



Western Michigan University
ScholarWorks at WMU

Honors Theses

Lee Honors College

4-24-2012

Psychosocial Factors Affecting Dance Auditions

Catherine T. McGrath
Western Michigan University

Follow this and additional works at: https://scholarworks.wmich.edu/honors_theses



Part of the Fine Arts Commons

Recommended Citation

McGrath, Catherine T., "Psychosocial Factors Affecting Dance Auditions" (2012). *Honors Theses*. 2181.
https://scholarworks.wmich.edu/honors_theses/2181

This Honors Thesis-Open Access is brought to you for free and open access by the Lee Honors College at ScholarWorks at WMU. It has been accepted for inclusion in Honors Theses by an authorized administrator of ScholarWorks at WMU. For more information, please contact wmu-scholarworks@wmich.edu.



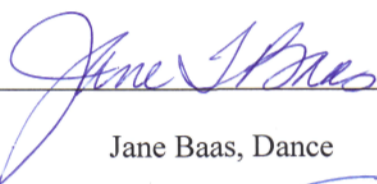


THE CARL AND WINIFRED LEE HONORS COLLEGE
CERTIFICATE OF ORAL DEFENSE OF HONORS THESIS

Catherine McGrath, having been admitted to the Carl and Winifred Lee Honors College in the fall of 2008, successfully completed the Lee Honors College Thesis on April 24, 2012.

The title of the thesis is:

Psychosocial Factors Affecting Dance Auditions



Jane Baas, Dance



Carolyn Pavlik, Dance



David Curwen, Dance

Katie McGrath

Western Michigan Department of Dance

Senior Thesis: Lee Honors College

Senior Capstone Project: Department of Dance

“Assessment of Psychosocial Stressors in Dance Auditions”

Table of Contents

I. Personal Artistic Statement.....	pg. 3
II. Abstract of Research Study	pg. 4
III. Copy of Acceptance to IADMS International Conference	pg. 5-6
IV. Research Process and Findings presented via Powerpoint	attachment
V. Bibliography	pg. 7-8
VI. Addendum	
1. Data Collection Tools	
2. Research Materials	

Artistic Statement

My work as a dancer can be boiled down to fascination with the human body, the human mind and the way the two respond to the world. I have always tried to find that perfect balance of artistry and intellect: both education and creativity as coexisting priorities. My passion and innate personality have led me to this middle ground where I strive for integration of the two at all times. I love science, reason, and logic but this must coincide with my love for individuality, spirituality, philosophy, and open-mindedness. With interests in dance and kinesiology, I have created a career path and movement style that incorporates my movement background and educational tendencies.

I approach dance through my scientific understanding of the body and my willingness to challenge those boundaries. My movement vocabulary comes from contemporary jazz and modern dance with a pedestrian influence. Pulling from my early training in Chicago-style jazz and later exposure to modern dance and gesture, I have found my body's niche in groundedness and athleticism, with circular flow and organic twists. I try to balance or contrast with high energy accents and dramatic level changes. I like to explore how one is influenced by another as a result of natural forces, cultural differences, or intimate relationships. There is always the push-and-pull of logistical versus subjective differences and how I can get my movement to express the two. In the end, those I interact with artistically will leave with exposure to new ideas and an insight to the fusion of my interests as they radiate from my movement. Balancing intellectual understanding and self-awareness with an openness towards others so that they may challenge my movement as I stay energetically tuned into the surrounding environment. My work often reflects my current thoughts on conflicts within one's self or between two people and how the idea of this balance may be the key to it all.

ABSTRACT: Assessment of Psychosocial Stressors in Dance Auditions

Purpose: Competitive environments like auditions magnify the importance of optimal performance for dancers and often create considerable pressure for them, increasing the potential for injury. The purpose of this pilot study is to assess the relationship between psychological stressors and audition processes, evaluate the difference between significant psychological stressors of professional versus collegiate dancers and identify correlations between audition-related stressors and injury occurrence during auditions.

Methods: Twenty-three professional dancers and thirty-eight collegiate dancers were recruited from a professional modern company and a Division I university dance department during an audition. Subjects participated using two validated surveys expanded for this project: The Dancer Experiences Survey and The Athletic Coping Skills Inventory. Injury history, stress management, fear, relationships, motivation, health behaviors, and general disposition were assessed prior to the audition experience. Narrative comments were also collected. Data was analyzed using the Statistical Package for the Social Sciences (SPSS) Version 20.

Results: More professional dancers (43%) report feeling comfortable with the audition process than collegiate dancers (20%). The professional dancers' top reported stressors included: level and consistency of motivation, psychological demands of training, support from others and feedback from other dancers. Two stressors were ranked highly by both professional and collegiate dancers: relationship with choreographers and comfort/familiarity with the audition. Of collegiate dancers, 16% reported a current injury while 35% reported concealing a current injury; 21% of professional dancers reported a current injury while 17% reported concealing one. Thirty percent of dancers in each group reported having been injured during auditions and 14% of dancers in each group reported sustaining an injury at the current audition. Self-reported descriptions of the audition ranged from nerve-wracking, intense and tiring to invigorating, motivating and fulfilling.

Conclusions: Data may indicate that dancers are unable to attain peak performance at their auditions due to anxiety or stress. This implies a need for auditions practices that psychologically prepare dancers for peak performance. Aggregate data from additional professional companies will be collected to provide a larger and more reliable database for final analysis and for developing future studies regarding stress and auditioning.

Dear Ms. McGrath,

We recommend that you print and save this email for your records.

Thank you for submitting an abstract for presentation at the International Association for Dance Medicine and Science 22nd Annual Meeting. The number, diversity and quality of abstracts for the 2012 meeting were impressive and indicative of the worldwide interest in and enthusiasm for our organization. The Program Committee was challenged to select only a limited number of presentations for the meeting.

After careful review, the Program Committee has accepted your abstract for presentation. The title, author, format, and date and time of your presentation are shown below. Please note that the format you have been awarded may be different from that which you requested.

Title: Assessment of Psychosocial Stressors in Dance Auditions

Author(s), Degrees, and Institutions as they will appear in meeting materials:
Catherine McGrath, B.A. Student, Western Michigan University, Kalamazoo, MI, USA;
Jane Bass, MFA, MA, Western Michigan University, Kalamazoo, MI, USA;
Mandal Alley, DPT, Healthy Dancers' Clinic CDC Dance Company, San Francisco, CA, USA;
Carle Janfeld, DC, ATC, Kalamazoo Center for Medical Studies, Michigan State University,
Kalamazoo, MI, USA

Format: Poster

Date, time, location: POSTER

Please confirm by **April 20, 2012** that you still wish to make this presentation by replying to Hollie Johnson at annualmeeting@idmsa.org and include the title of your presentation for reference.

The above listing is how your presentation will appear in the Conference Schedule Book. The title was downloaded from your online submission form. Our policy requires that each author's degree be listed to **less** and each author's affiliation to **one**. If needed, these edits have been made. Please review your listing. If there are any errors in authors' names, degrees/titles, or affiliations and locations as listed above, please send corrections in your **April 20th** confirmation email.

The name of your registered presenter is listed below:

Presenter: Catherine McGrath

We understand that the registered presenter will be presenting this paper. Since you are the person who submitted this proposal, all email correspondence will be sent to you, at the email address we received in your online submission. Please send your presenter all the necessary information, if it is someone other than yourself. If more than one person is presenting, please send names of additional presenters in the April 20 confirmation email. We need this information for the local administrator and for our records.

PRESENTER DISCOUNT:

If you have been accepted for a 10-minute presentation or a Poster presentation it is important for you, as 1st Author, to acknowledge that if the Presenter is not the 1st Author, only the Presenter listed above will receive the 20% presenter discount in registration fees, even if more than one person will be presenting. Further, if the first author is unable to attend the conference, a substitute presenter is expected to be provided from among the author list. All listed authors should have participated sufficiently in the work represented by the abstract to take public responsibility for the content.

For extended presentations (20 minutes or more) additional presenters may receive the 25% discount, but we must have the names of any presenter(s) not listed above. For anyone to receive the presenter discount, online registration must be complete by August 15, 2012.

Also note that there can be no substitutions of presenters without notification to IADMS. Substitutions made after August, 15, 2012 should be limited to medical or family emergencies, please.

REGISTRATION FEES:

IADMS membership entitles you to discounted conference registration fees. If you have recently joined IADMS or recently renewed your membership, it may take a few weeks for you to appear in the IADMS Membership Directory. You must be an IADMS member by June 15, 2012 to receive the member discount. Please login at www.iadms.org and go to the Membership Directory in the next two weeks to check your status. It is also important that you check the expiration date of your membership. If your membership is expiring prior to October 28, 2012, you will not be able to register as a current IADMS member. Your membership must continue through the dates of the conference. If you are not an IADMS member (or have not yet renewed for 2012) and would like to apply for membership to receive the reduced registration fee, you must do so **BEFORE June 15, 2012**. You can find complete membership application details and process your membership at www.iadms.org.

IADMS membership applications or renewals received after June 15, 2012 will not qualify for conference registration discounts.

PRESENTER DEADLINES:

Abstract Release form: June 15, 2012
Abstract Book revisions: June 15, 2012
IADMS Membership deadline: June 15, 2012
Presenter registration discount: August 15, 2012

Please note that if forms are not signed and the primary author has not registered by August 15, the presentation will be replaced in the program.

Congratulations on the acceptance of your proposal! If you have any questions, please do not hesitate to write or e-mail. We look forward to seeing you and attending your presentation in Singapore.

PLEASE NOTE: We must have your confirmation of participation by **April 20, 2012** via e-mail to Hollis Johnson at annualmeeting@iadms.org.

Sincerely,

Virginia Wilmerding, Ph.D.
IADMS Annual Program Committee Chair

Hollis M. Johnson, M.F.A
Annual Meeting Producer
annualmeeting@iadms.org

Bibliography

- Adam, Maya U., Glenn S. Brassington, Hans Steiner, and Gordon O. Matheson. "Psychological Factors Associated with Performance-Limiting Injuries in Professional Ballet Dancers." *Journal of Dance Medicine & Science* (2004).
- Angioi, Manuela. *Evaluation of Physical Fitness in Relation to Performance and Injury Severity in Contemporary Dance*. Diss. University of Wolverhampton, 2010.
- Ashford, Kelly J., and Robin C. Jackson. "Priming as a Means of Preventing Skill Failure Under Pressure." *Journal of Sport & Exercise Psychology* 32.4 (2010): 518-36.
- Bronner, Shaw, Shyi Ojofeitimi, and Rose Donald. "Injuries in a Modern Dance Company: Effect of Comprehensive Management on Injury Incidence and Time Loss." *American Journal of Sports Medicine* 31.3 (2003).
- Cohen, Sheldon, Tom Kamarack, and Robin Mermelstein. "A Global Measure of Perceived Stress." *Journal of Health and Social Behavior* 24.4 (1983): 385-96.
- Donna, Krasnow, Gretchen Kerr, and Mainwaring Lynda. "Psychology of Dealing with the Injured Dancer." *Medical Problems of Performing Artists* (1994).
- Folkman, Susan, Richard S. Lazarus, Rand J. Gruen, and Anita DeLongis. "Appraisal, Coping, Health Status, and Psychological Symptoms." *Journal of Personality and Social Psychology* 50.3 (1986): 571-79.
- Freeman, Paul, Pete Coffee, and Tim Rees. "The PASS-Q: The Perceived Available Support in Sport Questionnaire." *Journal of Sport & Exercise Psychology* (2011).
- Hamilton, Linda H., William G. Hamilton, James D. Meltzer, Peter Marshall, and Molnar Marika. "Personality, Stress, and Injuries in Professional Ballet Dancers." *The American Journal of Sports Medicine* 17.2 (1989): 263-67.
- Krasnow, Donna, Mainwaring Lynda, and Gretchen Kerr. "Injury, Stress, and Perfectionism in Young Dancers and Gymnasts." *Journal of Dance Medicine & Science* 3.2 (1999).
- Lench, Heather C., Linda J. Levine, and Elisa Rose. "Rait Anxiety and Achievement Goals as Predictors of Self-Reported Health in Dancers." *Journal of Dance Medicine & Science* 14.4 (2010): 163-70(8).

- Marchant-Haycox, Susan E., and Glenn D. Wilson. "Personality and Stress in Performing Artists." *Personality and Individual Differences* 13.10 (1992): 1061-068.
- Noh, Young-Eun, Tony Morris, and Mark B. Anderson. "Occupational Stress and Coping Strategies of Professional Ballet Dancers in Korea." *Medical Problems of Performing Artists* 24.3 (2009): 124-34.
- Noh, Young-Eun, Tony Morris, and Mark B. Anderson. "Psychosocial Stress and Injury in Dance." *Journal of Physical Education, Recreation & Dance* 74.4 (2003): 36-41.
- Nowack, Kenneth M. "Coping Style, Cognitive Hardiness, and Health Status." *Journal of Behavioral Medicine* 12.2 (1989): 145-58.
- Nowack, Kenneth M. "Coping Style, Cognitive Hardiness, and Health Status." *Journal of Behavioral Medicine* 12.2 (1989): 145-58.
- Rohleder, Nicolas, Silke E. Beulen, Edith Chen, Jutta M. Wolf, and Clemens Kirschbaum. "Stress on the Dance Floor: The Cortisol Stress Response to Social-Evaluative Threat in Competitive Ballroom Dancers." *Personality and Social Psychology Bulletin* 33.1 (2007): 69-84.
- Skirka, N. "The Relationship of Hardiness, Sense of Coherence, Sports Participation, and Gender to Perceived Stress and Psychological Symptoms Among College Students." *Journal of Sports Medicine and Physical Fitness* 40.1 (2000): 63-70.
- Tanaka, Yoshifumi, and Sekiya Hiroshi. "The Influence of Audience and Monetary Reward on the Putting Kinematics of Expert and Novice Golfers." *Research Quarterly for Exercise and Sport* 8.4 (2012).