The Development of Guidelines for Classifying and Writing Abstracts of Dance Research.

New York Univ., N.Y. School of Education.


BR-6-8176
6 Jun 67
OEC-1-7-068176-0748
34p.

Abstractive; Bibliographies; Cataloging; Dance; Documentation; Guidelines; Information Dissemination; Masters Theses; Projects; Reports; Research Projects

This study was developed and approved as a pilot project preliminary to the major task of abstracting, classifying and assessing approximately one thousand dance research studies. Most of these studies are university sponsored, date from 1901 to the present, and are found on library shelves or in department files as master's theses. When the major project is completed, precise and readily available information concerning each and every one of these studies will be documented for the first time. It was to develop guidelines for such information that the pilot project was undertaken. This final report not only includes the guidelines which emerged but reviews the procedures, conclusions and implications of the pilot project as a whole. (FDI)
DATE: June 6, 1967

FINAL REPORT: Small Contract #OE61-7-068176-0748

PROJECT TITLE: The Development of Guidelines for Classifying and Writing Abstracts of Dance Research

SUBMITTED BY: New York University
School of Education
Washington Square
New York, New York 10003

FROM: Assistant Professor Patricia A. Rowe
Project Director SP-7-2000, Ext. 416
Introduction

The present study was developed and approved as a pilot project preliminary to the major task of abstracting, classifying and assessing approximately 1000 American dance research studies. The majority of these studies are university sponsored and date from 1901 to the present time. For the most part the studies are buried as master's theses on library shelves or in departmental files. When carried out, the major project (a plan for which has been submitted to the U.S. Office of Education) will provide for the first time precise and readily available information concerning each and every one of these studies.

It was to develop guidelines for such information that the pilot project was undertaken. This final report not only includes the guidelines which emerged but reviews the procedures, conclusions and implications of the pilot project as a whole.

I. Summary of Procedures

A. Basically the method of research consisted of (1) drawing up a tentative set of guidelines with the help of experts in dance and research, (2) testing the guidelines out on a group of writers familiar with dance and research who prepared abstracts, subject headings and keywords for a common set of studies selected from the available research, (3) evaluating the resulting materials for their informational worth with respect to the theses abstracted, and (4) revising the guidelines accordingly.

Prior to drawing up tentative guidelines, the following steps were taken. Early in the fall, 1966, a three part questionnaire was mailed to selected colleges and universities in the United States. The purpose of the mailing was two-fold: 1) to obtain names of authors and titles of completed and on-going research in dance from January, 1964, through the present; 2) to secure data to substantiate the belief that much of the dance-related research which is conducted, outside of
the aegis of physical education-dance departments is not being listed systematically for reference purposes; it is not included in physical education sponsored literature and a majority of dance researchers may be unaware of its existence.

Letters and questionnaires were sent to educational institutions whose sponsorship had produced at least five or six research projects, theses, and dissertations in dance. The publication, A Compilation of Dance Research, 1901-1964, provided the data for determining a college's participation in research.

Only a fifty percent return was realized from the 38 letters and questionnaires mailed out, although reminder cards were sent out early in November. Other sources were also used to supplement the returns from the questionnaire:

2. Listings of on-going research projects in dance (with Government sponsorship) from the Arts and Humanities Branch of the U.S. Office of Education.
3. Two reports prepared by the current Chairman, Dr. Melcer, of the Research Committee of the Dance Division of AAHPER--
   a. Research Supplement, 1964-1965--the listing was compiled from answers to letters from the Chairman to specific individuals within the colleges.
   b. Research Supplement, 1965-1966--research titles were gathered from the AAHPER District Dance Chairmen--the list was considerably smaller than that of the 1964-1965 Supplement.

Results from the foregoing procedures were shared with a National Dance Guild "Conference on Writing for Dance," held on November 12 in New York, and with the Chairman of the Research Committee of the Dance Division.

A systematic search was also begun early in the fall, by the project's research assistant, into library card catalogues, into the variations of procedures for inter-library lending of dance research documents, into extant samples of abstracts
of dance research, and into the available data and general accessibility of the
dance research, (listed in the Compilation of Dance Research, 1901-1964) done in
universities and colleges since the turn of the century. The procedure was tried
out first in the New York University library, and proved to be quite effective in
anticipating probable difficulties in requesting cooperation from other dance
departments in as much as New York University has turned out 17%, the highest
total, of the dance research done in United States universities and colleges.
(Wisconsin comes next with 12%.)

The research was then extended to Teachers College (Columbia University),
Wellesley College, and the New York Public Library, whose Dance Collection at
Lincoln Center is the most outstanding source of information in the country for
library cataloguing of dance materials; full cooperation was received from its
Dance Curator, Genevieve Oswald, throughout the term of the project. (She is referred
to as the Catalogue Consultant in this study.)

B. In addition to sampling the dance research materials to be surveyed,
preparations were made for a guidelines dialogue which was held in January at the
Greyston Conference Center. Participating in the conference were the Project
Director, the Editor as key dance consultant, the non-dance Research Specialist,
and the Catalogue Consultant, all of whom would continue to assist in the guide-
lines project until its completion.

Also participating in the dialogue were specialists of research set-ups
connected with or tangential to dance and representing research knowledge in the
following areas: research design in art education; library science; data gathering
for research listings; non-university special research interests; research in
aesthetics; graduate work in one of the major departments for dance research in the
country; and an active independent research worker in an adjunctive field of dance.
Two days of fruitful discussion were held with this small group membership.
There were three aims for the conference: 1) to identify for the conferees the major stumbling blocks which hamper the quick and easy sharing of research findings in dance related fields, and to encourage a free discussion of these and other topics relative to the present regional isolation of research efforts in dance; 2) to draw up trial guidelines for classifying dance research and for writing abstracts of dance research; 3) to obtain additional names of people in the dance field with research competencies.

Following the main conference, the Research Specialist and the Editor met with the Project Director to finalize the version of the Guidelines to be used in the pilot study. The Catalogue Consultant met with the Project Director to offer suggestions for setting up sample lists of subject headings and keywords for the classification system.

C. The next step was to have the Guidelines actually used in a Pilot Study for writing abstracts and preparing classifications of dance research. For participants it had originally been planned to select fifteen recent graduates of research programs in dance throughout the United States. But so little was learned during the Greyston dialogue about the objective competencies of current graduates in dance that the plan had to be abandoned. Nor did names suggested by the conference members turn up any eager volunteers.

The Project Director therefore turned to current and past chairmen of college dance programs who were invited to participate in the Pilot Study and who proved to be highly interested and cooperative.

Seventeen sets of Guidelines were distributed. Each set included four theses on microcard. Five theses had been selected from the total of fourteen in dance which are available from the Microcard Service at the University of Oregon. Two of these were mailed to every abstracter; copies of the remaining three were distributed evenly among the respondees to a total of four for each person. Abstracters
were asked, also, to verify the present existence of the titles and credits for each of the dance research lists credited to their university in the *Compilation of Dance Research, 1901-1964*, by making certain that their department or library had a copy. The deadline date for all returns was set for mid-April.

D. The data thus received consisted of a series of abstracts of each of the five theses, together with selected subject headings and keywords. These data were evaluated by a team consisting of the Catalogue Consultant who worked primarily on the subject headings and keywords, the Editor and the Research Consultant who worked chiefly on the abstracts, and the Project Director who worked on all three. In preparing for the evaluation, the theses were read, abstracts were written (by the Research Consultant and the Editor) and standards were developed for evaluating the abstracts.

The abstracts from fourteen respondees were reviewed during a two-day evaluation session in May, and the team also analyzed the nature of the keywords submitted by the abstracters. While a perfunctory attempt was made to rate each of the respondees on the quality and appropriate coverage of their abstracts, the idea of systematically rating and selecting eight from the fifteen (as was the original plan) was dropped by the Project Director as unnecessary in view of the data received.

Slight changes were effect ed in the Abstract Guidelines and a beginning set of guidelines was formulated for writing critiques of dance research manuscripts. Suggestions were received for improvements in the draft of the proposed study which is to use the Guidelines from this study on a mass scale. For the D'Angelo thesis the Editor wrote an exemplary abstract to be used with the final version of the Guidelines, which were partially revised after the pilot study was completed.

Prior to evaluating the Classification Guidelines the Catalogue Consultant made model sets of subject headings and keywords for each of the microcarded theses.
Subject headings were assigned from the research title and content; one set of keywords was assigned from an abstract written by an evaluation team member and one set from a reference to the thesis itself.

Frequency tallies were done by the Project Director. Each of the fourteen respondents' sets of subject headings and of keywords was compared with the key sets done by the Catalogue Consultant for each of the research manuscripts used. The original set of Classification Guidelines was evaluated by the Catalogue Consultant and the Project Director on the basis of the above data and of the discussions held earlier with the other members of the evaluating team. An exemplary set of subject headings and of keywords was drawn up by the Catalogue Consultant to go along with a sample abstract for the Guidelines.

II. Results of Actions Taken

A. General Results

For the sake of brevity, the following results are presented in outline form in the same order in which the procedures have been presented.

Questionnaire:

1. A 50 per cent response was received from 38 questionnaires sent.

2. One respondee sent a complete list of research in dance done in the dance department since the beginning of their graduate dance degree program.

3. Respondents listed research work carried out, almost exclusively, in their own programs.

4. Few contacts of other departments were made to trace down extra-departmental dance research; time involvement and multiplicity of schools and programs were given as reasons.

Systematic Search:

1. Few, if any, libraries assign subject headings to theses and dissertations; work is located by prior knowledge of the author's name.
2. There is no clear-cut system for knowing whether "projects," "problems," etc. are maintained by departments for loan; libraries do not recognize them, currently, whereas some were bound a decade or more ago.

3. Slightly more than one per cent of the extant dance research is available on microcard. The price range for microcards is 90 cents to $3.00.

4. Not all of the microfilm copies of dance research are produced at Ann Arbor, Michigan; a few universities do their own reproductions.

5. A great number of universities by-pass inter-library loaning of manuscripts by requiring the purchase of microfilm copies. Microfilm costs are an average of $10.00 (range $3.00 to $23.00).

6. Microfiche copies are advertised at nine cents a card, with 60 pages of manuscript per card.

7. A significant amount of dance research is being done outside of dance or physical education departments, e.g. by departments in law, music, anthropology, in theatre, etc., and by adjunctive groups through psychology, medicine, and therapy. A few examples of such studies are as follows:

    a. Anthropology--the on-going project by Alan Lomax in Cantometrics (supported by the Institute of Mental Health at Bethesda, Maryland); the body movement research being conducted by Ray Birdwhistle at the Psychiatric Institute in the Pennsylvania State Hospital; the research at the University of Ghana, by U.S. citizen Sylvia Kinney, who says:

        ...my research deals with the Ashanti, involving music and dance in the fetish shrines and the aspect of spiritual possession, correspondence of tonal and spatial relationships, dance as a point of departure towards studying the society, etc. with everything compared to African derived music and dance in the Americas, and its counter-influence upon modern Africa.

    b. Law--two studies dealing with copyright laws and choreography just
completed by a New York University graduate student in partial fulfillment of her requirements for the L.L.B. degree.

c. Music—a study, just begun by Ph.D. candidate Dorothy Indenbaum at New York University, which will involve research into German and English writings on Dalcroze Eurhythmics for adaptation to a new way of teaching solfege.

d. Drama—the soon to be published results of research at the University of Kansas, by Fredric M. Litto—a bibliography of American doctoral dissertations dealing with drama, theatre, and including relevant titles on dance.

e. Dance writing—the Writer's Conference, and its interest in research information—sponsored by the Dance Guild with Bonnie Bird as President.

Consultants' Dialogue:

1. A gratifying interest in current problems of disseminating information about dance research exists among the conferees.

2. There is no agreement among the conferees of an appropriate means of assessing dance research for its significant studies.

Pilot Study:

1. All of the seventeen people contacted either responded to the Guideline tasks or stated that they would be unable to do so. Titles of research accredited to a particular university were checked by 15 of the 17, and 14 of the 17 completed all tasks requested of them.

2. Of the 15, twelve chose to complete all tasks themselves while three passed the information on to some other qualified person to do.

3. Only three responses were received later than a week after the stated deadline.

Evaluation of the Data:

1. Several abstracts were considerably longer than the maximum requirement
of 200 words.

2. In paraphrasing the problem, several respondees changed or distorted the author's purpose for the study.

3. Thesis content was frequently confused with the procedure.

4. Results were not always distinguishable from conclusions.

5. The assignment of subject headings was more proficiently done than were the keywords.

6. Far too many keywords were included; many were insignificant leads to actual thesis content.

7. Many keywords lacked the specificity which would make them usable in looking for given material.

8. Rather than assigning keywords "in addition to" the subject heading, some respondees repeated subject headings in their keyword list.

On the basis of the foregoing results, certain conclusions were drawn by the evaluating team which were then translated into revisions of each of the Guidelines. The latter versions appear here under results.
II.B. Research Titles and Credits

1. Unlisted Research Titles and Credits 1901 Through 1963


KINNARD, Murial Louella (Moreland). "A Survey of Special Courses in Accompaniment for Movement/or Unit of Study in Accompaniment Within Modern Dance Classes, and Accompaniment in General for Modern Dance Classes and Selected Colleges and Universities in the United States." M.A., Texas Woman's University, 1956. 152 p.


WILEY, Autrey Bell. "Rare Prologues and Epilogues, 1642-1700." (References are made to dance throughout in as much as many of the epilogues and prologues were danced originally.) Texas Woman's University, 1940. (Published by Allen and Urwin in 1940-London.)


2. Undated Titles and Credits

PIERSON, Nancy. "Dance in Psycho-Therapy." University of Colorado.


SLUSHER, Howard S. "Perceptual Differences of Selected Football Players, Dancers, and Nonperformers to a Given Stimulus." University of Southern California.

TUCKER, JoAnne. "Creative Movement with the Compensatory Education Program." University of Pittsburgh.

3. Research Titles and Credits From 1963 to Early 1967


_____ "Dance Concert." (Choreography performed, theorized, described, etc., including photographs, costume plates, music, short film; on file in Mills College Library.) M.A., Mills College, 1966.


BARTENIEFF, Irmgard, and DAVIS, Martha. "Effort-Shape Analysis of Movement - The Unity of Function and Expression." Albert Einstein College of Medicine, Yeshiva University, Bronx, New York, 1965.


FURREY, Dolores M. "A Pilot Study Pertaining to the Correlation of Selected Physical Education Activities Indigenous to Specific Countries with Classroom Instruction in Social Studies in the Sixth Grade of the Demonstration School of the Texas Woman's University." M.A., Texas Woman's University, 1964.


HILL, Madeline. "The Development of a Program of Dance Therapy for Pre-School Boys and Girls at the Juliette Fowler Home for Children in Dallas, Texas." (Descriptive, case study.) M.A., Texas Woman's University, 1966.

HORVEI, Carol Gay (Mrs.) "Comparison of Normal and Psychotic Adolescents in their Reaction to Dance Therapy Techniques." M.A., University of Minnesota, 1966.


LADIN, Natalie (Mrs.) "A Comparative Analysis of Folk Dancing Taught in Accredited Teachers Education Institutes in Selected Public Elementary Schools of Indiana." M.S., Ed., Purdue University, 1965.


MASILUNIS, Carole. "Requiem in a Closed Room." (Choreography reported.) M.A., Texas Women's University, August, 1965.


___ "A Study of the Sources of Present Day Philosophy of Dance in Education." University of California at Riverside, 1966.


DENT, Carol. "What Criteria Should be Considered in Selecting a Teacher of Contemporary Dance." University of Illinois.


KOSAREK, Catherine. "The Use of Dance in the Novels of Thomas Hardy." Texas Woman's University.

"History and Development of the Six Flags Campus Revue with Implications for the Application of Principles of Group Cohesiveness." M.A., Texas Woman's University.


POTTER, Mary. "Harriette Ann Gray: Her Life and Contributions to the Field of Dance from 1913 to 1965." Ph.D., Texas Woman's University.


SCHLUNDT, Christena L. "A Biography of Ruth St. Denis." University of California at Riverside.


4. On-Going and Incomplete Research Titles and Credits

BALKUS, Mary Pat. "An Experimental Study of the Relationship Between Participation in a Dance Therapy Program and Changes in Selected Aspects of Personality of Female Psychiatric Patients at the Terrell State Hospital in Terrell, Texas." Ph.D., Texas Woman's University.

BATH Lorna (Mrs.) "Research in Costume Design." Texas Woman's University.


_____. "Honigger King David." (Choreography - symphonic pulse.) University of Pittsburgh.


WORTHY, Terry. "History and Philosophy of Dance -- Renaissance Period through the Contemporary Period." M.A., Texas Woman's University.

5. Completed Research--Titles Missed Here on Earlier Surveys


BOLEN, Janet Elaine. "Figure-Ground Perception in Women Majors in Dance in Physical Education." M.S. in Physical Education, University of California, Los Angeles, 1961. 78 p.


II.C. Guidelines

Five sets of guidelines resulted from this study:

1. Guidelines for writing abstracts of theses in dance.
2. Guidelines for assigning subject headings to theses in dance.
3. Guidelines for assigning keywords to theses in dance.
5. Guidelines for writing critiques of theses in dance.

Although each of the preceding guidelines should be presented—as results—at this point in the report, they are grouped in the above order at the close of the report so that a separate numbering system can be used without needlessly cutting into the sequence of the total outline.

III. Conclusions

The following conclusions are based on the several phases of the study's results:

A. Whereas a great deal of weeding out of non-research materials (Dance Educator and Dance Observer articles, non-research papers) was done by editor Esther Pease for the 1964 publication of the Compilation of Dance Research, there are still a number of decisions to be faced regarding the inclusion of problems, projects, papers, and independent studies of unknown quality which are mixed in with what is thought to be high level dance research.

B. Less than one-eighth of the extant university research in dance has been condensed and published in abstract-form. The publication Completed Research in Health, Physical Education, and Recreation, from 1958-1966, lists 110 of the known 900 titles. Published abstracts vary in quality, and in length from 500 words (Dissertation Abstracts) to one sentence. These facts support the need for the Guidelines just completed and for the proposed, sequel project.
C. A well-written, 200 word abstract leaves no place in it for an evaluation of a thesis; a critique is a separate task and should not be mixed in with an abstraction of the author's study.

D. The condensation of a thesis into the four or five parts of a good abstract requires considerable skill and practice.

E. Effective abstracters know research, and know it well enough to be able to extract and objectively summarize the basic structure of a thesis as a piece of research.

F. Good abstracts are not ordinarily to be expected from the thesis source: author or supervisor, etc.

G. As compared with published abstracts of dance research in dance, the pilot study abstracters more consistently include the major parts of a good abstract. While far from producing perfect abstracts, the unsupervised use of the Guidelines thus must be of greater value than intuition.

H. Experience in the area of dance is undoubtedly helpful, provided the subjective biases naturally developed by working in dance do not hinder one in objectively seeing what a thesis is about, etc.

I. Effective abstracters are therefore most apt to be drawn either from those expert in research and not particularly familiar with dance, or from research scholars in the dance area whose developed interests are ancillary to dance itself.

J. The probability is that such abstracters will have to be trained.

K. It may be necessary to recommend one or more centers to which theses are to be sent for abstracting, etc. (Perhaps one can assume that sending a thesis for abstracting would indicate a judgment that the thesis had real value, or was judged to have value.)

IV. Implications of the Study for Future Research

A. An unaffiliated organization which is interested in improving the gathering and dissemination of dance research information should accept the role of collecting
facts about research conducted out of the range of university dance departments. (CORD has offered to do this pro tem.)

B. The most effective use of the Guidelines for classifying and writing abstracts will require a training period for the Guideline users.

C. All indications are that the most effective use of Guidelines for the writing of critiques of dance research would require a similar training period.

D. In all likelihood, the assignment of keywords might be accomplished more effectively and accurately by computer means.

Project Personnel--Contract #OE1-7-068176-0748.

Dr. George Beiswanger, Editor and Dance Consultant
Dr. Harry Campney, Research (Specialist) Consultant
Mrs. Genevieve Oswald Johnson, Catalogue Consultant
Miss Linda Gesmer, Research Assistant
Miss Lynda Gudde, Secretary
Mrs. Margot Parsons, Research Assistant
Dr. Patricia A. Rowe, Project Director

Participants in the Two-Day Greyston Dialogue:

Dr. George Beiswanger
Dr. Harry K. Campney
Mrs. Bonnie Bird Gundlach
Dr. Alma Hawkins
Mrs. Genevieve Oswald Johnson
Miss Betty Meredith Jones
Mrs. Gertrude Lippincott
Dr. Fannie H. Melcer
Dr. Esther Pease

Mrs. Jeanette Schlottman Roosevelt
Dr. Patricia A. Rowe
Dr. Prabha Sahasrabudhe
I. GUIDELINES FOR WRITING ABSTRACTS OF THESES IN DANCE

General Directive

An abstract shall aim at presenting maximum information by stating simply and directly what was done and what was found out as precisely, concisely, and completely as possible in 200 words. A statement of the author and title, the problem, the method and design of the research (where the data was found and how it was gathered), the results, and conclusions shall be included.

Title--Author, title, and subtitle (if it adds significant information), Academic classification (Master's thesis, etc.), Sponsoring institution (university, college, etc.), Date, Number of pages, Also, the following items, if included in the thesis: Bibliography; Appendices; Illustrations; Diagrams; Created component (dance film, notated score, etc.); where and under what conditions available.

Example of Title (to show how it will read)


Abstract (maximum of 200 words in length exclusive of title.) The following guidelines are to be used flexibly as helps in formulating the abstract. Write in paragraph form, using complete sentences rather than in an outline.

Problem or Objective--State briefly what the thesis aimed to accomplish and the problem(s) it sets out to solve in achieving the objective. Use direct quotes wherever possible.

Procedure--Outline the general plan or design pursued in the course of the investigation or research. Precisely indicate sources and materials used. Note methodology and techniques--the "how-to-do-it" of the research.

Created component--If the thesis has a special objective the creation of a dance composition, then supply a concise summary of this "created component" in its relation to the thesis conclusions.

Results--Summarize the findings or "yield" of the thesis. Do not interpret.

Conclusions--Indicate conclusions drawn as to the meaning, implications or contributions of the results relative to the objective and problem(s) of the study. Use citations.

Abstracters, Please Note

An abstract cannot take the place of a critique. The purpose of an abstract is to present concisely the author's problem, design, results, and conclusions. Writing a critique is a completely separate operation.
II. GUIDELINES FOR ASSIGNING SUBJECT HEADINGS TO THeses IN DANCE

You have read the thesis thoroughly and prepared an abstract. We now ask you to assign the subject headings under which this thesis is to be entered in an index. Attached is a list of authorized subject headings used by the Dance Collection of the Research Library of The New York Public Library. Select from this list those subject headings which you feel best describe this thesis.

A. In assigning subject headings we recommend the following guidelines:

1. Use as many subject headings as you feel appropriate. The number of headings you assign will depend upon the length and complexity of the thesis and in most instances will range from 1 to 6 headings.

2. Be specific and precise. Try to cover the major facets of the thesis with subject headings in a realistic way, so that others can locate and use the material in this study, but avoid redundancy.

3. In assigning headings refer to the text of the thesis and the abstract, as well as the title.

4. If, after careful study, the heading you need is not on the list, create one in a phrase, paragraph, or a few words of your own choice. Thus, do not change headings, but feel free to further define a heading by augmenting it with a phrase of your own if necessary.

5. When a person or an organization is the subject of a thesis or plays an important role in it, list the full name as given in the work.

6. When activity in one geographic locality is the subject of a thesis, list the name of the country, state, or city.

B. Refer to IIB below for examples of subject headings which have been assigned to specific theses.

C. Refer to IIC for the selected list of subject headings.

IIB. EXAMPLES OF SUBJECT HEADINGS


Subject headings: Modern Dance
History and criticism--20th century
United States--20th century
Denishawn
Ted Shawn
St. Denis, Ruth
IIB.2


Subject headings: Stravinsky, Igor
Ballet Music
Music for Dance
Ballet--20th century


Subject headings: Religion and Dance
Education
History and Criticism


Subject headings: Modern Dance
Choreography
Instruction and study


Subject headings: History and Criticism
Primitive Dancing
Choreography
Education--secondary schools


Subject headings: Choreography
Movement
Philosophy and aesthetics
<table>
<thead>
<tr>
<th>Subject Heading</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>ACCOMPANIMENT, NON-MUSICAL</td>
<td>dictionaries and encyclopedias.</td>
</tr>
<tr>
<td>ART AND DANCE</td>
<td>directories</td>
</tr>
<tr>
<td>ART, DANCING IN</td>
<td>economic status</td>
</tr>
<tr>
<td>APPRECIATION</td>
<td>fiction</td>
</tr>
<tr>
<td>audience</td>
<td>stage make-up</td>
</tr>
<tr>
<td>BALLETT-CHARACTER DANCING</td>
<td>Nicaragua</td>
</tr>
<tr>
<td>BALLETT MUSIC</td>
<td>Portugal</td>
</tr>
<tr>
<td>bibliography</td>
<td>Russia to 1917</td>
</tr>
<tr>
<td>composers</td>
<td>scrapbooks</td>
</tr>
<tr>
<td>composition</td>
<td>style</td>
</tr>
<tr>
<td>conducting</td>
<td>teenage</td>
</tr>
<tr>
<td>discography</td>
<td></td>
</tr>
<tr>
<td>BIBLIOGRAPHY</td>
<td>DANCING IN LITERATURE</td>
</tr>
<tr>
<td>CAREERS IN DANCE</td>
<td>English</td>
</tr>
<tr>
<td>CHILDREN</td>
<td>French</td>
</tr>
<tr>
<td>CHILDREN-BALLETT</td>
<td>Greek</td>
</tr>
<tr>
<td>Children-Ballet instruction</td>
<td></td>
</tr>
<tr>
<td>CHILDREN-INSTRUCTION</td>
<td>DRAMATURGY IN DANCE</td>
</tr>
<tr>
<td>CHOREOGRAPHERS</td>
<td>EDUCATION AND DANCING</td>
</tr>
<tr>
<td>CHOREOGRAPHY</td>
<td>ELEMENTARY AND SECONDARY SCHOOLS</td>
</tr>
<tr>
<td>COLLEGES AND UNIVERSITIES</td>
<td>ETHNIC DANCING</td>
</tr>
<tr>
<td>COSTUME</td>
<td>EURHYTHMICS</td>
</tr>
<tr>
<td>history</td>
<td>FOLK DANCING</td>
</tr>
<tr>
<td>designers</td>
<td>country--i.e. Austria</td>
</tr>
<tr>
<td>stage design</td>
<td>regional--i.e. European</td>
</tr>
<tr>
<td>folk dancing</td>
<td>collecting and recording</td>
</tr>
<tr>
<td></td>
<td>costume</td>
</tr>
<tr>
<td></td>
<td>discography</td>
</tr>
<tr>
<td></td>
<td>music</td>
</tr>
<tr>
<td>COUNTRY DANCES</td>
<td>GYMNASTICS AND RHYTHM</td>
</tr>
<tr>
<td>CRITICS AND CRITICISM</td>
<td>HEALTH AND DANCING</td>
</tr>
<tr>
<td>DANCERS</td>
<td>HISTORY AND CRITICISM</td>
</tr>
<tr>
<td>18,19,20th century</td>
<td>HULA DANCE</td>
</tr>
<tr>
<td>agents and managers</td>
<td>INDIAN</td>
</tr>
<tr>
<td>anatomy</td>
<td>Bharata Natyam</td>
</tr>
<tr>
<td>an artists</td>
<td>Kathak</td>
</tr>
<tr>
<td>auditions</td>
<td>Kathakali</td>
</tr>
<tr>
<td>correspondence, reminiscences</td>
<td>Manipuri</td>
</tr>
<tr>
<td>INDIANS, AMERICAN</td>
<td></td>
</tr>
<tr>
<td>INSTRUCTION</td>
<td></td>
</tr>
</tbody>
</table>
MALE DANCING
MIME
MODERN DANCE
MORALS AND DANCING
MOTION PICTURES
MOVEMENT
MOVEMENT FOR ACTORS
MUSIC FOR CONCERT DANCE
15,16th century
bibliography
composers
composing
discography
MUSIC AND DANCE
MUSIC-DISCOGRAPHY
MUSIC, ELECTRONIC
MUSICAL COMEDIES (note years)
MYTHOLOGY
NEGROES
NOTATION
schools
systems--Benesh, Jay, etc.
specimens
works in
bibliography
PAGEANTS AND SPECTACLES
PERIODICALS - INDEXES
PHILOSOPHY AND AESTHETICS
PHOTOGRAPHY COLLECTIONS
PHYSIOLOGY
PSYCHOLOGY
RELIGIOUS DANCING
RELIGIOUS DANCES
RESEARCH-BIBLIOGRAPHY
SCHOOLS
SCULPTURE AND DANCE
SCULPTURE, DANCING IN
SHAKESPEARE, WILLIAM
SINGING DANCES AND GAMES
SOCIAL DANCING
15th century
19th century
appreciation
bibliography
caricature
competitions
costume
dictionaries and encyclopedias
etiquette
formation dancing
instruction-bibliography
marathons
posters
terminology
SOCIETIES
SQUARE AND ROUND DANCING
STAGE DESIGN
STAGECRAFT
TAP DANCING
TEACHERS
TECHNIQUE
TELEVISION
TERMINOLOGY
THEATRES
THERAPY
VARIETY DANCING
III. GUIDELINES FOR ASSIGNING KEYWORDS TO THESES IN DANCE

In addition to the assigned subject headings, select from the thesis the keywords (i.e. significant word or words) which are an index to the store of information in the thesis, and represent facets, areas, or individuals discussed in detail. Omit adjectives, conjunctions, prepositions, adverbs, and such general words as report, analysis, theory, study, dance. If it is necessary to give a specific sense in which the keyword has been used, then include the pertinent words which surround it. Make certain that the keyword is one likely to be "looked for" in the index, e.g. Evaluation for an evaluation of movement technique would have no meaning unless listed as Movement technique/evaluation, since it would be unlikely that researchers would look for an article on movement technique under evaluation. Evaluation would be a significant keyword for a thesis on evaluation itself, the various types or ways of evaluating aspects of dance.

Since an abstract of 200 words in length cannot give recognition to the full store of thesis information, the keywords should both supplement and cover the major points which explicate the problem undertaken. Jargon which advances an understanding of thesis purpose may be used. Refer to IIIC below for examples of keywords which have been assigned to the D'Angelo thesis.

III.A. SPECIFIC EXAMPLE OF THESIS ABSTRACT


Abstract:

The purpose of this study was to develop an approach to the portrayal of emotion in dance.

The author reviewed several psychological and physiological theories of emotion which resulted in her own definition of emotion. A concept of "primary emotional states" was established; the primary emotions of joy, anger, fear, and grief reflect a set of "hemodynamic events", i.e., characteristic changes in the circulatory system with respect to heart rate, stroke output, direction of dispersal flow, and vascular state (peripheral and visceral). The author discusses the autonomic neural mechanisms to explain these "feeling states." Because the author found contradictory evidence in the experimental efforts to explain the emotions, she proposed an hypothesis based upon hemodynamics as an "operational definition" of the primary emotional states. She then presented some of the hemodynamic events associated with the emotions for the purpose of relating these events to the portrayal of emotion in dance.

D'Angelo concluded that movement dynamics based upon the emotional dynamics assist inherently in designating the dance form and that structured form of the emotion itself further defines the completed dance form.
III.B. SPECIFIC EXAMPLE OF SUBJECT HEADINGS (for D'Angelo thesis)

Subject Headings

Choreographers
Choreography
Dancers
Emotions in dance
Philosophy and aesthetics
Psychology
Movement

III.C. SPECIFIC EXAMPLE OF KEYWORDS (for D'Angelo thesis)

choreographer
emotion
emotional behavior
emotion through dance
anger
joy
fear
grief
sympathetic system
parasympathetic system
dancer
emotion in dance
dynamics of emotion
Hemodynamic events
movement dynamics
movement
emotional portrayal
dance form
choreography
IV. GUIDELINES FOR EVALUATING ABSTRACTS OF THESES IN DANCE

The Total Abstract:

1. Length - not more than 200 words, but not much less than 200 words.
2. Format - adherence to the order of the subsections of the abstract.
3. Composition - acceptable sentence structure, grammar, punctuation, etc.
4. Weighting - attention to the importance of each subsection of the abstract.

The Subsections of the Abstract:

1. Problem or objective.
   a. A literal re-statement of the problem rather than an interpretation by the abstracter.
   b. The inclusion of the whole problem.
2. Procedure.
   a. The inclusion of the whole procedure.
   b. The procedural details in the order used by the author.
3. Created Component.
   a. The substitute form used in the manuscript by the author for his art form.
   b. The nature of the details included in that substitute form.
4. Results.
   a. The abstracter must differentiate between results and conclusions.
   b. The abstracter must differentiate between results and an interpretation or discussion of the results.
5. Conclusions.
   a. The inclusion of all of the conclusions.
   b. A re-statement of the conclusions rather than an interpretation by the abstracter.

V. GUIDELINES FOR WRITING CRITIQUES OF THESES IN DANCE

The following points are to be taken into account in evaluating a research study:

1. A critique should indicate the relevancy of the study to dance and whether the author establishes this point.
2. A critique can take a positive as well as a negative approach.
3. The evaluator must include the reasons for any criticism.
4. The critique should concentrate on content rather than on format.
5. The relevancy of the material within the body of the thesis should be considered.
6. Empirical, experimental, or other forms of proof of the hypothesis must be mentioned.
7. The special value of a selected or annotated bibliography can be noted.
8. Major or minor weaknesses may be shown in the formulation of the problem, in the research design, or in the results and conclusions.
9. A critique should point up the implications of the study for future research.