

EXPRESSIVENESS-FORMAL QUALITIES ON DANCE TECHNIQUE CONSTRUCTION, VALIDATION AND APPLICATION OF AN ASSESSMENT INSTRUMENT*

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"...all exercises are themselves potential dances" ²

Abstract

This study proved to be possible to define, to distinct and to judge, on a jointly way, the technical proficiency and the expressive skill on Classical and Modern Dance (Graham's style) this study concerned three groups of professional, semi-professional and amateur dancers. For that, we proceeded to the creation and validation of a measuring instrument. So, there was asked help for experts, as well as, its development by dance teachers. Those teachers have different specific formation, experience on teaching and distinct observation skills we noticed that the introduction of some judgement-items on the given qualifications, allowed the assessments to become impartial. It also accorded a bigger accuracy, distinction and stability to them. We also concluded that the dissimilarity presented by teachers didn't influenced their judgements, excluding time assessments. On this case, assessments presented significant differences on what concerns the term of the specific formation on dance.

Key Words: Dance. Assessment. Technique. Expressiveness

By subjecting the respect by dance integrity, like Riley says (1989) and, on a particular way, the assessment problem, we intend the understanding of this art phenomenon. At same time, we searched for making possible, simultaneously, the classifications rigourness. We faced, however, an embryonic knowledge

* III Seminário Internacional "Análise(s) da Dança" – Lisboa, Maio 1996.

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² Brandt, R. (1991), p. 21.

(Siegel, 1988, Winter), in what concerns, the organisation and, even, the structure. So, it become urgent an elucidative board (Batalha, 1994, Maio).

This was really, an hard task, once, often considered as chimerical by the dance ephemeral character (Hanna, 1972; Sorrel, 1978; Foster, 1986, Thomas, 1986; Fraleigh, 1991, Spring; McFee, 1992; Tércio, 1994, Maio).

The searching for a dance's definition intended to be the summit of this phenomenon's understanding, by the disciplined mind, mentioned by Redfern (1988) in despite of the criticism. That criticism is about the problem of the deformation, caused by the imperative of a conceptual fitting (Best, 1974, 1978; McFee, 1992) or even, by an universality's lack because it's, in fact, limited (Keakiinohomoku, 1969-1970; Adshead, 1981; J.Adshead (Ed) 1988; Preston-Dunlop, 1989a).

The board definition of the study indication - the expressiveness on technical context - caused the need of deepening, the involved outlooks by the multiplicity of the existent concepts and perspectives, for that, we established, as starting point, the movement as dance's invariant. Its' comprehension, like Serre (1984, Juin) said, is based on its' specificities search, showed up definitive to the direction given to the trajectory done.

By subjecting the concept of expression, we started a consideration about the dance's language, explaining *the particular lecture* of which it's impregnated that language (Kostelanetz, 1978, p.20). This unique language putting in relief some determinants' context, in what concerns the meaning (Spiegel e Machotka, 1974; Best, 1974, 1978; Lamb e Watson, 1979; Grau, 1992, Autumn), pointed out, on a similar way, the communication notion (Adshead e Hodgens, 1988), which has lead us to the evidentness of a specific wilfulness (Preston-Dunlop, 1989b). The qualificative defense of the aesthetic nature on movement, also indicate the interdependency between, the way, dance is presented and the way it's understood (Kincel e Murray, 1984, June; Carver, 1985). Nevertheless, we didn't subject an unpreventable identification or empathic connection, between spectator - dancers' sensations (Oliveira, 1994), in despite of what Anderson says (1974).

The intentionality, because it is inherent to the movement itself (Boyce et al, 1988, Winter; Walsh, 1992; Jowitt, 1994), pointed out the senses' communication (Read, 1988), or that, that Maletic (1980) called *intersubjective dimensions* (p.1), those dimensions were relative to the sensorial and intuitive characteristics of the movement elements on a determinative interdependency.

The concept of form was considered as essential on dance (Langer, 1979; Serre, 1990), the form, which materializes the expressiveness - showing the form's experience - intended to *clear something unique* (Sontag, 1961, p.29), on the other hand, it leads to a specific and particular way of seeing the elements, those elements were called "significant-formal", putting in relief, the spectator or observer role, that role concerns the perception of that form (Peckham, 1978; Newby, 1989), on a real symbiosis between the dancer's body and the movement itself.

Concentrating our work on classic and modern dance, normally, considered as the maximum exponents of the theatrical dance in west, (Layson, 1994), it

become peremptory the conceptual fitting of class and of style (Sontag, 1961; Kisselgoff, 1983; S.Cohen, 1983; Foster, 1986). On the end, some of the conflicts between the two mentioned styles indicated to be solved, however, both styles didn't lost their own identity and specificities, it became evident the indispensable synthesis or concept's unity of the dance's art phenomenon.

Although both styles be came in different forms for that, it became possible to find the common denominator to the analysis of the danced movements, to that, we analysed its inherent significative part basing on the works of Laban (1966, 1971, 1975) and Laban e Lawrence (1974). Nevertheless, his effectual work, having as base the Delsarte's work (in T.Shawn, 1974), continued and developed by other authors, in different subjects, like Lamb (1965), North (1972), Lange (1975), Cohen (1976), Kagan (1978), Bartenieff and Lewis (1980), Guest (1983), Preston-Dunlop (1983, Spring), Foster (1986), Maletic (1980, 1987), Chapple and Davis (1988, Winter) and Brandt (1991), had to be analysed so, it was possible to show clearly some difficulties on conceptual fitting or even the inadaptation of his outlook in a way his outlook gathers all, and, for that, reduces all (Best, 1978; Adshead, 1988; L.Loupe et al, 1991; McFee, 1992).

The trajectory done allowed us to adopt a definition of dance, this definition became effective to the work's context, subjecting the change of the vocabulary of gesture on danced movement, for that we used the dynamical shaping of the "expressive-formal" elements on a interdependency, and we put in relief the innate qualities of the movement itself.

So, it became clear that the impact's notion and the visual impression that dance communicates (Read, 1987), stress a communication's unique potential of this significative form. The equal value of the expressive nature and the movement structure (Foster, 1986), turned clear the coherence of a body's space-time shape, but dissolving it on those same shapes (Sheets-Johnstone, 1979; Maletic, 1980; Bernard, 1990; Launay, 1990; Fraleigh, 1991, Spring; Brandt, 1991; Arguel, 1992).

It become pertinent, by the involved subjective aspects, the link or the agreement on the studied theme (Eckman, 1988, Winter), on the phenomenological perspective that we support. But how to adjust the mentioned aspects to the specific problem of this work?

We've made a general reading of literacy works, in what concerns, the specific assessment on dance, our main difficulties were: the overshoot of the subjective aspects inherents to the activity on itself (Donmoyer, 1980, Summer; Harrison, 1989); the establishment of some assessments appropriated to the analyse and observation (Benn, 1989, Spring; Balsdon and Clift, 1990, Spring; Van Gyn and O'Neill, 1991); the lack of agreement in what concerns effective describers (Van Gyn and O'Neill, 1989) and, finally, the difficulty on giving assessments on a really objective way (Reid, 1981; Sherbon, 1982; House, 1983; Hamblen, 1986, September/October; North, 1988).

So, it was settled, not only, the graduation, but also, the experience, as well as, the teachers efficiency, as fundamental aspects of subject of dance's assessment (Best, 1982; Macintyre, 1986; Philpott, 1986).

Of all studies completed about this specific scope, there were distinguished the studies of Lockhart and Pease (1981), Kassing and Mortensen (1981-82, Fall/Winter), Hamm and Sorcinelli (1987, September), Beane (1989), De Bruyn (1991), Thirion and Sionnet (1992) but mostly Chatfield (1993, October), because he tried to evaluate the aesthetics component of the performance on the attempt of becoming possible to quantify the *aesthetic ability* (p.115), as he called it. The assessment board, gently, given by the University of North Carolina - Greensboro, was very important, it allowed us an assessment based on a technical context, in spite of the specificity of the present gestual codes.

However, we faced the problem of the inexistence of an effective instrument to appreciate, on a joint way, the dancer's technical proficiency, and also, to evaluated their expressiveness skills, as their inherent characteristics, on the other hand, there was also no way to show an adjustment to the aimed qualities of qualifying, which is the aim of this work.

So, there were settled two different phases:

1^a phase - construction and validation of the instrument

2^a phase - adaptation of the instrument

Construction and validation of the instrument

We intended to affirm the technical bases, which are essential to the instrument, it conformed to the first series of secondary hypothesis expressed, to that it was necessary to ask for help to some dance experts they fulfilled the standardisation role of the specific qualities to the instrument.

The descriptive judgement scale adopted and, according to Landsheere (1979), it lead to a clear decision in what concerns the signal nature, relating to the performance or the movement. The variants in presence of qualitative way in some variants on a space scale.

The logical advancing of the scale points or the quantitative concept of intensity were defined by the explicitness or accuracy, showned up by dancers during the different items, they are also called on this work, expressiveness-formal elements, they are present on Board 1.

The defined assessment-items coincided to the indicators of the subjective demonstrations (Goring, 1981), those indicators are considered as representing the aesthetical-artistic nature of the danced movement, they are valid to the classical dance and, specifically, in what concerns the Graham's style.

Method

SUBJECTS: The exposition was constituted by dancers (N=9, age=23.3±1.41 years old, vc=18%), and our selection rule, differenced them on 3

groups (Professional, Semi-professional e Amateur), it was based on a parameter, concerning the presence or absence of a social-professional statute on dance/ remuneration , the dancers' period of specific formation, their frequent participation on dance shows, as well as, their weekly time of technical work, had same influence on this work.

Board 1 - The expressiveness-formal elements of the danced movement

ELEMENTS MODELLING			
BODY	SPACE	TIME	DYNAMICS
a) verticality and line up of the different body segments with the muscular stress adaptation	a) gesture directions and trajectories on the shown space progress	a) Speed and synchronism time-movement on the different endurances	a) weight element on the movement, evidence degree or maximum attenuation
b) body design or correspondence between the different parts, defining lines	b) projecting direction lines on the own or sharing space, lengthening the first defined point	b) Pause and accents shown up on the connection forced-time and expressed-time	b) intensity on the movement endurance by the shown sustenance or variation
c) focal points or responsible body parts or the movement reinforcement	c) volume creation or connection between directions, conforming a communication space	c) Movement phrases making evident the start, the evolution and the end	c) enchainment between the movements and their particular passages

PROCEDURE: The dancers were subjected to an apprenticeship and improvement period of the two danced sequences choosed (± 1 minute), one of the sequences was based on classical dance technique and, the other one, was based on Graham's style, it was asked for help to a dance teacher to create the sequences basic, however, his work on specific information given by the author, comprehending all the technical elements that should be included, at the end of the apprenticeship period all the danced sequences were taped on video. The dancers' sequence was casual and different for each technique. There were asked to the experts three different tasks, each of them connected to three different judgement moments, so we searched to the indirect observation of each dancer, and then, they were classified, first on classic dance and then, on modern dance:

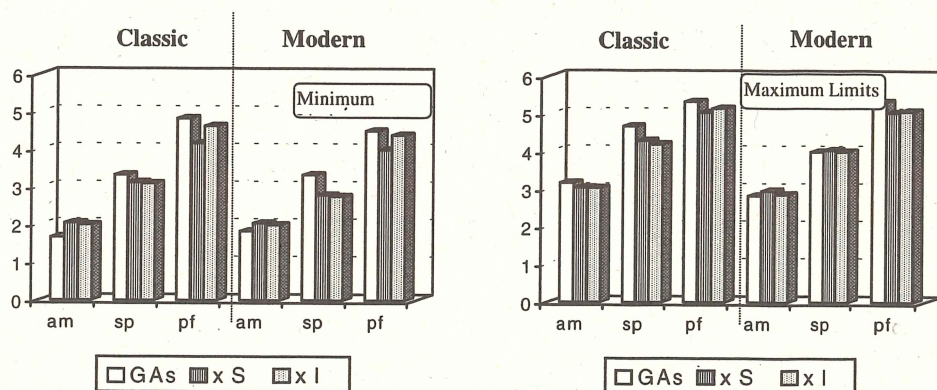
- Global assessment (G.As.) of the technical ability and expressiveness capacity, there was no criterion (graphic and numerical scale from 1 to 6);
- Assessment based on the four presented subjects: Body, Space, Time and Dynamics (xS). This assessment wasn't based on any specification (numerical scale from 1 to 6);
- Assessment by judgement-items on each subject mentioned above (xl), however, there was respected the ordening already presented (graphic, descriptive and numerical scale from 1 to 6).

By the nature of the used terms, like Hensley et al. said (1987, August), it was necessary to adjust the conceptual fitting, of the involved items and subjects, this conceptual fitting was used to the understanding and comprehension of the language, it was also used as a preliminary preparation to the classification and, as preparation to the ability of the instrument application - this aspects was considered on both work phases.

Results and discussion

The result of the scores obtained by each group of dancers, on both dance styles, and according to the three judgement moments, can be analysed on Graphic1.

GRAPHIC 1 - Connection between Global Assessment (GAs), the four Subjects (xS) and the totality of the Items (xI): minimum and maximum limits of the scores given to the three groups of Dancers [amateur (am); semi-professional (sp); professional (pf)]

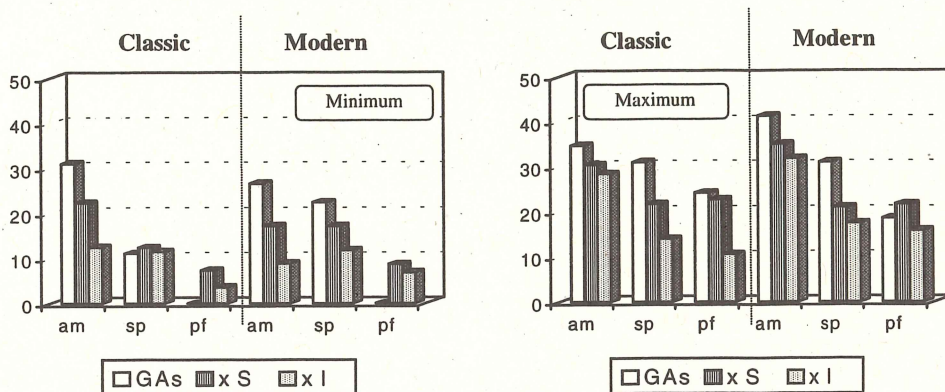


This graphic proves the agreement of the present assessments, to all dancers, by the proximity of the presented values (mostly between GAs and xS). We also detach the maximum limits of the three groups of dancers.

It was also observed an increase of the less important scores obtained by the amateur dancers on both situations. There was an increase comparing with the obtained scores on the global assessment. This, of course, contrasts with what was verified on the other two groups.

Graphic 2 represents the parameters of a proportional dispersion concerning the three assessments that we are considering.

GRAPHIC 2 - Connection between Global Assessment (GAs), the four Subjects (xS) and the Items totality (xl): amplitude of the alteration factor (%) for the three Dancers groups [amateur (am); semi-professional (sp); professional (pf)]



We notice that the coefficient of variation, had its maximum quantitative expression on amateur dancers, there was also put in relief an increasing on the homogeneity degree of the assessment, by the items introduction, comparing with those obtained on other assessments, exception to two professional dancers on both styles.

Lets observe Board 2, which presents the existing correlations on the experts' assessments.

Board 2 - Correlation Matrix of the total assessment of the items done by the Experts

	E1	E2	E3	E4	E5	E6
E1	1					
E2	0.87	1				
E3	0.84	0.94	1			
E4	0.89	0.91	0.89	1		
E5	0.88	0.96	0.9	0.93	1	
E6	0.89	0.93	0.9	0.91	0.95	1

So, there was put in relief the existence of correlations highly significant with no exception ($p < .001$).

On the other hand, the values of the F test, to xl on each expert, confirmed that that was also put in relief to GAs and xS, that means that the intra-observer veracity was clear (to $F_{crit} \geq 4.494$, $p < .05$) as shows Board 3.

Board 3 - Scores F by Expert to the assessment of the total Items (xl)

	E1	E2	E3	E4	E5	E6
F	0.0009	0.2978	0.2556	0.0038	0.0420	0.1690

The Board 4 puts in relief the intra-expert correlations on the three assessment moments.

Board 4 - Correlations shown up by each expert on the Global Assessment (GAs), the four Subjects (xS) and the Items totality (xl)

#		GAs	x I
E 1	x S	0.97	0.98
	x I	0.96	
E 2	x S	0.96	0.94
	x I	0.97	
E 3	x S	0.94	0.96
	x I	0.95	
E 4	x S	0.98	0.95
	x I	0.92	
E 5	x S	0.89	0.92
	x I	0.9	
E 6	x S	0.86	0.94
	x I	0.92	

So that was proved that all the correlations were very significant ($p < .001$), stressing the stability of each expert, in what concerns the three moments.

The correlations were significant (to values N) on the three assessments of the dancers totality, according to the dance style in presence, to the dancers statute on both technics and finally, to each dance style, there was exception, the correlation obtained between the Global Assessment and the average of the items totality, in what concerns the professional group on classic dance.

And, it was also evident the firmness of the inter-experts classifications, as well as, their bigger conformity when introducing the criterion-items, their firmness was even bigger, in what concerns the professional dancers on classic dance, as well as, the amateur dancers on modern dance.

Once stressed out the surety or consistence of the experts' assessments, we would like to make salient the contents' validity by the assessment conformity between each subject and their judgement-items, this is put in relief on Board 5.

Board 5 - Correlation Matrix of each subjects assessment (xs) and the three items of each subject (xi) done by the experts

	BODY	SPACE	TIME	DYNAMICS
CLASSIC xs - xi	0.79	0.72	0.70	0.85
MODERN xs - xi	0.86	0.63	0.75	0.87
CLAS - MOD xs - xi	0.82	0.67	0.72	0.86

So, it was established the adaptation of the defined measuring-instrument, in what concerns its content for both dance situations, especially for Dynamic.

Because, the subjective aspects are always involved on assessment - detaching the subjects of analyse without no component items - it become salient, with no doubt, the experts' own specific formation, on the second moment of assessment. That aspect showed up to be, not only decisive on the scores attribution, for each subject, but also homogeneously on the items assessment, this stress out what Best (1982), Macintyre (1986), Hensley et al (1987, August), Van Gyn and O'Neill (1991) e Chatfield (1993, October) said about the fundamental role of the experience and acuteness of the person who appreciates the dancers.

Making an analysis on the sensibility - difficulty and selection degree - presented on the measuring-instrument, to each item and according to specific tables³, we notice that seven and five items presented an index of difficulty classified as "*Good*" ($I_d=.44$) e "*Fair*" ($I_d=.39$), so, there was stressed out the connection between each dancer performance on each item and their final classification on every items⁴.

In what concerns the distinction index, we notice the maximum limit ($I_d=1$), showing by itself, a correct process on each item, because on this work's extent and proof, it allowed the real differentiation of the expressiveness-formal qualities of the dancers.

Once proved the expressed hypothesis to the first phase of the work, we started the next phase.

The instrument application

We intend to verify the effect of the introduction of some criterion-items on some dance teachers' assessments⁵, as well as the influence of the variants:

³ Preto, J.G. (1990). p.78-79.

⁴ There were considered positive all scores ≥ 4

⁵ Also called Observers (Obs).

formation, experience and observation skills coinciding with the second set of the expressed hypothesis.

On this phase it was also stressed out the experts' role acting as criterion of their own assessments (Pièron, 1984).

Method

SUBJECTS: The proof was formed by dance teachers (N=43, age=29±1.00 years old, vc=42.6%) and it was established the general conditions of having an initial specific formation on dance of five years, in at least, one of the techniques we were analysing, the period of five years was considered as minimum, according to the experts, to the familiarity with the gestual codes.

Of these teachers some were foreigners (N=11), who excepting one of them temporarily living on Portugal, follow their professional activity abroad.

PROCEDURE: To the dance teachers there were asked three different tasks⁶:

- concerning the first and third moments of the experts' assessment⁷ (GAs and xI);
- answer to a questionnaire intending to know each teacher position, on what concerns, the dependence or the independence between the technics and the expressiveness on theatrical dance, as well as, their personal notion of expressiveness skill;
- solution of four psychological tests⁸ like the *Test of Identical Figures of Thurstone* (FI), the *Test of Concentration of Toulouse-Pièron* (TPA), the *Test of Visual Memory* (MENVIS-A) and the *Test of Audio-Vocal Memory* - (MAVO).

Once the exigence criterion of the teachers tasks were, mainly, of perceptive-visual nature, we decided to establish a consideration on what concerns the results of the four psychological tests, our aim was to establish their capacities, considered as fundamental, this decision was taken together with the psychology experts.

Results and discussion

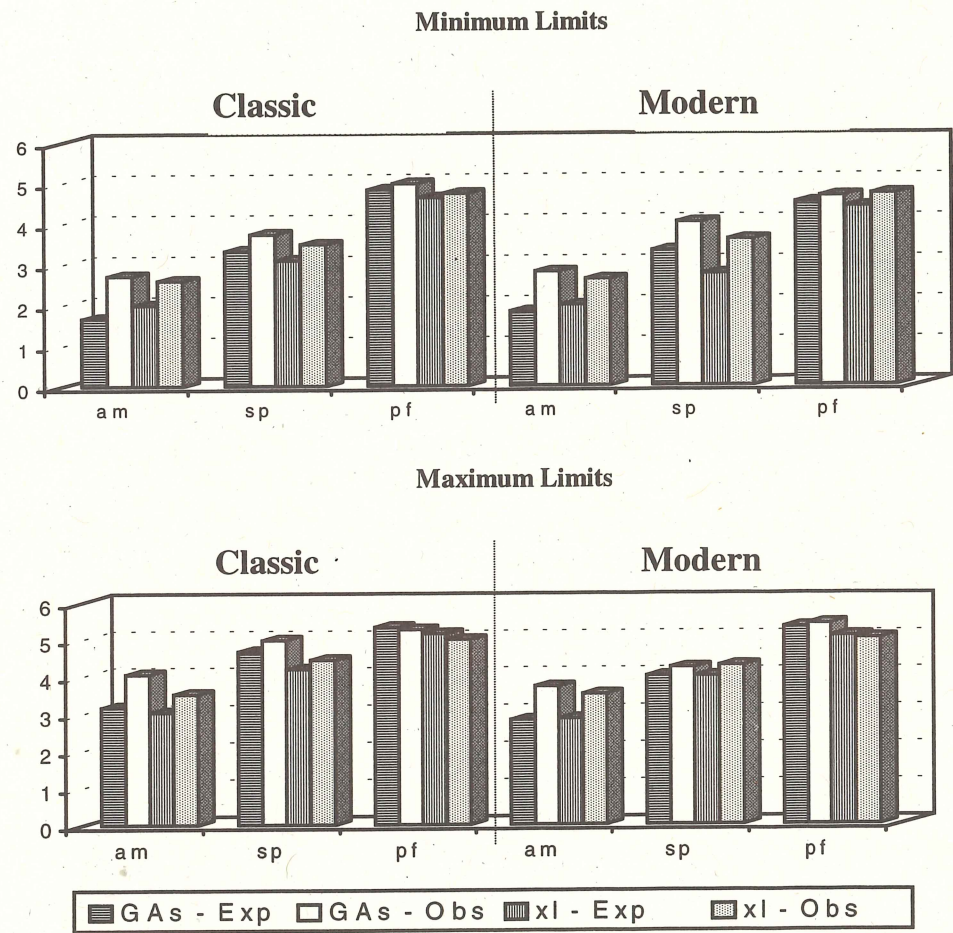
So, we can infer the agreement of dance teachers assessment with the statute, formation and experience of the dancers, it made salient the fitness with the criterion as we can see on Graphic 3.

⁶ Tasks made by foreign teachers were made in french with help of some language technician.

⁷ The second experts' assessment was only justified, comparing with the items totality, verify the validity of the instrument.

⁸ With the help of some experts on psychology.

GRAPHIC 3 - Connection between the Global Assessment (GAs) and the total Items (xl): minimum and maximum limits given by the Observers (Obs) and by the Experts (Exp), to the three groups of Dancers [amateur (am); semi-professional (sp); professional (pf)]



The conformity of the scores was evident but, it is possible to make stand out some considerable aspects.

The global assessment of experts presented more decreased scores on both limits analysed, excepting the professional group of classic dance, in what concerns the maximum threshold obtained, this situation is similar to that one found out to the classifications of the items' totality but, to both dance situations on what concerns professional dancers.

It was also this group that presented, on each moment of assessment, a bigger scores' proximity - on a inter-experts and inter-observers analysis - and we also found out what, it also happened to the semi-professional dancers, in what concerns the maximum limits.

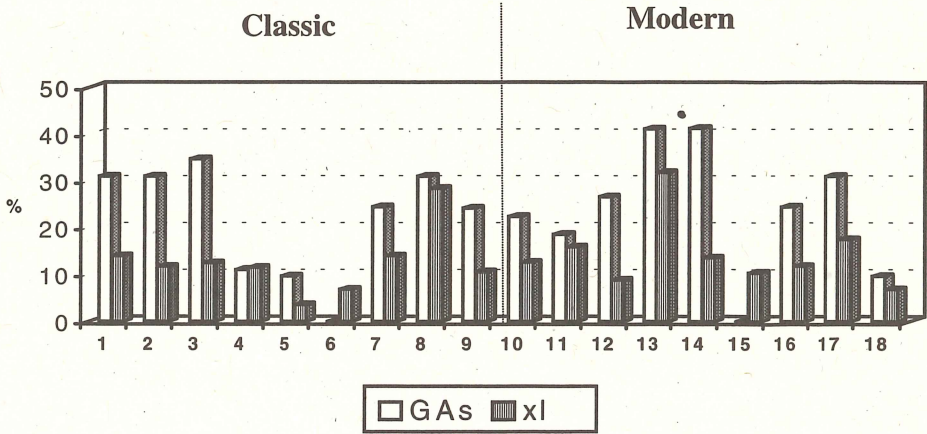
The classification of the items' totality, comparing with the global assessment, caused an increase of the minimum scores obtained by the amateur group and a decrease was more evident in what concerns the professional on modern dance according to experts, this contrasts with the decrease of minimum limits obtained by dancers, according to dance teachers, the professional dancers were an exception.

Making a similar analysis to the maximum scores, we found that the assessments of the items' totality caused a greater decrease of classification comparing with the global assessment, they have in common, on inter-experts and inter-observers analysis, a similar classification on both qualifications to the semi-professional dancers on modern dance. Experts presented a parallelism of scores on both dance situations to the amateur group this aspect wasn't confirmed on the scope of the dance teacher' classifications.

Finally, the inter-observers and inter-experts analysis stressed out a bigger agreement to the professional and semi-professional groups, this on modern dance.

Graphic 4 presents different coefficients of variation in present.

Graphic 4 - Connection between Global Assessment (GAs) and the Items' totality (xl): coefficient of variation (%) presented on the classifications of each dancer



Excepting the assessment of two professional dancers - one on each dance situation - all of them obtained on their classifications, a remarkable diminution on the coefficient of variation, the introduction of criterion-items caused a bigger homogeneity on dance teachers' assessments, confirming what literacy works present.

The professional dancers presented a bigger agreement on the assessments given. The greater coherency and equilibration of the professional group could have concurred to a more consensual assessment - which we consider with no stereotypy effect - by the distinction, on each item, of the specific levels.

However, the focalization of assessment on each item and for the other groups, can be decisive to the homogeneity of xl comparing to GAs.

On a more specific analysis, in what concerns the items of each subject, we notice that Body and Dynamics obtained a bigger homogeneity on teachers' assessments, we can also stress out the body's design and the movement enchainments, as the items which obtained the bigger agreement.

We think that these subjects indicate some important aspects. The body, because it is considered as the dance's instrument and on each dance is primordially based, can be the parameter that, more frequently, teachers usually appreciate.

On the other hand, dynamics stress the fundamental role on the atmosphere created by the danced movement - changing on only movement union - which aspect that our experience can confirm as imperious, to the inevitable relation showned up.

The observations' acuity on the dynamics can't be foreign to the regularity that teachers attend to dance shows.

Remember that, many evidences took on our questionnaire, gave to dynamics a predominant role on the expressiveness, as Glickman (1978) and Willem (1993, Février), the dynamics is often equivalent like teachers said, to the quality of the movement.

So, it's important to stress out that the correlation matrix of the assessment of the 43 dance teachers, made manifest only to a pair, the absence of significant correlations ($r=.37$, $p<.05$) the other ones detached on an important way as highly significant ($p<.01$ / $p<.001$).

It become evident that all correlations, which haven't been significant to GAs, were modified by the connection evidenced on xl.

Although, teachers have different perspectives, in what concerns connection or independence of technics with expressiveness. It wasn't determinative to distinguish their assessments.

On the other hand, the correlations between the two moments of assessments: of the groups totality, concerning the present dance style, referring the level of the dancers on both or on each dance situation, were with no exception, very significant ($p<.001$), to the N values on presence.

We also found that the amateur qualifications registered, on both dance situations, the stronger correlations comparing to the others, and mostly, with those relative to the semi-professional group, on classic dance.

The agreement of the teachers' assessments (observers) in what concerns the criterion (experts) can be analysed on Board 6.

Board 6 - Correlations between Observers and Teachers to the Global Assessment, of the Items totality, of the three items by subject (xi) and of each item (a, b, c)

<div style="display: flex; align-items: center;"> <div style="writing-mode: vertical-rl; transform: rotate(180deg);">GLOBAL ASSESSMENT</div> <div style="margin-left: 10px;">.95</div> </div>		ITEM				
		DIMENSION	\bar{x}_i	a	b	c
<div style="display: flex; align-items: center;"> <div style="writing-mode: vertical-rl; transform: rotate(180deg);">ITEMS TOTALITY</div> <div style="margin-left: 10px;">.96</div> </div>		BODY	.95	.92	.95	.94
		SPACE	.95	.94	.93	.95
		TIME	.94	.94	.91	.92
		DYNAMICS	.97	.95	.97	.96

So, it became clear that teachers confirmed their capacity to classify on an assessment on the subjects of this work, this was evident by the very significant correlations obtained ($p < .001$).

However, some other aspects must be pondered, including the heterogeneity of dance teachers in what concerns the variants: specific formation on dance, teaching experience and perceptive capacities at the audio-visual level.

We noticed the absence of significant differences on classifications of the different groups of observers, excepting one only specific case, like we can see on Board 7.

It was determinant to the time items' assessment the time of dance formation. It's probable that this subject classification, intending to detach the adaptation, between the expressed movement and the imposed time by the musical support, so it stressed a more specific knowledge, may be pluridisciplined on the different areas.

Symptomatic of this situation and, in what concerns dancers, was the difficulty that the amateur group presented on understanding the timing of the danced sequences. This difficulty was more stressed on that subject than on the understanding and execution of the gestual codes.

There weren't other variable as determinative to difference the observers' assessment. Of course, they weren't aimed on this work - once they were absent of our hypothesis - anyway, we decided that would be interesting to observe the classification, also on other variables. So, we chose two other variants: age and nationality which, in an indirect form, also stressed a certain heterogeneity of the dance teachers.

There were significant differences, between all the teachers' assessments due to their nationalities (ANOVA - one way). Observing the averages presented by each group, we notice that foreigner observers gave the bigger scores comparing to the national ones.

On the other hand, the age was determinative, only when comparing the younger teachers [21-24] with older ones [≥ 32 years]. However, the global and

Board 7 - Analysis of the Variant of Global Assessments, of the Items totality and of the three items of each subject stressed out by the different groups of Observers

GROUPS	ANOVA							
	Global Assessment	Total Items	Body	Space	Time	Dynamics	Fcrit ≥	
FORMATION								
• DURATION [5-10] - >10	2.816	3.111	3.157	1.442	4.284	2.275	4.079	
• STYLES Clas - Md	0.133	1.273	1.389	0.985	1.257	0.910	4.079	
EXPERIENCE								
• DURATION £ 5 - > 5	1.500	2.998	1.962	1.007	3.963	3.737	4.079	
• LEVEL Prof - Amat	0.282	1.045	0.555	0.408	0.963	1.854	4.079	
• STYLES	Cl - Md	0.002	1.050	0.493	0.219	1.251	1.920	4.130
	Cl - O	0.832	0.569	1.811	0.009	0.311	1.468	4.325
	Md - O	1.924	0.030	1.041	0.246	0.028	0.118	4.242
TESTS Ψ								
• PERCENT.	<40 - ≥40 <60	1.983	2.143	0.941	0.761	1.970	4.107	4.225
	<40 - ≥60	1.816	3.390	2.308	2.564	4.146	2.840	4.171
	≥40 <60 - ≥60	0.002	0.060	0.137	0.354	2.202	0.173	4.260

□ - no significant ■ - significant

space assessments were exceptions, these subjects didn't have significant differences on classifications, as well as, on our study concerning two contiguous groups, concerning age.

We notice that, excepting the time subject, the younger teachers always gave higher scores, the central group, concerning the age [25-31], always gave the medium scores on their assessments.

Trying to isolate age influence on teachers' nationality we also analysed the variance in all assessments, clearing the youngest two foreigner teachers.

So, only in global assessment - despite the contiguity of the critical value - it had no significant differences on classification.

We concluded that is interesting to analyse the variables concerning age and nationality, this can become the subject of other future works.

Conclusions

The role of the six experts, on the first phase of this work, was decisive to our conclusions. All the hypothesis were confirmed and connected to the technical bases of the instrument, including the validity (Safrit, 1973; Popham, 1975; Sobral and Barreiros, 1980; Safrit et al, 1986, December; Preto, 1990); the relevant

guarantee or stability of the results (Stamm and Moore, 1980, December); the level of sensibility and the discrimination index (Bonboir, 1972; Sobral and Barreiros, 1980; Preto, 1990).

The instrument allowed to show the connection of the expressiveness-formal qualities presented by dancers with the formation and experience that they have, there was a bigger homogeneity on the professional dancers' classifications may be, because, it was the group that better executed the elements to be analysed.

On a similar way, it was also, on the case of classic dance that was obtained the bigger agreement, may be this was the reflex of an easier identification of the code language. This happened, perhaps, because there was no lapse, on what concerns the gestual models (close technique). This wasn't so evident, on the Graham's style, because on this case it was possible to re-establish the model (Arguel, 1992; Batalha, 1994, Maio).

The second phase of our work, allowed us to conclude that the items-criterion introduction, seemed to have contributed to the decrease the personal impact on assessments this was also proved by the coincident agreement of the observers (Macintyre, 1986; Philpott, 1986; Been, 1989, Spring), stressing on a particular way the importance of their preparatory works.

It was confirmed that to the items totality, the semi-professional and, mostly, the amateur groups reached the bigger decrease on the scores, on a comparative analysis with the presented one concerning the global assessment.

There was also a big conformity of teachers with the chosen criterion.

Excepting the time-items assessment (which depended on teachers formation and seemed to be influenced by their personal knowledge) there was no interference on the assessments: their different dance formation, different teaching experiences and their different observation abilities didn't have no influence of the results. This was what was possible to conclude of the present knowledge concerning the connection between the specific ability to observe, in what concerns dance, and the used psychological tests.

There was also verified the need of deepening the hypothetical influence of the age and the nationality on the teachers' assessments, and this study showed up as very important and even determinative.

To end we intended to stress that, due to elements' nature, the reflection about the aesthetic qualificatives, concerning movement, puts on an important question. But not only this question but also a way to assess the connection of technical proficiency with the expressiveness. Those two subjects, altogether characterise, on our opinion, the dance ability.

The phenomenon's complexity makes salient, with no doubt, a specific knowledge and a personal sensibility people who judges on dance (Peckham, 1978; Maletic, 1987; Read, 1988; Newby, 1989). Like Redfern (1988) says: "*In ascribing aesthetic qualities to something, we are indicating, perhaps even, it might be said, expressing our attitude towards it*" (p.74)

So it become almost an imposition a bigger study resulting from an eligible maturity of the instrument. Our main challenge (which we wanted to discuss

connected to the eventual reflects of this works' proposal) concerning teachers' intervention on the discussion and criticism, gives sense to our work.

That allowed to attenuated a little bit our emptiness feeling because we conclude that the problem of dance's assessment is endless.

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