

The Effects of Participation in Rhythmic Sport on the Self-esteem Of Adolescent Girls from a Disadvantaged Community

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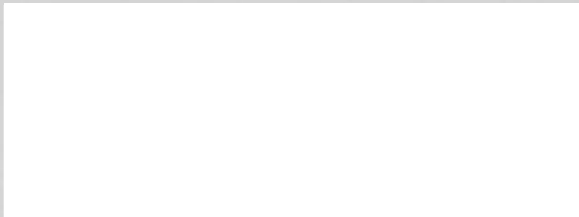
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Declaration

I, the undersigned, hereby declare that the work contained in this thesis is my own original work and that I have not previously, in its entirety or in part, submitted it to any university for a degree.



13 November 1998

Date

Abstract

The purpose of this study was to determine the influence of participation in a rhythmic sport programme on the self-esteem of adolescent girls. Paterson's (1997) 10 self-esteem enhancing instructional strategies were used to implement the programme. The content of the programme was designed by the author to provide adolescent girls from a disadvantaged community the opportunity to learn basic rhythmic activities and dance skills.

Harter's (1985) *Self-perception Profile for Children* was used to measure the global self-esteem and perceived movement competence of a control group (n=15) and an experimental group (n=13) of girls between ages 13 - 16. A 22-week rhythmic sport programme was conducted twice each week for the girls in the experimental group.

Following the comparison between pre- and post-test data, it was concluded that participation in the intervention had a positive but not statistically significant affect on the girls' global self-esteem and the perceived movement competence. All of Paterson's (1997) instructional strategies were perceived by the participants to have been used by their coach. The teaching strategies of individualising instruction and setting optimal challenges were the most effective strategies in terms of their influence on increasing girls self-esteem.

Opsomming

Die doel van die studie was om die invloed van deelname aan 'n ritmiese sportprogram op die self-esteem van adolessente meisies na te gaan. Paterson (1997) se 10 self-esteem bevorderings-onderderrigstrategie is gebruik om die program te implimenteer. Die inhoud van die program is deur die navorser ontwerp en is daarop gemik om adolessente meisies vanuit 'n agtergeblewe gemeenskap die geleentheid te bied om basiese ritmiese aktiwiteite en dansvaardighede baas te raak.

Harter (1985) se *Self-perception Profile for Children* is gebruik om die algehele self-esteem en verwagte bewegingsvaardigheid van 'n kontrole groep (n=15) en 'n eksperimentele groep (n=13) te bepaal. Die ouderdomme van die meisies wissel tussen 13 en 16 jaar. Twee maal per week vir 22 weke is 'n ritmiese sportprogram vir die eksperimentele groep aangebied.

Met die data ontleiding van pre- en post- toetse, is vasgestel dat die intervensie program 'n positiewe, alhoewel statisties nie-beduidende effek op die self-esteem en verwagte bewegingsvaardigheid van die deelnemers gehad het. Deelnemers het aangedui dat al Paterson (1997) se onderderrigstrategie deur die afrigter aangewend is. Die mees effektiewe strategie wat 'n invloed op die meisies se self-esteem gehad het, was die onderderrigstrategie van geïndividualiseerde onderrig en die daarstelling van optimale uitdagings.

Dedication

The idea of my life in dance is to absorb as much as possible.

Rudolf Nureyev

It is shameful that the Dance should give up
her power over the mind and strive only
to please the eye.

Jean Georges Noverre

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Chapter One

Setting the Problem

Self-confidence is commonly thought of as an important variable underlying achievement. A lack of confidence in certain kinds of activities decreases the likelihood that one will opt to participate in those activities, as well as leads to a decrease in one's persistence and effort in the face of difficulty, thus limiting opportunities for improved performance (Bandura, 1986). Self-confidence has been associated with perceived competence (perceived ability) and feelings of self-efficacy and self-esteem (Bandura, 1977). It is regarded as a central mediator of performance in Harter's (1978) model of competence motivation, which proposed a direct correlation between perceived competence, self-confidence and self-esteem. According to Felker (in Young, 1985), "It should be kept in mind that it is the individual's perception of his competence that influences his self-esteem" (p. 29).

Although much research has been conducted on self-confidence, less has been completed focusing specifically on girls and women's self-confidence in physical activity (Lirgg, 1992). Self-confidence, defined in terms of both performance expectancies and self-evaluation of abilities as well as completed performances, has been found to be lower among women than men (Lenny, 1977). Research has revealed that the self-confidence in girls and women in achievement situations is generally lower than that of males (Maccoby & Jacklin, 1974). In the motor domain the higher confidence level of males compared to females is well documented (Lirgg & Feltz, 1989). Although females possess many of the prerequisites for being successful in achievement situations, they often lack self-confidence in their achievement abilities (Corbin, Stewart & Blair, 1981).

Sonstroem's psychological model for physical activity proposed that successful involvement in physical activity can increase physical ability which in

turn raise one's estimate of one's physical ability, which can have a positive influence on one's level of self-esteem and also attraction to physical activity (Young, 1985). Successful experiences/mastery attempts can thus serve to increase perceived competence which can enhance self-confidence (Petruzzello & Corbin, 1988). This is compatible with Harter's (1978) Theory of Competence Motivation in which mastery attempts will result in either positive or negative reinforcement of achievement abilities, which in turn can lead to positive or negative feelings of perceived competence and control.

Research in sport and exercise has explored the potential for planning for self-esteem change through exercise (Sonstroem & Morgan, 1989). In certain situations, females make lower predictions of success or estimates of their own ability than males do. Girls and women have been found to lack self-confidence in physical activity as well as in intellectual achievement situations (Corbin, 1981; Corbin & Nix, 1979).

There are important implications for physical educators and sport leaders if lower estimates of performance in motor tasks by females are associated with a lack of self-confidence. In sport and physical activity settings, females who are capable of achieving might fail to perform to their abilities and thus fail to achieve their potential. The lack of confidence in their own abilities to perform physical tasks may cause females to avoid situations which would further compound their lack of confidence feelings in sport and exercise settings (Corbin, Landers, Feltz & Senior, 1983). Because low self-confidence poses a significant barrier to women's achievement in all areas, it is important for researchers to discover how self-confidence is formulated and what approaches can be taken to enhance positive self-perceptions (Lenny, 1977).

We all enjoy success and tend to be drawn to those areas in life which provide it. However, the question to be answered is how can we as coaches develop a positive sense of perceived competence in all children which will facilitate the development of their self-confidence and hopefully their self-esteem (Fox, 1994). Otto and Alwyn (1977) noted that success in sport by itself might not lead to high self-esteem unless that success is accompanied by favourable

reactions by parents and close friends as well as the informal support of teachers and/or coaches. To encourage participation, girls and women have to be shown that they are capable of success and will be rewarded for their competence in sport, which will in turn encourage the development of their self-confidence and contribute to positive self-esteem (Lirgg & Feltz, 1989).

Some situations where confidence levels of females fall behind that of male may be due to inexperience of females in competitive situations and the historical male domination of sport. Sports for female adolescents can be seen as providing both physical and mental challenge, while at the same time providing a new way of thinking about the self which challenges traditional notions of femininity (Archer & McDonald, 1990). This means that the potential benefits of developing self-confidence and self-esteem through sports and physical activities may be particularly powerful.

Purpose of the Study

The purpose of the study was to determine if there are specific coaching strategies that will have a positive influence on the self-esteem and self-confidence (perceived competence) of adolescent girls. The 10 self-esteem enhancing instructional strategies identified by Paterson (1997) were applied by the author of this study to high school girls from a disadvantaged community in the Western Cape. The medium through which these strategies were presented was a five and one-half month programme of after-school activities, which included rhythmical sport and modern dance.

A secondary purpose of the study was to gain insight into modern dance and rhythmical sport activities as a potential medium for approaching educational objectives with adolescent girls.

Significance of the Study

The successful performance of any task has been shown to be partially influenced by a person's self-confidence (Feltz, 1982). Increasing confidence may indirectly provide the encouragement to participate in sport for girls and women at just the time in history when opportunities for girls and women in sport are increasing (Lirgg & Feltz, 1989). Through the identification of instructional strategies that will help increase self-confidence, sport and physical education programmes can be delivered that will help girls and women become more able to pursue a wide range of activities and lead physically active, healthy and confident lives (Lirgg, 1992).

Establishing the importance of self-confidence and defining enhancement strategies hopefully will clarify the direction to be undertaken by physical education teachers and coaches. This in turn may contribute to the development of programmes aimed specifically at facilitating the development of self-confidence among girls and women from various communities.

Research Questions

In the attempt to identify instructional strategies that can positively influence the development of girls' self-esteem and perceived movement competence, the following research questions were formulated to guide this study:

1. Will participation in a rhythmic sport programme taught using Paterson's (1997) 10 self-esteem enhancing instructional strategies have a positive affect on the self-esteem of adolescent girls?
2. Will participation in a rhythmic sport programme taught using Paterson's (1997) 10 self-esteem enhancing instructional strategies have a positive affect on the perceived movement competence of adolescent girls?

3. What will be the participants' perception of their coach's use of Paterson's (1997) 10 self-esteem enhancing instructional strategies during the implementation of a rhythmic sport programme?
4. What are the correlations between the participants' perceptions about their coach's use of Paterson's (1997) instructional strategies and their self-esteem and perceived movement competence following participation in a rhythmic sport programme?

Methodology

The study followed an experimental design in a field setting, with a control group ($n = 15$) and an experimental group ($n = 13$) of girls ages 13-16 from the same high school in a disadvantaged community in the Western Cape. The study was conducted in the following manner.

- **Pre-test:** Prior to the start of the programme, all subjects completed Harter's (1985) *Self-perception Profile for Children* which measured their perceived competence.
- **Intervention:** The experimental group then participated in a five and one-half month rhythmic sport programme, offered at least twice per week. The programme was taught using Paterson's (1997) 10 instructional strategies.
- **Post-test:** On completion of the programme, the control and experimental group completed a post-program questionnaire which was identical to the pre-program questionnaire. The experimental group additionally completed a questionnaire by Paterson (1997) which measured their perception of the degree to which the coach had utilised each of the self-esteem enhancing instructional strategies.

Limitations

The following limitations must be kept in mind when interpreting the results of this study.

1. The conditions under which coaching occurred were not ideally suited for instruction. The hall had to be shared with other extramural activities on a regular basis, and sometimes the class had to be shifted to an outside venue. There were also days when the school was closed due to teacher strikes. These factors had a negative impact on the continuity of the programme, which could have affected the development of skill (competence), a critical factor in the development of self-confidence.
2. Hand-made apparatus was utilised due to the limited funding and the high cost of rhythmical gymnastic apparatus. This could have had a negative impact on the interest and/or motivation of the girls in the experimental group.
3. The girls who participated in this study were from a single ethnic group in a specific township, and were a small sample. This may limit the generalisability of the results.
4. The coaches for the programme were not of the same ethnic background as the participants. This may have produced a climate where the girls were more restrained with their actions and responses than they would have been with coaches from their own group.
5. The subjects were adolescent girls. This period of their lives is characterised as a turbulent transitional stage into adulthood, therefore their responses on the measure of perceived competence could be somewhat unstable.
6. In using Harter's (1985) measure of perceived competence, it was decided to limit data collection to only the global self-esteem sub-scale and the physical (athletic) competence sub-scale. Harter stated that each sub-scale could be

regarded independently, and "researchers in sport have generally considered only results from the physical domain in measuring competence relevant to physical activity" (Lirgg, 1992, p. 160). This did limit interpretation of the results of this study only to the perceptions of physical (athletic) competence and global self-esteem.

Definitions

The following terms are used in this study according to the following definitions.

Rhythmic Sport

This includes modern dance movements, sequences and dances, as well as the apparatus manipulation to music typically associated with rhythmic gymnastics.

Self-confidence

The following definition of self-confidence is taken directly from Lirgg (1992):

Self-confidence is a broad concept encompassing various operational definitions. Self-efficacy, sport confidence (state), and performance expectations are situation-specific measures of how confident one feels in performing...the terms self-confidence, self-efficacy, perceived ability and perceived competence will be used synonymously. Self-esteem is the evaluative component of self-concept...although both may influence or be influenced by self-confidence....(p. 160)

Within this study, perceived movement competence was accepted as the indicator of self-confidence in physical activity. This is why the perceived athletic competence sub-scale from Harter's (1985) *Self-perception Profile for Children* was adopted as the measurement for self-confidence.

Summary

Sport participation can be seen as a medium through which a wide range of esteem-related attributes can be developed because sport provides high levels of personal involvement. It is not only the body which can be trained through sport, but the participant can learn how to deal with many broader life-issues (Hellison & Templin, 1991). Martinek, Crow and Rejeski (1982) stated that educators would be more effective if they consciously examined their choice of instructional strategies and examined their impact on students. Coaches must consciously shape their choice of instructional strategies in order to achieve specific outcomes, including the promotion of positive self-esteem and self-confidence.

There is a specific need to become more informed about the impact of self-esteem enhancing strategies specifically on girls and women. Coaches who seek to contribute to the holistic development of girls and women require knowledge about how to help them overcome the low self-confidence that characterises their self-perceptions in achievement settings.

In an effort to identify strategies which could have a positive effect on girls' self-esteem and self-confidence, a five and one-half month rhythmic sport programme was conducted for 13 girls between ages 13 - 16 from a disadvantaged community. Paterson's (1997) model of 10 esteem-enhancing instructional strategies was used to structure the lessons. Changes in girls' global self-esteem and their perceived movement competence (self-confidence) were measured and compared to those experienced by a control group. Conclusions and recommendations were then drawn regarding which strategies appear to be most productive for enhancing the self-esteem and/or self confidence of adolescent girls through the medium of rhythmic sport.

Chapter Two

Review of Literature

The purpose of this study was to investigate the effects of participation in rhythmic sport on the self-esteem and self-confidence of adolescent girls. The following review of literature was completed in order to understand the importance of this topic in the broader sense of the development of self-esteem, as well as to choose the kind of instructional strategies most likely to have a positive influence on girls' perception of their movement competence.

Self-concept and Self-esteem

Rogers (1950) defined self-concept as "an organized configuration of prescriptions of the self which are admissible to awareness" (p. 379). It is a perception or conscious awareness of the self. Gergen (1971) defined self-esteem as "the degree to which individuals feel positive about themselves" (p. 11) and as a "personal judgement of worthiness" (p. 5). Self-esteem is regarded as the self-concepts evaluative component which is based on cognitive comparisons and associated affect (Gergen, 1971). Campbell (1990) and Searcy (1988) both supported the interpretation that self-concept focuses on the beliefs that people have about specific characteristics associated with themselves, and self-esteem relates to the global beliefs and feelings that people have about themselves as people, such as being satisfied with and liking oneself.

Early theoretical formulations proposed unitary constructs of "global self-concept" and "global self-esteem" with their ability to interact and to influence behaviour in a wide variety of settings (Allport, 1937; Rodgers, 1950). Despite this unitary approach, self-concept was recognised as having a developmental dimension in that age and experience produce increasingly differentiated conceptions of the self (Sonstroem & Morgan, 1989). Current approaches to understanding self-structure emphasises multiple components of the self. These components will have varying importance to individuals; for example individuals

may have different perceptions of themselves as professionals, as family members, as leaders or as followers for instance (Sonstroem & Morgan, 1989).

Theorists have increasingly included regard for the body – its function, appearance, or abilities – as a component worthy of inclusion in the multiple domains of self-structure (Coopersmith, 1967; Epstein, 1973). Epstein (1973) defined four dimensions under global self-esteem to include general competence, power, normal self-approval, and love worthiness. Competence was sub-divided into general mental and physical abilities. Each area of competence proposed to be organised hierarchically, ranging from a general perception of competence in one's abilities to increasing more task specific conceptions at the lower end of the continuum (Sonstroem & Morgan, 1989).

Much of the literature that distinguishes between the two constructs equates self-concept with self-description and self-esteem with self-evaluation (Burnett, 1994). Weiss (1987) described self-concept as the way one describes oneself with regards to ones abilities, characteristics, or emotional components. It is the way we perceive ourselves. Self-esteem is the evaluative component of self-concept. It refers to how we value ourselves. The relationship between self-concept and self-esteem is complex. Burnett (1994) found that descriptive and evaluative statements about specific characteristics of the self are closely related and should not automatically be treated as separate constructs. They discovered that differences between the means for the descriptive and evaluative statements of children were largest for physical ability, peer relations, and math ability. Their results indicated that the children (elementary school children in grades 3 to 7) liked physical activities more than they were good at them, liked playing with their peers more than they reported having lots of friends and being good at making friends, and liked math less than they reported being good at it. These results could reflect Rosenberg's (1979) position that individuals come to value personal qualities which they estimate as being successful tools in societal interactions.

Self-concept refers to both the overall view that individuals have of themselves, as well as their view of how well they function in specific roles or under certain constraints. The recognition of the multiple components of self-

concept has led to increased interest on studying "perceived competence" in specific spheres of operation as an indicator of selected aspects of self-esteem (Sonstroem & Morgan, 1989). As recommended by Rosenberg (1979), contemporary self-esteem research examines both global and domain-specific self-conceptions in an effort to understand how individuals see and value themselves (Marsh, 1987).

Adolescence and Self-esteem

Erikson (1968) suggested that the formation of a strong and a well organised sense of identity were a crucial developmental step in the transition from adolescence to adulthood. Adolescence can be a difficult time for adolescents undergoing identity development, and the difficulties with this process may be associated with psychological stress and anti-social behaviour (Wires, Barocas & Hollenbeck, 1994).

The development of personal identity or sense of self includes the dual process of individualisation and establishing social relatedness (Josselson, 1980). Individualisation refers to the need to separate the self from others, especially one's family, and to develop a sense of personal freedom. Social relatedness refers to the need for group identification, to develop relationships with other people and to see oneself as someone clearly placed in a particular social world. Both individualisation and social relatedness involve the exploration of options and alternatives. True identity achievement is thought to occur only when all the alternatives have been fully explored and a commitment made to a specific set of options (Shaw, Kleiber & Caldwell, 1995).

The development of personal identity is thought to continue throughout the life cycle. However, an identity crisis typically occurs during adolescence when so many rapid developmental changes occur simultaneously (Erikson, 1968). The initial stage experienced by many adolescents is one of confusion, lack of sense of self and low identity development. However when the final phase of identity formation is achieved, it is characterised by a coherent sense of self as an independent person (Shaw, Kleiber & Caldwell, 1995).

Models of Self-efficacy

Self-concept and self-esteem are frequently mentioned in connection with self-efficacy/self-confidence research (Lirgg, 1992). Self-efficacy is conceived as situation-specific evaluation which can contribute to the dimension of overall self-concept and self-esteem. Self-confidence is a term used interchangeably with perceived self-efficacy. Bandura referred to perceived self-efficacy as the level and strength of a belief that one can successfully perform a given activity. These self-efficacy expectations will influence the choice of activities and settings, the amount of effort expended, and the degree of persistence exhibited at the activity. Self-efficacy expectations not only influence behaviour but also are in turn influenced by the success of the behaviour (Bandura, 1977).

Various models of achievement motivation have been designed that include self-confidence as both a mediator and an outcome of performance (Lirgg, 1992). They include Self-efficacy Theory, Perceived Competence Theory, and Expectancy-Value Theory (see Figure 1).

Bandura's Self-efficacy Theory

This is probably the most popular theory used for studying self-confidence in the sports domain. It states that people are influenced by a combination of cognitive, behavioural and environmental aspects. Thus internal and external forces are at work. Self-efficacy is concerned with personal judgement of abilities and not actual level of ability. Thus a performer's judgement of ability influences their activity choice, the effort dedicated to the performance and persistence in the task (Lirgg, 1992).

Harter's Perceived Competence Theory (1978)

According to Perceived Competence Theory, external reactions in the form of reinforcement/non-reinforcement, approval and disapproval have a powerful influence on perceived competence and control. If task mastery is experienced and external reactions are initially positive, an internalised self-reward system will

develop. An internalised system means that the importance of external rewards reinforcement are reduced. Feelings of perceived competence and control increase with recurring successful experiences. The person becomes motivated to achieve because he/she is seeking feelings of competence which is equated with self-efficacy/self-confidence (Lirgg, 1992). This link between perceived competence and self-confidence provided support for selecting perceived movement competence as an indicator of self-confidence.

Eccles's Expectancy-value Model

This model refers to the formulation of performance expectations as "one's self-concept of ability." The choices about participation that lead to achievement are an outcome of performance expectations. Performance expectations are based on a combination of perceived ability, locus on control, gender roles and stereotypes, as well as performers' beliefs and cultural background. The performers interpretation of reality and not reality itself influences choice from the available options (Lirgg, 1992).

Comparison among the Models

All three models recognise the importance of self-confidence or perceived ability in achievement attainment (Lirgg, 1992). The Bandura and Eccles models both link feelings of confidence with choice of activity. This choice influences achievement because people who actively pursue something are more likely to achieve success than people who pursue without commitment or people who do not try at all.

All three models recognise that socialising influences and past experiences affect confidence. Bandura and Harter work from the assumption that socialising influences directly affect confidence. Eccles postulated that socialising influences affect a person's past experiences and it is the interaction among past experiences that affects confidence.

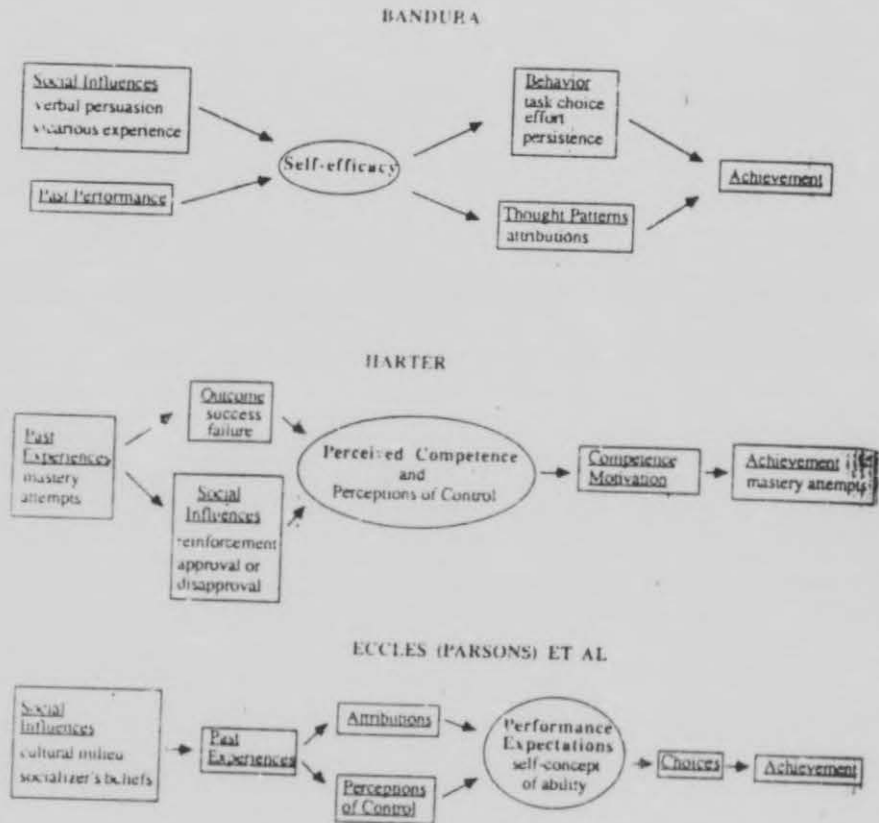


Figure 1 Various Models for Understanding Achievement Motivation
(Lirrg, 1992, p. 162)

Social influences are conceived differently in the three models and the constructs of perceived control and attribution also differ. For example, Bandura predicted that self-efficacy would influence ones thought patiens about attribution. Harter presented perception of competence and perception of control as being simultaneously influenced and not having an interactive affect on each other. Eccles predicted that locus of control and attributions directly influenced ability perceptions, a relationship opposite to that proposed by Bandura (Lirrg, 1992).

Although the models identify similar influential variables and outcomes they do however disagree about the precise path these variables take. It is apparent that the mechanisms that underlie self-confidence are not well understood. Despite this lack of comprehensive knowledge, research has been completed that gives some direction to efforts by professionals in applied setting to enhance self-confidence, especially among girls and women in the sporting environment (Lirgg, 1992).

Practical Applications

Despite which theory is used to explain achievement motivation, the degree of confidence people have in their own effectiveness is going to influence their performance in some way. People may become fearful and tend to avoid situations they believe exceed their abilities (Bandura, 1977). Perceived efficacy may determine how much energy people will spend and how long they will persevere in difficult situations. The stronger the perceived self-efficacy, the more active and sustained the efforts. It is important to note that expectations of success in performance cannot produce successful performance if the performers' capabilities are lacking. It also must be noted that people tend to avoid activities which lack incentives to involvement, even though they are likely to achieve success. Given appropriate skills *and* adequate incentives, however, efficacy expectations have been identified as a major determinant of people's choice of activities, how much effort they will expend, and of how long they will sustain effort in dealing with stressful situations (Bandura, 1977).

Self-confidence or perceived self-efficacy is learned through experience. Bandura (1977) listed five major sources from which people draw their efficacy expectations: performance accomplishments, vicarious experiences, verbal persuasion, emotional arousal and cognitive processing of efficacy information.

- **Performance Accomplishments**

This source of efficacy information is especially influential because it is based on personal mastery experiences. When one is successful ones mastery expectations are raised and repeated failures in turn lower them, particularly if these mishaps occur early on. Once strong efficacy expectations are developed via repeated success, the negative impact of occasional failures is likely to be reduced (Bandura, 1977).

Techniques can be used to encourage the development of mastery. For example, the environment can be structured so that successful performance can be attained despite performers' initial lack of ability (Bandura, Jeffery & Wright, 1974). As success is achieved, the modifications in the challenge are removed and supplementary aids or support are slowly withdrawn so that the performers progressively learn to cope effectively without assistance.

- **Vicarious Experience**

Expectations can be derived from seeing others perform activities without adverse consequences. These vicarious experiences can generate expectations in observers that they too can improve if they intensify and persist in their efforts. They come to believe that if others can do it, they should be able to achieve at least some improvement in performance (Bandura & Barab, 1973).

Various modeling techniques have been shown to enhance efficacy expectations. These include benefiting more from seeing models overcome their difficulties by determined effort than from observing proficient models easily achieve success (Kazdin, 1973; Meichenbaum, 1971). Modeled behaviours with clear outcomes have been found to be more effective because they convey more efficacy information than if the effects of the modeled actions are ambiguous (Bandura, 1977). Diverse modeling is also

superior. Watching the performance of a variety of models has been found to be more powerful in raising efficacy expectations than watching the same performance by a single model (Bandura & Menlove, 1968; Kazdin, 1974; 1975; 1976).

- **Verbal Persuasion**

In attempts to influence human behaviour, verbal persuasion is widely utilised. Efficacy expectations induced in this manner are likely to be weaker than those arising from one's own accomplishments because they do not have a base in experience. This can be seen in instances where a failure in experience can wipe out mastery expectations that were induced via verbal persuasion (Bandura, 1977).

Persuasion can contribute to perceived self-efficacy if handled correctly. It can be effective when combined with other techniques. People who are persuaded that they possess the capabilities to master difficult situations and are provided with provisional aids for effective action, are more likely to utilise greater effort than those who receive only performance aids. However, if via persuasion one tries to raise expectations of personal competence without organising conditions to help achieve effective performance, failure can discredit the persuaders credibility as well as weaken performers' perceived self-efficacy (Bandura, 1977).

- **Emotional Arousal**

Stressful situations tend to induce emotional arousal that might have informative value concerning self-efficacy. Optimal levels of arousal may be indicators of self-confidence, while excessive levels of arousal may indicate a lack of self-confidence. Individuals who lack confidence may experience elevated levels of anxiety that can influence both choice and persistence in participation (Bandura, 1977).

Excessive arousal can be diminished by techniques such as modeling and it can be eliminated through experienced mastery (Bandura & Barab, 1973;

Bandura, Blanchard & Ritter, 1969; Blanchard, 1970). There are also cognitive strategies associated with stress management that can help individuals cope with excessive levels of arousal.

- **Cognitive Processing of Efficacy Information**

The impact of information on efficacy expectations depends on how it is cognitively evaluated. A number of factors enter into such evaluations, including social and temporal circumstances. Even successful experiences cannot guarantee positive perceptions of efficacy unless the individual is willing to accept the success as an evaluation of his/her competence. When experience contradicts firmly established expectations of self-efficacy, for example, those expectations may undergo little change if the conditions of performance somehow diminish the importance of the experience (Bandura, 1977).

In practical terms, it appears that the more varied the circumstances in which threats and/or challenges are mastered, the more likely that successful experiences will raise perceptions of personal efficacy (Bandura, 1977). Learning from response consequences or feedback is also a powerful cognitive process. Performance situations must provide the participant with accurate feedback. By learning how to interpret the differential effects of their own actions, individuals can gain confidence in their ability to choose appropriate behaviours in various settings (Dulany, 1968). Receiving positive reinforcement for a behaviour does not always increase the likelihood of repeating that behaviour, however. If individuals believe that, based on other information, their actions will not be rewarded on future occasions, they tend to withdraw from those actions (Estes, 1972).

The capacity to anticipate future consequences is another cognitively based source of motivation to choose and persist in an activity (Bandura, 1977). Anticipation can create expectations that behaving in a certain manner can produce certain benefits and avoid future difficulties (Bolles,

1972). Goal setting is another cognitively based source of motivation (Bandura, 1976; 1977). Individuals can learn to create self-inducements, which promote determination in their efforts until their performances match their self-prescribed standards.

Within the framework of achievement motivation theory, feelings of self-efficacy (self-confidence) have a strong positive attraction. The assumption is that people enjoy success and tend to be drawn to those areas of life which provide it. People tend to avoid activities which produce a high expectation of failure. This motivation to feel competent encourages people to direct their behaviours in such a way that they will maximise the chances of experiencing positive outcomes, which in turn will contribute to perceptions of self-efficacy and the development of positive self-esteem (Fox, 1994).

Gender Differences

Research has found that the traditional measures for identity development (those based on Erikson's original conceptualisations) reveal few differences between male and female adolescents in terms of their progress towards maturity (Archer, 1989; Streitmatter, 1993). These traditional measures emphasise the autonomy and independence aspects of development rather social relatedness and connectedness. Streitmatter (1993) suggested that identity development may be more complex for females than for males because females live in a male-dominated society, and because their developmental processes are closely tied to their sense of connectedness with others as well as their independence and separateness from others. It has been found to be extraordinarily difficult to develop measurement instruments that incorporate both the intimacy and the autonomy aspects of identity development (Shaw, Kleiber & Caldwell, 1995).

Research does provide evidence that variations in leisure participation and interests are associated with gender and that many adolescent activities are characterised by gender stereotypes (Garton & Pratt, 1987). In an ethnographic study of extracurricular activities in middle school, Eder and Parker (1987) found that social status was associated with stereotypical male (sports) and female

(cheerleading) activities, and that those activities in turn reinforced such characteristics as toughness, aggressiveness, achievement orientation and competitiveness for males, and appearance management and emotional control for females.

Lirgg (1992) noted that there are three different models that address the development of gender differences in self-confidence. They all stress how confidence develops over time, and how socialising agents play an important role in the development of these gender differences.

- In Bandura's (1986) model, two explanations were given for females being less confident than males. First, there is the issue of the cultural modeling of gender-role stereotypes: males are supposed to be self-confident, women are supposed to be more modest. Second, there is the influence of how significant others encourage children to attribute success internally or externally depending on their gender. This with other contributing factors may combine to contribute to girls' underestimating their abilities.

Evidence that females have less self-confidence than males frequently comes from research examples in which gender comparisons are made regarding the expectations of performance on a particular task. In these studies, males have been found to possess greater self-confidence compared to females (Lirgg & Feltz, 1989).

- Harter's (1978) model focussed on competence motivation. She found that boys had greater intrinsic mastery motivation compared to girls. Girls also required more adult approval especially when tasks were classed as masculine. In sport settings, for example, significant others would have a powerful effect on girls' perceived competence. Their approval or disapproval of the girls' performances would create this effect.
- Eccles and Harold (1991) linked gender-role socialisation to differences between the sexes regarding perceived ability. The degree to which a specific sport is considered appropriate to a girl will have a significant affect on her perceived competence in that sport. Eccles and Harold concluded

that gender differences in self-confidence could be attributed largely to gender-role socialisation rather than dispositional differences.

According to Nicholls (1975) females are more prone than males to attribute their success to luck and failure to lack of ability. Females have also been classified as being more external in their attributions by emphasising luck and task difficulty in both success and failure (Feather, 1969). This illustrates how females take less responsibility and reduce the value of their achievement and success, which contributes to the continuation of a low expectancy-low success cycle.

Although males and females are similar in their over-all self-regard, there are qualitative differences: girls tend to rate themselves higher in social competence, whilst boys more often see themselves as strong, powerful, dominant, and in control of their own fate (Carlson, 1965; Carlson & Levy, 1968; McDonald, 1968).

Self-confidence and Sport Performance

Lirgg and Feltz (1989) described the role of self-confidence in athletic performance as being reflected in the choice of activities, the amount of effort expended, and the persistence in an activity. In their interpretation, self-confident individuals are optimistic about their performance in a specific activity rather than persons who acknowledge an overall sense of competence. Individuals who perceive themselves as highly competent at a particular skill will voluntarily and in an assured manner choose to be active and more persistent in such an activity. The longer the participant pursues a task, the more possible mastery experiences become. Mastery experiences enhance self-confidence, which theoretically will maintain the cycle (Bandura, 1977; Harter, 1978). Those who expect to perform poorly will either refuse to engage in an activity, choose a less demanding task, or become discouraged and discontinue (Feltz & Lirgg, 1989).

There are various ways in which researchers have defined and measured self-confidence in sport and physical activity settings (Lirgg, 1992). One of the

most popular theories on which to base assessment has been Bandura's (1977) theory of self-efficacy. When used in measurement situations, performers are asked to state their percentage of confidence as they perform tasks which escalate in difficulty. Here confidence is related to a specific task and not to global feelings of self-efficacy (Bandura, 1986; Lirgg, 1992).

Vealey (1986) defined the construct of sport confidence as a sport-specific self-confidence and not general self-confidence. In Vealey's model, perceived confidence in sport in general (trait sport confidence) and specific situations (state sport confidence) is identified. Only performers who have experience in a sport can complete the Vealey instrument because respondents are asked to judge their own sport confidence in comparison to the most confident athlete they know in their sport (Lirgg, 1992).

The physical dimension of performance forms an integral part of many assessment instruments. Harter (1982) developed the Perceived Competence Scale for children, which included a physical competence sub-scale. Ryckman, Robbins, Thornton and Cantrell's (1982) assessment of self-efficacy included a Perceived Physical Ability sub-scale on dimensions such as strength, agility, endurance, and measure of physical self-presentation is measured. This scale differs from Bandura's for it does not measure ability linked to a specific task. Fox and Corbin (1989) measured self-confidence in relation to physical self-perception on five dimensions. These dimensions included perceived sport competence, perceived physical strength, muscular endurance, physical conditioning, bodily attractiveness, and general physical self-worth (Lirgg, 1992).

Harter's (1982) identified perceived competence as a multidimensional construct. Her measurements contained cognitive, social and physical domains, with questions being specifically designed for each aspect. Although various dimensions of self-confidence are included in this scale, sport researchers have tended only to focus in on results from the physical domain when it comes to measuring competence motivation related to physical activities (Lirgg, 1992). Self-confidence has also been measured simply by asking subjects how they think they will fare in a specific activity Gill, Gross, Huddleston & Shifflett (1984).

Perceived competence, self-efficacy and self confidence are all somehow associated with feelings that one is capable of mastery and control in a specific environment, and all are somehow involved in the formulation self-esteem. Self-esteem has been identified as a variable susceptible to psychological benefits gained from regular exercise (Folkins & Sime, 1981; Hughes, 1984). Kalliopuska (1989) observed that participants in movement-based activities such as fitness training seem to improve in their self-concept and self-esteem. The possible use of participation in physical activity as a medium for the improvement of self-esteem through an improvement in self-confidence is an exciting option of physical educators and coaches. Clearly, an examination of the opportunities offered by experiences in the physical and motor domains is in order.

The Physical and Motor Domains

The physical and motor domains are important sources of competence information for children. Demonstrating competence in movement performance can produce feelings of pride (Weiner, 1979) and joy (Harter, 1981). Children's perceptions of themselves as competent is believed to play an important part in their continued interest in mastery attempts (Roberts, Douglas, Kleiber & Duda, 1981). Children often select tasks where they can demonstrate their competence and persist longer on these tasks where they expect to perform well (Harter, 1981).

Young children often use physical characteristics and abilities to describe themselves and it is one of the first areas where children are able to accurately compare themselves with others. By the time children are 10 -12, they are able to rate themselves on a wide range of physical abilities. These ratings help define their physical identity and an overall sense of physical self-worth which they carry into adolescence (Fox, 1994). Participation in sport is one way in which children can develop positive feelings of self-worth. It has been found that children and adolescents who participate in sport have higher perceived physical competence than those who do not (Jackson & Marsh, 1986; Roberts et al. 1981).

Research on Sport

Sport has been proposed as an important type of transitional activity for adolescents which may potentially facilitate, or complicate the formation of their personal identities. Not only do sports represent physical and mental challenges, but they also may play a role in adolescent development by providing an identity reference, e.g. "I am a soccer player" or "I am part of the soccer team" (Kleiber & Kirshnit, 1991). Sport participation provides adolescents with the opportunity to meet physical and motor challenges with effort and concentration. The notion of striving to meet challenges implies personal involvement and the testing of alternatives (Shaw, Kleiber & Caldwell, 1995).

Those who remain involved in sport have increased chances for mastery experiences which in turn may lead to increases in perceived competence (Lirgg & Feltz, 1989). The results of a study by Roberts et al. (1981) showed that male and female participants in organised sports had higher mean scores on cognitive competence and general self-worth than non-participants. This difference in perceived competence between sport participants and non-participants suggests that sport can have a positive influence in children's psychological well-being. Sport participants also had higher scores in perceived competence, were more persistent, and had higher expectations for future success.

There is not always a consistent relationship between expectation and performance (Lirgg & Feltz, 1989). Bandura (1986) addressed why perceived ability may be higher or lower than performance. Variations in perceived self-confidence can be produced when tasks or circumstances are ambiguous. Overestimation of ability may result when the demands of a task are underestimated. When task demands are overestimated, performance expectations may be underestimated (Lenny, 1977).

Summary of the Physical and Motor Domains

Research results support the claim that perceived competence in physical skills has an important influence on the participation and motivation of children in sport contexts. Children select achievement tasks in which their competence may be demonstrated and avoid achievement tasks in which their incompetence may be revealed. In those activities in which they believe they are competent, they expect to perform well, persist longer in mastery attempts, and believe that their success can be attributed to their ability. The opposite has been found when children believe their competence in selected activities is low (Roberts et al. 1981).

Gender Differences

The study of gender differences and self-confidence is important because differences have been found. What causes these differences and the consequences of these differences is vital, especially for females who hold lower levels of self-confidence which may prevent them from reaching their potential (Lirgg, 1992). According to Corbin, Landers, Feltz and Senior (1983) if the lower estimates of performance in motor tasks among females are truly a result of lack of self-confidence, particularly in certain situations, there are important implications for physical educators and sport leaders. In sport and physical activity situations, females who are capable of achieving may fail to perform to levels on a par with their own abilities. The lack of confidence in their own abilities to perform physical tasks may cause females to avoid situations that precipitate this lack of confidence.

Socialisation Factors

Socialisation factors have been found to contribute to differences in self-confidence on certain tasks for boys and girls of different ages. In some cultures, as children grow older participation in sports and games is considered to be less socially acceptable for females. More activities are considered socially appropriate for boys, which gives them access to a wide variety of experiences,

while girls may not be exposed to such a wide variety (Stewart & Corbin, 1988). Harter (1978) identified experience as a critical element in the development of a sound self-reward system, which is necessary to keep feelings of competence high. Children with limited experience in physical activities would be more likely to feel inadequate in unfamiliar situations and for this reason may lack self-confidence. It may be that task unfamiliarity by itself undermines self-confidence, especially among girls (Stewart & Corbin, 1988).

Research has been conducted that indicates that females often lack confidence in their ability to perform in achievement situations (Lenny, 1977), including a lack of confidence about participation in physical activity (Corbin & Nix, 1979). In situations involving performance of a physical activity, girls are more likely to lack confidence if the task is considered gender-role inappropriate or socially evaluative (Corbin & Nix, 1979). This observation was supported by research which found that girls were not lacking in confidence in their ability to perform a physical task when the task was regarded as gender-role appropriate and non-socially evaluative (Corbin, Stewart & Blair, 1981).

Since sport has been regarded traditionally as "male territory," participation may affect male and female developmental processes differently (Shaw, Kleiber & Caldwell, 1995). According to Archer and McDonald (1990) the emphasis on authoritarianism and achievement may also act to reduce the extent to which sport can provide young males with an exploration of alternative ways of thinking about the self. Sport may narrow rather than expand the adolescent male's capacity to explore his identity (Shaw, Kleiber & Caldwell, 1995). For the female adolescents, sport may provide both physical and mental challenges, while at the same time offer a new way of thinking about the self. Sport participation challenges some of the traditional notions of femininity. This makes sport participation particularly important for young women whose socialisation influences tend to encourage development of the qualities of caring, fitting in, and concern for others while discouraging the development of strength and independence (Streitmatter, 1993).

Females who are not familiar with a task or feel that the task they are asked to do is difficult, tend to underestimate their abilities, while males in these situations may tend to underestimate task demands, thereby overestimating their abilities. Males and females both tend to overestimate male performances (Brawley, Landers, Miller & Krause, 1979). Female's modesty or honesty may also be a possible explanation for their lower self-confidence (Corbin et al. 1983; Scanlon & Passer, 1979). This pattern may occur because of socialisation differences between females and males. When performance estimates are public, females are often expected to be more modest, which could cause perceived ability to be lower than performance (Bandura, 1986).

Females may fear having to maintain a successful performance, or that their success will be perceived as inappropriate for their gender role (Lirgg & Feltz, 1989). Silva (1982) found that fear-of-success scores for female athletes were not only the same as those of female non-athletes but also those of male non-athletes. Male athletes had the least fear of success, which may indicate that males experience a different socialisation process for achievement and performance-related activities than females do. Greater female participation in sport and physical activity may help to redress this inequity.

Females tend to be socialised into a "social approval" orientation. They tend to be attracted to achievement situations in which high effort leads to social approval. These findings are encouraging for sport coaches because it means that competition - often considered the most negative achievement situation for females - can have a positive influence on females' achievement cognitions and behaviours if the competitive task and situation are clearly appropriate for females (Gill, Gross, Huddelston & Shifflett, 1984).

A range of variables have been implicated either as correlates or determinants of the poor rates of sport participation among girls (Foon, 1989). For example, Snyder and Spreitzer (1975) in a study comparing female athletes and non-athletes indicate that socialisation into sport begins in childhood and continues into high school with considerable encouragement from significant others. This study showed that female athletes tended to manifest a more

favourable self-concept than their non-athletic counterparts. Eder (1985) suggested that females' need for peer group acceptance is prevalent in adolescence, and lack of acceptance may lead to poor self-esteem. The argument here is that girls are likely to stop performing well or participating in particular activities when the peer group does not value them. This tendency toward underperformance and non-participation could result in poor performance that could in turn lead to poorer self-concepts.

Gender Differences in Self-confidence

In the motor domain, higher self-confidence levels among males than females is well documented (Sanguinetti, Lee & Nelson, 1985). However, Lenny (1977) concluded after an extensive review of literature that females will not display lower self-confidence when the task involved is "gender-neutral" or more specifically "not male-oriented," when they are given clear feedback about their performance, and when they are placed in non-comparative situations. Several studies have supported this "gender-neutral" hypothesis. While girls displayed lower confidence than boys in gridiron football, they were higher in confidence in ballet, a female oriented activity. In swimming, an activity perceived to be "gender-neutral", no differences were revealed in confidence levels between boys and girls (Sanguinetti, Lee, & Nelson, 1985).

Not all research has supported the "gender-neutral" hypothesis. Petruzzello and Corbin (1988) found males to be more confident than females for two "gender-neutral" tasks that included a balance task and a tracking task. In another study which utilised dart throwing, which was judged "neutral" by the children participating in the study, boys had higher expectations of their performance than girls (Lee, Hall, & Carter, 1983). Corbin, Landers, Feltz and Senior (1983) found that sex differences existed for performance estimates on a motor task that was perceived to be "masculine."

It is clear from these diverse findings that the term "gender-neutrality" may require careful definition. In the previously mentioned studies, subjects were asked to identify tasks they perceived to be male-appropriate or female-

appropriate. Although females may not have rated "male" tasks as inappropriate to their gender role, they were likely to say that males would perform these kinds of tasks better than females (Lirgg & Feltz, 1989). This supported Lenney's (1977) conclusion that the self-confidence of females may be task specific. Thus there is good theoretical support for the notion that lack of confidence in some motor performance abilities, is a reason for low performance estimates among females.

A consistent finding in the research is that females tend to state lower expectancies of success than males across a wide range of achievement behaviour and success on achievement tasks (Battle, 1965; Feather, 1966). Gill, Gross, Huddelston and Shifflett (1984) examined expectancies, performance, perceived ability, and causal attributions of males and females who competed on a motor task after being matched with a same-or opposite-sex opponent of similar ability. Males were more likely than females to predict a win in competition, but actual performance measures, post-competition ability ratings, and attributions revealed more positive responses to competitions by females than males. Females improved their performance times and raised their ability ratings from the initial noncompetitive session more than males and placed more importance on effort attribution than males did. The findings suggest that competition for females is not necessarily detrimental as has been previously been postulated, and that it can have a positive influence on females' achievement cognitions and behaviours when the competitive task and situations are clearly appropriate for females.

In a discussion of perceived competence and achievement behaviour, Harter (1981) noted that girls rate themselves less competent than boys in sports, but not in the cognitive domain. She further noted that for girls who indicate a high physical competence, indicate that they are responsible for their competence. Roberts, Kleiber, and Duda (1981) found no gender differences in perceived competence between sport participant and non-participant groups, although females were less likely to be sport participants than males. Thus, higher perceived competence, expectancies for success and persistence

attributed to the sport participants may well be more characteristic of males than females (Gill, Gross, Huddelston & Shifflett, 1984).

Lirgg (1991) completed a meta-analysis of research that had been performed on gender differences in self-confidence and sport. Males were more confident in all task categories except if they were feminine tasks. Gender-type of task was the most powerful moderator of self-confidence. Competitive situations did not contribute to causing gender differences. However, research by Jones, Swain and Cale (1991) found that when it came to self-confidence patterns before competition, males consistently had higher self-confidence levels than females.

Stewart and Corbin (1988) conducted a study to determine if feedback dependence is a characteristic of all children of low confidence, or if females of low confidence are more likely to be feedback dependent than low confidence males. The study was inspired by the belief that females generally lack confidence in achievement settings when performance feedback is not present. The results of the study indicated that both the males and females in the low self-confidence groups had lower post-performance self confidence when feedback was not present. The low self-confidence subjects of both genders, showed self-confidence levels on a par with those in the high self-confidence groups after they received performance feedback. The authors concluded that immediate feedback is especially helpful to subjects lacking confidence regardless of the subjects gender (Stewart & Corbin, 1988). The authors did note that many more girls were low in self-confidence prior to the tasks than were boys.

In a comprehensive study, Gill, Gross, Huddelston and Shifflett (1984) examined gender differences in expectancies, performance, perceived ability, and attributions in a competitive situation, while eliminating task and information influences by using a task in which males and females did not differ in performance and by providing clear performance feedback. It was hypothesised that because social comparison often evokes gender differences in achievement cognitions, and because competition is an especially powerful social comparison situation, females would state lower expectancies, perform more poorly, rate their ability lower, and use external causal attributions more than males did. The

results proved the opposite. Females performance did not decline in competition, it improved. Females also emphasised effort attributions, gave higher post-competition ability evaluations, and generally responded more positively than males did to the competitive situation. Gender differences on the expectancy measures favoured males, but those differences were mainly in terms of predicting win/loss outcomes. It is important to note that the tendency for males to predict more wins did not transform into better performances. Females outperformed males. This could be seen by their greater improvement in performance times and the fact that they won eight of the ten opposite sex competitions. The post-competition attribution patterns of females that emphasised effort, and particularly the perceived ability rating, also indicated that females responded to the competitive situation positively (Gill et al. 1984).

In an extensive review of literature, Lenny (1977) notes that women are not lower than men in self-confidence in all achievement situations. Thus the general low expectancy cognitive pattern of females was not as consistent as one may assume according to the previously mentioned studies by Nicholls (1975) and Feather (1969). Gender differences in confidence or expectancies have generally been reported in achievement situations that involve tasks or ability areas which are perceived as masculine, that provide only ambiguous feedback or ability information, and that emphasize social comparison and evaluation (Gill et al. 1984).

De Man and Blais (1982) investigated the relationship between sport-preference and self-esteem in casual sport participants. Higher levels of self-esteem were found among males involved in individual sports and females participating in team sports. If it can be assumed that each gender has a higher sense of self-worth in areas of more central ego involvement, it can be expected that relatively higher level of self-esteem would be found among women involved in team sports rather than in individual sports. This is based on the assumption that women with high social competence tend to feel good about themselves, and high social competence is congruent with the social interaction requirements for team participation. Women who doubt their social capacities would be expected

to opt for sport of a less social nature. Males with high self-esteem are thought to strive for individual attention and would be expected to select individual sports. Males who do not possess high self-regard probably would seek the social participation inherent in team sports.

Results generated by research indicate that the understanding of the mechanisms that produce gender differences in self-confidence in physical activity are complex. The cognitive strategies used by sport psychologists to enhance self-confidence may have to be different for males and females if there are distinct gender differences in the cognitive factors that predict self-confidence in particular sport settings. With females, for example, "perceived readiness" has been a significant predictor of self-confidence, while with males the principal predictor of confidence was thinking "win" (Jones et al. 1991).

Summary of Self-confidence and Gender

Self-confidence is generally determined from predictions of future performance based on perceptions of competence. Females, especially in certain situations, make lower predictions or estimates than males (Lenny, 1977). Lenny (1977) suggested that women do not lack self-confidence in all achievement situations, but that it depends on the situation they find themselves in when performing a specific task. Such situations include inappropriate sex orientation of the task, presence of social comparison, and lack of feedback concerning performances. It would seem from these observations that there are ways of providing instruction in sport that could maximise the potential for positive outcomes for girls in sport.

Outcomes of Sport Participation

Although there is a body of research comparing male athletes to non-athletes (Snyder, & Kivlin, 1975), there are comparatively few studies comparing women athletes and non-athletes. Landers (1970) reported that women physical education majors had lower femininity scores than other women education majors. Malumphy (1970) conducted research on women participants and non-

participants in team and individual sports. She found that the team sports participants were less socially minded compared to the individual sports participants. Sport participants also tended to be more tough-minded and poised versus non-participants.

Snyder and Kivlin (1975) conducted a study that included measures of psychological well being and body image. An analysis was first made of women athletes and non-athletes and then of women gymnasts and basketball players. It was hypothesised that athletic participation would have a negative effect on the psychological well being and the body image of females, and that there would be differences in body image scores between the gymnasts and the basketball players. The results indicated that women athletes had higher scores than non-athletes on measures of psychological well being and body image. Differences between the two sports on the measure of body image were inconclusive. The findings of the study raise serious doubts about the stereotypes regarding women athletes. Comparisons of women athletes and non-athletes on measures of psychological well being and body image showed more positive self-attitudes by the athletes. Thus even though women in sports may receive some negative sanctions, their participation in sports has been psychologically satisfying and rewarding (Snyder & Kivlin, 1975).

Positive outcomes were also found in a study by Malumphy (1970) where an analysis of 180 women tennis and golf competitors indicated that they had higher grade point averages, were more self-sufficient, and open to change than a college population control group. These women athletes felt that their participation contributes to their feminine image and made them more dateable and interesting to be with.

This research is dated, and it is possible that the social cost of athletic participation by women is not as negative as it may once have been. Girls involved in physical activity and sport have been found to have higher self-esteem than non-participants, and girls who are highly skilled at sport have higher self-esteem than those less skilled (Scanlon & Passer, 1979). The relationship between self-esteem and sport participation for girls is not a simple one-to-one

correspondence (Foon, 1989). Contemporary changes in terms of the broadening of sex roles are reflected in the positive findings regarding the women athletes. Results from a study by Foon (1989) showed that teenage girls participating in sport had higher self-esteem than those who did not partake. The results also indicated that the girls who were sport participants also generally had higher affiliation ratings with their families than non-sporting participants did. Participants in sport may perceive that they have the support of their family and that peer support is not as important to them (Foon, 1989).

Enhancement Strategies

Many authors have explored how to shape physical education and sport experiences in order to achieve the objectives of self-esteem and self-confidence enhancement. Well developed exercise programmes have been designed, for example, based on principles of operation designed to promote self-acceptance. These include supportive feedback following diagnostic and functional testing, individualised exercise prescriptions commensurate with personal ability, and attitudes of accepting people at what ever level of fitness they may be (Pollock, Wilmore & Fox, 1984).

The following sections present information about this approach to physical education and sport. The first section provides a philosophical basis to support the inclusion of enhancement strategies in the methods of teaching and coaching. The second section identifies some of the specific strategies rated as effective by coaches. The third section presents an outline of Paterson's (1997) model, which was validated through previous research with boys in cricket, and which was tested for effectiveness in this study with girls in rhythmic sport. The fourth section reviews some of the research on efficacy and self-confidence enhancing strategies recommended when working specifically with girls and women.

Hellison's Approach

Hellison's (1978) proposed an approach to teaching and coaching directed by his humanistic methodology which centres on the holistic development of individuals. This approach places student's self-esteem, self-actualization, self-understanding, and interpersonal relations as the focus point of the physical education process. To achieve a programme that has the student as its focal point, Hellison recommended a goal model to guide teachers' and coaches' decision-making about both content and instructional strategies. Three specific goals stand central to Hellison's Goal Model approach. These goals are:

- **Help the student establish the "self-body-world connection"**

This refers to the search for personal identity through participation in physical education. Hellison portrayed the connection as the outcome of a subjective process. He contended that physical educators must strive to use strategies that help students understand their own personal mental processes, rather than strategies that dictate prescribed ways of thinking to their students. Hellison (1978) believes that if educators do not help students greater "self-body-world connection" that such courses of action will totally be left up to trial-and-error.

- **Help establish a sense of community**

This refers to developing positive connections with others, relatedness or belongingness or interdependence. We cannot fully function if we function alone. Alone we are incomplete. When we can be at one with others, our humanness becomes complete. If participation in sport and physical activity is really a multi-dimensional experience in which aspects such as competition and interaction take place, then developing a sense of community among students is a significant objective of physical education.

- **Help the student develop a playful spirit**

This refers to cultivating a non-serious, non-reflective dimension of life that helps students concentrate on the moment and on the activity for its own sake. A playful spirit is opposite the attitude driven by the pursuit of extrinsic rewards and recognition (Hellison & Templin, 1991).

Hellison (1985) suggested that this new goal-oriented approach to the provision of sport programmes would address many of the personal and social problems that seem to undermine education today. This re-invention of physical education and sport programmes would be guided by the following five general objectives.

1. **Control needs to be improved.** The lack of control over students in many current programmes has drastically damaged programme effectiveness. It becomes an extremely difficult task to coach when even a few students are behaving in an unrestrained manner. Old methods of "student control" appear to be increasingly ineffective. This may be due to a breakdown in the "old morality" and loss of effect of controlling tactics such as fear and punishment. Without a basis of order and cooperation, a programme cannot be successful. These elements must be present.
2. **Students must learn how to make responsible choices.** Society is providing the youth with an ever increasing range of options, however those in authority are not providing enough guidance to assist students in learning how to make decisions that are "good for them."
3. **Students must learn how to lead more stable lives.** Society is swiftly changing which contributes to students' feelings of confusion, insecurity, isolation and alienation. Committing oneself to personally satisfying activities can achieve personal stability. Commitment can provide students with a daily routine structure that can be relied on. Social stability requires the development of cooperation, caring, and helping, in small and large groups. Stability can be found in establishing a commitment to others,

acknowledging the need for support and pursuing interdependence in a world that focuses increasingly on the self.

4. The inadequacy of the current school system needs to be redressed.

The difficulties of society in general are reflected in the crisis in today's schools. The over-emphasis on external rewards and social comparison has left many students without hope of achievement. Better ways need to be found to help students become more successful. One needs to work towards group cohesion to counter the impersonal environment of many schools.

5. All the aforementioned objectives must be met without compromising participation in physical activity.

In providing structure for a programme designed to meet these five objectives, Hellison (1985) identified five levels through which he proposed students progress as they develop to become socially involved and responsible human beings. These levels provide a framework for teachers and coaches in terms of planning and evaluation. The human factor must be kept in mind, of course, because students will not always progress at the same rate and in the fixed pattern as presented here.

Level Zero is the level of irresponsibility. Students appear to be unmotivated and undisciplined, with control coming from external forces.

Level One is the level of self-control. Students appear to have basic self-discipline as responsibility for their actions shift from external forces to themselves personally. This is the beginning of self-discipline and self-responsibility.

Level Two is the level of involvement. Students include physical activity as a regular part of their lives because they find it meaningful and enjoyable. A kind of personal stability in attitude and behavior is established.

Level Three is the level of self-responsibility. At this level students learn to make choices and accept responsibility for their choices. They work without direct supervision and have developed the ability to identify their own needs and interests. This in turn will lead them to being able to independently reflect, plan, work and play.

Level Four is the level of caring. Students need social stability in life. By encouraging students to reach out to each other and to commit themselves to caring about others, it can be achieved.

These five developmental levels roughly correspond with the values and programme deficits that Hellison (1985) believes underlies many current discipline and motivational problems among adolescents. If teachers and coaches want to help students progress through these levels, time must be spent practising behaviours at each level. There are various kinds of interaction strategies recommended by Hellison (1985) that can help students realise each of the levels through participation in a physical activity programme. Examples of those strategies include the following.

Teacher talk: This involves explaining the developmental levels to the students and referring to them during class activities.

Modeling: This involves how teachers and coaches exhibit their attitudes through their behaviours. Students are more likely to learn how to behave in a controlled, responsible and caring manner when the teacher/coach is a living example of these attitudes.

Reinforcement: This involves any response from the teacher/coach that strengthens a specific attitude or behaviour of a student. If praise is genuine, positive, specific, and appropriate to the situation, it is considered to be an appropriate reinforcement. Awards and other rewards can also be considered as reinforcement if intended to increase the likelihood that the attitude or behaviour will recur.

Reflection time: This involves providing a specific time for students to think about their attitudes and behaviours. Teachers/coaches can encourage this by asking students to keep diaries, journals, logs, and/or identify the developmental level at which the students believed they operated in a certain situation.

Student sharing: This occurs when students are asked to express their opinions about certain aspects of the programme. The teacher/coach can emphasise the worth of their contribution by listening respectfully and thinking about what they have expressed.

The intention of all these interaction strategies is to keep self-control, involvement, self-responsibility, and caring as a focus point for students, so that these qualities eventually become viable attitude and behaviour choices in their lives, in and out of the gymnasium. Self-responsibility encourages students to take charge of their own lives and realise that they have choices. External forces do not manipulate them. To be effective these interaction strategies must be applied progressively to individuals, small groups, and the whole class as the situation dictates, rather than indiscriminately being applied to everyone (Hellison, 1985).

Research on Strategies

Although there have been studies completed on the influence of selected instructional strategies on players' self-esteem, self-efficacy, etc., Gould, Hodge, Peterson and Giannini (1989) felt that when it came to strategies for enhancing efficacy, these investigations had not identified those strategies used most often by teachers and coaches working in practical settings. They conducted two studies with elite coaches to identify the strategies they used to enhance self-efficacy in athletes. They assessed the frequency with which coaches used selected strategies to influence self-efficacy in athletes, as well as the coaches' evaluation of the effectiveness of those strategies. In Study 1 intercollegiate wrestling coaches were involved and in Study 2 national team coaches

representing 30 Olympic sports were the subjects. The 13 strategies selected for evaluation were:

- **Improve skill performance through instruction**
- **Act confident yourself**
- **Encourage positive talk**
- **Utilise hard physical conditioning drills**
- **Verbally persuade**
- **Liberal use of reward statements**
- **Emphasise technique improvement**
- **Downplay outcome**
- **Set specific goals**
- **Identify similar others who have achieved**
- **Emphasise that anxiety is not fear but readiness**
- **Emphasise lack of effort not lack of ability, as the cause of failure**
- **Imagine success**
- **Reduce anxiety by utilising relaxation training.**

The findings of the investigation documented that elite coaches used all 13 strategies designed to enhance self-efficacy to at least some degree. The coaches also rated the 13 techniques as at least moderately effective. An examination of the results of both studies showed that the performance based techniques of instruction and utilising hard physical conditioning drills were two of the highest rated strategies for developing self-efficacy, while non-performance based techniques such as utilising peer models, imagery, re-attributions of the

cause of failure and relaxation received somewhat lower ratings. It must be noted that not all of the non-performance-based strategies received low ratings.

Modeling confidence oneself, liberal use of reward statements, and encouraging positive self-talk received higher effectiveness ratings (Gould et al. 1989). The earlier research of Feltz (1982) and Feltz, Landers and Reader (1979) supported the coaches' opinion that modeling can have a positive influence on self-efficacy.

Paterson's Model

Paterson (1997) derived a model of 10 instructional strategies to enhance self-esteem from an extensive study of the literature on self-esteem development in sport. His model is consistent with many of the global objectives stated by Hellison (1985) and with the list of strategies identified by Gould et al. (1989). The advantage of the Paterson model was that it is specific in its identification of a full range of teaching/coaching strategies and it accounts for the interaction among the strategies by suggesting that all 10 strategies be used together in a pattern that responds to the needs of the players. It does not rely on major changes in programme content in order to address the development of players' self-esteem. This made it a model that could be applied immediately by individual coaches. This was one reason why it was selected for use in this study.

Paterson (1997) tested his model during a 10-week school cricket season with boys ages 13–15. All strategies were confirmed as productive methods to use when targeting the development of self-esteem. This is the second reason why this model was used to guide the intervention programme in this study. It offered the opportunity to assess whether strategies successful for boys in cricket were also successful for girls in rhythmic sport. Paterson was careful to recommend that the self-esteem needs of the individuals for whom the programme is developed, serve to guide all decisions about how the model should be applied in a specific instructional setting. The instructional strategies defined in the model were as follows.

Strategy 1: Assume the role of significant other.

Coaches must always keep in mind that they can have an impact on more than the physical skill and success levels of their students. By behaving as a mature, knowledgeable and trustworthy advisor, coaches can contribute to players' personal development by serving as a positive role model.

Strategy 2: Individualise coaching by attending to the player and his/her personal ability, not the norm.

Individualising instruction can only be achieved if coaches make the effort to get to know each of their students as individuals. With this knowledge, coaches can manipulate the content of sessions as well as modify their approach to each player in a way that is sensitive to each player's individual needs and interests.

Strategy 3: Provide optimal challenges for all players.

This is achieved by working with players towards task orientated goals. These goals are set at a level of difficulty that the players can achieve if they apply themselves. The level must not be too easy or the players will not improve. The level must not be too difficult or the players will fail and experience frustration.

Strategy 4: View mistakes as a natural part of the learning and playing process.

When players make mistakes and have difficulty meeting performance objectives, coaches should give players feedback that encourages them to continue working. This will help create a process-oriented learning environment. Corrective feedback should be given in such a fashion that players are re-orientated cognitively to regard mistakes as guides that can help them achieve the next level of performance.

Strategy 5: Promote mutual respect by exhibiting democratic leadership and using indirect coaching styles.

Coaches should find ways to include players in making decisions as well as using teaching styles such as problem-solving and guided discovery. This will help create a climate of shared responsibility for learning and performance.

Strategy 6: Take responsibility for the adherence of both coaches and players to a code of sportsmanship.

Coaches can contribute to the social and moral development of players by maintaining a code of sportsmanship/behaviour that promotes fairness and emphasises respect for all. This can be done by enforcing a code of behaviour as well as modeling those behaviours.

Strategy 7: Help players realise that they are ultimately in control of their own progress and their own success.

Coaches can promote an internal locus of control by rewarding effort and persistence, as well as attributing lack of success to an error in setting the task difficulty. Players should also be encouraged to think about/rely on their own feelings about their performance, rather than depend on the evaluations of others. Feedback should not be given continuously in order to prevent players' becoming dependent on coaches.

Strategy 8: Be supportive of player's attempts to master skills.

Feedback in the form of praise should be specific and directed at the behaviour that is being reinforced. Negative feedback should be supportive and not given in a judgmental manner which tends to increase anxiety. Such responses will inspire the athletes to strive towards constantly improving their efforts.

Strategy 9: Coach for the mastery of skills (task orientation) in preference to coaching for the outcome/results of the game.

This involves the emphasis on a mastery-motivated climate in which players work on specific tasks toward process-oriented goals. Players are encouraged to focus on their own performance, reducing the tendency to always compare themselves to other players. While the outcome of performance in terms of winning, losing, etc., is important, it should not be presented as the ultimate measure of success.

Strategy 10: Coach for player enjoyment and pleasure and for the reduction of anxiety and pressure.

Focussing on the mastery aspect of training increases player enjoyment. The social environment must be one of positive coach-player and player-player communication. Coaches must be sensitive to providing opportunities for players to experience joy, fun and pleasure in their sport performance.

Strategies Recommended for Girls

Lirgg and Feltz (1989) identified enhancement strategies that they recommended specifically for raising the self-confidence of girls. It can be noted that all of these strategies are included within Paterson's (1997) model, which is the third reason why that model was selected to define the instructional strategies used in this study.

- **Use role models to send the message that sport is for everyone**

If a girl thinks an activity is appropriate only for boys, the chances are reduced that she will develop self-confidence in that activity. The message that sport is an activity for everyone should be made continuously to both girls and boys. Girls should be encouraged to participate in a wide variety of sporting events and be recognised for their participation (Lirgg & Feltz, 1989).

Young girls should be made aware of outstanding female sport performers and be given the opportunity to observe them compete. By observing skilful female role models the myth that sport is for boys and men can be dispelled. Models are more powerful if they are similar to the observer, e.g. same sex, same age (Lirgg & Feltz, 1989). Observing similar others who are skilful gives girls the impression that success is achievable.

Increased exposure to role models could be supported by increasing the amount of media coverage given to girls' and women's sports, regularly taking young girls to sporting events where girls and women are competing, encouraging competent women to coach both male and female teams, and providing more options/opportunities to girls and women so that they can participate more actively in sporting activities. Research has shown girls and women who believe that sport is less appropriate for females than for males, tend to be less confident in sport. The elimination of sex typing of sporting activities is thus of primary importance (Lirgg, 1992).

- **Set challenging but realistic goals**

Repeated failures when performing a task can lower self-confidence, especially if those failures occur early in the learning process and are not due to a lack of effort (Bandura, 1986). A principal source of self-confidence stems from one's own performance. Creating situations in which girls can achieve success is vital. Girls and women need to be taught skills that will ensure, or at least increase the chances for success (Lirgg, 1992).

- **Avoid developing dependence on the coach**

Physically guiding an individual through a task can assist in increasing confidence, but the removal of the guidance must be well planned. It is important that performance success is attributed to the individual's own ability if self-confidence is to develop. The performer's dependence on physical assistance should be eliminated as soon as possible (Lirgg & Feltz, 1989).

- **Use a positive approach to feedback**

Effective communication is vital. Positive encouragement should be sincere as well as provide information. Encouraging girls to continue with their efforts without telling them how they can improve the skill will not promote competence. On the other hand, constant correction can create feelings of frustration. A positive approach is to provide encouragement and feedback initially to complement the performer, followed by an error correction, and concluded with encouragement. It is vital to reward effort and not only outcome (Lirgg & Feltz, 1989).

- **Attribute success to ability**

Positive, unambiguous feedback should be made available that encourages a girl to view her success as resulting from skill. When possible, failure should be attributed to lack of effort or bad luck, instead of lack of skill/ability (Lirgg, 1992).

Performance expectations of the coach should not be too low. This often occurs in girls' sports. If the coach does not believe the girls are capable of accomplishing a specific task at a certain performance level, the girls will not accomplish it. When success is achieved it must be attributed to the skill of the performer and not luck. Only then will the girl's perception of ability increase (Lirgg & Feltz, 1989).

- **Use competition wisely**

The emphasis on competition should be kept to a minimum when new skills are being learned. Girls initially may be more confident when placed in non-competitive environments. When the necessary skills and an appropriate confidence level are achieved, however, the competition element should be added so that experience in this area can also be attained. Coaches and parents should minimise the importance of winning and losing and instead reward mastery attempts in competitive situations (Lirgg & Feltz, 1989).

- **Teach girls how to control anxiety**

High levels of anxiety are often found in performers who are not confident in their execution of a specific skill. This level of anxiety contributes to a poor performance that can lead to lowered self-confidence. Verbal encouragement by the coach may help girls interpret the anxiety they feel as a sign of being "ready to perform" and not as a state of fear. If this cognitive strategy improves performance, self-confidence can be indirectly increased (Lirgg & Feltz, 1989).

Anxiety can also be lowered if coaches downplay the importance of a contest and preparing the girls for what they can expect in various competitions. Reassurance that effort is more important than winning or losing may also help the girls to relax, which can lead to improved performance and increased self-confidence (Lirgg & Feltz, 1989).

Lirgg (1992) concluded her review of girls' and women's self-confidence with the statement that socialization has an important effect on self-confidence, especially in sport and physical activities. It is critical that the coaches working with girls plan their actions in order to increase girls' self-confidence. This includes working towards increased skill levels, especially for those girls who have to conquer negative social influences that can undermine their confidence when performing. By raising girls' and women's self-confidence, coaches can help to empower them, and thus contribute to their development as persons.

Rhythmic Sport as a Medium for Instruction

Movement is an evocative language. The value of movement experiences in the growth and development of children is generally undisputed. While activities such as swimming, sports, and gymnastics are undeniably valuable in developing motor skills and control, few of them address children's needs to express themselves aesthetically (Hankin, 1992). This has become the unique contribution of rhythmic sport, including rhythmic activities and dance.

Dancing involves making movement significant in and of itself. The goal of dance education is to develop the personality by taking into consideration the individual's needs and capacities (H' Doubler, 1979). This general goal for dance supports the development of the whole person, combining the kinetic, cognitive, and affective factors (Kalliopuska, 1989). To dance is to discover a new world of sensory awareness through the kinesthetic sense that tells us what our bodies are doing. Kinesthetic awareness is critical in the development of motor skills. Children need the opportunity to explore movement possibilities and pay attention to what movement feels like when they do it.

Dance as an art has to do not only with the body but also with the spirit, another dimension of the self. This does not mean that the dance is always an expression of emotion, but that it is more than just exercise with kinesthetic awareness (Stinson, 1988). Using movement as an expressive symbol system, engages participants in a process of "meaning making," which opens doors to new ways of seeing and knowing the world.

Research on Dance

In a study by Kalliopuska (1989) young male and female ballet dancers from the Finnish National Opera, ages 9 to 17 years, had significantly more positive self-esteem and self-respect than the normal school students of the same age. In support of this result, Kalliopuska explained that classical ballet promotes the development of empathy because empathy is expressed through emotions, kinesthetic expression and intellectual understanding. Empathy is an important tool for a ballet dancer. In projecting a role, a dancer has to try to convey to the audience what is essential and central to the role. To be able to express the direction that feels right requires strong self-esteem of the dancer. Dancers can only rely on themselves and their intuitive belief in being right. Expressing empathy is possible only with a healthy self-esteem.

Some of the ballet students from the Opera had very low self-esteem scores. A very low self-esteem may reflect feelings of inferiority, self-blame, or even self-hatred. These students would experience their training as very

stressful. They were under severe pressure to keep up the standard of their performance as compared with the performance levels of the other students. If the talents of the young students are not compatible with the demands of the ballet, they may experience feelings of low self-esteem, and negative self-appreciation (Kalliopuska, 1989).

There have been studies that have investigated the nature of dance as a medium of instruction. An association between dance performance and positive body cathexis has been confirmed (Dasch, 1978). Radell, Adame, Johnson and Cole (1993) found that participation in dance was associated with a more positive self-evaluation of the fitness aspects of the body image. In creative dance the individual does not need to compare personal performance with another's, or some pre-determined standard. This absence of social comparison may encourage performers to develop pride in what their bodies are capable of doing rather than to confront their weaknesses and what they cannot do (Lewis & Scannell, 1995).

Instructional Strategies and Dance

The development of an understanding of movement as medium is an important aspect of dance education. However, when taught only as the replication of steps, as a closed system in which the ends are preset and the outcomes tightly controlled, we fail to promote the kind of inquiry, imaginative thinking, and discovery necessary for ordering our experience and making sense out of our lived world (Hanstein, 1990).

Few feel confident leading a dance experiences class if they originate from a non-dance background. It is vital that stereotypes be removed, such as the impression that a dancer possesses a sylphlike body which moves with delicate grace. The human body is capable of a great variation in expressions that encompass small to expansive, earthbound as well as airborne, heavy as well as light movements. If teachers can help students experience a full range of movement and attaching value to these unique styles, they will help students to fulfill their potential as human beings (Hankin, 1992).

For children to become totally involved in an experience, they must feel like the experience belongs to them (Stinson, 1988). At the core of dancers vocabularies are some of the very same elements that contribute to our everyday movements. Imagery that is age appropriate provides rich fuel for these experiences. It feeds the imagination and helps children find a meaningful relationship to abstract movement activities (Hankin, 1992). Teachers can facilitate the connection between movement and students by building classes around themes and ideas that have significance for them. Even more important, the teacher must respond to the feelings and ideas as they are presented in class by the participants (Stinson, 1988).

Dance also includes a cognitive component that encompasses students learning movement concepts dealing with the body, space and time, energy, and the relationship between them. This helps them see that they do not solely exist in dancing but in all parts of their world. Through the emphasis on sensory awareness and aesthetic experience in dance, it can help give depth, and understanding to a person of themselves and their world (Stinson, 1988).

Rhythmic Sport in Education

The purpose of rhythmic sport in education should be to provide all persons with an opportunity to develop an understanding and appreciation of dance as an art form, not only the gifted and talented and those who are interested in the dance profession. It should include experiences that focus upon the development of skills necessary to create meaningful dance forms as well as those necessary to perceive and derive meaning from dance and rhythmic gymnastics movements. The choice of content and instructional strategies for classes should be guided by a desire to emphasise artistic process rather than by product-mindedness (Hanstein, 1990).

Conclusion to Chapter Two

Research has been conducted to study the complex relationship among self-esteem, self-confidence and perceived competence in achievement motivation. Specific issues surrounding the development self-esteem and self-confidence among girls and women need further investigation. Techniques such as feedback and verbal persuasion, competition, gender-type of task, cognitive and emotive strategies, modeling, and past performance have been identified as playing a significant role in affecting self-confidence in physical activity settings. Socialisation factors also need to be investigated in greater depth and in various cultural contexts.

Self-esteem is a major area of concern when dealing with the development of girls and women. It is generally accepted that too many girls and women lack the self-confidence needed to pursue their potential. It was the aim of this study to try to identify possible instructional strategies that teachers and coaches could use to try to promote the development of self-esteem and self-confidence among girls, specifically in movement settings. Paterson's (1997) model for instructional strategies was selected to guide coaching behaviour and the medium of rhythmic sport was selected as the specific movement context.

Chapter Three

Methodology

This investigation explored the influence of participation in a rhythmic sport programme on the self-esteem and self-confidence of adolescent girls. Paterson's (1997) model of 10 self-esteem enhancing coaching strategies were used to guide instruction. These strategies were tested by Paterson (1997) in his study with adolescent cricket players. Included in this chapter is a description of the design of the study, the procedures followed, and how the data were analysed.

Design

The study followed an experimental research design, involving pre-testing of both an experimental group and a control group, followed by an intervention programme for the experimental group, followed by post-testing of both groups using the same criteria (Borg & Gall, 1989). The motivation for selecting this design was based on the *Exercise and Self-esteem Model* proposed by Sonstroem and Morgan (Sonstroem, 1989). This model described how the effects of physical activity could generalise to global self-esteem (see Figure 2). Within this model, participation in an intervention programme may lead to positive perceptions of physical self-efficacy and physical competence. These positive perceptions may then promote positive self-esteem. Physical acceptance was defined in this model as the personal regard or liking one has of oneself and may be independent of perceptions of competence. Because Paterson's (1997) coaching strategies include the encouragement of self-acceptance as well as the enhancement of perceptions of physical self-efficacy and physical competence, this study will provide insight into the Sonstroem and Morgan model.

According to Sonstroem (1989) there has been sufficient research completed to discuss the model in terms of the competence and self-efficacy dimensions. However, it was his recommendation that discussion of the self-acceptance dimension of the model wait until more research has been completed on the construct. This recommendation was compatible with the decision to use subscales from Harter's (1985) *Self-perception Profile for Children* as the measurement instruments in this study.

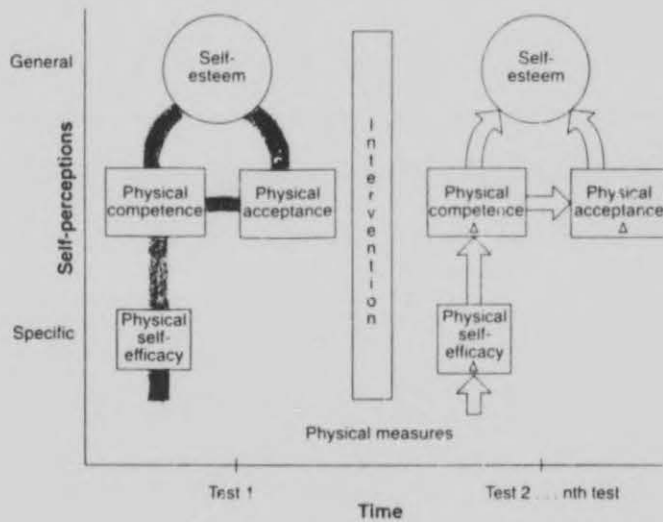


Figure 2. The Exercise and Self-esteem Model (Sonstroem, 1989, p. 333)

Measurement Instruments

Two different measurement instruments were used to collect data. The global self-esteem and athletic competence sub-scales from Harter's (1985) *Self-perception Profile for Children* were used to measure pre- and post-intervention programme self-esteem and sport confidence scores for the control and experimental groups. This test has gained acceptance among researchers in studies involving sport participation and use of the scores from these two sub-scales has been found satisfactory by sport researchers (Lirgg, 1992). A second measurement instrument was used to assess the experimental group's perception of their coach's use of Paterson's (1997) 10 instructional strategies. This test was designed by Paterson and used in his study with adolescent cricket players.

Self-perception Profile for Children

Harter's (1985) *Self-perception Profile for Children* is an objective self-report measure designed to tap children's judgement of their competence or adequacy across six different domains. It is considered to be a multidimensional assessment instrument for measuring self-esteem, because six separate aspects

of self-esteem are evaluated. The six dimensions consist of: scholastic competence, social acceptance, athletic competence, physical appearance, behavioural conduct and global self-worth. The items that correspond with each domain are regarded as a separate sub-scale.

There are six items per sub-scale on the inventory. For each item there is a 4-point rating scale, completed in two steps. The first step involves the child choosing between two opposing statements such as, "some kids are really good at playing sports," "other kids are not very good at playing sports", and deciding which of the two is most like them. The second step involves determining if the choice they made is "sort of true" or "really true" for them. Depending on how the child responds to the items, a value rating from 1 to 4 is assigned to an item score, with 1 reflecting the lowest level of perceived competence in an area and 4 reflecting the highest level.

Separate domain scores are calculated by determining the mean rating for each sub-scale. Mean scores from about 2 to 3 are considered average, scores above 3 are considered to reflect a strong level of perceived competence, and scores below 2 are perceived to reflect a low level of perceived competence (Hughes, 1984; Wylie, 1989). For the purpose of this study, the inventory was modified because only two sub-scales were utilised: global self-esteem and perceived athletic (movement) competence. The measurement of perceived movement competence was used as an indicator of movement self-confidence. This limitation was consistent with the model chosen to formulate the design of this study (Sonstroem, 1989). Harter's (1985) inventory was translated into Afrikaans, the home language of the girls who participated in this programme (see Appendix A).

Perception of Coaching Strategies Inventory

The *Perception of Coaching Strategies Inventory* was designed by Paterson (1997) to evaluate player's perceptions of their coaches' utilisation of the 10 self-esteem enhancing strategies. The inventory consisted of 14 statements evaluated on a 4 point Likert scale and two questions asking participants to estimate the percentage of time their coach spent (a) giving feedback in the form of criticism, correction, of praise; and (b) concentrating on the product/outcome of performance or on the process of learning skills.

For the purpose of this study, the inventory was translated into Afrikaans and the phrasing pertaining to cricket altered to refer to rhythmical

gymnastics/dance terminology (see Appendix B). Paterson (1997) reported a correlation coefficient for reliability between .76 and .99 for this inventory when used by adolescent boys.

Procedures

The following section provides a description of the procedures that were followed in this study.

Subjects

The principal and physical education teacher from a high school in one of the so-called "coloured" townships in the Western Cape were approached by the investigator requesting the school's participation in this research project. A full discussion took place which included an explanation of what the study entailed and what was hoped to be achieved by it. They felt that the study could benefit their pupils and thus arranged for the investigator to meet with the standard 6 and 7 female pupils of the school.

A presentation was made to the girls during their long break with a video presentation of rhythmical gymnastics and a short demonstration of the rhythmical gymnastics apparatus with which they would be working (the ribbon). The girls were informed about the requirements of the research project in terms of participation and the rhythmic intervention programme if they chose to participate. The details of the pre- and post-intervention assessments also were explained. It was clearly stated that the programme was a voluntary extra mural activity and that at any stage a subject could withdraw from participation.

Those girls who expressed an interest were given letters which contained details of the study and appropriate consent forms which they were to hand to their parents/guardians and return signed to the physical education teacher before the pre-testing was to take place (see Appendix C).

The volunteer subjects (N= 28) were all between the ages of 13 and 16 years. After completing the pre-test, they all attended an introductory class. The subjects then could make an informed choice whether to continue or discontinue their participation in the rhythmic sport programme. The experimental group (n= 13) was formed in this way. The subjects who chose not to continue with the rhythmic sport programme indicated that they were willing to serve as a control group (n= 15) and to complete the post-test at the end of the intervention period.

Pre-testing

All subjects (N= 28) completed Harter's (1997) *Self-perception Profile for Children* one week prior to the initiation of the intervention programme. The investigator supervised the testing with the help of three external assistants, all of whom were familiar with the test. The session was conducted at desks in one of the high school's classrooms. Any questions the girls had during the session were answered individually by the investigator or one of the supervisors. The completion of the inventory took the subjects on average 30 minutes, including the time needed to explain how to complete the inventory properly.

Intervention Programme

The intervention programme of rhythmic sport began immediately after pre-testing for the experimental group. The programme took place over five and a half months, comprising two lessons each week. These lessons were presented in the school hall, which was shared regularly with other extra-mural activities. Some of the lessons had to be held out in the open due to school functions in the hall. The details of the intervention programme and how Paterson's (1997) 10 coaching strategies were used to implement instruction are presented in Appendix D.

Post-testing

The subjects (N= 28) completed the post-test two weeks after the end of the intervention programme. The identical procedures followed for the pre-test were repeated for the post-test. The experimental group (n= 13) then completed an additional assessment instrument designed by Paterson (1997), which measured the subjects' perception of the degree to which the coach had applied the 10 coaching strategies during the intervention programme. During the administration of this instrument, the investigator was not present. The external supervisors remained to answer any question individually, as well as to collect all responses as the subjects left the room.

Data Analysis

A *t* Test was completed to determine the significance of changes in group means from pre- to the post-test performance on the global self-esteem and perceived athletic competence subscales of Harter's (1985) *Self-perception Profile for Children*. Pearson Product Moment correlation coefficients were calculated to determine the relationship between post-test global self-esteem

scores and the subjects' perception of the coach's use of eight of Paterson's (1997) , strategies. Simple percentages were calculated for the other two coaching strategies to determine the subjects' perception about the coach's distribution of feedback and time during the lessons.

Summary

In order to determine whether participation in rhythmic sport could have a positive effect on girls' self-esteem and self-confidence, Paterson's (1997) 10 instructional strategies were used to implement a five and a half month programme to high school girls from a disadvantaged community in South Africa. Data was gathered from control and experimental groups to provide information about the girls pre- and post-intervention programme global self-esteem and perceived movement competence. Members of the experimental group also reported their post-intervention perception of their coach's use of Paterson's 10 strategies.

Chapter Four

Results and Discussion

The data gathered to answer the four research questions that guided this study are presented in the following sections in table format. Each table is accompanied by an interpretation of the results based on the investigator's knowledge of the topic as well as her experiences with the girls during their participation.

Research Question One

Research question one was designed to determine whether or not participation in the rhythmic sport programme could affect the global self-esteem of adolescent girls. The research literature on the potential of participation in physical activity programmes to influence global self-esteem is equivocal, although the Sonstroem and Morgan Model (Sonstroem, 1989) predicted that there can be an affect. The question was formulated as follows:

1. Will participation in a rhythmic sport programme taught using Paterson's (1997) 10 self-esteem enhancing instructional strategies have a positive affect on the self-esteem of adolescent girls?

The answer to this question is cautious "yes," a positive but not statistically significant affect was achieved (see Table 1). No significant differences were found for either the experimental group or the control group between their pre- and post-test scores on the global self-esteem sub-scale. However, it is important to note that the girls in the control group showed almost no change (a slight drop of -.32), while the girls in the experimental group showed a mean difference improvement of .63 (more than a half-point on a 4-point scale).

There are a number of factors that could have contributed to the positive, though not statistically significant, affect of participation in the rhythmic sport programme on the girls' global self-esteem. These factors include:

Table 1

A Comparison between the Pre- and Post-test Scores of Global Self-esteem.

Group	n	Pre-test mean	SD	Post-test mean	SD	Mean Difference	t	p
Experimental	13	2.27	.99	2.90	.88	.63	.79	.44
Control	15	2.59	1.10	2.36	.94	-.23	-.40	.70

 $p < .05$

- The post-test was administered to both the control and experimental groups close to the time of year-end academic exams. It could be that the girls were feeling generally anxious. This could have produced a slight decline in the scores of the girls in the control group and have dampened the positive improvement reported by the girls in the experimental group.
- The improvement in the mean score for the global self-esteem for the experimental group could be a valid reflection of the girls' experience. It could be attributed to the successful implementation of Strategy 2 (individualisation) throughout the programme (reported as part of Research Question Four). The utilisation of this strategy involved the discussion during class time concerning personal and academic problems, exploring practical solutions for these, and acknowledgement of individual needs and interests. The girls in the experimental group not only had been treated with respect, but also may have learned coping techniques for solving problems, such as handling stressful upcoming events, e.g. exams.

Research Question Two

Research question two was designed to determine whether or not participation in the rhythmic sport programme could affect the perceived movement competence of adolescent girls. Within the context of this study, perceived movement competence were equated with self-confidence and self-efficacy. The research literature supports the potential of participation in physical activity programmes to influence self-confidence (Lirgg, 1992). The question was formulated as follows:

2. Will participation in a rhythmic sport programme taught using Paterson's (1997) 10 self-esteem enhancing instructional strategies have a positive affect on the perceived movement competence of adolescent girls?

The answer to this question is "yes," a positive but not statistically significant affect was achieved (see Table 2). Although the changes found for the experimental and the control groups on the perceived movement competence sub-scale were not significant, participation in the rhythmic sport programme may still be regarded as a positive means for enhancing perceived movement competence. The experimental group reported a mean difference improvement of .90 while the control group reported a slight drop of -.10 between the pre- and post-test. There is an improvement of almost 1 point on a 4-point scale, which can be regarded as a very positive improvement.

Table 2

A Comparison between the Pre- and Post-test Scores of Perceived Movement Competence.

Group	N	Pre-test mean	SD	Post-test mean	SD	Mean Difference	t	p
Experimental	13	1.95	.85	2.85	.72	.90	.87	.40
Control	15	2.40	1.07	2.30	.98	-.10	-.15	.88

$p < .05$

There are a number of factors that could have contributed to the positive, though not statistically significant, affect of participation in the rhythmic sport programme on the girls' perceived movement competence. These factors include:

- The girls in the experimental group were the focus of attention from parents, teachers, and peers at an evening performance when they received a certificate for participation in the rhythmic sports programme. The girls also received awards for sporting excellence from their school at the annual school sports assembly, presented in front of their peers and significant others. Because none of the subjects in either the experimental group or the control group had ever excelled in any other sporting activities, the public acknowledgement of the experimental group's achievement in the physical realm could have contributed to their improvement from a pre-mean score of 1.95 to a post-mean score of 2.85, on the perceived movement competence sub-scale, compared to the control group whose scores remained fairly consistent with a pre-mean score of 2.40 and a post-mean score of 2.30. It could be expected that the control group would experience no change in their perceived movement competence since they participated in no fitness or sport skill development programme during the duration of this investigation.
- It is interesting to note that the experimental group had a lower pre-test mean score (1.95) compared to the control group's mean score (2.40). It is possible that one of the reasons for the girls in the experimental group to participate in the programme was because they sensed a lack of physical self-confidence and saw the programme as a chance to improve. For the experimental group, then, the improvement could be attributed to a kind of personal goal achievement rather than anything special about the programme itself. For example, a desire to improve their fitness levels was a reason for participation that many of the girls mentioned when they initially began the programme.
- Strategies 2 (individualisation) and 3 (optimal challenge) were emphasised in the presentation of the programme and successfully utilised according to the perception of the participants (see Research Question Four). The

research indicates that these two strategies are effective in promoting skill in performance, which in turn should have a positive influence on perceived movement competence.

Research Question Three

Research question three was designed to determine the perceptions of the participants in the rhythmic sport programme about their coach's use of Paterson's (1997) instructional strategies. This assessment was essential in order to determine if it was possible to use all 10 of the strategies to implement a programme in rhythmic sport. The question was formulated as follows:

3. What will be the participants' perception of their coach's use of Paterson's (1997) 10 self-esteem enhancing instructional strategies during the implementation of a rhythmic sport programme?

The answer to this question is that the participants perceived their coach to have used all 10 strategies successfully in the implementation of the rhythmic sport programme (see Table 3).

Table 3

The Experimental Group's Perception of their Coach's Use of the 10 Self-esteem Enhancing Instructional Strategies.

Strategies	Mean	SD
1. Significant other	3.46	.52
2. Individualise	3.15	.38
3. Optimal challenge	3.38	.51
4. Accept error	3.62	.51
5. Indirect styles	3.58	.50
6. Enforce codes	3.38	.51
7. Internal control	3.46	.51
10. Enjoyment/pleasure	3.60	.52

The eight strategies listed in Table 3 were all evaluated on a 4-point scale. Because all mean scores were 3.15 and above, it can be concluded that the girls in the rhythmic sport programme perceived their coach to have used all 10 strategies somewhere between the "sort of true" and "very true" points on the scale. To summarise these results, the investigator decided to regard a mean score from 3.0 to 3.30 as an indicator that a strategy was used "frequently;" a mean score from 3.31 to 3.59 as an indicator that a strategy was used "consistently"; and a mean score from 3.60 to 4.00 as an indicator that a strategy was used "almost all the time." The following summary of the perceived use of the teaching strategies was made based on these three categories:

- **Strategies used "almost all the time"**

The participants perceived their coach to have used Strategy 4 **Accepting errors as part of learning** (3.62) "almost all the time.". This could be attributed to the fact that mastery of skills in an individualised progressive manner was focused on throughout the programme.

Strategy 10 **Coaching for participants' enjoyment and pleasure** (3.60), was also perceived to have been used "almost all the time." This could be attributed to the coach creating a climate where participants did not have to rate themselves according to the performances of others. They all began on an equal footing with the programme in terms of their skill level (beginners) and the coach emphasised that they did not have to prove their worth to anyone but themselves.

- **Strategies used "consistently"**

Although the participants did not identify these strategies as being used "almost all the time," they did give them high ratings in terms of regular application. Specific comments regarding the implementation of these strategies are presented in the section dealing with research question four.

Strategy 1 Accepting the responsibilities of a significant other (3.46)

Strategy 3 Setting optimal challenges (3.38)

Strategy 5 Using indirect styles (3.58)

Strategy 6 Enforcing a behavioural code (3.38)

- **Strategies used “frequently”**

This strategy received the lowest frequency rating, although the mean score indicated that it was used “frequently”. Participants reported that Strategy 2 **Individualising instruction** (3.15) was frequently utilised by the coach. Although a high rating, this somewhat lower frequency perception when compared to the other strategies could be attributed to the fact that dance experiences are structured in such a manner that participants all execute many of the same steps at the same time. Many of the participants in the programme were very insecure initially and demanded individual attention, which took some attention away from other participants who may have felt somewhat slighted.

Strategies 8 and 9, which were calculated as the participant’s perception of percentage of time distribution during lessons, were also successfully utilised (see Tables 4 and 5). Details about these two strategies is provided in the discussion of Hypothesis Four. It can be noted in Table 4 that the participants perceived the coach to spend the largest portion of instructional time giving information about how to improve performance (38.85%). The second largest portion of time was for praise (34.23%), while the smallest portion was spent in criticism (26.92%). It can be noted in Table 5 that participants perceived their coach to put the emphasis on learning 63.08% of the time and the emphasis on results or outcome of performance 36.92% of the time.

Table 4

The Experimental Group's Perception of their Coach's Use of Feedback in the Form of Criticism, Improvement and Praise.

Percentage of time spent giving Criticism		Percentage of time spent giving information about how to improve		Percentage of time spent giving praise	
Mean	SD	Mean	SD	Mean	SD
26.92%	4.35%	38.85%	8.93%	34.23%	8.62%

Table 5

The Experimental Groups' Perception of their Coach's Emphasis on Outcome or Results of Performance and Emphasis on Learning.

Emphasis on results		Emphasis on learning	
Mean	SD	Mean	SD
36.92%	15.48%	63.08%	15.48%

Research Question Four

Research question four was designed to determine which coaching strategies were successful in contributing to the development of self-esteem and/or self-confidence. The question was formulated as follows:

4. What are the correlations between the participants' perceptions about their coach's use of Paterson's (1997) instructional strategies and their self-esteem and perceived movement competence following participation in a rhythmic sport programme?

A Pearson Product Moment correlation coefficient was calculated between participants' perception of their coach's use of strategies and their post-test self-esteem and perceived competence scores (see Table 6). For the purpose of interpretation, r values .49 and lower were considered indicators of no correlation; .50 to .69 were considered indicators of a low correlation; .70 to .84 were considered indicators of a moderate correlation; and .85 and above were considered indicators of a good correlation (Vincent, 1995).

There was not generally good correlations found between perceived use of five of the 8 coaching strategies and participants' post-test self-esteem and perceived competence (coefficients could not be calculated for Strategies 8 and 9). The exceptions were Strategy 2 **Individualise instruction** ($r=.69$ with global self-esteem and $r=.88$ with perceived competence) and Strategy 3 **Setting optimal challenges** ($r=.70$ with perceived competence). A separate discussion of each strategy will be presented in order to gain insight into the potential of each strategy to enhance self-esteem and/or self-confidence through the medium of rhythmic sport activities.

Table 6

The Correlations between the Experimental Groups' Perception of their Coach's Use of the Instructional Strategies and their Post-test Global Self-esteem and Perceived Competence.

Strategies	Global	Perceived Competence
1. Significant other	.25	.39
2. Individualise	.69	.88
3. Optimal challenges	.12	.70
4. Accept error	.16	.27
5. Indirect styles	.16	.10
6. Enforce codes	-.22	.10
7. Internal control	.16	.40
8. Supportiveness		
9. Process orientation		
10. Enjoyment/pleasure	-.01	.30

Strategy 1: Assume the Role of Significant Other

No correlation was found between the coach as significant other and either the girls' global self-esteem ($r = .25$) or their perceived movement competence ($r = .39$). A factor confounding the interpretation of this result is that the coach was from a different ethnic background and age group than the participants. The participants were all adolescent girls in a potentially difficult developmental phase where they are undergoing identity development. This may contribute to a need for them to distance themselves from those who previously played a guiding role in their lives, e.g. adults such as their coach. They may have been at a stage where they would rather seek advice on personal matters from peers than a figure representing authority. Another possible factor was that the coach in this study

was an adult from another ethnic group and so may not have been seen by them as a model.

Strategy 2: Individualise coaching by attending to the participant and her personal ability, not the norm

A low correlation was found between the individualisation of instruction by the coach and the girls' global self-esteem ($r = .69$) and a good correlation with perceived competence ($r = .88$). This could be attributed to the fact that rhythmical sports/dance is a medium that lends itself easily to individualised instruction, especially during early training years. The participants in the programme craved individualised attention in the initial stages of the programme and would not work to their full potential if the feedback was not directed personally at their performance. They would not apply corrections to themselves that were given to others. The coach responded by giving as much individualised attention as possible. Clearly, individualisation of coaching is a strategy with substantial potential for influencing participants' self-esteem and self-confidence.

Strategy 3: Provide optimal challenges for all participants

No correlation was found between providing optimal challenges and the girls' global self-esteem ($r = .12$) and a moderate correlation was found with perceived competence ($r = .70$). The programme initially focused on gaining physical mastery, a dimension of perceived competence, because the medium of rhythmic sport was such a novel experience for the girls. The programme was structured in such a manner that the level of difficulty of the steps were regularly increased, but the participants could always move back to the previous level if they were not able to master the new challenge. Perhaps if the programme could have been run for a longer period, the positive impact of girls' perceived competence could also have made a positive contribution to their self-esteem.

Strategy 4: View mistakes as a natural part of the learning and playing process

No correlation was found between accepting errors and either the girls' global self-esteem ($r = .16$) or their perceived movement competence ($r = .27$). The correction of errors could not really be focused on during the initial stages of the programme because the participants possessed no movement vocabulary in the medium of instruction, rhythmical sport/dance. The acquisition of new steps focused on step-for-step progressions in which little room for error could be allowed. This frequent repetition of precise movements may have given the girls the feeling that mistakes were not acceptable. Precision and highly stylised movements are an integral part of rhythmic sport. It is possible to deliver corrective feedback in a positive way, of course, but participants in rhythmic sport and dance must accept early in their learning that repetition for the elimination of errors will be a part of the learning process.

Strategy 5: Promote mutual respect by exhibiting democratic leadership and using indirect coaching styles

No correlation was found between an indirect coaching style and either the girls' global self-esteem ($r = .16$) or their perceived movement competence ($r = .10$). Although dance and rhythmic activities are often considered highly creative movement forms, the content does not lend itself to an indirect teaching style in the early stages of learning. An indirect style can be utilised at a later stage in a dance-oriented programme, once a broad movement vocabulary has been firmly established. Dance classes are also structured in a manner that all the participants perform the same movements as one throughout the entire class, which limits use of indirect styles. It is difficult to use democratic leadership within the dance settings since participants do not assume a variety of roles and responsibilities for each other, as they would in a team sport, for example. Attempting to create a climate of mutual respect is possible in any instructional medium, however, and it is possible that as girls progress from the novice to the intermediate level, more opportunities for choices and discovery would be available.

Strategy 6: Take responsibility for the adherence of both coaches and participants to a code of sportsmanship

No correlation was found between the the enforcement of sportsmanship codes and either the girls' global self-esteem ($r = -.22$) or their perceived movement competence ($r = .10$). The enforcement of a code of sportsmanship or a code of behaviour has not been a traditional emphasis in rhythmic sport. The initial instructional emphasis in the rhythmical sport/dance programme was very individualised. Aspects such as cooperation, communication, consideration and sharing, which are issues related to teamwork, were discussed regularly during the course of the lesson, however, they could only be physically tackled at the end of the programme via the group performance of a modern dance at a school assembly. If the programme could have run longer and more time could have been spent working in a group context, there might have been more opportunities to focus on behavioural codes.

Issues such as timeliness, neatness in appearance, respect in tone of voice and a positive work ethic were all discussed with the girls at the beginning of the programme. The girls themselves helped formulate expectations. The coach tried to model this behaviours at all times.

Strategy 7: Help participants realise that they are ultimately in control of their own progress and success

No correlation was found between internal control and either the girls' global self-esteem ($r = .16$) or their perceived movement competence ($r = .40$). Feedback had to be given to girls in a fairly continuous fashion because they were all complete beginners. Feedback from the coach was needed with every progressive step in the programme because the girls possessed no movement vocabulary for rhythmic sport. Continuous feedback could only safely be withdrawn toward the end of the programme when the girls had mastered the steps and the routines were being rehearsed for the final presentation. Withdrawing feedback to put the girls in more control of their own learning was a difficult strategy to follow. The girls craved attention and seemed to feel that if individual attention was not being given that they had done something wrong or were being ignored. The

coach had to continuously remind the participants to apply previous corrections given to them and utilise corrections given to other members of the class. Thus the factors affecting the successful implementation of Strategy 7 can be seen as closely corresponding to issues affecting the implementation of Strategy 2 (individualising instruction).

Strategy 8: Be supportive of performers' attempts to master skills

Although a correlation coefficient could not be calculated for Strategy 8, the percentages reported in Table 4 indicated that a greater emphasis was placed on improvement feedback (38.85% of the time) and praise (34.23% of the time) compared to emphasis being placed on criticism (26.92% of the time). Such improvement and praise feedback meant that the participants did not feel judged or threatened by the responses given by the coach. Hopefully this would create a climate when they felt they could strive towards improving their performance, and where effort was appreciated.

Strategy 9: Coach for the mastery of skills (task orientation) in preference to coaching for the outcome/results of the performance

Although a correlation coefficient could not be calculated for Strategy 9, the percentages reported in Table 5 indicated that there was a greater instructional emphasis on learning skills (63.08% of the time) compared to an emphasis on results (36.92% of the time). The emphasis placed on learning skills is inherent to rhythmic sport and dance programmes, especially in their initial stages. This can be attributed to the fact that the movements needed to be mastered are vast, and that the programme itself focused on the acquisition of dance-oriented skills and not on any competition. Such an environment helps participants focus on their own performance and reduces the stress which is associated with comparing oneself to other performers. Results do not have to be regarded as the outcome of a performance such as winning or losing, but as the perfection of step execution.

Of course, the mastery of the execution of selected steps means that the next level of difficulty can be tackled. This implies that an emphasis placed on results can not be separated in total from the learning of new skills. A step has to be mastered before programme progression can be undertaken. This is itself a focus on results. It should also be remembered that the girls in this programme did give two formal "performances," one for their parents and friends, and one at a school assembly. Both of these performances required careful rehearsal, which introduced a concern for results into the programme. Hopefully, the girls found the focus a healthy one.

Strategy 10: Coach for participant enjoyment and pleasure and for the reduction of anxiety and pressure

No correlation was found between the enjoyment/pleasure aspect of the programme and either the girls' global self-esteem ($r = -.01$) or their perceived movement competence ($r = .30$). The participants would not really have experienced any extreme pressure during the programme because the content was novel for them and they did not have any pre-set standards to which they could compare themselves. Their performance in front of a crowd of spectators at the end of the programme took place in front of people they knew. The environment in which they performed was the one in which they had rehearsed and their performance was not judged (no mark allocation took place). For a beginner, dance movements can be considered as an awkward medium especially if participation is started at a later stage in life, as with the participants (ages 13-16 years) in this study. The true enjoyment of the movement and feelings of ease of performance would only have been felt towards the end of the programme.

Charter Five

Conclusions and Recommendations

The interest in South Africa in increasing sporting participation and sport development means that there will be many opportunities to introduce sport skills to individuals who have never had the opportunity to be involved. If these newcomers are to benefit from sustained participation, then strategies for coaching will have to be applied that focus on the development of their self-esteem and self-confidence in addition to their skills. Self-confidence or perceived competence has been identified as a critical feature in development of persistence and promotes the choices to participate in various activities (Bandura, 1977). It has been documented that although girls and women possess the prerequisite abilities and skills to be successful in achievement situations, too often they lack self-confidence in their achievement abilities (Corbin et al. 1981). This means that they may shy away from new opportunities to participate in physical activity and to experience the kind of personal success that could have a positive influence their self-esteem (Young, 1985).

Research in sport has examined how exercise can potentially improve self-esteem (Sonstroem & Morgan, 1989). However, there has not been a sufficient exploration of how girls and womens' self-confidence is affected by physical activity (Lirgg, 1992) and how coaches can structure their classes to encourage female participation and show them that they are capable of success so that their self-confidence develops which will contribute to a positive self-esteem (Feltz & Lirgg, 1989). Research on dance found that young ballet dancers had significantly more positive self-esteem scores compared to normal school students (Kalliopuska, 1989). Studies which investigated the nature of dance as an instruction medium found that participation in dance was associated with a more positive self evaluation of the fitness aspects of body image (Cole, 1993), and that creative dance assisted pupils not to compare their personal performance with another's or with pre-determined standards (Scannell, 1995).

For this study a rhythmical sport programme was designed by the author to try to combine the potential of dance with that of sport. Paterson's (1997) 10 self-esteem enhancing instructional strategies were selected to implement the programme in order to determine if a positive influence on the self-esteem and self-confidence (perceived competence) of adolescent girls could be achieved. In addition to gaining insight into the effectiveness of these coaching strategies, this study also promoted the exploration of rhythmical movement activities and modern dance as a sporting medium for approaching educational objectives with adolescent girls.

Harter's (1985) *Self-perception Profile for Children* was used to measure the global self-esteem and perceived movement competence of a control group ($n= 15$) and an experimental group ($n= 13$) of girls ages 13-16 from the same high school in a disadvantaged community in South Africa. An intervention programme, consisting of a five and one-half month rhythmic sport programme was conducted twice a week for members of the experimental group. Paterson's (1997) 10 instructional strategies were used to guide the coaching methods used to deliver this intervention programme. Following completion of the intervention, the control and experimental groups completed a post-test of their global self-esteem and perceived movement competence. The experimental group additionally completed an assessment instrument designed by Paterson (1997) which measured their perception of the degree to which the coach had utilised the 10 self-esteem enhancing instructional strategies.

The data were processed with a *t* Test to determine changes in the control and experimental group's pre- to post-test measurements on the global self-esteem and perceived movement competence. Correlation coefficients were calculated to determine if a relationship existed between the experimental group's post-test global self-esteem scores, post-test perceived competence, and their perception of the coach's use of Paterson's (1997) strategies.

Conclusions

It can be concluded from the data analysis that the five and one-half month rhythmic sport programme, using Paterson's (1997) 10 self-esteem enhancing instructional strategies, did have a positive affect on the global self-esteem (mean difference improvement of .63) of the experimental group. Positive results (mean difference improvement of .90) was also recorded for the perceived movement competence of the participating adolescent girls. Although neither of these improvements were statistically significant, the small group number plus the problems of using only a 4-point scale for discriminating self-perceptions must be taken into account.

Pertaining to the perceived movement competence scores, the data indicated that the experimental group had a considerably lower pre-test mean score (1.95) compared to the control group's mean score (2.40). Therefore the members of the experimental group may have consciously elected to participate in the programme because they sensed their lack of physical self-confidence. Perhaps after having experienced a demonstration class of what they could expect, they believed that the programme would offer them a chance to improve their feelings about themselves. The fact that members of the experimental group were volunteers who chose to participate in the programme cannot be discounted in interpreting the data. The freedom to make choices may be viewed as a kind of empowerment, especially during the period of adolescence. The adolescent phase involves confirming ones independence as an individual in society, and therefore the voluntary participation in a movement intervention programme may have itself promoted increased self esteem and/or perceived competence.

The Coaching Strategies

All 10 of Paterson's (1997) self-esteem enhancing instructional strategies were perceived by the participants in this study to have been used by the coach. The results of the data showed that in general the correlations between the participants

perception about their coaches use of five of Paterson's (1997) instructional strategies and their self-esteem and perceived competence post-test scores was satisfactory. The correlation coefficients could not be calculated for Strategies 8 and 9. Strategy 2, Individualised instruction ($r=.69$ with global self-esteem and $r=.88$ with perceived competence) and Strategy 3, Setting optimal challenges ($r=.70$ with perceived competence) appeared to be the most effective strategies.

- **Strategy 2, Individualising instruction**, can be regarded as a strategy which is inherent to dance and rhythmical gymnastic instruction. Due to the learning and mastery of new dance steps requiring ample repetition, the coach has considerable time to correct individuals during class while the other pupils are all kept busy practising the same steps. The advancement of steps in dance to the next level of difficulty, usually is only undertaken once the individual has mastered the correct form of step execution.
- **Strategy 3, Providing optimal challenges**, can be closely linked to Strategy 2. Individualisation of instruction. The programme was structured in such a manner that if the individual felt they were not coping with the new level of step difficulty, they could easily move back to the level previously having been worked on. Dance in its early stages focuses very much exclusively on mastery of the physical requirements of step execution. Therefore the programme would have had a greater affect, as it did, on the perceived competence dimension. An increase in the length of the programme may have led to the positive impact spilling over and affecting the girls global self-esteem component.

Strategy 6, **Enforcing sportsmanship codes** was an especially difficult strategy to include in the programme. Rhythmical gymnastics does not possess the comprehensive behavioural code as do many team sports, such as cricket and hockey. Once rhythmic gymnasts are more advanced, they work in groups and partake in competitions. This would make it possible to allow aspects such as sharing and respect to come into play naturally. With beginners, the coach may have

to make a special effort to include sportsmanship issues. During the early years of dance training the approach to learning is very individualistic and focuses mainly on the physical mastery component of movement. Within the context of this study, the coach had to bring other aspects into discussion such as timeliness, neatness in appearance and respect for others as a code the girls would abide by during class time and try to transfer to their other dealings with life issues. The girls initially struggled with the issue of personal accountability. This could be observed when they missed classes and did not excuse themselves in advance or afterwards. This in turn disrupted classes, for those that had been absent had to be taught what they had missed which meant that the other pupils did not progress as rapidly as they could have and became frustrated rehearsing old work. Only once the "Excuse Box", into which they had to place their personal handwritten reasons for non-attendance, was formed did they begin to take on a measure of personal responsibility and catch up on the work they had missed by asking the assistance of one of their class mates.

Peer modeling may have been an approach to presenting someone in the role of significant other to the group. The assistance of a skilful high school girl as student leader to assist with the instruction of the modern dance routine had a very positive effect on the participants. The girls were able to relate to a similar in age group model and consciously began emulating the professional approach and dedication to their work, which the peer model presented to them.

Rhythmic Sport as Content

In terms of the potential of the rhythmic sport content, De Man and Blais (1982) found that women who had a relatively high self-esteem would opt for a team sport versus males who tend to choose an individual sport. The medium of rhythmical sport/dance can be seen as a powerful tool for self-esteem enhancement for girls due to it being a medium for individualised instruction that may attract participants who doubt their social interaction capacities. The participants feel safe with the individualised dance/rhythmical gymnastic instruction initially and the coach can progressively work on the participants' gaining confidence with their physical

movement mastery and later move onto the more social interactive nature of the sport via team work.

Through dance/rhythmical movement, one achieves a kinesthetic awareness which helps one to gain insight into what one's body is doing at a specific moment in space. This in turn helps increase confidence in terms of physical presence and handling of oneself in activities other than dance. The novel experience of rhythmical gymnastics to the participants gave them a sense of uniqueness compared to their peers who had no comparable experiences. The girls may have gained a sense of true achievement and recognition for their unique abilities during the final production and the recognition ceremony where they received awards from the school for their sporting achievement, with their peers and significant others watching. The fact that they had no previous experience in the sport and very limited knowledge of it, meant that they and their peers did not have any pre-set standards to compare their performance to which heightened their sense of achievement and mastery over steps.

Recommendations for Further Study

The following recommendations for future research are made by the author based on the results of this research as well as the entire experience of designing and implementing of the rhythmical movement/dance intervention programme that was the central focus of this study.

1. The girls participating in the study were all adolescents. Adolescence is a turbulent developmental stage in which the confirmation of independence in society becomes the prime focal point. This may contribute to distancing oneself from those who previously would have played a guiding role in one's lives such as the coach who represents authority and rather seek advice from peers. Perhaps if the programme had been presented to younger subjects it would have had a greater positive impact on their self-esteem and perceived movement competence within the same time frame. It is also possible that different coaching strategies could have contributed to the development of self-

- esteem and or self-confidence. The developmental nature of the interaction between self-esteem, self-confidence, perceived competence, coaching strategies and the selection of content requires much more research.
2. A stable coaching environment could also have contributed to making the programme even more effective. In this study, the pupils and coach had to share the hall in which the programme was presented with other extra-mural activities. This meant a lack of space in which to train and the disruption of the girls' dedication to unrestrained performance and rehearsal of steps. Their being observed by outsiders made the learning of new dance steps, which initially feels awkward, all the more awkward for the girls and contributed to their approaching the work cautiously and holding back on their performance for fear of embarrassing themselves in front of others. Research in more controlled environments might yield more dramatic or more reliable results.
 3. The effect that the programme would have on the other dimensions measured by Harter's (1985) *Self-perception Profile for Children* requires attention. This study was limited to only the global self-esteem sub-scale and the physical (movement) competence sub-scale. One of the dimensions on which the programme may have had an effect was the physical appearance sub-scale. Many of the subjects in the experimental group admitted that they initially had joined the programme so that they could become more fit and "tone up." The scores on the scholastic competence sub-scale could also have been of interest because there was an improvement in the mean score for the global self-esteem for the experimental group and not for the control group. The post-test measurements were taken during the preparation period for final examinations. Perhaps the coping strategies discussed during the intervention programme contributed to the experimental group's being able to cope better with the stress of academic examinations. Research that addresses the broader and holistic impact of participation is needed.

4. The coach in this study was from a different ethnic group than the girls in the experimental. This may have meant that she was not seen as a model. A coach from the same ethnic background may mean that Strategy 1 Assuming the role of significant other, could contribute successfully to the development of girls self-esteem and/or self-confidence through participation in a rhythmic sport intervention program. Research with similar "significant others" is recommended.
5. The sample used for the study was a very small one. Using larger samples comprised of subjects from different ethnic/social backgrounds could contribute to the identification of the global needs of girls and women in the sporting environment and the generalisation of results to other contexts. It would also be interesting to see if the coaching strategies which contribute to the development of self-esteem/self-confidence for the girls from a disadvantaged community, would correspond with those obtained from girls from more privileged social background.
6. Due to the length of the programme and the nature of dance, in its early stages, certain of Paterson's (1997) 10 instructional strategies could only be utilised effectively at the end of the programme. These included Strategy 3 (optimal challenge), Strategy 5 (indirect styles), Strategy 6 (enforcing codes). Increasing the length of the programme may thus contribute to more effective utilisation of these strategies which in turn would contribute to the development of self-esteem and/or self-confidence. Research on full-length programmes is therefore recommended.
7. Increasing the length of the rhythmic programme could actually undermine the potential of participation to have a positive effect on girls' and women's self-esteem development. Rhythmic sport will lead to opportunities for rhythmic gymnastics competitions. In the competitive field, rhythmical gymnastics is a sport in which ones physical appearance often is the main determining cause of success or failure at a competition. This would mean that Strategy 7 (internal

control) which teaches pupils to attribute lack of success to an error or task difficulty, and which teaches them to rely on their own feelings about their performance rather than depending on the evaluation of others, could be nullified. This would contribute to feelings of confusion and lack of control over their actions due to the judges focus on appearance and not always the skill aspect of a performance delivery. It is considered that research on both competitive and non-competitive approaches to rhythmic sport as a medium for enhancing girls self-esteem and self-confidence be conducted.

Appendix A

Naam:

Geboortedatum:

Ouderdom:

NEEM ASSEBLIEF KENNIS DAT DIE
RESULTATE VAN DIE VRAELYS
VERTROULIK HANTEER SAL WORD EN
DAT U IDENTITEIT ANONIEM SAL BLY.

HARTER'S PERCEIVED COMPETENCE SCALE (Sub-scales GSE & PAC)

HOE IS EK?

Voorbeeld sinne:

Merk asseblief u antwoord met 'n \times In die blokkie.

	<i>Heelte- mal waar van my</i>	<i>Half- waar van my</i>				<i>Heelte- mal waar van my</i>	<i>Half- waar van my</i>
a)	<input type="checkbox"/>	<input type="checkbox"/>	Party kinders verkies om in hul vrye tyd buite te speel	MAAR	Ander verkies om TV te kyk	<input type="checkbox"/>	<input type="checkbox"/>
b)	<input type="checkbox"/>	<input type="checkbox"/>	Party kinders bekommer hulle nooit oor enigiets nie	MAAR	Ander is soms bekommerd oor sekere dinge	<input type="checkbox"/>	<input type="checkbox"/>

	<i>Heeltemal waar van my</i>	<i>Half- waar van my</i>				<i>Heeltemal waar van my</i>	<i>Half- waar van my</i>
1.	<input type="checkbox"/>	<input type="checkbox"/>	Party kinders is goed in baie sportsoorte	MAAR	Ander kinders voel dat hulle nie goed in sport is nie	<input type="checkbox"/>	<input type="checkbox"/>
2.	<input type="checkbox"/>	<input type="checkbox"/>	Party kinders voel daar is baie dinge omtrent hulself wat hulle graag wil verander	MAAR	Ander kinders wil liewer bly soos hulle is	<input type="checkbox"/>	<input type="checkbox"/>
3.	<input type="checkbox"/>	<input type="checkbox"/>	Party kinders wens hulle kon baie beter wees in sport	MAAR	Ander kinders voel hulle is goed genoeg in sport	<input type="checkbox"/>	<input type="checkbox"/>
4.	<input type="checkbox"/>	<input type="checkbox"/>	Party kinders is baie selfverseker	MAAR	Ander kinders is nie baie selfverseker nie	<input type="checkbox"/>	<input type="checkbox"/>
5.	<input type="checkbox"/>	<input type="checkbox"/>	Party kinders dink dat hulle net so goed sal wees in byna enige buite-aktiwiteit wat hulle nog nie voorheen probeer het nie	MAAR	Ander kinders is bang hulle sal nie goed wees in buite-aktiwiteite wat hulle nog nie voorheen probeer het nie	<input type="checkbox"/>	<input type="checkbox"/>
6.	<input type="checkbox"/>	<input type="checkbox"/>	Party kinders voel hulle is beter in sport as ander wat net so oud soos hulle is	MAAR	Ander kinders voel nie hulle speel so goed nie	<input type="checkbox"/>	<input type="checkbox"/>
7.	<input type="checkbox"/>	<input type="checkbox"/>	Party kinders dink dat hulle miskien nie goeie mense is nie	MAAR	Ander kinders is seker daarvan dat hulle goeie mense is	<input type="checkbox"/>	<input type="checkbox"/>

	<i>Heeltemal waar van my</i>	<i>Halfwaar van my</i>				<i>Heeltemal waar van my</i>	<i>Halfwaar van my</i>
8.	<input type="checkbox"/>	<input type="checkbox"/>	Party kinders verkies om liewer na spele en sport te kyk as om daaraan deel te neem	MAAR	Ander kinders neem liewer deel as om te kyk	<input type="checkbox"/>	<input type="checkbox"/>
9.	<input type="checkbox"/>	<input type="checkbox"/>	Party kinders is baie gelukkig soos hulle is	MAAR	Ander kinders wens hulle was anders	<input type="checkbox"/>	<input type="checkbox"/>
10.	<input type="checkbox"/>	<input type="checkbox"/>	Party kinders is nie goed met nuwe spele nie	MAAR	Ander kinders is dadelik goed met nuwe spele	<input type="checkbox"/>	<input type="checkbox"/>
11.	<input type="checkbox"/>	<input type="checkbox"/>	Party kinders is nie baie tevrede met die manier waarop hulle baie dinge doen nie	MAAR	Ander kinders is tevrede met die manier waarop hulle dinge doen	<input type="checkbox"/>	<input type="checkbox"/>
12.	<input type="checkbox"/>	<input type="checkbox"/>	Party kinders word altyd laaste vir 'n span gekies	MAAR	Ander kinders word gewoonlik eerste vir 'n span gekies	<input type="checkbox"/>	<input type="checkbox"/>

Appendix B

PERSEPSIES VAN 'n AFRIGTINGSTRATEGIE - INVENTARIS

· *Gedurende die pas afgelope seisoen van dr·ns/ritmiese gimnastiek was my afrigter:*

'n belangrike persoon in my lewe.

Baie waar Waar Minder waar Glad nie waar nie

In staat om vir my individuele take en doelwitte te stel.

Baie waar Waar Minder waar Glad nie waar nie

Gewoonlik in staat om by oefeninge redelike goeie uitdagings te stel.

Baie waar Waar Minder waar Glad nie waar nie

In staat om foute as deel van die speel-en-leer proses te aanvaar.

Baie waar Waar Minder waar Glad nie waar nie

In staat om vir die deelnemers geleenthede te skep om hulle self-dissipline te ontwikkel.

Baie waar Waar Minder waar Glad nie waar nie

In staat om vir spanlede geleenthede te skep om by besluitneming betrokke te wees.

Baie waar Waar Minder waar Glad nie waar nie

In staat om volgens 'n vasgestelde kode van sportmangees deelname te verseker.

Baie waar Waar Minder waar Glad nie waar nie

In staat om my dans/ritmiese gimnastiek 'n aangename ervaring te maak.

Baie waar Waar Minder waar Gladnie waar nie

In staat tot 'n goeie verhouding met die deelnemers.

Baie waar Waar Minder waar Glad nie waar nie

Entoesiasies oor haar afrigting.

Baie waar Waar Minder waar Glad nie waar nie

In staat om my te laat voel dat ek in beheer was van my vordering.

Baie waar Waar Minder waar Glad nie waar nie

In staat om vir my te verduidelik hoekom ek suksesvol of onsuksesvol was.

Baie waar Waar Minder waar Glad nie waar nie

In staat om die deelnemers aan te moedig om ander deelnemers te ondersteun gedurende oefening en hoofoptrede.

Baie waar Waar Minder waar Glad nie waar nie

In staat om onderlinge kritiek tussen deelnemers gedurende oefening en hoofoptrede stop te sit.

Baie waar

Waar

Minder waar

Glad nie waar nie

My afrigter het ongeveer die volgende persentasie tyd gespandeer op terugvoer in die vorm van kritiek, verbetering en aanmoediging/lof aan die deelnemers.

	Kritiek	Verbetering	Lof
<i>Voorbeeld</i>	35%	35%	30%
Pas afgelope seisoen			

My afrigter het ongeveer die volgende persentasie tyd gespandeer om op die uitslag van die hoofoptrede te konsentreer, in verhouding tot die persentasie tyd wat sy gespandeer om op die deelnemers se leervaardighede in die klassituasie te konsentreer.

	Uitslag van hoofoptrede	Deelnemers se leervaardighede
Pas afgelope seisoen		

Appendix C

17 April 1997

Geagte Ouer,

Die doel van hierdie brief is om u in te lig omtrent 'n Ritmiese Gimnastiek programme wat by u dogter se skool aangebied gaan word en wat terselfdertyd gebruik sal word vir my Meestersgraad-studies. Hierdie program sal gratis aangebied word.

Ritmiese Gimnastiek is 'n sportsoort wat baie genot en satisfaksie aan die deelnemer kan verskaf en bydraes lewer tot die ontwikkeling van 'n gebalanseerde persoonlikheid.

As student aan die Universiteit van Stellenbosch (Departement Menslike Bewegingskunde) met heelwat ervaring van Ritmiese Gimnastiek (Van der Stel Sportklub) is dit vir my belangrik om die toestemming van die ouers van deelnemers ten opsigte van die voltooiing van 'n vraelys en deelname aan die programme te vra.

Die vraelys handel oor selfkonsep (hoe mense oor hulself en hul vermoëns voel) en sal nie langer as 20 minute neem om te voltooi nie. Die vraelys sal aan deelnemers gegee word voordat met die Ritmiese Gimnastiek-program begin word, en weer na afloop van die program. Deur die aanbieding van die program hoop ons om die selfvertroue van individue positief te beïnvloed.

Aangeheg vind u 'n toestemmingsvorm wat al die relevante inligting uiteensit. Indien u toestemming verleen vir voltooiing van die vraelys en deelname aan die program, moet u asseblief hierdie vorm voltooi. Ek beklemtoon graag dat deelname vrywillig is.

Ek bedank u opreg vir u samewerking in hierdie verband en weet dat dit tot voordeel van almal sal wees.

Indien u enige verdere navrae het skakel my asseblief by die volgende telefoonnommer: 887-7092 (Leonieke Alexander) of my promotor, dr. E.S. Bressan by telefoon: 808-4722.

Vriendelike groete en weer eens, baie dankie vir die geleentheid wat u aan u dogter gee vir deelname.

LEONIEKE ALEXANDER
(Dept. MBK, M-student)

TOESTEMMINGSVORM VIR DEELNAME AAN RITMIESE GIMNASTIEK- PROGRAMME

Die doel van deelname aan die programme is duidelik.

Ek neem kennis dat deelname aan die programme vrywillig is en dat resultate gebruik sal word vir meestersgraaddoeleindes.

Ek neem kennis dat die resultate van die vraelys as vertroulik hanteer sal word en dat identiteite anoniem sal bly.

Ek neem kennis dat ek op enige tydstip, as ouer/voog, verdere verduidelikings van die opsteller van die vraelys en aanbieder van die programme mag aanvra nadat dit deur deelnemers voltooi is.

VAN, VOORLETTERS VAN OUER/VOOG:

HANDTEKENING VAN OUER/VOOG:

ADRES EN TELEFOONNOMMER:

.....

.....

Kontaknommer:

Appendix D

INTERVENTION PROGRAMME

The conditioning class exercises that were utilized during the programme are presented in Appendix E. It is vital to work slowly initially, with many repetitions, so that the basics are firmly established. The separate components of which the steps are comprised were separately concentrated on initially, such as either arms or legs. Only after the pupils felt secure with the execution of the individual components of a step were they added together to form a whole.

The first month concentrated on "*Floor Exercises*", with the focus on improving strength, flexibility, general conditioning and body/kinesthetic awareness. The duration of the classes were an hour each initially. Many of the girls were very unfit and therefore the floor exercises were regularly interrupted with some cardiovascular training, which involved running around the hall at varying speeds. It is important to keep the pupils challenged, for especially at this age they become bored easily, and many of the girls admitted to initially having joined so that they could have a good work out and not so much for the rhythmical movement aspect of the programme.

Ten minutes at the beginning of each class was spent discussing sportsmanship values, which the pupils had to decide on among, and how they could emulate these in the class situation and in their day to day interaction with others. Personal- and school-problems were also discussed with the aim at finding workable solutions to these issues. Every two weeks the pupils had to write down how they felt they were progressing, where they were experiencing problems, and what they and the coach could do to help them overcome these hurdles. These issues were then discussed in a group setup utilizing an interactive problem solving approach. During the initial month the programme participants also wore name tags so that the coach could get to know them and they each other.

The intervention programme was regularly evaluated by three external examiners who rated the utilization of Paterson's (1997) 10 instructional strategies during the course of the lesson. The inventory used by the evaluators can be found in Appendix F. Feedback from such sessions was used to alter future lesson presentation if necessary.

Due to the excessive cost of the rhythmical gymnastic ribbon apparatus, the investigator had to produce the equipment herself. Details of the conventional ribbon apparatus specifications and that of the adapted apparatus are presented in Appendix G.

After the first month had passed, 20 minutes of ribbon work was added to the end of the class. Class time was thus increased from one hour to one and a half hours. It is important not to exceed 20 minutes initially, for the pupils wrists and arms can easily take strain with such novel movements. The ribbon work also becomes untidy when pupils are tired and bad habits are formed by practising untidy movements. The ribbon movements that were progressively taught can be found in Appendix H. The "*Standing*" conditioning exercises were also gradually introduced.

Towards the end of the first month, some of the pupils were missing classes without having excused or excusing themselves. This meant that they were disregarding one of the sportsmanship codes they had discussed in class, and had felt strongly about, that of personal responsibility and regard towards others. Thus the "Excuse Box" was created. This consisted of an ordinary shoe box which contained pieces of paper and pencils on which they wrote their name, the date and an explanation if they had missed a class or knew in advance that they would be missing one. The letters were kept confidential so that if they were not attending because they did not enjoy the classes they would feel free to express this. The attendance improved considerably after this and pupils would even phone the coach at home to excuse themselves personally.

Two weeks before the July school holiday began the ribbon routine was introduced. It consisted of a set routine from the "National Rhythmical Gymnastics Syllabus" for grade five. A standard 10 pupil from "Rhenish Girls Highschool", Stellenbosch, who was part of the "Western Cape Sports Pioneer" programme began assisting with the classes. After a week of the rhythmical gymnastic routine it became clear that the pupils could not relate to the steps or the music of the routine. Thus the coach played the pupils various contemporary instrumental pieces of music, from which they selected one. A new routine was choreographed to the piece which was more comfortable for them to execute and to which they could relate better. This routine can be found in Appendix H. The external coaching assistant also started teaching the pupils a modern dance. The modern dance routine is presented in Appendix I.

The pupils requested a "Winter School" during their July vacation. The classes were held four times a week, for three weeks running. The programme ran as follows:

- 08:30-09:30am -strengthening and conditioning steps
- 09:30-10:00am -break with general discussion and sportsmanship values
- 10:00-10:45am -new rhythmic routine taught by the investigator
- 10:45-11:30am -modern dance routine taught by the external helper

During the first week of the winter school, progress with regarding the routines was slow, however by the third week the pupils were picking up and remembering new steps and any alterations with ease and considerable less repetition. The change became more noticeable after the discussion that was held at the end of the first week on how they had to consciously make an effort to concentrate when new work was presented, practice corrections that were given, and try to learn from corrections given to others experiencing difficulties.

On the last day of the winter school the pupils were taken through to the "Coetsenburg" dance hall at the "University of Stellenbosch", so they could experience performing in a real dance hall. They were also able to stretch out their work due to the large surface area of the dance hall. At the beginning of that week the group had decided that they needed an official name and colour which could be used on a T-shirt or leotard for the performance, which was to be presented at the end of the intervention-programme. The discussion time was thus used for the pupils individual presentations of name and colour preferences. "Stellenbosch Eikestad Gymnasium" was unanimously voted for, and the

colours purple and white decided on. The pupils also decided on extended class duration, two hours per lesson, and that an A and B group would be formed. This meant that the girls who attended the winter school would become group A, and group B those who had attended irregularly or had been absent during the holiday session. If individuals advanced quickly enough however, they would be allowed to join the A group. This meant that classes ran four times a week, with two for group A and two for group B. One class was used for the rhythmic routine work, and the other for the modern dance routine.

During the fourth and fifth month of the intervention programme, more time was spent on the routines due to the pupils finding the conditioning work having become easier for them, which meant that their strength had increased and that they were able to complete the steps far quicker.

The last week of the fifth month was used to decide on a logo for their T-shirts for the performance and a date was set. Various options were once again presented to them. The responsibility was left up to the pupils to collect their size measurements and to hand these to the coach by the end of the week. Aspects such as hair, make up and outfits were also discussed. The pupils decided to wear their official T-shirts, which were sponsored by "The Western Cape Department of Sports and Recreation" with black lycra pants. The coach started to assume a more passive role during classes by assuming the role of an audience member, only giving input at the end of the routine performances. This way the pupils had to think solely by themselves during rehearsals, and not rely on being able to copy somebody in front of them. A few of the external people were invited to come and watch rehearsals, so that the pupils could gradually get used to the feeling of a hall full of a strange audience. It was a huge struggle to get the pupils to perform expression wise and with all the energy they possessed as individuals. Only after a serious discussion, that they had to practice as they hoped to perform did the aforementioned aspects to their performances improve. And thus the motto for the last few weeks became "*practice with 110% effort only makes perfect*"!

During the last two weeks the general conditioning was kept to a minimum, and consisted of only a general warm up and stretch. The rest of the class time was dedicated to the routines. The correct walk-on, walk-off and greeting to the judges and audience was also rehearsed each time. A letter was sent to the parents, see Appendix J, inviting them to the performance. The headmaster, teachers and pupils of the school were invited separately.

The final performance evening ran as follows:

- The official opening by the physical education master and a short welcoming speech by the headmaster.
- The modern dance routine which was either performed individually, or in pairs for those who felt less confident and did not want to perform alone.
- A group performance of the modern dance routine.
- An intermission with breakdancing. The members of this group had shared the hall with the rhythmical movement programme frequently.
- The rhythmic gymnastics ribbon routine was also performed individually and in pairs.

- Presentation of certificates of attendance with comment sheets were then presented to the performers.
- Gathering with parents and teachers for light refreshments.

The entire performance was captured on video tape. No scores were awarded to the pupils for their performances. Two external judges were however present who evaluated each performance pointing out their strong points and points they could focus on in future. These reports were handed to the participants with their certificates. The final performance then brought the rhythmical movement intervention programme to a close.

Appendix E

CONDITIONING/CLASS EXERCISES

FLOOR EXERCISES

SITTING SPINE STRETCHES

We tend to ignore the spine in our every day activities. As a result of this neglect the ligaments and muscles of the back become stiff, due to lack of manipulation (Cohan, 1986). A flexible spine is vital for rhythmical gymnastics. The following exercise helps one to focus on internal body awareness, as well to warm up the muscles of the spine.

Execution

Begin by sitting in an upright position on the floor. Bend the knees with the soles of the feet pressed firmly together and the hands gently resting on the shins. Slowly bend forward by dropping the head towards the chest and systematically curving the spine forward until the forehead is placed on the feet. Simultaneously exhale slowly. Take care during execution of the forward bend to keep the shoulders lowered and the arms are gently placed on the outside of the legs. Whilst inhaling deeply, slowly sit up, uncurling the spine to return to the starting position (Cohan, 1986).

Instructional Guidelines

The importance of the spine must be explained to the pupils during their first contact session. Many pupils may find it difficult to sit up straight and position themselves directly above their "sitting bones". Make it easier for the pupils by having them sit against the wall ensuring that the entire spine is positioned flush against the wall especially the lower spinal area and shoulders. Instruct them to imagine that they have double sided Sellotape stuck along their back, neck and head. This they are to slowly peel off the wall when they curve the spine forward and slowly stick back on to the wall when returning to the starting position. The pupils can be moved away from the wall as soon as they are strong enough and have acquired a greater sense of body awareness.

BREATHING EXERCISE

During our daily activities we tend to pay little or no attention to our breathing. We tend to breath in a shallow fashion making little use of the diaphragm. If this manner of breathing is utilised during exercise, it results in too little oxygen being taken up which can cause fatigue to set in early.

Execution

Begin by sitting on the floor in an upright position, knees bent, and pointed feet crossed at the ankles. The arms are gently placed at the sides with the fingertips resting on the floor. Begin to exhale, whilst simultaneously tilting the pelvis forward so that you roll on to the coccyx, dropping the chin on to the chest thereby causing the spine to curve. Inhale slowly and return to the starting position (Cohan, 1986).

Instructional Guidelines

Explain that the aim is initially to be aware of the breathing process constantly so that this correct technique becomes unconsciously linked to dance movements. The aim is to move the ribs sideways whilst inhaling, not upwards/forwards, and to feel the diaphragm moving downwards. Have the pupils place their hands near the base of the ribs at the side of the body. Now let them experiment with the different types of breathing. They will feel their arms moving sideways with the correct technique. Do not use the pointed feet position until their ankles and points are strong enough. As in the *Sitting Spine Stretch* have them place the soles of the feet together. Continually remind them that whilst exhaling the back is not collapsed, but extended posteriorly. Before beginning with the exercise ask the pupils to close their eyes and imagine themselves seated against the wall and to return to this position each time after inhalation.

LEG AND FEET EXERCISES

An advantage of executing a leg and foot exercise in a seated position, is that one does not have to worry about balance. When pointing and flexing the feet it is important to work them as if they are continuously fighting resistance.

Execution

Sit up straight with the legs extended forward. Gently place the hands at the sides of the body. The knees must point towards the ceiling. Keep the feet flexed and parallel to each other. Tense the gluteus and leg muscles so that the heels lift slightly off the floor. Keeping the feet flexed, rotate the legs outwards, initiating the movement from the hips. Point the feet, keeping the little toes as close to the floor as possible. Rotate the legs inwards with pointed feet. Ensure that the knees are pointing towards the ceiling. Slowly flex the feet, initiating the movement from the toes. The exercise can be performed in the reverse manner by first pointing the feet and proceeding from there on (Cohan, 1986).

Instructional Guidelines

Initially perform the exercise sitting up against a wall. Carefully demonstrate and explain how a point is executed, which is via the lengthening of the ankle. This will prevent pupils from inverting their feet which is referred to as "sickling". The legs have to be kept elongated to prevent big thigh muscles developing. Achieve this from the start by having them work with a partner. The partner should place her hands a few centimetres in front of the performer's pointed toes which they then must try to reach with their toes by lengthening the legs from the hips. Encourage turning out from the hips, not the knees and ankles, by letting the pupils hold their thighs near the hip socket and executing an outward wringing motion. Maximum leg extension can also be achieved by having them place their hand between their thighs and squeezing tightly so that it is difficult to remove their hands. When they are in the flexed foot position, instruct them to feel as if they are pushing a heavy object away with their heels while pulling their toes towards themselves.

Execution

Sit up straight on floor with arms placed lightly at the sides. Bend the legs at the knees, pushing the knees towards the floor and keeping the heels of the flexed feet together. It is vital that the ankles are not allowed to collapse towards the floor. To prevent this, the side of the little toes has to be pushed into the floor and the ankles in opposition pushed towards the ceiling. In the bent leg position the right leg is slightly lifted and the rotation maintained. Have pupils slowly extend the leg out in front of themselves, whilst further increasing the turn out from the hip socket. The foot of the extended leg is pointed, forcing the little toe towards the floor to prevent "sickling" from occurring. Flex the foot again and return leg to starting position. Careful that the leg is not lowered until the foot is in alignment with the foot on the floor. Repeat exercise with opposite leg (Cohan, 1986).

Instructional Guidelines

Once again the step can be practised sitting against a wall. Have the pupil practice with a partner who places their palm flat against the sole of the foot of the extending leg. This way the pupil can feel how the leg must work against resistance whilst being extended outwards. Let the pupils place their hands near the hip socket to assist with and heighten the turn out sensation.

ARM EXERCISE

Arms in dance are used to assist with balance, give shape to movement and assist with expression. During dance it is vital to be aware of the shoulders and keep them depressed so that the head and neck can be freely utilised.

Execution

Sit crossed legged on the floor, arms held in a rounded position in front of the body, with the palms facing towards the abdomen and the little fingers gently resting on the legs. Slowly lift the right arm up in front of one until the little finger can just be seen in the

peripheral vision, this is known as *Fifth Position*. Initiate the movement by depressing the shoulder blade first. Repeat movement with the left arm. Open the arms out to the side by gently lifting upwards and keeping the palms facing towards the ceiling. As soon as the upper arms are in line with the shoulders, rotate arms so that the palms are facing forward and return them to the starting position (Cohan, 1986).

Instructional Guidelines

Once again let the pupils sit against the wall. Instruct them to keep their hands opposite their navels in the initial position and to feel as if they are hugging a large beach ball. This assists with the correct rounding of the elbows. The fingers of the hands must be positioned with thumbs tucked under, towards the middle index finger, which in turn is slightly flexed inwards towards the palm of the hand. The arms in the initial position must be placed in such a fashion that if a drop of water were to be placed on the shoulder, it would run smoothly down the arm, over the wrist and down off the index finger. Shoulder blades must remain firmly pressed against the wall at all times to prevent rounding of the shoulders. When the arms are positioned above the head they must feel as if an oval picture frame is being created for their faces. It is important that the palms face downward and not forward like "policeman hands".

CONTRACTIONS

A contraction in dance can be seen as the curving of the spine.

Execution

Sit on floor with crossed legs. The arms are held in the rounded beginning position as used for the previous arm exercise. Lift the arms slightly so that the palms are positioned opposite the chest. Be careful not to raise the arms above shoulder level. Slowly release the spine to a backwards curved position. Reach forward with the arms and especially concentrate on the curving of the spine between the shoulder blade area. This movement is initiated via the tightening of the gluteal muscles and the tilting backwards of the pelvis. Whilst contracting, try to lengthen the spine so that no height is lost during execution (Cohan, 1986).

Instructional Guidelines

This exercise should be used to stretch the spine out again after the previous "*Arm Exercise*", which required the back to be kept in a very upright position. Initially perform the exercise with the help of a partner. The partner should hold on to some hair at the top of the performer's head so that when the contraction is completed, the hands remain in the preparatory position and no length is lost in the spine. Instruct the pupils to try to feel as if someone is stabbing them in the chest during the contraction. To help them feel this sensation, they must then place their hand in the open "V" area just below the rib-cage and push back into their chest, whilst simultaneously exhaling.

HAMSTRING STRETCH

One has to become fairly flexible to be able to dance with ease. It is often initially a difficult and painful process, but with the correct frame of mind it progressively becomes easier. It is important to perform the exercises in a smooth drawn out fashion and not bounce into or in the positions.

Execution

Sit on the floor with legs stretched out in front, knees together and flexed feet. Place arms in a forward reaching position at shoulder height. Keep arms a shoulder width apart with the palms of the hands facing each other. Whilst slowly exhaling, bend forward reaching beyond the feet. Keep the upper arms in line with ears. Try and place the forehead on to the shins. It is vital to keep shoulders depressed at all times. Whilst inhaling return to the upright position, finishing the exercise, however, with the knees bent and feet crossed at the ankles. The arms are positioned at the side of the body with the finger tips gently resting on the floor (Cohan, 1986).

Instructional Guidelines

Initially perform exercise sitting against the wall. Have the pupils hold their heads together so that they can hook these over their feet whilst reaching forward. This will help them assume the lengthened spine position. Emphasise that the bending forward motion is initiated via the arms reaching forward and flexion at the hips and not the rounding of the back.

GROIN STRETCHES

Execution

Assume the same starting position as for the "Hamstring Stretch". This time however the feet are pointed. Open the legs to the side until a slight stretch is felt. The arms are also raised sideways to shoulder height with the palms facing the floor. Bend forward slowly whilst exhaling, trying to touch the floor with the forehead. Gently rest the fingertips on the lower leg. At the same time lengthen the legs away from the body to prevent the knees rolling inwards. Slowly roll up again to an upright position, inhaling and closing the legs to reassume the starting position (Cohan, 1986).

Instructional Guidelines

Once again have pupils sit against a wall. When the pupils open their legs to the middle split position, ensure that they do not compensate their turnout by rolling their knees forward or backwards to achieve a wider middle split position. The curving of the spine motion must simulate the quality of a piece of Sellotape being peeled off the wall.

Execution

Lie face down on the floor with the knees bent and the soles of the feet together. Place forehead on the hands. A partner can gently apply pressure to the buttocks and ankles to increase the stretch.

SIDE STRETCH*Execution*

Sit on the floor with the legs opened and pointed feet. Position arms, palms facing the ceiling, at shoulder level out to the side. Reach overhead with the right arm to the left. The spine is now curved sideways. Simultaneously try extending the right leg maximally so that the right buttock remains on the floor and the knees point towards the ceiling. Ensure that the torso is facing directly forward. Reach forward with the right arm so that the upper body is bent forward in between the legs. Extend the arms sideways with the palms facing the floor. Once this position has been established, lengthen both legs away from the groin area, and rotate the thighs at the hip sockets so that the knees do not fall forward. Sweep to the right side with the left arm to assume side position. Send the left leg away. Reach upwards with the left arm to reassume the starting position (Cohan, 1986).

Instructional Guidelines

Perform the exercise against the wall again. This prevents the shoulders twisting forward in the side bend position. Initially keep arms in fifth position with fingers interlocked throughout the entire exercise. Remind pupils to keep the upper arms in line with their ears, and to maintain the same distance between ear and arm, especially whilst bending sideways in the fifth position. When bending to the side, they must first reach upwards so as not to collapse at the waist. This exercise can be very tiring, therefore do not let pupils perform it with the correct arm positions, or away from the wall, until they have built up sufficient strength in their obliques and back muscles.

LEG LIFTS AND SPINE STRETCHES*Execution*

Lie face down on the floor, with the forehead resting on the hands. Turn the legs out from the hip sockets and flex the feet. Lengthen the entire body from head to toes. Initially if the flexed feet position is too difficult to maintain rather have pupils point feet, but ensure that they remain turned out. Point the right foot and slowly lift the leg as high as it will go without raising the hip off the floor. Concentrate on maintaining turn out and ensure that the lower back remains lengthened, especially on the side of the leg which is being lifted. Repeat move with the left leg. Place hands on the floor opposite the shoulders. Straighten the arms and arch body backwards as far as is comfortable. Try to maintain an elongated spine and do not allow shortening of the lower back to occur. The head must be kept in alignment with the spine (Cohan, 1986).

Instructional Guidelines

Keep shoulders depressed and do not let them creep upwards towards the ears. Work with a partner initially who holds the hair at the crown of the head maintaining slight tension on it to assist with the lengthening sensation. To further strengthen the back, lie with the arms in fifth position. Lift the arms and upper back as far off the floor as possible and hold the position for a few counts. The same movement can be executed with the arms held out to the side.

BACKBENDS

Execution

Lie on back with the feet placed against the wall. When pushing up into the backbend, focus on keeping the knees extended and close together. The arms must be aligned with the ears. This is accomplished by extending the knees and pushing the chest/upper back through the arms.

Instructional Guidelines

Work with a partner. Have partner support the back area by gently lifting when the backbend is initiated. Do not force partner into a position however. Also assist whilst the performer is lowering to the ground again.

SIDE SPLITS

Execution

Begin in a kneeling position with the body bent forward from the hips towards the front leg. Place palms of hands on the floor slightly behind the front foot. Ensure that the hips are kept square. Slowly slide backwards ensuring that the hip is not dropped towards the floor. Maintain a straight line and do not let the lower leg swing in- or outwards. Once both legs are extended along the floor, the stretch can be increased by lifting the torso forwards and upwards. The pelvis must at all times remain square and not swing out to the side.

ABDOMINALS

Execution

Sit on the floor with bent legs and the knees tightly tucked into the chest area. Gently rest hands on the floor next to the buttocks. Slowly roll through the spine until the lower back is flush to the floor. Keep the shoulders and upper back slightly raised off the floor, and chin tucked into the chest. The knees must be kept firmly pressed together. The arms are positioned so that they are aligned with the side of the body, and the palms of the hands face the ceiling. Once pupils are strong enough the head can slowly be extended backwards. Hold the position for thirty seconds initially and ensure that the stomach is firmly sucked in,

especially in the lower abdominal region. Return to the starting position by tucking in the chin and slowly "peeling" the spine off the floor.

STANDING EXERCISES

PARALLEL EXERCISES

Having moved from the floor to an upright standing position, it is important to focus on maintaining a strong upright stance and to focus outwards and upwards. Initially it is easier to work from a parallel position for a non dancer (Cohan, 1986). It also assists the pupil to become more aware of their body in space, versus having to worry and focus on an unnatural position. Ensure that pupils keep the arches of their feet lifted and not let them roll inwards.

PARALLEL PLIÉ

When performing a plié it is important that the movement is executed as smoothly as possible. The downward motion should be resisted when bending the knees so that the pupils do not "sit" at the bottom of the position.

Execution

Stand in an upright parallel position with the arms neutrally positioned at the sides of the body. Ensure that the weight is evenly distributed on the feet. Slowly bend at the knees until the heels just remain in contact with the floor, this is known as a *demi-plié*. Simultaneously reach forward with the same time lift the arms until they are parallel to the floor with the palms facing downwards. Return to the original position by slowly extending the knees and pushing downwards with the arms as if pushing through a heavy liquid. Next bend the knees as far as possible, keeping the heels in contact with the floor as long as possible, this is known as a *grand-plié*. Lift the arms up until they are placed next to the ears, whilst maintaining a straight back and keeping the shoulders depressed. Be careful that the pelvis is not allowed to tilt forwards or backwards. Return to the starting position (Cohan, 1986).

Instructional Guidelines

Perform the exercise against the wall initially. Use a partner who holds a few strands of hair at the crown of the head whilst the partner lowers into the plie. This will help them keep the back lengthened and prevents the pelvis from being tucked under. Remind pupil not to relax their bodies when they have reached the bottom of the plie.

PARALLEL JUMPS

When landing from a jump it is vital to land through the feet, place the heels firmly on the ground, and to bend sufficiently at the knees ensuring that these are kept in line with the middle toes. Try to breath normally and correctly when jumping, for performers tends to hold their breath initially which contributes to rapid exhaustion.

Execution

Stand up straight with feet parallel, shoulder width apart, and arms held neutrally at sides of the body. During the execution of the jumps the arms must be supported so that they do not move unnecessarily. Bend at the knees into a demi-plié and jump straight up into the air by extending the knees and pointing the feet. Careful that the upper back is not used to assist the execution of the jump, via it being jerked backwards. Once landed, ensure that the spine is elongated and there is no bending forward from the hips. Once the jump is performed in a controlled manner, a quarter turn can be added to each jump (Cohan, 1986).

Instructional Guidelines

Keep hands on hips initially to prevent the arms being utilized to assist the jump and turn execution. Demonstrate a good landing, and explain that it is essential to practice this movement correctly, so as to avoid serious knee and back problems in later years.

PARALLEL BEATS

Execution

Stand in a parallel position with arms gently supported at sides. Point the one foot forward keeping the sole of the foot in contact with the floor for as long as possible. Keep both hips level and feel the sensation of lengthening along the back of the pointed leg. Slide the leg back to the original position, systematically working through the foot. Repeat the aforementioned exercise, however continue to lift the leg to knee height. Lift the arms forward to shoulder height, with the palms facing the floor. Slowly lower the leg. Now lift the leg as high as possible by pressing down hard into the floor initially with the foot. Keep the back lengthened and the supporting leg firm to prevent the knee bending and the pelvis tilting. The arms should be lifted until they are positioned next to the ears. This will assist in feeling the lengthening of the back. Be careful however not to lift the shoulders. Repeat exercise with opposite leg (Cohan, 1986).

Instructional Guidelines

Initially keep hands placed on hips and stand against the wall. This enables hip alignment to be maintained. Only allow the pupils to progress to the higher leg lift once they are secure with the basic movement. Remind pupils to lift out of the waist to prevent them "sitting" on the thighs. Have pupils lift leg slightly lower if the hips move out of alignment. This exercise can initially be performed lying flat on the back. In this instance it is advisable to use a partner to hold the non working leg in place.

TURNED OUT EXERCISES

It is also important to practice steps with turned out legs, due to such a position enabling the performer to achieve a far greater range of motion from the hip socket, especially to the side and the back position. It is vital that the turn out is initiated from the hip socket, not from the knees/feet, and that the feet are kept aligned with the middle toes (Cohan, 1986).

LEG BEATS

Execution

Stand with the feet in a turned out position with the heels touching. This is referred to as *first position*. The arms remain in a supported “bra bas” position throughout the step (Cohan, 1986). This step is performed in exactly the same manner as the above *Parallel Leg Beat* exercise, except for the turned out leg position.

Instructional Guidelines

Only turn out the feet as far as the hips will allow. Do not turn out from the knees and feet. Remind pupils that they must work within their own personal range, and not according to the turn out range of their class mates. Turnout will improve over time and with stretching. Once again let pupils place their hands on their hips and focus on keeping the hip of the working leg depressed. Draw a mark on the floor at the side of the pupil or place an object there which they must reach with their toes each time they point to the side. This is a useful aid, for when the leg becomes tired it tends to cause a decline in the lengthening process. Remind pupils that the floor is their “friend” and that they must apply down- and outward pressure when sliding the foot along the floor to the pointed positions.

DEMI-PLIÉS WITH ARMS

Execution

Stand with feet in a turned out first position. Lengthen the body by pulling out of the hips, but being careful not to lean backwards. Arms are held in *bras bas*. Bend knees to a demi-plié and slowly lift the arms forward until they are positioned above the head in *fifth position*. Careful that the shoulders are not lifted or the pelvis tilted under. Extend the knees whilst reaching upwards with the arms, opening them to the side. Do not let the elbows fall behind the body. When the arms pass through the horizontal, *second position*, rotate the arm so that the palms face forward and there is an even curve in the arm. “Float” the arms back to *bras bas* reaching the position simultaneously with the full extension of the legs.

Repeat exercise with a grand-plié. When lowering into the grand-plié keep the heels on the floor for as long as possible and do not let them pop up. Spread toes to help with the balance. Point the right foot to the side and slowly lower the heel. This is known as second position. The spacing in between the two heels should equal the performers foot length one and a half times. The only difference with the plié execution in second position is that the heels

are not lifted during a grand-plié as they are in first position. Also ensure that the buttocks are never positioned below the knees (Cohan, 1986).

TURNED OUT JUMPS

Execution

Stand with feet in a turned out first position, arms held in bras bas. Bend knees to a demi-plié and jump into the air. Keep the legs directly beneath the body one and do not let them shoot out to the sides. All the other points that must be taken note of have already mentioned in the *Parallel Jump* exercise. The jumps can also be executed from second position (Cohan, 1986).

WALKING

Walking provides a link between many steps in dance. It is often performed very untidily and thus should be carefully taught and practised.

Execution

Stand with weight placed on the right leg and the left extended behind the body. Both legs are turned out. Keep arms at side lightly supported so that the fingers are held just away from the body. The body must be held in a lengthened position with the weight placed slightly forward so that the advancing motion is automatically achieved. The left leg passes forward via the bending and turning sideways motion of the knee with the pointed foot passing close by the ankle. The weight is transferred onto the left leg by pushing forward via the pointing motion of the right foot. Ensure that the left leg is turned out from the hip to the foot. Move the arms in slight opposition to the legs by twisting the upper body. Always execute big steps by reaching ahead with the leg which passes through from behind (Cohan, 1986).

Instructional Guidelines

Initially do not place too much emphasis on the turned out position. Ask pupils to imagine that they are balancing objects on their heads so that a smooth flowing motion is created. Stress the importance of pushing off the back foot and reaching forward with the leading one. Ask the pupils to count the number of steps they perform initially cover the length of the hall initially. They then must work towards reducing this number whilst performing the step in an even motion. An assistant can gently place their hand in the small of pupils backs and gently push as they step forward. This assists performers so that they carry the entire body with them during the walking motion and does not let the upper body lag behind.

TRIPLET

This step is performed at a medium pace and is carried out to a *waltz rhythm*. The emphasis is thus placed on the first beat of the bar (Cohan, 1986). The “down step” is executed with a bend in the knee taking place on the first beat and the other two steps are performed on the toes.

Execution

Use the same starting position as for the *Walking Step*. The left leg is brought through in the same manner however it reaches forward more and ends in a demi-plié position. The right leg will be positioned slightly off the floor behind the body due to this extreme forward extension of the left leg. Step forward with the right leg position on to the toes. Both legs are now extended at the knees. Bring the straight left leg through and continue with the next triplet. The arms must also be moved slightly in opposition to the legs by a gentle rotation in the upper body (Cohan, 1986).

Instructional Guidelines

Have the pupils call out the cue words “down, up, up” aloud as they perform the triplets. Remind pupils not to let the back collapse when they performing the first triplet step, thus they must focus on lengthening the spine. Initially have pupils overemphasise the down motion initially by stamping the foot into the floor on this step. Remind the pupils to imagine someone pushing them forward from the small of their back as the step is performed, to help with smooth and continuous motion accomplishment.

SKIP

Execution

Stand with the right leg pointed straight ahead. Push off with the left foot so that the weight is transferred onto the right leg which is bent into a demi-plié. Bring the left leg through and forward quickly. The right leg is now brought forward into a high bent position. Land on the left leg being careful to land through the foot and bend the knee which is kept in alignment with the middle of the foot. The right leg is lowered at the same time and the weight is transferred back onto the right leg so that the step can be continued. Perform the step starting with the left leg leading initially (Cohan, 1986).

Instructional Guidelines

Place the hands on the hips to prevent excess rotation in the upper body. Remind the pupils to focus upwards on the jump, and not to bend forward from the waist or tilt the pelvis. Ensure that the knee is bent sufficiently on landing and the heel firmly placed on the floor. Remind pupils that the floor is their “friend” and that they must use it when propelling themselves into the air. Let the pupils perform the skip with two steps in between it so that the jump is performed with opposite legs. Initially the bent lifted leg should not be bent too severely, for this can cause unwanted rotation in the hips.

Appendix F

Perceptions of Coaching Behaviours

As you observe the behaviours described,
please mark the column with a number using
the following values

Date:

- 0 Did not see this behaviour
- 1 Did occur in this lesson
- 2 Occured frequently in this lesson
- 3 A defining characteristic of the
teaching in this lesson

(Strategy 1 - Coach as significant other)

Expresses an interest in girls' other activities/life experiences	
Maintains a constant demeanor throughout lesson	
Sets a good example in terms of positive attitude and energy	

Comments:

(Strategy 2 - Individualised instruction)

Sets individual tasks and goals for the girls to achieve	
Redesigns tasks if an individual simply cannot achieve goal	
Modifies warm-up routine to abilities of different girls	
Gives individual feedback and corrections	

Comments:

(Strategy 3 - Set optimal challenges)

Builds new skills gradually and uses progression	
In fitness training pushes girls hard but within reason	
Provides girls with good challenges that are within reason	
Modifies challenge if task is too difficult to achieve	
Modifies challenge or accelerates progression if task is too easy	

Comments:

(Strategy 4 - Accept mistakes)

Accepts mistakes as part of the learning process	
Remains calm when mistakes are made/does not show frustration	
Spends more time giving positive correction than criticism	
Spends more time giving positive correction than praise	
Makes positive suggestions about how to correct mistakes	

Comments:

(Strategy 5 - Indirect styles)

Guides practice rather than dominates	
Allows girls to participate in decision-making	
Encourages self-discipline	
Allows the girls to practice on their own without teacher control	

Comments:

(Strategy 6 - Behavioural code)

Ensures that girls participate according to a set code of behaviour	
Explains to girls why code of behaviour is needed	
Allows group time to establish, discuss, modify code of behaviour	
Explains why behaviour is unacceptable if a girl "breaks" code	

Comments:

(Strategy 7 - Coach for enjoyment)

Makes girls feel they are in control of their own progress	
Explains to girls why they are successful or unsuccessful	

Comments:

(Strategy 8 - Be supportive in attempts to master skills)

The coach has spent roughly the following percentage of time giving feedback to the girls in the form of criticism, correction and praise.

	Criticism	Correction	Praise
<i>Example</i>	35%	35%	30%
This lesson			

Comment:

(Strategy 9 - Emphasise process rather than product winning)

Emphasises effort and fun over perfect performance	
Emphasises improvement but allows girls to enjoy achievements	
Concentrates on the girls' learning skills rather than performance of a specific routine for future performance in front of an audience	

Comment:

(Strategy 10 - Coach for enjoyment)

Makes rhythmic gymnastics an enjoyable experience	
Appears to have a close relationship with the girls	
Encourages girls to support each other	
Stops girls from criticising or "making fun" of each other	
Seems to truly enjoy coaching rhythmical gymnastics	

Comments:

Appendix G

CONVENTIONAL RIBBON SPECIFICATIONS

STICK

Material: wood, plastic, bamboo or fibre glass.

Length: 50-60 cm

Maximum diameter: 1 cm

The handle of the ribbon stick may be covered with anti-slip material.

RIBBON/STICK ATTACHMENT

Material: any suitable material which allows complete free movement, such as string, wire, nylon, thread, hooks or swivels.

Length of attachment: 7 cm

RIBBON

Material: satin ribbon

Width: 4-6 cm

Length: 6 metres, the first metre, closest to the swivel attachment is doubled up.

Minimum weight: 35 g

(Bodo Schmid, 1976)

ADAPTED APPARATUS SPECIFICATIONS

STICK

- Material: wooden dowel rods, 50 cm.
- Diameter: 8 mm
- Additions: thin wire was wrapped around the end of the stick for 5.5 cm. This procedure had to be undertaken due to the original ribbon sticks possessing a tapered shape which causes the stick to follow a curved flight pattern when thrown through the air. Insulation tape was then wrapped around the wire for improved grip/comfort, and to act as a visual focus point to aid accurate catching of the ribbon stick.

RIBBON/STICK ATTACHMENT

- Brass hook: a small brass hook is screwed into the end of the dowel rod and secured with "*Super Glue*".
- Swivel/click attachment: these attachments can be purchased at a sport-shop from the fishing tackle section. They are then slipped into the loop of the brass hook, which is then firmly closed.

RIBBON

- Material: satin ribbon tends to be very expensive, thus taffeta ribbon was used instead. "*SA Bias Binding*" donated the ribbon, which ranged between 4-6 cm in width, depending on the available off-cuts.

Appendix H

RIBBON WORK

THE GRIP

The end of the stick is held with a normal "hand shake" grip. Control over the ribbon stick movement is accomplished by extending the index finger firmly along the stick. There are two types of grasps, the regular grip is with the palm facing downwards, and the reverse grip with the palm facing upwards (Bodo Schmid, 1976).

SMALL WRIST MOVEMENTS

There are two specific wrist actions, spirals and snakes/serpents. It is important with all ribbon movements that it is kept in continuous motion and that the end of the ribbon is never static.

EXECUTION OF SNAKES/SERPENTS

The ribbon is held with a regular grip. When the wrist is moved up- and downwards, a vertical snake pattern is formed. A horizontal snake pattern is achieved by moving the now flexed wrist from side to side. The vertical snake can not be executed in a static position, for knotting will occur otherwise (Bodo Schmid, 1976). To prevent knotting in the horizontal plane the arm can be moved up and down whilst snakes are being executed. It is important to keep the elbow of the working arm extended, and not to lift the shoulder upwards. When new ribbon movements are initially taught, let pupils keep the hand of the non-working arm on their hip. Only once mastery has taken place let pupils extend arms to a side extended position, with the palm of the hand facing the floor and fingers in extension.

Exercises for snakes/serpents

- Perform vertical snakes in front of the body whilst moving backwards. Practice the movement with both hands.
- Perform vertical snakes on the left or right body side, whilst moving forward. The ribbon will thus trail behind the body.
- Repeat the aforementioned exercise at different levels, such as chest height or above the head.
- Perform vertical snakes from left to right, or right to left, in front of the body.

- Repeat the previous ribbon movement whilst turning on the spot with the serpents performed at different levels.
- All the vertical snake/serpent exercises can be executed with horizontal movements.
- Walk over the ribbon with each pull to the side of the apparatus (Bodo Schmid, 1976). Here it is important for the pupil to carefully observe the ribbon as it is being pulled from side to side on the floor.

EXECUTION OF SPIRALS

Achieving a good spiral pattern is more difficult than the snake/serpent action. To perform spirals, the apparatus is manipulated via a circular wrist action with a regular grip. Horizontal spirals are achieved by flexing the wrist and pointing the index finger to the floor. A circular motion is then performed which can be likened to the stirring of a pot. Spirals can also be executed in a vertical plane. This ribbon action is performed with an extended elbow and can not be performed statically. For vertical spirals, the wrist does not have to be flexed the same extreme as with horizontal spirals. Once the action has been mastered, slowly work towards strong, fast and equal size spirals. The movement should be practised clockwise, anticlockwise and with both hands (Bodo Schmid, 1976).

Exercises with spirals

- Perform horizontal spirals on left and right side of the body using the dominant arm first and then the opposite arm.
- Repeat the aforementioned step with vertical spirals, on different levels, whilst walking and then running backwards and forwards.
- Perform vertical and horizontal spirals with two ribbons, one in each hand on either side of the body.
- Perform a horizontal spiral behind the body with the arm lifted overhead and a slightly arched back (Bodo Schmid, 1976).

SWING/CIRCULAR MOVEMENTS

The swing/circular movements originate at the shoulder joint. A curved or circular pattern which is smooth, flowing and continuous should be observed. To perform a circle in the frontal plane, the stick is held in the right hand with the arm extended across the front of the body pointing to the left. The arm then circles downward, in front of body, and up to the right, continuing overhead to the left side of the body ending with the arm outstretched to the right. This movement equals one and a half circles. A circle in the sagittal plane is executed by holding the ribbon forward in the right hand and swinging the ribbon up- and backwards in a circular motion on the right side of the body (Bodo Schmid, 1976). Often the end of the ribbon "dies" when swings/circular movements are first performed by pupils. This is because the pupil is not performing a sufficiently large arm swing. The emphasis on the swing motion should thus be placed on its large size and fullness. The movement must seem and be performed in a relaxed and even manner, for if the arm is whipped backwards and forwards via a jerky swing, a cracking whip like sound will be produced.

Exercises with swing /circular movements

- Perform a frontal plane circle movement, transferring the ribbon to the opposite hand at the end of movement.
- Stand with legs in a wide straddle position and transfer the weight from side to side whilst swinging the ribbon in a downwards arc from side to side, in a half circle formation.
- Perform a sagittal plane circle on the left side of the body.
- Perform a sagittal plane circle moving the ribbon in a down- and backwards motion.
- Perform the previous step whilst skipping and running.
- Perform circles with two ribbons, one in each hand on either side of the body. The arms are either moved backwards simultaneously, as if "backstroke" is being swum, or forward as if swimming "butterfly".
- Stand with right arm extended overhead and left arm placed at the side of the body. Circle right arm forward whilst simultaneously circling the left arm backwards.
- Repeat the aforementioned exercise whilst moving forward and backwards.
- Circle ribbon, clockwise and anticlockwise overhead.
- Repeat overhead circles whilst changing hands and direction (Bodo Schmid, 1976).

FIGURE-EIGHT MOVEMENTS

Figure-eight movements can be performed in the frontal, sagittal and horizontal planes. To form the figure-eight, the hand turns smoothly from a regular- to a reverse grip. The two loops forming the figure-eight should be the same size. The figure-eight in the frontal plane looks like an eight lying on its side and is performed directly in front of the body. Stand with the feet in a wide straddle position. The stick is held in both hands with the arms extended to the right side of the body. The ribbon is then moved down- and upwards towards the left side and back towards the right to form a figure-eight. The figure-eight in the vertical plane looks like an upright figure eight with the centre of the eight at waist height. Allow the trunk to follow the arm movement. The figure-eight in the sagittal plane is comprised of two circles on either side of the body. The centre of the eight cuts the body in half in front of the body. For this figure to be performed smoothly, the trunk must rotate with the movement direction of the arm. The horizontal figure-eight likens a figure which lies parallel to the floor. It is important here to keep the arm extended at the elbow when executing a large figure (Bodo Schmid, 1976). The formation of large movements is produced using the entire arm, with the movement originating from the shoulder. Medium movements are formed using the lower arm with the movement originating from the elbow. Small ones utilize a wrist action.

Exercises with frontal plane figure-eight movements

- Perform the figure-eight in the frontal plane following the ribbon movement with the body whilst simultaneously transferring the body weight from side to side.
- Repeat the exercise using the left and right arm.
- Move backwards whilst performing a frontal plane figure-eight.
- Decrease the size of the loops by using elbow and finally wrist actions (Bodo Schmid, 1976).

Exercises with vertical plane figure-eight movements

- Complete the vertical figure-eight in front of the body using the right arm and then the left.
- Repeat the exercise using both hands (Bodo Schmid, 1976).

Exercises with sagittal plane figure-eight movements

- Perform the sagittal plane figure-eight with right, left and both arms together.
- Perform the figure-eight movements whilst moving backwards and forwards (Bodo Schmid, 1976).

Exercises with horizontal plane figure-eight movements

- Perform a horizontal figure-eight whilst moving backwards as with the ribbon as close to the floor as possible.
- Move forward and at the same time step alternately into each loop of the figure-eight.
- Practice the moves with the left arm (Bodo Schmid, 1976).

Exercises with around the body figure-eight movements

- Without holding the ribbon stand with the right arm extended sideways. Swing the arm across the front of body to the left side, then bend at the elbow performing a horizontal circle towards the body with the lower arm ending into a reverse grip with the hand positioned at the right side of the body. Extend the elbow and continue to swing the arm above the head to the rear by arching the trunk backwards, unwinding into a normal grip, and around to the right returning the arm to the starting position. It should create the illusion of a spiral movement.
- Repeat the movement in a continuous fashion adding the ribbon.
- Perform the figure-eight with a double handed grip by holding the end of the ribbon in the left hand. The left arm mirrors the right arm movement with a slightly delayed motion (Bodo Schmid, 1976).

SWING AND CATCH MOVEMENTS

The ribbon is held pointing towards the floor, at the right hand at side of body. Swing the ribbon in a smooth arc upward overhead ending with the ribbon stick pointing towards the floor positioned behind the body. Simultaneously catch the end of the ribbon with the left hand above the head. The movement can be performed with opposite hands.

THROWING AND CATCHING MOVEMENTS

Throwing and catching skills are usually combined with swinging, circling and figure-eight movements (Bodo Schmid, 1976). When the ribbon is thrown it is important that the wrist is held firm and the hand opened wide at the point of release. The ribbon may not touch the floor or collapse during its flight.

SWING AND TOSS OVERHEAD MOVEMENTS

The toss movement is executed via a wrist flicking action.

Exercises with swing and toss movements

- Stand in a wide straddle position with the weight on the right leg and arms extended to the side and the ribbon held in the right hand. The ribbon is swung downwards across the body to the left and back to the right, and tossed high over the head to the left. Catch the ribbon with the left hand whilst shifting the body weight from the right to the left leg.
- Repeat the exercise beginning with the body weight on the left leg (Bodo Schmid, 1976).

Appendix I

Modern dance routine

The arms for this dance were kept to a minimum initially due to the pupils arms becoming very tired with the ribbon work. Towards the end of the programme however when their strength and stamina had picked up, they were allowed to add their own arms.

- Begin by standing, with feet together in a parallel position, at the back centre of the performance area, facing forward. Step together step tap, beginning with the right leg, on the right diagonal. Repeat the previous step on the left diagonal, stepping left.
- Turn to the right with a step together step tap, stepping with the right leg. Reverse the step to the left.
- Repeat the aforementioned two steps.
- Move forward by walking forward with the right foot brushing the ball of the foot along the floor ending in a lunge by placing the heel of the right foot down onto the floor. Close into a parallel first position with the left leg. This is all performed on the right diagonal.
- Perform a lilting step forwards and backwards beginning by stepping backwards with the right leg. Gallop forward ending with the feet in parallel first position.
- Repeat the lilting step beginning with the left leg.
- Jump sideways to the right with the right leg extended, landing on a bent right leg. Cross the left leg, extended behind the right leg, and untwist by turning to the right ending facing forward again. Repeat the step.
- Turn left to face the left side wall and walk forward for 4 steps tapping the free foot next to the weighted foot each time. On the fourth step close the feet turning to the left hand corner.
- Extend knees, lifting the right leg upwards by sliding the foot along the inside of the calf of the left leg to end with it placed next to the knee. Twist the upper body to face the right hand corner with the arms extended into a high V position.
- Step forward with the right leg to the right hand corner and perform a high forward leg raise with the left leg and end with the left foot placed next to the right knee. Extend the left leg forward again and fall forward to end in a left lunge position.
- Turn to the right, spinning on the left leg, once the front is faced again take 4 steps forward starting with the right leg and ending with the feet in a parallel first position.

- Hip roll from left to right and in reverse, bending the knees slightly when the roll is performed to the front.
- Move backwards for 8 counts using a “moonwalker Michael Jackson” walk. At the same time the arms were moved through angular motions. The arm movements were optional for each performer.
- Perform a half circle to the back by performing two gallops turning to the right and galloping with the right leg and then the left one. Complete the circle by running round to end facing the front with the feet in parallel first position.
- Lunge forward with the right leg ending with the weight on the ball of the foot of the bent right leg. The arms are raised into a high V position. Close legs by dragging left leg in, ending with the knees slightly bent in a parallel first position, and drop the arms to the side of the body. Repeat the step with the left leg.
- Perform the “box step” which is described in Appendix H.
- The pupils were all allowed to choreograph their own endings using their own initiative and the steps they had been taught during class time.

Appendix J

13 Oktober 1997

Geagte Lückhoff ouer,

Soos u waarskynlik reeds weet, vind die finale van die afgelope paar maande se harde werk en toewyding op Donderdag 16 Oktober 1997 om 19h00 in die vorm van aanbieding deur u dogter plaas.

Sy sal deelneem aan 'n programme bestaande uit Ritmiese Gimnastiek en danse waaraan die leerlinge hard geoefen het en wat die hoogtepunt van die jaar se klasse vorm.

Na afloop van die programme sal die leerlinge ook almal sertifikate ontvang om hulle vir hul pogings te beloon.

Ons sal dit baie waardeer indien u by ons kan aansluit vir die geleentheid en wil u ook graag nooi om na afloop van die prysuitdeling verversings saam met ons te kom geniet.

Ek sien baie uit daarna om u te ontmoet en die aand saam met u te geniet!

Vriendelike groete

LEONIEKE ALEXANDER.

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