was consistent, helping the research of study to be reliable.

CHAPTER FOUR

Presentation of Data and Analysis of Results

4.0 PRESENTATION OF DATA AND ANALYSIS OF RESULTS

4.1 Presentation of Diaries and Focus Group

The following table presents the data taken from the five students clothing diaries written after attending contemporary classes in their second year. This is further supported by data collected from the focus group that allowed for the students to reflect further on the questions asked in their diaries within a group setting. Within the first column, questions taken from the diaries are represented in *italics*; questions from the focus group are represented in **bold**.

Table One- Question One from Clothing Diaries and Focus Group

	<u>Diaries</u>	<u>Focus Group</u>
<p>Q1. <i>What did you wear in class?</i></p> <p>Q1. When buying dance clothes, are you influenced by the style of technique?</p>	<p>Participant 1: wore a baggy t-shirt during 5/6 of the observations, one day in a tight t-shirt, wore loose fitting trousers all six weeks.</p> <p>Participant 2: wore a vest top during 1/2 the observations, 1/2 in a baggy t-shirt, 1/2 in leggings, 1/2 in tracksuit bottoms always with another jacket over the top</p> <p>Participant 3: wore a baggy t-shirt during 1/2 of the observations, one day in a tight fitted T-shirt, 2/3 absent. Always leggings and bare foot</p> <p>Participant 5: Only completed the first three weeks. Always two t-shirts worn, leggings underneath baggy trousers, 2/3of observations with a long</p>	<p>Four responses from the participants with two sub questions created. When buying clothing for dance classes, most participants do not think about the individual styles. One response: 'I think more about what I'm going to be comfortable in'. Which was also suggested by others, whether the garments are tight or loose fitting. Another response: 'I think about it to an extent because I wear leotards and tights'.</p> <p>First sub question with three responses: But do you buy it for ballet? Participants are influenced when buying for ballet. One response: 'I tend to</p>

	<p>underlay</p> <p>Participant 6: always wore leggings on bottom half and a long t-shirt</p> <p>Participant 4, 7 &8: diaries not handed in</p>	<p>always buy black leotards (I know that sounds really bad), but I'd think- that would be for ballet and if I buy a colourful one that would be for other styles.' Other participants were prompted to share that leotards are worn underneath other items of clothing.</p> <p>Second sub question with three responses: Why do you wear clothes underneath, and then put clothes on top? One response: 'I like wearing the leotard because I feel more engaged and willing to do something'.</p>
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Table Two- Question Two from Clothing Diaries and Focus Group

	<u>Diaries</u>	<u>Focus Group</u>
<p>Q2. <i>Why did you choose these clothes?</i></p> <p>Q2. Does the choice of clothing vary when attending a technique class?</p>	<p>Participant 1: a variety of reasons- looked nice, 'felt quite bloated', wanted to wear something that was loose fitting.' clean, other garments dirty and clothing seen first.</p> <p>Participant 2: the same reason throughout- 'I chose to wear legging to keep warm', and comfortable to wear</p> <p>Participants 3: five similar responses- looser tops make the participant feel freer; one different response- 'the top this week was tighter than normal because I was running late and grabbed it.'</p> <p>Participant 5- similar response- 'I normally wear leggings and trousers on top to slide more easily and sometimes the leggings can go see through', but also availability to move around, t-shirts that would stop riding up the body and which make the participant feel less sweaty,</p> <p>Participant 6- two similar responses over the six week period- 'to keep warm and move more easily' and to feel</p>	<p>One in depth response with three sub questions. 'well I do classes outside of uni, but when I go there I dress in my full ballet wear, I do my bun and face; I get into my ballet mindset'. In different technique settings, participants have different choices of clothing.</p> <p>First sub question, with four responses: what do you think the response would be if you went in your style of clothing from here, into that setting? One response: 'I don't think it would be a big deal, but I would notice the change with how I'd perform. I would feel like the odd one out'. This response prompted other to discuss their personal appearance after dance class influences their choice of clothing during class.</p> <p>Second sub question with six responses: it would be ideal to do this research now, but then also in the summer when you don't need wear layers, and see what you would wear then? No</p>

	<p>comfortable whilst moving</p> <p>Participant 4, 7 &8: diaries not handed in</p>	<p>participants changed their opinion on wearing long garments on the bottom half during different weather seasons. One response: 'I know I wear leggings all the time, but in the summer I would never just wear shorts to dance in'.</p> <p>Third sub question with two responses: do you think it's also to do with fashion that influences what you buy and wear for a technique class? One response: 'what's there and available' influencing clothing choice to some degree as what it available is normal in fashion.</p>
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Table Three- Question Three from Clothing Diaries and Focus Group

	<u>Diaries</u>	<u>Focus Group</u>
<p>Q3. <i>If it was, how was your movement affected by the clothing?</i></p> <p>Q3. Does the clothing become part of the dance?</p>	<p>Participant 1: awareness of garments on the top restricted the participant’s concentration during phrases. Adjustment of garments on the bottom half, allowed movements to feel more accessible. Body parts on show that the participant is self-conscious about, minimised the movement potential. Wearing a tight fitted t-shirt made the participant feel more engaged, ‘this helped me to pull up more and be aware of my centre more when moving.’ Looser clothing offered opportunity for participant to experiment with the movement.</p> <p>Participant 2: throughout the six diary entries the participants explains how feeling comfortable engages the mind in class. ‘I feel completely comfortable in my choice of clothing’; ‘loose clothing enables me to feel relaxed which enables me to fully engage in class.’</p> <p>Participant 3: looser clothing helps the participant to ‘feel looser in the movements’, and to not focus on other issues other than the movement. Wearing a tight fitted</p>	<p>Eleven responses with one sub question: One response: ‘I feel if I wear too much baggy clothes I’m relaxed but restricted and can’t really move’.</p> <p>Participants feel when moving they need clothing that will flow with their movement style.</p> <p>Another response: ‘you hold your posture different if you wear more relaxed clothes’. Wearing different clothing makes the participants engage differently which can help with the style as another response was: ‘when we start hip-hop class I’ll properly wear baggy clothes’</p> <p>Sub question with four responses: as if you are putting a uniform on? One response: ‘Yeah, because I think about putting on my baggy clothes because I’m going to do hip-hop. It makes feel like I’m in the right zone, because the different genres are so different.’</p> <p>Another response: ‘it’s psychological though because then people think I’m only dancing this way because I’ve</p>

	<p>t-shirt did not affect the participants' movement, 'showing that maybe the idea of being free in a baggy top was all in my head.</p> <p>Participant 5: 'sometimes the clothes would cover the line of my body, however they would move with the movement', wearing baggy clothing allows the participant to feel more engaged with the movement because the clothes are more comfortable to wear. Yet, some garments stopped the participant lengthening body lines because 'the trackies kept catching on the leggings.'</p> <p>Participant 6: 'by wearing leggings I find it easy to move and it allows my movements and lines to be shown clearly', the participant felt movement was affected due to having no restrictions in looser clothing and feeling more comfortable.</p>	<p>got this clothing on.' Other participants also indicated that clothing is worn in different styles because a dancer can interact with pieces of clothing as part of the dance.</p>
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4.2 Presentation of Observations

The following table presents the data collected through observations over six weeks with two weeks spent on the three distinct articles of clothing. These observations were informed by focusing attention on garments worn on the upper half of the body; garments worn on the bottom half of the body and footwear.

Table Four- Observation of the Upper Half of the Body

	<u>Observation</u>
<p>Garments worn on upper half of the body</p>	<p>Participants who wore tight fitting garments offered a visibility to their body alignment, where the looser clothing could not, 'open cardigans break the body shape' which could affect the aesthetics of that movement phrase.</p> <p>No leotards or crop tops were worn by participants as their visible choice of clothing for the top half; however, it was later revealed in the focus group discussion that some participants wore a leotard under a baggier top.</p> <p>'Tight clothes are not helping to find correct alignment in space'. Some participants could not connect to their arm alignment in space when wearing long sleeved tight t-shirt.</p> <p>Garments worn by the participants which had potential to rise up and show bare skin, interacted with the piece of clothing during and in between movement phrases, This did not occur with the participants all of the time, 'all performed same movement phrase twice and non thought to adjust top half during it.' This indicates moments when consciously thinking of movement and not being aware of their body-image.</p>

Table Five- Observation of the Bottom Half of the Body

	<u>Observation</u>
Garments worn on bottom half of the body	<p>Participants who wore looser garments on the bottom half were 'not lengthening to full movement potential, as the trousers were restricting'. It made the participants move clothing in order to discover the full movement range.</p> <p>Looser trousers often became part of the movement creating additional lines to the body.</p> <p>Participants in tight clothing on the bottom half always wore leggings, no tights or shorts were worn.</p>

Table Six- Observation of Footwear

	<u>Observation</u>
Footwear	<p>During certain phrases, participants who wore socks did not articulate their foot muscles to their full potential, but used their socks to slide their feet along the floor.</p> <p>Participants took 'socks off to find fulfilment of movement'. After performing a phrase, participants who wore socks needed to remove them in order to achieve their movement range safely.</p> <p>In a travelling phrase, participants who had bare feet filled the space with more lengthened movement and energy. This suggests more confidence in moving when socks are not worn.</p>

4.3 Analysis of Results

When buying dance clothes for a contemporary technique class at Cardiff Metropolitan, the participants do not consider whether their clothing would hinder or enhance the movement; they do consider how comfortable and relaxed they feel in the clothing in order to engage in class. However, for a ballet technique class their attitude towards clothing changes; wearing a leotard becomes a significant piece of clothing along with tights or leggings. It was suggested wearing leotards came from the participants previous backgrounds in technique; in some cases participants continue wearing the leotards in this dance setting and some not. Wearing leotards underneath other pieces of clothing enabled participants to feel less anxious about clothing rising or interfering with their movement, and to engage them with their body awareness and performance. In addition, other participants choose to move away from tight clothing making them feel more comfortable and feel more 'free' to move within the space. To buy and wear clothes which allow more opportunities to engage in the movement indicates a concern for the participant's kinesthetic awareness rather than buying clothes for an aesthetic value.

Although participants indicated during a question from the focus group, the choice to layer clothing was because of the cold weather, the participants suggested that layers would still be worn during hotter periods of weather. Clothing was worn to cover specific body parts which the participants felt self-conscious with; having areas of the body exposed can cause distraction to the participants, hindering the progression of their movement. Creating a security for oneself through wearing clothing that cover certain areas of the body can aid the participant to feel safe, providing the comfort to explore which for some can become quite daunting.

The setting in which this research was conducted offers the participants choice of clothing in a technique class. This choice can also be influenced by the social expectations of clothing outside of the dance studio. The social expectation refers to how others outside the dance class perceive one another and make judgements of others on their choice of clothing. This could affect participants development; considering aid altering own choice of clothing to suit the expectations set by peers. Such an outcome may suggest participants are not fully engaging due to feeling

uncomfortable in their clothing. Even though participants felt they would wear certain garments of clothing due to social expectations it was implied, they would not buy clothing for a dance class, because it is fashionable. Wearing clothing that is available and which allows participants to feel comfortable also influences their choices.

Within certain styles of dance, such as hip-hop (a technique class on the Cardiff Metropolitan Dance degree), participants feel strongly that clothing can become part of the dance as some movements within a performance interact with the pieces of clothing the dancers wear at that time. Furthermore, it was indicated by the participants that wearing baggy clothing has an impact on the posture and attitude towards the movements. This can restrict the overall performance as participants are not able to focus and apply themselves to the technique they are developing. However, wearing looser clothing during a hip-hop class can help create a different mindset for the participants engaging their focus to a different way of moving; indicating participants link their choice of clothing to a style. Participant's movement can benefit from the interaction they have with clothing and can impact their performance in class due to a variety of shapes created further influencing their movement potential. Wearing clothing that enhances movement suggests thoughts of performing aesthetically pleasing movement rather than engaging purely on the movement and connecting with the kinesthetic sense.

CHAPTER FIVE

Discussion

5.0 **DISCUSSION**

5.1 Summary of Discussion

Overall, the results supported the hypothesis that clothing can affect dancer's movement aesthetics and body positioning. It has been discovered that clothing can simultaneously enhance and hinder movement aesthetics and kinesthetic awareness during a technique class. Tight and loose fitting garments have advantages and disadvantages on a dancer's performance, but ultimately it is the comfortableness of clothing that aids the development of a dancer.

5.2 Can Clothing Hinder or Enhance Movement Aesthetics?

A dancer creates work with intention behind the movement, whether that intention lies with portraying a story or movement itself; clothing can offer an audience better insight to creating a more informed opinion on the piece (McFee, 1992). During the six weeks of observations it was evident that tight clothing offered the onlooker a more enhanced ability to view the aesthetics of the participant's movement due to clean visibility of the body. This also offered the onlooker to view the movement in a more organic state enabling a more educated interpretation of the performance; the movement viewed is true and honest to the individual (Lomas, 2009). Therefore, wearing loose clothing could potentially hinder the movement aesthetics due to the mis-interpretation of dancer's movement in space. Mullis (2008) discusses the importance movement offers in communicating a dancer's idea, as an individual depends on a gesture to communicate to another. It is essential to "create a communicative space for the audience" giving an opportunity to interpret movement; if clothing covers a specific movement significant to a performance then movement becomes less meaningful due to "performing an action for the sake of the action itself" (Mullis, 2008, p.72).

However, looser clothing can enhance a dancer's aesthetics due to the intention behind the particular choice of clothing. As movement is the language for a dancer, Hollander (1993, p.237) suggests "their clothes obviously speak more loudly" due to words being absent; furthermore Hollander (1993, p.237) indicates "costumes

fulfil a visual function” which becomes the visual aid for interpretation. In addition one study (Price & Pettijohn. 2006) discovered loose fitting clothes enhanced participant’s development in performance due to the approach participants had to their body perception and offered less physical restriction. In comparison to the results of this study, participants also felt less restricted when wearing looser garments and made the dancers feel more comfortable to explore movement. Participant one described, in the clothing diary, the feeling of wearing a loose fitting top and trousers, ‘I could move freely and experiment more with the movement’ which other participants suggested during the focus group discussion. Loose clothing offered opportunities to reach the participants full movement potential, enhancing their movement aesthetics.

As previously suggested, H’Doubler (1998) discusses the consideration a dancer makes when working through thought processes of movement. Discovering the feeling sensations movement can deliver brings an aesthetic value to the practice when giving attention to the movement (H’Doubler, 1998). It was learnt during the clothing diaries, the participants in this study gave more consideration to their movement when wearing clothing which felt comfortable on their bodies because their clothing did not distract their attention. This element of being comfortable was noted in participant five’s clothing diary, ‘the baggy clothes make me feel less sweaty, and make me feel more comfortable and I know that they would not rip or tear.’ Having the confidence in clothing to keep the invisibility of body parts is an important factor for the participants. Yet as participant six clearly stated throughout the six week diary, ‘I prefer to wear leggings for classes such as contemporary as its easier to move’, there was less restriction when wearing tight fitting clothing than looser clothing. Although Price & Pettijohn (2006) found that every participant chose “to wear loose-fitting clothing and to cover their bodies more completely when given the choice”, the study was quantitative offering no opinions and expressive feelings to the reasons behind those choices. However, during this study, participants chose to wear tight fitting garments as the clothing enabled them to connect to their body alignment. This was reflected in the clothing diary of participant six, who suggested wearing tighter clothing offered a better range of movement aiding participant’s exploration of movement potential in space; which was reinforced by participants feeling more comfortable to explore.

Although body concern was not the main topic of discussion in this research, concerns of the body did influence participant's choice of clothing. During the observations it became apparent that wearing tight clothing can hinder the aesthetics of movement because the dancer is conscious of their body image, rather than consciously considering and focusing on the movement. Furthermore, participants felt the need to adjust their clothing whilst looking in the mirror, and glanced over to the mirror at every opportunity. "Body image concerns in dancers may be partially explained by the presence and use of mirrors in the dance environment" (Price & Pettijohn. 2006, p.992). Although the focus for the participants in this study looks at individual development, the aesthetics, it is suggested, are what an onlooker sees and appreciates from a dancer. Therefore body image is always a concern to the development of dance practice because dancers are conscious of what others may view. This is supported by one study (Oliver, 2008) which investigated the body image in a dance class. The study used participants in two settings. "One class was taught with mirrors, and the other without. Body-area satisfaction increased for the nonmirror class, and decreased for the mirror class" (Oliver, 2008, p.22). In addition, some participants unintentionally chose garments which became uncomfortable whilst moving. Participant three, for example, wore a t-shirt with a cut off neck line which kept falling below the shoulder line; this hindered movement progression as engagement with the piece of clothing was more important to the participant than on their development. When participants are more focused on their outer appearance rather than the intrinsic thought processes of movement, the appreciation for aesthetics is not evident.

5.3 Can Clothing Hinder or Enhance Kinesthetic Awareness?

Using clothing as an instrument can enhance the movement aesthetics due to the ease at which movement happens, but can also hinder the development of body awareness. Using the clothing material whilst moving in contact with the floor, to enhance performance, had an impact on the dancer's final positioning. This was evident during observation weeks two, three, five and six when garments on the bottom half of the body and footwear were the main focus; furthermore, it was described in participant five's clothing diary that trousers were worn 'to slide more easily'. However, on occasion when participants performed movement using their

clothing material, the end positioning was over estimated and their body alignment became distorted. The resistance between the material and studio floor became smooth meaning the friction was reduced. This indicates a poor judgement of kinesthetic awareness; which “is the awareness of one’s own body while moving in space” (Bartal & Ne’eman, 2001, p. 14). Although a dancer might be able to sense the body in space, clothing can unintentionally hinder body awareness. In addition, the use of socks can hinder kinesthetic awareness as dancers can rely on the socks to produce movement, unless the dancer has highly developed kinesthetic skills. Most participants wore socks during the observation and let the material slide across the studio floor; the manipulation of their feet was not considered appropriately. Bartal & Ne’eman (2001, p.13) support this idea of kinesthetic awareness because it is considered that dancers know their own body’s “pressure, weight, balance, co-ordination and shape”. If the participants use the smoothness of material to produce movement, the body awareness decreases and pressure diminishes.

Some participants who wore looser clothing found it hard to engage their body in space, as noted during the observations. This indicates that loose clothing is a factor which affects the kinesthetic awareness of a dancer because it can create larger body positioning to the natural bodily alignment. However, participant’s body positioning which was considered larger than their body framework did not feel their clothing affected movement during class, which was later discovered during the clothing diaries. In addition, it was notified during a different week of the observations, the same participants wore tighter clothing and managed to achieve correct body alignment with the same positions. This occurrence suggests potential misinterpretation from the onlooker of the participant due to the loose clothing covering and masking the alignment and body positioning of the participants. Price & Pettijohn (2006, p.997) implies “loose dancewear is often prohibited because it does not allow an instructor to see a dancer’s form, which could lead to incorrect alignment and increase the chances of injury.” However, this does not support the idea of developing kinesthetically if the dancer does not feel comfortable in the tight clothing, which this study’s setting does support. Therefore it is implied, to encourage

the participants own sense of body, regardless of loose clothing covering alignment; developing kinesthetic awareness can enhance the dancers awareness to their “body structure, movement patterns, and habits that can inhibit growth” (Oliver, 2008, p.24).

Tight fitting clothes enabled participant one to engage with their core and connect to their body awareness, ‘T-shirt was a bit too tight, conscious of my torso – but did find that this helped me to pull up more and be aware of my centre more when moving.’ This suggests tight clothing could act as an extra layer of skin attached to the body opening the body senses to the awareness of touch. Skin receptors offer dancers “information about pressure, temperature, and touch at the surface of your body”, along with other components of kinesthetic awareness can aid the perceived self in space (Minton, 2003, p.116). Wearing clothing which can create a continuous awareness to feeling of body in space can only enhance a dancers kinesthetic awareness because the kinesthetic sense often get forgotten (Minton, 2003). Nevertheless, observations showed some participants could not find correct body alignment when wearing long sleeved tight t-shirts. Their focus was, however, drawn to the arms due to the connection of touch to clothing. This indicates a dancer whose kinesthetic skills need developing can achieve the continuous awareness of body through clothing. Focusing attention to the specific areas directly affected by clothing can enhance the body awareness, which could potentially stimulate imagery.

“To move with awareness and sensitivity, you must form a connection between your mind and body that allows you to use movement in the same way a poet uses words and a painter applies to a canvas” (Minton, 2003, p.117). It is suggested that imagery is the focused connection between mind and body, which can develop a dancer’s kinesthetic awareness (Minton, 2003 & Preston-Dunlop, 2006). As suggested in this study clothing can be used to stimulate imagery, however, for the focus of imagery to develop movement the dancer must feel relaxed; letting go of tension can allow thoughts and feelings to flow from mind to body with no distractions (Minton, 2003). Therefore, it is important for dancers to feel comfortable in their dance attire; otherwise it may lead to distractions and hindering kinesthetic development. Participants three considered the affects clothing had on movement

through indicating looser clothing offered a chance to explore. The sensations of feeling and thought were investigated internally without feeling uncomfortable or conscious towards body image. However, during the focus group it was put forward that participants chose to wear certain garments in a dance class that reflect social expectations outside of the dance class. 'If I look stupid in the break around uni' was the response by participant three when discussing thoughts between previous dance backgrounds and clothing to the choice in this setting. As suggested previously there is a sense of choice of clothing made due to the idealised image created throughout society. "We are social creatures and as such not only seek one another's company- but one another's approval" (H'Doubler, 1998, p.115). Yet considering clothing due to social expectation can become another distraction of attention because of being uncomfortable or striving to have an "idealized external image" (Oliver, 2008, p. 23).

5.4 Does the Clothing Belong to The Dancer or The Dance?

As dancers move through space their clothes move with them and it would be suggested coordinate with their body positioning; having this connection between movement and clothing could influence decisions on movement. When asked by the researcher, 'does the clothing become part of the dance?' participants suggested clothing belonged to a particular style, and clothing influenced their conscious approach to dance. Within this context dance refers to specific styles of technique. Results from the focus group revealed clothing to impact on participants' attitude towards different styles of dance, ballet and hip-hop, offered to the dancers in this study's setting:

Participant three: 'When we start hip-hop class I'll properly wear baggy clothes.'

Participant two: 'We had that conversation, how we think we'd do it better and feel more comfortable if we wore baggy clothes.'

Participant three: 'If I wore a leotard in hip-hop I'd feel restricted.'

The participants indicated clothing to belong to the dance when discussing their thoughts on Hip-Hop dance style and their technique. The use of clothing during Hip-Hop is considered part of the style as during movement the dancers evidently interact with different garments of clothing; this aids a person's interpretation of the dance. Preston-Dunlop (2006) indicates clothing and footwear to be significant to the time and social view point of which the dance was created; therefore indicating

fashion and clothing has relevance to the movement itself. Having this understanding offers the audience a chance to find meaning in relation to the dancer's intention and "set out their value system" (Preston-Dunlop, 2006, p 70). In addition to the researcher's question, participants chose to interpret dance to mean a style of dance within a different environment to the one of this study; however, the responses given suggested similar ideas of social perception and expectations.

Participant five discussed previous experiences of dance technique and the clothing worn, 'I always used to wear to college, leggings, leotard over the top and a tight long sleeve black top, and now I don't... I wear baggy clothes'. Clothing such as leggings and a leotard aided participant five's development during college; however within university the opinion has shifted as suggested in their clothing diary. Looser fitting clothing has become a form which allows the participant to feel more comfortable and they stated more enjoyable in which to move, 'they would move with the movement which I quite like'; which suggests that clothing belongs to the dancers over the dance. Although clothing has a sense of belonging to a particular style or environment, as participant six explains in the clothing diary 'I tend to always wear leggings for this style of dance as I find them comfortable'. It is suggested clothing belongs to the dancer as during classes the individual practices and interacts with the clothing they have chosen. This is supported by Oliver (2008, p.24) stating the importance of allowing dancers "to wear clothes of their own choosing, or find a clothing compromise" as it can support a dancers view on the body and accept individual bodies.

However, costumes chosen by the choreographer can withdraw a dancer's sense of individuality. Lurie (1981, p.18) discusses the use of uniform and costume, "to put on such livery is to give up one's right to act as an individual." This potentially has an impact on a dancer because, as suggested previously, wearing clothing which does not feel comfortable can hinder the performance because of focusing on the clothing more than the movement. However, putting on a set costume or uniform can ease the dancer's conscience as performing with a collective can offer a shared experience (Lurie, 1981). Anthony Powell (cited in Lurie, 1981, p.19) shared his experience of uniformed clothing when joining the army, in 1939; the "condition of mind was helped by the anonymity of uniform". The sense of uniform to a specific

style aided the dancers in this study; which was suggested by participants during the focus group. When asked whether changing a dancers mind set is like putting on a uniform, participants responded:

Participant four: 'Yeah, because I think about putting on my baggy clothes because I'm going to do hip-hop. It makes me feel like I'm in the right zone, because the different genres are so different'.

Participant two: 'it's psychological though because then people think, I'm only dancing this way because I've got this clothing on.'

Minton (2003, p.103) suggests "when you are involved with how your movements feel, you will be able to create authentic dances." These results imply clothing may have an impact over movement as it helps the dancer to engage with specific styles of dance and to develop their movement technique, if the clothing enhances the feeling of the movement. This is supported by Schrader (2005, p.133) who suggests a person can adopt "different styles for different occasions" through the use of clothing.

Clothing can belong to both the dancer and the dance. A choreographer chooses clothing that will create a specific look, developing the movement material and to make clear the intentions behind the idea itself; by clothing increasing the shapes made by the dancer's bodies. This can enhance a viewer's experience as "shape in space creates a visual enhancement of the idea behind the movement" (Smith-Autard, 2004, p. 42). However, choosing specific clothing to enhance the overall performance can also allow a dancer the opportunity to focus and prepare their mind and body to the movement that is created (Lurie, 1981). Wearing costumes "can transform someone" placing the attitudes created from social experiences onto the style of clothing (Lurie, 1981, p. 18). As suggested previously, specific clothing styles can focus a dancer's mind and body to a specific dancing style. Therefore, clothing can encourage the dancer to embody the movement which can enhance the experience of a dancer when given clothes by the choreographer. The dancers can develop a relationship with their clothing by interacting with the clothing material and embodying the sensations and thoughts created when wearing

the items of clothing; as the clothing material touches the skin the dancer can become aware of the senses and focus into the kinesthetic sense (Minton, 2003). Gradually the dancer can achieve a sense of ownership and belonging over the chosen clothes; even though the clothing belonged to the choreographer's intentions.

CHAPTER SIX

Conclusion and Summary of Findings

6.0 CONCLUSION AND SUMMARY OF FINDINGS

6.1 Approach to this Study

This study investigated the affects clothing can potentially have on a dancer during movement; focusing mainly on how clothing can enhance or hinder a dancer's development of movement aesthetics and kinaesthetic awareness. The area of research considered for this study is under-researched with only one study (that the researcher is aware of) looking at clothing with regards to body image in a ballet setting, yet using a quantitative approach (Price & Pettijohn. 2006). The nature of this study uses a qualitative approach gaining information direct from participant's thoughts, feelings and opinions. Therefore a relevant question for this study is, how can a dancer's own choice of clothing affect their performance during a contemporary technique class? It was expected that results would reveal clothing to both enhance and hinder development with participant's movement progression; successfully this hypothesis was met and the results show a variety of useful data to consider for future practice. The clothing diaries, kept by participants, offered valuable insight into why individual choice of clothing was considered and how they thought it affected movement during class. The opportunity to observe participants allowed the researcher to consciously note how the clothing directly affected the movement aesthetic and kinesthetic awareness. In addition, the focus group contributed to developing areas further making all three data collections simultaneously working to gather an in depth understanding.

6.2 A Summary of Findings

1. Can clothing hinder or enhance movement aesthetics?

Results showed clothing to both enhance and hinder a dancer's development of movement aesthetics. Through observations the researcher discovered tight clothing offered the onlooker clear visibility of the body offering a better view of the aesthetics of movement. Having the view of body lines offered a more informed interpretation of the dancer's intentions; whereas looser clothing covered lines and significant positions. Covering gestures and alignment led to misinterpretation as movement is the tool in communicating the dancer's intentions (Mullis, 2008). However within

some participants clothing diaries, looser clothing offered more participants the opportunity to feel comfortable and secure allowing them to focus their attention on the processes of movement.

2. Can clothing hinder or enhance kinesthetic awareness?

Clothing also had an impact on the development of kinesthetic awareness, both positive and negative. Whether the clothing was tight or loose, having a choice on clothing allowed the participants the comfort needed minimalising unnecessary distractions. Results showed participants wearing clothing that offered comfort invested more into the internal feeling of the movement rather than the external appearance. Clothing allowed participants to engage into their kinesthetic awareness due to the sense of touch from clothing, focusing their attention to the particular body area where the clothing falls.

3. Does the clothing belong to the dancer or the dance?

Results indicated clothing to belong to both the dancer and the dance. Participants suggested clothing influenced different styles of dance as they offered them an ability to engage their mind and body to their technique and focus to a style of dance when wearing certain styles of clothing. The indication of wearing a uniform for certain styles offered security yet withdraw individuality of a dancer (Lurie, 1981). Furthermore, wider research of literature discovered choreographers to hold value in clothing as it offers audiences a sense of social views and expectations at the time in which the piece was created (Preston-Dunlop, 2006). What is more, results of data indicated clothing to belong to the dancer, as fundamentally it is the way in which the dancer interacts with the clothing that allows for interpretation.

6.3 Limitations of the Study

Having eight participants from one setting offers eight opinions and feelings, experiences and bodies to observe; however, this indicates a limitation to the study because the limited number of participants did not provide a variety of dance attire worn by the participants. Although finding similarity in certain aspects signifies validity, it is suggested a variety of clothing choice maybe more visible if all three years of the Dance degree in this study's setting were observed as well as offering

different experiences and opinions. In addition, gaining data from one university is a limitation as there are many Dance programmes throughout the United Kingdom offering different approaches to dance. Due to geographical placement, body image or social perception may offer a bigger or lesser concern to dancers; furthermore, the approach to teaching and learning could offer a different perspective because of the focus towards the collective rather than the individual. Comparing research gathered from another dance setting may indicate different results. Some participants did not contribute to all parts of the research due to personal reasons. This suggests a limitation for the study due to the consistency of clothing diaries in correspondence to the observations and reliability throughout the six weeks of observations. As this study was conducted over an eight week period, data collection was limited resulting in only observing three areas of clothing in six classes and within one style of technique, contemporary, taught by two teachers. Having the facility of time can present additional data to analyse and discuss offering a more in depth contribution to knowledge. However, if this study was repeated following the same method it would not limit the potential of future research.

6.4 Future Research

This study's setting allows participants the choice to wear clothing with no restrictions (other than those of safety); and the approach to learning and teaching focuses on the development of the individual. Potential future research could consider repeated the same research using participants from a different Higher Education setting, one which contrasts with the philosophy of this setting. Investigating the same research but in a setting with more specific guidelines to clothing in a dance class focusing on the external image; it is suggested results will show participants detachment to kinesthetic awareness and dissatisfaction with appearance. However, this is to be investigated and discovered through the research.

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7.0 REFERENCES

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APPENDICES

APPENDIX A

CARDIFF METROPOLITAN- INFORMED CONSENT FORM

CSS Reference No:

Title of Project: if so, how can a dancer's choice of clothing affect performance during a contemporary technique class?

Name of Researcher: Emily Wood

Participant to complete this section: Please initial each box.

1. I confirm that I have read and understand the information sheet dated, 24-10-12 for this evaluation study. I have had the opportunity to consider the information, ask questions and have had these answered satisfactorily.

2. I understand that my participation is voluntary and that it is possible to stop taking part at any time, without giving a reason.

3. I also understand that if this happens, our relationships with the Cardiff Metropolitan University or our legal rights will not be affected

4. I understand that information from the study may be used for reporting purposes, but I will not be identified.

5. I agree to take part in this study during term one-three.

Name of Participant

Signature of Participant

Date

Name of person taking consent

Signature of person taking consent

Date

APPENDIX B

PARTICIPATION INFORMATION SHEET

Project Title: Dance attire in a technique class

This document provides a run through of:

- 1) the background and aim of the research
- 2) my role as the researcher
- 3) your role as a participant
- 4) benefits of taking part
- 5) how data will be collected, and
- 6) How the data / research will be used

The purpose of this document is to assist you in making an *informed* decision about whether you wish to be included in the project, and to promote transparency in the research process.

1) Background and aims of the research

Research has shown many dancers suffer with body confidence because of the exposure it offers, especially due to the attire worn during class. However, I would like to focus this study on dancers relationship and behaviour between dance clothing and movement aesthetics and kinaesthetic. The aim of this research is to discuss whether clothing can enhance or hinder dance movement aesthetics and kinaesthetic during contemporary technique classes.

2) My role as the researcher:

The project involves me (Emily Wood), the researcher, observing the class to collect six weeks of data and creating a semi-structured interview guide for a focus group discussion.

3) Your role as a participant:

Your role as a participant is to complete six weeks of observation forms/diaries as honestly as possible because in forms a solid base for discussion and offers primary data. It is not necessary to fully complete the forms or compulsory to hand back in, but can help during the focus group discussion. Also during the observations I ask you to act as naturally as possible for valid data collection.

4) Benefits of taking part:

Any information gained through data collection will allow a better insight into the behaviour dancer's have with clothing and relationships between clothing and dance movement. You will have full opportunity to look at the information gained, to gain understanding of the subject for yourself.

5) How data will be collected:

I will be taking notes during both the observations and the focus group discussion, in addition to the use of a Dictaphone in order to evidence all the information shared. Also, responding to the observation forms/ diaries will provide the study with primary data.

6) How the data / research will be used:

In agreeing to become a voluntary participant, you will be allowing me to analyse and evaluate all data formed from the research and be able to discuss in great length the information. All information provided will be anonymous.

Your rights

Your right as a voluntary participant is that you are free to enter or withdraw from the study at any time. This simply means that you are in full control of the part you play in informing the research, and what anonymous information is used in its final reporting.

Protection to privacy

Concerted efforts will be made to hide your identity in any written transcripts, notes, and associated documentation that inform the research and its findings. Furthermore, any personal information about you will remain confidential according to the guidelines of the Data Protection Act (1998).

Contact

If you require any further details, or have any outstanding queries, feel free to contact me on the details printed below.

Emily Wood,
BA Dance Cardiff Metropolitan
St10001534@outlook.uwic.ac.uk
Emily.keeley49@btinternet.com

APPENDIX C

OBSERVATION TEMPLATE

Date:

Observation week:

Class:

KINAESTHETIC AWARENESS- How it can hinder/ enhance movement	MOVEMENT AESTHETICS- How it can hinder/ enhance movement	Miscellaneous notes

APPENDIX D

CLOTHING DIARY TEMPLATE

Weeks	What did you wear in class?	Why did you choose these clothes?	If it was, how was your movement affected by the clothing?
24.10.2012			
31.10.2012			
07.11.2012			
24.11.2012			
01.12.2012			
08.12.2012			

APPENDIX E

FOCUS GROUP QUESTIONS

Q1. When buying dance clothes, are they influenced by the style of technique?

Q2. Does the choice of clothing vary when attending a technique class?

Q3. Does the clothing become part of the dance?