

BODY IMAGE AND MOTIVATION IMPORTANCE IN SUCCESSFUL STANDARD DANCES PERFORMANCE

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Abstract

A research was implemented in order to determine gender differences with regards to the physical self-image and motivation type in relation to standard dances performance among student population and in order to determine the differences in the self-image dimensions. The above defined research was implemented using Multidimensional Body Image Questionnaire (MBIQ) and intrinsic and/or extrinsic approaches to learning standard dances (through Task and Ego Orientation in the Sport Questionnaire – TEOSQ). The questionnaire was distributed among students who are successful or less successful in performing standard dances. 60 respondents (39 male and 21 female) took part in the research. The respondents were divided into groups in accordance with their success in standard dances performance: tango, English Waltz and Viennese Waltz. In accordance with the independent-sample t-test, there are significant gender differences referring to self-image in relation to the following dimensions: strength, joy, flexibility and masculinity. However, there are no significant gender differences referring to extrinsic and/or intrinsic approaches to learning standard dances. Women were much more successful in tango, English and Viennese Waltz performance than men. There was no significant difference between successful and unsuccessful female dancers as regards to self-image. Attractiveness dimension significantly differs between the group of successful and unsuccessful men dancers. This confirms the hypothesis on the gender specific self-image which influences successful standard dances performance.

Key words: Task and Ego orientation, Body Image Questionnaire, gender differences.

Introduction

Standard dances are a part of sports dances or competitive discipline which is basically a mixture of art, sports and entertainment. In accordance with the competitive categories, standard dances include English Waltz, Viennese Waltz, slowfox and quickstep. It is assumed that the physical activity itself is of extreme importance since it is a feature of subjective experience in dance and since physical activity *loses its significance if it does not present satisfaction* (Hoffman and Harris, 2000). This includes repeating a certain activity because the emotion of satisfaction or comfort caused by this activity encourages and motivates us to repeat it. Achieving an affective performance in competitive dance includes achieving a desired movement expression. This is exactly what characterizes the best dancers. In dance, being expressive understands performing the movements with visible emotional component. Therefore, if a person does not feel satisfaction while taking part in such physical activity and is not satisfied with his/her physical appearance, this person is not likely to develop the desired expressiveness (Miletić, 2012). Recent researches (Anshel, 2004; Ravaldi et al., 2006) confirm the prevailing opinion that lower body weight contributes to the elegance, gracefulness, aesthetics, better stage performance and expression in certain dances. Therefore, there is always a danger of losing dancer's identity and danger of unhealthy methods of weight loss. These issues in the field of sports dance can be identified as body image.

According to Milavić, Miletić and Miletić (2012), It can be assumed that the body image is an important success predictor in dance performance, even among students, since it is related to self-esteem, physical readiness and competence, as well as to dance knowledge. Apart from the mentioned, body image can reflect dancer's attitude regarding tendency and predispositions which are necessary for successful dance performance. In accordance with the social and cognitive approach to achievement motivation, there are two methods of modelling sports goals: *task orientation and ego orientation* which are mutually orthogonal (Baric and Horga, 2006). For an individual who is task orientated, success means learning improvement and skills mastering. An individual who is ego oriented has external reference framework for success evaluation and expects a "prize" for his work: result achievement, being better in relation to others since this individual is extremely competitive. The assumption is that different dances shall cause different intrinsic orientation among students which shall indirectly impact their training motivation and consequently, success in different dance styles. Practical significance of this paper is practical distribution and wider usage of the Body Image Questionnaire (Milavić et al., 2012) among student population taking part in programs with dance contents and dance learning component. This research can also help in the analysis of an issue referring to the specificity of distinction between

male and female identity which is related to dance success among kinesiology students. Apart from the dance and practical impact, this research also has an important social impact. Therefore, an interdisciplinary approach taking into consideration anthropological characteristics has to be taken in the future researches. The aim of the research is to determine: (1) gender differences in relation to physical self-image and motivation type among student population performing standard dances; (2) differences in the self-image dimension and motivation type between students who are successful and less-successful in standard dance performance.

Methods

Sixty (39 male and 21 female) students from Croatia (Faculty of Kinesiology, University of Split) participated in this study. Women had the average height of 171.6 cm and average weight of 61.9 kg. Men had the average height of 184.5 cm and average weight of 81 kg. All respondents went through a standard dance course consisting of sport dances, folk dances and modern dances. Each respondent went through 90 dance classes in total within three months period (one semester). At the end of the course students were asked to complete previously designed questionnaires for (1) assessing body image (according Milavic et al., 2012) and (2) assessing type of motivation (Fox, Goudas, Biddle, Duda, and Armstrong, 1994). The students were asked to evaluate their body in accordance with their dance abilities that were necessary to participate in the dance course and pass the dance test. Milavic et al. (2012) developed the self – reported instrument for body image assessment led by the Bruchon-Schweitzer (1987) model, designed for non-dancers and tested on physical education students (Koleck, Bruchon-Schweitzer, Cousson-Gelie, Gilliard and Quintard, 2002). Bipolar items from the original questionnaire were divided into unipolar items, presuming that they did not always represent the overall measure of body image continuum.

Multidimensional Body Image Questionnaire (MBIQ) administrated in this research is a self-reported instrument constructed of 43 items (Milavic et al., 2012) with a 5-point response format (with 0 - none; 1- some/a little; 2- partly; 3- quite; 4 - totally). According to those results, factorial analysis yielded eight factors (Attractiveness, Strength, Joy, Bad Health/Weakness, Flexibility, Body Efficacy, Nervousness, Masculinity) and explained 56.60% of the total variance. The internal consistency (Cronbach alpha coefficient) of the items assigned to each of the eight MBIQ subscales was high and satisfactory (from .71 to .89). The Task and Ego Orientation in the Sport Questionnaire (TEOSQ) is an assessment of the dispositional achievement ego orientations. It is 13-item scale asking participants to respond to task end ego statements following from the stem, "I feel successful in (dance) when..." Each item is answered on a five - point scale.

Task orientation is assessed by statements revolving around the feeling of success derived from learning a new skills, fun, trying hard, and practising. Assessment of ego orientation is based on the responses concerning doing better than friends, scoring most points, and being the best. Marks given by three judges (evaluators) who evaluated the respondents during regular preliminary exams in the course called Dances presented the variables sample for the standard dances knowledge evaluation. If the evaluators disagreed regarding respondent's knowledge, an average mark was considered. In accordance with the foreseen Dance course plan and program at the Faculty of Kinesiology, basic standard dance figures were evaluated: Tango, English waltz, Viennese waltz. Several specific analyses were conducted in accordance with the research aims.

Descriptive statistics for Body Image Questionnaire was calculated in accordance with the research (Milavic et al., 2012) as follows: arithmetic mean (AS), standard deviation (SD), minimal and maximal results (MIN and MAX), skewness and kurtosis of a distribution (SKEW and KURT). Distribution normality was determined through Kolmogorov-Smirnov (K-S) test analysis. In order to determine the gender differences relating to body image, and intrinsic and extrinsic orientation, T-test was calculated. Gender specific samples were divided into two more groups: better and worse as regards to standard dance performance. Students with an average mark ranging from 1 to 3 were in the group which is 'worse' as regards to dance performance. Students with the total average mark from 4 to 5 were in the group which is 'better' as regards to dance performance. After division, the differences in the standard dances performance (tango, English waltz and Viennese waltz) were calculated using T-test.

Results and Discussion

Multidimensional Body Image Questionnaire (MBIQD) was designed in accordance with a sample consisting of kinesiology students (Milavic et al., 2012). The research was implemented among 393 kinesiology students from three different European countries. The questionnaire contained 43 items on a Likert scale. Eight factors (*attractiveness, strength, joy, bad health, flexibility, body efficiency, nervousness, masculinity/femininity*) which provide an explanation for 56.60% of variants were isolated with the help of factor analysis. Internal item consistency (in accordance with Cronbach alpha coefficient) for all eight MBIQD groups was satisfying (from .71 to .89). The distribution of all scale results in accordance with K-S test results did not significantly differ from normal distribution in this research. Other standard descriptive statistic parameters, and especially result distribution symmetry coefficients, were within satisfying limits. Therefore, the analysed scales can be characterized by sensitive measurement instruments. The analysis of test elements referring to self-image and determining

corresponding gender differences was calculated using T-test for independent samples (Table 1). This analysis was performed under the assumption that the self-image is different in men and women when it comes to successful dance performance. It is possible that self-image can influence the performance itself. This research confirmed the aforementioned hypothesis and defined certain gender characteristics. In accordance with the obtained differences, there are gender characteristics related to self-image when it comes to strength, joy, flexibility and masculinity/femininity dimensions. In accordance with the values of arithmetic means (table 1), it can be clearly seen that the differences which were obtained within strength, joy and flexibility scales go in favour of women while the difference obtained within masculinity/femininity scale goes in favour of men. Significantly higher results were recorded on the flexibility scale (flexibility, elasticity element)

which is expected considering that the female dominance in the field of flexibility has already been established in the previous researches (Jones, Buis and Harris, 1986; Gabbard & Tandy, 1988). Apart from the mentioned, connection between flexibility and good motoric performance in aesthetic movements was also determined (Bozanic and Miletić, 2011). The differences which were obtained in the joy scale (joy, satisfaction source, something to present, rhythmic, full of joy) and masculinity (masculinity/femininity) scale are also expected since they are in accordance with the results obtained in the research by Milavic et al. (2012). The differences which were obtained from the strength scale and which go in favour of women respondents do not necessarily present physical strength since they consist of two elements (strong and resistant). Motoric capabilities are mostly evaluated through efficiency element and gender differences were not recorded in this sense.

Table 1 Gender differences of self-image and motivation.

	Mean F	SD F	Mean M	SD M	t-value	p
Attractiveness	2.79	0.76	2.73	0.72	0.28	0.78
Strength	3.33	0.41	2.95	0.71	2.20	0.03
Joy	3.25	0.62	2.77	0.68	2.63	0.01
Bad health	0.60	0.38	0.57	0.61	0.18	0.86
Flexibility	3.04	0.76	2.51	0.73	2.60	0.01
Body efficacy	3.14	0.61	2.91	0.73	1.23	0.22
Nervousness	1.61	0.61	1.53	0.65	0.44	0.66
Masculinity	0.76	0.64	2.97	0.65	-12.63	0.00
Extrinsic orientation	2.61	0.96	2.75	1.13	-0.49	0.63
Intrinsic orientation	4.11	0.75	3.69	0.71	2.12	0.04

There are no gender differences referring to motivation when we analyse variables which evaluate intrinsic and extrinsic orientation (Table 1) although women had more arithmetic means of intrinsic orientation and men of extrinsic orientation. In accordance with the results from the Table 2, it is obvious that women are much more successful in standard dances than men. In accordance with the arithmetic means values, both women and men find English Waltz the easiest (maximal arithmetic means value) and tango the most difficult (minimal arithmetic means value). Almost 41% of male students and only 4.7 % of female students got a negative mark in standard dances.

On the other hand, an excellent mark from standard dances was obtained by 42.9% of female students and only 10.2% of male students. In order to determine the difference related to self-image between better and worse students, gender groups were divided in two more groups depending on the performance success. All the students marked from 1 to 3 were 'worse' group while those who were marked 4 and 5 were in 'better' group. Results from the Table 3 referring to male students indicate that there is a difference in the attractiveness scale which is closely related with the dance success among male population. This dimension is defined by the elements such as: *handsome, nice, pretty, capable, loved, attractive, elegant and desired*.

Table 2 Differences in standard dance variables in relation to the respondents' gender.

VARIABLES	Mean F	SD F	Mean M	SD. M	t-value	P
Tango	3.86	1.11	2.38	1.31	4.37	0.00
English Waltz	4.05	1.07	2.69	1.44	3.79	0.00
Viennese Waltz	3.95	1.20	2.67	1.34	3.66	0.00
Summa Standard dances	3.95	1.20	2.44	1.47	4.06	0.00

Those students who perceived their body as attractive achieved better results in standard dances performance. Unlike the male group, in the

female group, statistically significant differences between better and worse group in relation to their self-image were not recorded.

Table 3 Difference between successful and unsuccessful students in standard dance performance in relation to body image and motivation orientation.

	Mean Non-succ N=(27)	SD Non-succ N=(27)	Mean Successfull (N=12)	SD Successfull (N=12)	t-value	P
Attractiveness	2.57	0.76	3.08	0.48	-2.12	0.04
Strength	2.88	0.74	3.11	0.64	-0.92	0.36
Joy	2.68	0.75	2.99	0.46	-1.31	0.20
Bad health	0.65	0.66	0.39	0.45	1.23	0.23
Flexibility	2.43	0.72	2.71	0.75	-1.12	0.27
Body efficacy	2.83	0.78	3.10	0.59	-1.07	0.29
Nervousness	1.48	0.68	1.65	0.60	-0.72	0.47
Masculinity	2.96	0.69	3.00	0.56	-0.16	0.87
Extrinsic orientation	2.52	1.05	3.28	1.16	-2.01	0.05
Intrinsic orientation	3.61	0.78	3.87	0.52	-1.03	0.31

Conclusion

In accordance with the obtained statistical parameters, previously designed MBIQ questionnaire for self-image evaluation was used in practice among student population of both genders.

The hypothesis stating that there is gender differences in dance performance related to self-image and that the self-image influences successful performance of standard dances was confirmed.

Women were more successful in standard dances performance than men. The reasons of their successful performance have to be investigated further in the field of motivation, self-image and anthropological characteristics. Differences between better and worse female students in relation to their body image and motivation were not determined. However, it can be clearly seen that positive self-image in men and considering the Attractiveness factor plays an important role in successful standard dances performance.

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VAŽNOST SLIKE O TIJELU I MOTIVACIJE ZA USPJEŠNO IZVOĐENJE STANDARDNIH PLESOVA

Sažetak

Provedeno je istraživanje s ciljem utvrđivanja razlike po spolu u tjelesnoj slici o sebi i tipu motivacije u odnosu na izvođenje standardnih plesova kod studentske populacije te utvrđivanja razlika u dimenzijama slike o sebi putem upitnika (Multidimensional Body Image Questionnaire - MBIQ) i intrinzičnoj i ekstrinzičnoj orijentaciji u učenju plesova (putem upitnika (Task and Ego Orientation in the Sport - TEOSQ) između uspješnih i manje uspješnih studenata u izvođenju standardnih plesova. Istraživanje je provedeno na 60 ispitanika oba spola (39 muškaraca i 21 žena) koji su potom bili podijeljeni na subuzorke prema uspješnosti u izvođenju standardnih plesova: tanga, engleskog valcera i bečkog valcera. Prema rezultatima nezavisnog T-testa, postoje značajne razlike po spolu u poimanju slike o sebi i to u dimenzijama: snaga, radost, fleksibilnost i muževnost; ali ne postoje značajne razlike po spolu u tipu ekstrinzične i/ili intrinzične orijentacije u učenju standardnih plesova. Žene su značajno uspješnije od muškaraca u izvedbi tanga, engleskog i bečkog valcera, te kod njih nije zabilježena značajna razlika između uspješnih i neuspješnih plesača u dimenzijama slike o sebi. Kod muškaraca dimenzija Atraktivnost značajno razlikuje grupe uspješnih i neuspješnih plesača čime je potvrđena hipoteza o spolnim specifičnostima samopoimanja koja utječe i na uspješno izvođenje standardnih plesova.

Ključne riječi: Task and Ego orijentacija, Body Image upitnik, razlike po spolu.

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