

以舞蹈系畢業生職業與在校生之職業選項及個性特質探討高等教育 之芭蕾舞教學法研究

CAREER PERCEPTIONS AND PERSONALITY PROFILES: A STUDY OF IMPACT OF
PERSONALITY PROFILES ON PROFESSIONAL CAREER CHOICES AMONG BALLET
STUDENTS AND GRADUATES TO ASSIST IN BALLET CURRICULUM DESIGN IN
HIGHER EDUCATION

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摘要

本研究的主要目的為探索較適切之芭蕾舞高等教育教學法為最終之目標。筆者以比較舞蹈系已畢業之學生職業與在校生之職業選項及個性特質之關係幫助芭蕾舞教師在未來芭蕾舞教學設計中將未來職業選項之元素考量其中,使高等教育的芭蕾舞教學適切於個人化的教學設計並協助學生針對未來就業選項去強化學習使高等教育之芭蕾舞教學法更加具有實質幫助學生就業之研究。

雖然在大學求學期間興趣及職業選項會有所改變,甚至未來職業可能不是求學計畫中之工作領域。但是希望高等芭蕾舞教育者能為選擇舞蹈科系之學生準備多元化的芭蕾舞課程,希望這項研究將幫助芭蕾舞教師深入思考課程設計的改革及方向使舞蹈科系的學生在畢業即將投入工作時已有完善的學習及成果做為未來就業的準備。

研究問題:(一).就學中之舞蹈系芭蕾舞學生的個性特質和未來職業選項之間有相關性嗎?(二).舞蹈系畢業生的個性特質和職業選項與現在之職業間有相關性嗎?(三).就學中之舞蹈系芭蕾舞學生的個性特質和未來職業選項之間與舞蹈系畢業生的個性特質和職業選項與現在之職業間有相關性嗎?

本研究調查對象為 173 名由美國加州大學爾灣分校與台灣體院舞蹈系學生並有修習芭蕾舞課程

之學生,以及分別由美國加州大學 UCLA,UCR,UCI,舊金山及台灣已畢業之舞蹈系學生及研究生共 99 名畢業生並已有不同領域之工作(例如,舞者,大學教授,舞蹈社老板,編舞家,其他與舞蹈領域相關或非相關之職業領域)。

研究結論:(一).就學中之舞蹈系芭蕾舞學生的個性特質和未來職業選項之間確實有相關(二).舞蹈系畢業生的個性特質和職業選項與現在之職業間並無直接之相關性(三).就學中之舞蹈系芭蕾舞學生的個性特質和未來職業選項之間與舞蹈系畢業生的個性特質和職業選項與現在之職業間有些關鍵性的發現。由以上之發現筆者得知舞蹈學生及其未來之職業選項為教師教學參考之重點;除此之外筆者發現其未來之職場與原有之職業選項之變化,探究出學生其潛能是無限的。身為高等教育之芭蕾舞教師不可忽略學生的潛能,宜多加思索未來的教學方向,加入更多的元素,保留芭蕾的傳統精神但以學生之性向及職業選項加入教學的元素並以拓展,挖掘及開發潛能的教學為發展之目標;讓芭蕾舞學子在求學階段學習並探索未來職業之方向,相信未來的芭蕾舞學子能夠成為職場上為藝術貢獻的一份子。

Abstract

The major purpose of this study is to explore the relationship between undergraduate ballet student career perceptions and personality profiles as well as graduating ballet student personality profiles and their eventual career field choices. In the end, it is hoped that the results of this study will assist Higher Education ballet programs in developing curricula that will encourage ballet students to select better-fit career choices.

Many students in higher education change majors multiple times as they become acquainted with other opportunities and interests in their college experience. In addition, students who graduate and go on to work in a particular career field may change careers multiple times during their working years, and others may not even work in the career fields they completed in their university programs. The career perceptions of college students and the career choices of the graduates in their field of study are often not the same. To better meet the needs of undergraduate students who choose a ballet degree for the purpose of making it a career choice, it is hoped that this study will assist ballet professoriate in

evaluating their curricula to better prepare students for the different career options they may realistically pursue after graduation.

The research questions are: First, is there a relationship between ballet students' personality traits and career preferences? Second, is there a relationship between ballet graduates' personality traits and current career choices? Third, is there a relationship between current ballet students' personality traits and career preferences and ballet graduates' personality traits and current career choices?

The study investigated the relationship between personality traits and the ballet major students' career preferences with 173 ballet majors in higher education in both America and Asian Dance Departments and 99 ballet graduates who currently work in a variety of careers (e.g., a ballet company performer, a choreographer, a ballet teacher in higher education or in a dance studio, a dance company owner, or an employee in a career field unrelated to ballet).

The results of the analysis of data showed that undergraduate ballet students' personality profiles do relate to their career interests. However, the graduate personality profiles and resulting professional career choices do not correlate to future career paths. These findings indicate that a better knowledge of both students and career possibilities available could assist instructors in designing better curricula to prepare students for the options they will find once they finish their education.

CHAPTER 1

Introduction and Background

Introduction

The purpose of this study is to explore the relationship between undergraduate ballet student career perceptions and personality profiles as well as graduating ballet student personality profiles and their eventual career field choices. It is hoped that the results of this study will help Taiwanese ballet educators develop more effective ballet curriculums; curriculums which can better meet the educational needs of future ballet students in Taiwan as well as encourage ballet students to select better-fit career choices. This researcher is a ballet professor in the National Taiwan College of Physical Education Dance Department. This researcher will study ballet students in higher education in both the United States and Taiwan.

Today, ballet is generally accepted as a legitimate discipline in dance education; having earned that acceptance over time. Due to the classical nature of ballet training and the competition within the field for paid positions, there are limited possibilities for most students to transform their education into professional ballet careers. The struggle to advance the ballet major to its current status in higher education has required the contributions and efforts of many individuals, including both ballet educators and their students. Ballet professors and ballet students should understand its history as a career field and remain up to date with the future challenges and demands of the profession.

Ballet in Taiwan

Taiwan as a country started to strengthen the ballet dance curriculum that included classical ballet about thirty years ago. With the introduction of ballet in Taiwan society in the 1920s, professional dance education was promoted in schools and private dance studios. It was not until 30 years ago that ballet curriculums took on international standards, creating more uniform instruction in dance schools around the world. The inclusion of ballet curriculum as art at a national level implied recognition of its importance in education. The inclusion of ballet dance in all levels of education, including higher education, brought about the necessity of promoting and funding the ballet in Taiwan.

Ballet incorporates all the basic techniques required in all other dance forms (i.e., modern, Chinese Folk Dance, jazz, etc). The emphasis that ballet places on the inclusion of artistry and aesthetics in movement is considered the basis of all dance education. In other words, ballet includes all the foundations of dance that are transferable to learning other dance forms. Therefore, many dance educators prefer that their students have ballet instruction early in their career before moving on to the other dance forms.

In Taiwan today, dance as a legitimate school subject faces many challenges with the greater community. As young people consider professional dance careers, dance as a school subject faces many challenges; they face multiple concerns from their parents as they weigh the value of the degree in relationship to making a viable living and supporting future families. It becomes imperative for the ballet professors to dialogue with the larger community about the role of dance as a major player in the arts. For dance to be a meaningful career consideration, parents and students must understand what dance can offer them and their children. Creating a closer connection between the community and the professors who are responsible for promoting dance becomes more important as the demands of

society increase, perhaps decreasing the feasibility of certain career choices in the minds of young people. Ballet educators need to look at student's interests and needs not only to more effectively modify the way they teach their art but also to keep the traditional systematic techniques at a high level of excellence that fosters professional standards for the younger generation. The professoriate must both listen and teach as they guide new students into the dance profession and promote an interest in the traditions that have made ballet a universally loved and respected art form.

Ballet has crossed geographic, historic, and ethnic boundaries imposing on the Western world its universality. The dance has created body movement that is the foundation for other forms of physical training and education that include sports such as ice-skating and water ballet. In Taiwan, it is housed in the physical education department due to the physical movements required to support ballet. These very physical and strenuous movements require intense effort and concentration on the part of students. It is an art form that requires patience and practice at a level seen only in the most difficult performances. It complements almost any other activity that promotes body movement.

Theoretical Background

The traditional ballet curriculum has two important components, which include Cecchetti and Vaganova techniques. These are the mainstream techniques used in teaching almost all dance education. Throughout the development of the ballet dance curriculum, ballet educators tried to find efficient ways to teach the individual student yet encourage individuality within the framework of common goals and ideals. According to the researcher's personal experience, a ballet educator needs to periodically examine the syllabus and make changes according to the growing demands of students, meeting their needs and the changing demands of the professional dancers. Educators must not stay with one method of teaching or one performance style; the traditional must remain the foundation, but new forms of expression and the demands of more creative and independent students require pushing beyond traditional boundaries.

From this study, it was felt that ballet educators could develop more effective ways of teaching their students by understanding that personality profiles and career interests may interface across student populations. By comparing the personality profile and career interests of students with previous ballet graduates' personality profiles and career choices, the researcher seeks to find a correlation that will help professors and counselors provide direction for a student's career preferences



and resulting career choices. Such findings will also assist the ballet professor in developing a curriculum that will prepare the student for more realistic career goals upon graduation as a ballet major.

Holland's Personality Types

To pursue these goals, this study utilized the Holland Self Directed Search (SDS) to define and test for the six different personality types to be correlated with career preferences of current undergraduates and of graduates and their current jobs. These six personality types are designated as follows: Realistic, Investigative, Artistic, Social, Enterprising, and Conventional. Each of these types displays certain values, self-perceptions, modes of action and working styles. A brief overview of each will promote an understanding of differences between the types.

Realistic type personalities are reflected in people who, although sometimes hardheaded, are genuine, honest, natural, persistent, practical, and show a preference for working with things rather than people (Holland, 1992). This goes hand in hand with conservative tastes, self-reliance, and a tendency to get straight to the work that needs doing (Holland, 1990b).

The second major type, the *Investigative* person, is often seen as an analytical and independent intellectual who is complex as well as curious and critical. People with a dominance of this personality type often demand accuracy of themselves and others and ask many questions or search for background information before expressing an opinion or making a decision (Holland, 1992, 1990b).

Whereas the *Investigative* person is logical and precise, the *Artistic* type is usually seen as a complicated person who is disorderly, impulsive and emotional as well as very expressive, idealistic and imaginative. He or she may even suggest impractical ideas or plans but will never be at a loss in creativity. Furthermore, as intuitive and introspective beings, artistic types prefer to work with creative ideas and things rather than with other people. They also value beauty and self-expression, even to the point of nonconformity (Holland, 1992, 1990b).

The fourth of Holland's personality types is the *Social* person whom you might find working to help, teach or counsel others. These are the tactful, warm and generous people who value understanding and empathy as well as justice and fairness. They work well with teams and seek consensus before forming plans that involve others and are friendly, convincing and very patient (Holland 1992, 1990b).



An *Enterprising* type person could be representative of the sociable local businessperson who is interested in politics and in acquiring wealth and influence. This ambitious, energetic person holds an optimistic view of his or her ability to lead others toward goal achievement and can be domineering in his or her self-confidence (Holland, 1992, 1990b).

People displaying a predominance of the last of Holland's personality types, the *Conventional* type, are the conscientious, orderly, and practical people who develop thrifty habits and are efficient though unimaginative (Holland, 1992). They also appreciate the finer things of life, take pride in a job well done, and are generally content with themselves and their lives (Holland, 1990b).

Current Ballet Instructional Practices

Currently, the purpose of ballet education has multiple objectives that meet different graduates' expectations and provide opportunities for career choices that include ballet teacher, dance performer, dance company owner, and even careers in other fields. A ballet class can not only help a student experience dance education but also help him or her discover the healthy contributions that ballet can make to an individual's overall physique.

Regarding the physical component, Hamilton voices concern for the student's wholeness: "When it comes to the dancers' wellness, the theme for the new millennium is 'treat the whole person'" (Mattingly & Sanders, 2000). An example of this view is the School of American Ballet where educators focus on the inclusion of wellness seminars in the curriculum.

Traditional ballet training is designed to teach dancers standard routines that have perfect and beautiful forms; yet this training can strip dancers of their uniqueness. As dancers work for perfection, they work against their own individual creativity and natural forms. In contrast, current ballet teachers create a different paradigm where the instructor takes into consideration an individual's values and interests. The professor conducts students' lessons with choices related to social, political, and cultural matters that involve the greater societal issues that many individuals wrestle with in the world. Ballet education around the world, even for those students that are not pursuing the professional level, provides students a number of positive outcomes from ballet that they can combine with their own professional pursuits. For example, some students could become costume designers for ballet or photographers for ballet performances or creators of ballet workout exercises for non-dancers. Therefore, ballet curriculum instructors teach the art skills while maintaining a holistic approach to the

development of a healthy and well-balanced dancer, teacher and leader, allowing the student to explore other interests. Ballet is not only about individuals fully exploring their talent, but it can be about developing self-awareness and community consciousness as well.

According to Mavis Staines, the artistic director of Canada's National Ballet School, “fostering students’ spiritual health” is one of the desired outcomes to dance education philosophy (Brewer, 2002). In addition, dance may help artists develop greater self-expression and self-understanding. As Peter Martins put it, “When we are educating young people, it is important to encourage them to trust their own abilities and sense of self-interest, to develop self-expression and ways of practicing ballet” (Martins & Cornfield, 1982). Thus, ballet educators should concern themselves with the personality types of their students to help them realize their full potential and encourage them to explore their needs and interests as well. Ballet dancers can dance without arrogance and maintain their graceful posture. Through the teaching of ballet, students can be inspired to have a sense of who they are and their role in the community, learning self-respect and thoughtful consideration for others at the same time (Brewer, 2002).

In this study, the researcher examined undergraduate ballet students’ career interests and personality profiles. In addition, this data was compared against graduate personality profiles and resulting professional career choices. This was done to discover whether personality style, initial career interest, and ultimate career choice are well matched in ballet students. That is, does a new ballet student appropriately take into account his or her personality profile when deciding upon an initial career in ballet? In addition, in the end, does personality style have a final impact upon the satisfaction level of a person’s eventual career choice? That is, are ballet students ultimately satisfied with the careers that they select? Ultimately, data in this study indicates that the answers to these questions are important, and it is wondered whether or not ballet students currently have the skills to produce a best-fit match in terms of personality profile and ultimate career choice. Later, recommendations for adjustments to ballet professorate curriculum design are made to more effectively incorporate the findings of this research.