

Duality: Perceptions of Student Dancers on Taking Both Academic Responsibilities and Dance Organization Involvement as Dual Roles

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Abstract

Student-dancer strain is an educational concern. I explored the strain of student-dancer taking academic and dance responsibilities as dual roles. Using qualitative descriptive, interviewing 10 purposively selected participants, and analyzing the data via thematic analysis, I found that navigating multiple roles, excessive demands from academics and dance involvement and expectation and cross-role stress spillover leading to role strain of student-dancer doing dual roles. Faculty, dance mentors, school administrators, peers, and families may work together to provide adequate academic support, facilitate scheduling flexibility, and ensure a nurturing environment for student dancers. Future research may test and identify key predictors of role strain using multiple regression analysis and develop a validated instrument to measure these experiences through Exploratory Factor Analysis.

Keywords: Duality: perceptions of student dancers, academic responsibilities, dance organization involvement, dual roles

Introduction

The high strain of balancing academic and extracurricular responsibilities is a significant challenge for high school student dancers. These students often face role strain as they juggle demanding class schedules with the physical and emotional demands of dance (Goode, 1960). This pressure is often invisible but deeply affects their well-being and academic focus.

I learned in countries such as the U.S., South Korea, and Japan that integrating dance into school life has increased stress among student dancers (Hanna, 2015; Kim, 2020; Takahashi, 2024). Choi et al. (2024) found that South Korean student dancers often suffer from anxiety, sleeplessness, and lack of focus due to conflicting demands. These issues are rarely addressed in school systems that expect high performance in both academics and the arts.

In Davao City, I have personally seen dancers skipping meals, losing sleep, and missing deadlines to keep up with school and rehearsals. Lorenzo and Padua (2022) highlighted how Filipino student dancers feel pressured to represent their schools while being held to the same academic expectations as non-performers. It may lead to burnout and emotional fatigue that are rarely acknowledged.

I have observed that student dancers are participative in school events; their personal struggles are often overlooked. Research usually treats academic and extracurricular activities separately, challenging, and missing how their overlap adds to student stress (Garcia & Tan, 2025). Consequently, many student dancers face academic decline, mental health issues, and emotional fatigue without sufficient support.

This study aims to explore these overlooked experiences and how student dancers handle the demands of both school and dance. If the dual pressures of academics and dance among high school student dancers are not addressed, they may lead to burnout, declining academic performance, and mental health issues. It is critical because without proper support, student dancers' well-being and academic success are placed at serious risk. This urgency prompted me to do my study.

Significance of the Study

My study is significant because it explores the factors that shape the perceptions of student-dancers who actively balance academic responsibilities with their involvement in school-based dance organisations. This study aligns with the Department of Education (DepEd) mandates to promote holistic learner development through a balanced integration of academics and co-curricular activities. It supports the creation of inclusive, learner-centred environments that recognise the importance of the arts and physical education in fostering well-rounded individuals.

Furthermore, the study contributes to the attainment of Sustainable Development Goal 4 (Quality Education) by advocating for equitable and supportive learning conditions, and Sustainable Development Goal 3 (Good Health and Well-Being) by highlighting the mental, emotional, and physical implications of role strain among adolescents. In the context of Holy Cross of Davao College, this study reinforces the institution's Vision, Mission, and Goals by promoting the development of disciplined, values-oriented, and service-driven individuals. It also underscores the importance of purpose-driven and relational practices in mentoring student-dancers, ensuring both their academic success and personal well-being.

Research Question

In this study, I explored the lived experiences of student-dancers in balancing their academic responsibilities and participation in school dance organizations with these questions:

1. What are the role conflicts that shapes role strain among student dancers?
2. What are the role overloads that shape's role strain among student dancers?
3. What are the role ambiguities that shape's role strain among student dancers?
4. What are the role contagions that shape's role strain among student dancers?

Theoretical Lens

Goode's (1960) Role Strain Theory posits that individuals who occupy multiple social roles experience tension, or strain, arising from the conflicting expectations and demands associated with these roles. The theory highlights that as individuals engage in different roles, such as those in academic, professional, or social domains, they may encounter difficulties meeting the requirements of each role simultaneously. This strain arises from the limited availability of time, energy, and resources needed to fulfil all role-related obligations effectively.

According to Goode (1960), role strain may manifest through four major dimensions: role conflict, role overload, role ambiguity, and role contagion. Role conflict occurs when the expectations of different roles are incompatible or contradictory. Role overload arises when the cumulative demands of multiple roles exceed an individual's capacity to manage them efficiently. Role ambiguity refers to uncertainty or confusion regarding the expectations, responsibilities, or priorities associated with a specific role. Lastly, role contagion describes the phenomenon in which stress, tension, or emotions experienced in one role spill over into another, affecting performance or well-being.

Overall, the Role Strain Theory provides a conceptual framework for understanding how individuals manage and respond to the pressures of fulfilling multiple, and often competing, social roles.

Conceptual Paradigm

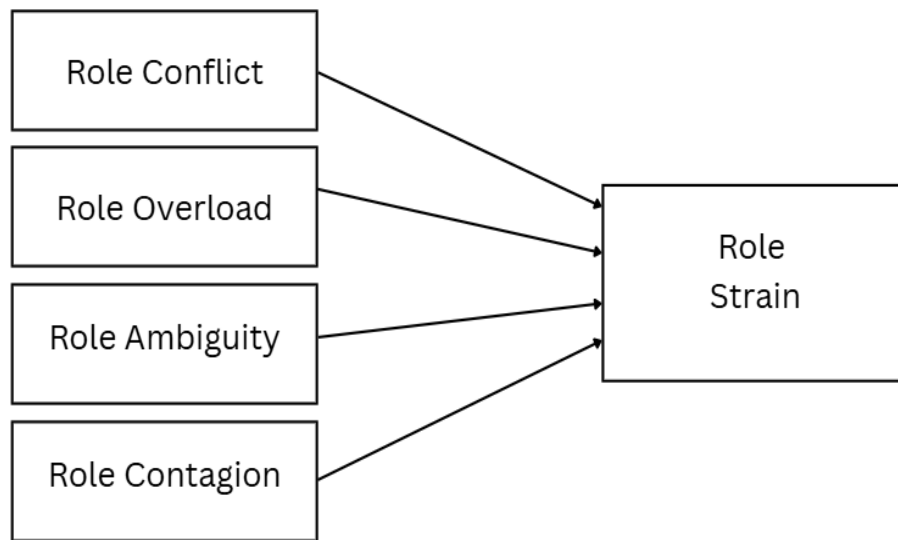


Figure 1. Paradigm of the Study on Role Strain Theory by Goode (1960)

Assumptions

As a researcher, I further assumed that knowledge of these experiences is best understood through students' personal narratives and reflections, which reveal how they cope, adapt, and find meaning in balancing multiple roles.

I used a descriptive qualitative research design; this study assumed that in-depth interviews would uncover rich, context-specific insights that structured tools may overlook. Grounded in Husserl's and van Manen's phenomenology and framed by Goode's Role Strain Theory, the research assumed that student dancers experience internal and external tensions in fulfilling multiple roles simultaneously. Finally, it is assumed that, within the Philippine educational context, participation in dance reflects cultural values that emphasize creativity, discipline, teamwork, and holistic development, shaping not only their performance but also their academic and personal growth.

Methodology

This chapter discusses the methodology used in this study. It consists of the research design, participants and sampling, ethical considerations, the role of the researcher, data analysis technique, data collection, and the study's trustworthiness

Research Design

I used a descriptive qualitative research design, a method that systematically explores and provides a thorough summary of participants' experiences in their natural context. Qualitative descriptive research focuses on producing straightforward descriptions of phenomena while staying close to participants' own words and meanings (Kim et al., 2023).

This design is commonly applied when researchers aim to examine everyday experiences, perceptions, or practices, especially in educational settings where understanding participants' viewpoints is essential (Sandelowski, 2023).

Another advantage of descriptive qualitative research is its ability to provide rich, clear, and practical insights that are easily understood and directly applicable to practice. It allows for flexible data collection, captures participants' authentic voices, and is useful for informing educational policies and interventions (Colorafi & Evans, 2023). Additionally, it is less abstract than other qualitative approaches, making the findings more accessible to educators and stakeholders.

Locale of the Study

In this study, I conducted research at a public secondary school in the Davao Region, specifically in Davao City. The school is a public secondary institution that offers junior and senior high school education and provides various academic programs and extracurricular activities, including dance organizations. This setting was selected because it offers a relevant environment in which student dancers experience academic responsibilities alongside their participation in dance organizations, making it suitable for exploring their lived experiences.

Sample and Sampling Technique

This study involved 10 student dancers who were actively engaged in both academics and a dance troupe. They were selected for their direct experience managing dual roles. Individuals who were not actively involved in dance or did not meet the inclusion criteria were not included to ensure data relevance.

I utilized purposive sampling, a non-probability sampling technique in which participants are intentionally selected based on their relevance to the research problem (Bell & Bryman, 2023). This technique is commonly applied in qualitative research, particularly when the goal is to obtain an in-depth understanding from individuals with direct experience of the phenomenon. It allows researchers to focus on information-rich cases, thereby enhancing the depth and quality of the data collected (Bell & Bryman, 2023; Creswell & Poth, 2023). However, while it ensures relevance and depth, it may limit generalizability due to the small, specialized sample (Creswell & Poth, 2023).

Data Gathering Technique

In this study, I employed an In-Depth Interview (IDI) as the primary method of data collection. It is well-suited for phenomenological studies, as it allows participants to freely express their meanings while enabling the researcher to probe for deeper insights (Braun & Clarke, 2023; Rubin & Rubin, 2023).

An interview guide with open-ended questions was used to facilitate the discussion, allowing flexibility for probing questions. The focused nature of the interview encouraged participants to reflect deeply on their personal time management, peer support, and coping mechanisms, creating a supportive environment for open sharing. This method enabled me to capture authentic voices, obtain rich information, and gain a deeper understanding of the phenomenon under study.

Data Analysis Technique

In this study, thematic analysis was used to identify, analyze, and interpret patterns or themes in the lived experiences of student dancers balancing academic and dance commitments. It is appropriate for this research as it helps examine role strain in terms of role conflict, role overload, role ambiguity, and role contagion, anchored on Goode's Role Strain Theory (1960).

The study employed a six-step thematic analysis, moving from data immersion and coding to developing, refining, and naming key themes like emotional exhaustion and scheduling issues. Finally, these themes were woven into a coherent narrative based on the theoretical framework. This method was selected for its ability to simplify, yet preserve, the richness of the qualitative data, offering a flexible way to interpret how student dancers manage multiple responsibilities.

Thematic analysis (Braun & Clarke, 2023) is an ideal approach for this study, as it effectively organizes complex qualitative data into distinct themes while preserving participants' experiences. Furthermore, its flexibility enables a theory-driven interpretation, which is crucial for analyzing how student dancers navigate role strain and manage competing responsibilities.

Trustworthiness

To ensure the rigour and quality of this study, I applied the trustworthiness criteria of Lincoln and Guba (1985), namely credibility, transferability, dependability, and confirmability.

Credibility was ensured through in-depth interviews conducted in private, school-approved settings, supported by informed consent, voluntary participation, and confidentiality through the use of pseudonyms, which encouraged honest responses from student dancers about their lived experiences balancing academic and dance responsibilities.

Transferability was addressed by providing a clear, detailed description of the context of student dancers in a school-based setting, enabling readers to assess the applicability of the findings to similar populations. Dependability was ensured through a systematic, consistent research process that included standardized interview procedures, proper documentation, and accurate data transcription.

Lastly, confirmability was maintained by grounding findings in participants' actual responses, storing data in password-protected files, and minimizing researcher bias throughout data collection and analysis.

Results

In this section of my study, I presented the revised paradigm and the themes that surfaced from the in-depth interviews with student dancers. Through systematic thematic analysis, recurring patterns were identified that capture their lived realities as they balance academic responsibilities and dance commitments.

Modified Paradigm

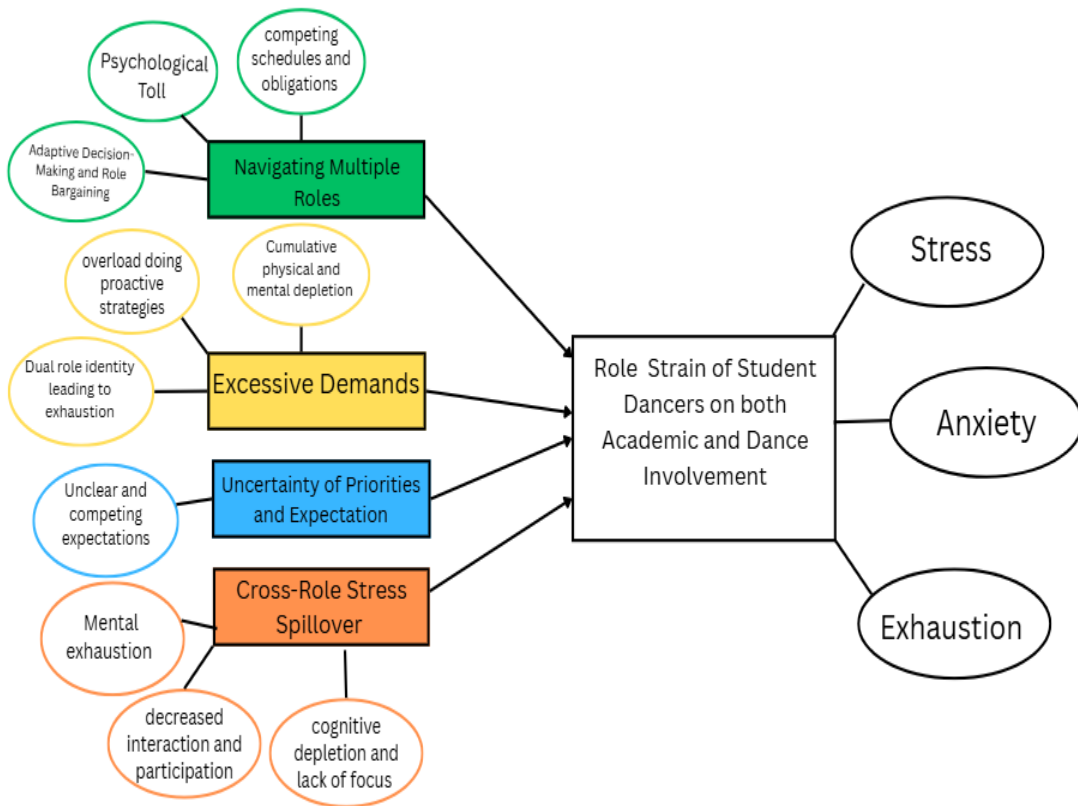


Figure 2. Modified Paradigm of the Study on Role Strain Theory by Goode (1960)

Role conflicts shape role strain among student dancers.

As I listened to the voices of student dancers, I heard the role conflicts from competing schedules and obligations between responsibilities during high-demand periods. One participant shared:

“Conflicts between academic tasks and dance responsibilities happen quite often, especially during exam periods” (P1, IDI Line No. 261–264).

Another participant expressed:

“Sometimes my assignments and dance practice happen on the same day... it becomes stressful because I need to finish everything” (P2, IDI Line No. 265–266).

During the interview, the silence in the classroom felt heavy, and I noticed the tiredness in the participant’s eyes. Participants expressed role conflicts becomes a psychological toll that would affect their emotional well-being. One shared:

“I feel stressed and pressured because I want to perform well in both areas” (P1, IDI Line No. 294–296).

Another stated:

“I feel very stressed and anxious because I do not want to disappoint my teacher, classmates, or dance group” (P9, IDI Line No. 313–315).

I heard how participants urgently make adaptive decision- making and role bargaining in terms of prioritization of task. One stated:

“I prioritize tasks that have immediate academic consequences” (P1, IDI Line No. 360–362),

While another shared:

“If I have an exam, I focus more on studying first” (P2, IDI Line No. 367–368).

In terms of negotiation, one participant explained:

“I asked if I could leave for a while... then I went back to practice” (P9, IDI Line No. 351–355).

As I reflected on their statements, the words that resonated most strongly to me were “stressful,” “pressured,” “conflicts,” and “prioritize.” I noticed on their faces and gestures. There were tired eyes, some slightly red or puffy, with dark circles that hinted at sleepless nights. A few forced small smiles at the beginning, but those quickly faded into more serious, worn expressions as the conversation went deeper. When asked about their experiences, there were pauses, longer than usual. Not empty pauses, but heavy ones. One could see them thinking, replaying moments, weighing on what to say next. Even without explicitly stating everything, their tired eyes, heavy pauses, and fading smiles revealed the weight of their experiences, showing that beyond conflicting schedules, the struggle of being student dancers is not only about managing time but carrying the emotional strain of meeting competing expectations. I interpreted this as role conflict and role strain, where academic and dance responsibilities continuously compete for attention, especially during exams and performance schedules, affecting both time and emotional well-being. Their experiences also showed both external expectations and internal pressure, as they felt the need to meet demands from teachers, classmates, and their dance group.

Role overload shape role strain among student dancers.

As I listened to the participants with drained energy, it revealed how cumulative physical and mental depletion resulted in continuous exhaustion and pressure. One participant shared:

“I felt extremely overwhelmed because it seemed like there was not enough time to finish everything properly... the pressure from both sides made me feel mentally and physically drained.” – P1 (IDI Line No. 460–464)

Another participant described how fatigue carries into their academic tasks:

“After a long day of both school and rehearsals, I usually feel very tired physically and mentally... sometimes it becomes harder to focus on my schoolwork.” – P9 (IDI Line No. 130–132)

As I listened to participant 1, I heard how they develop ways to cope with the pressure through proactive organizational strategies under overload. One participant stated:

“I create a list of tasks and plan my day in advance so I can manage both school and dance.” – P1 (IDI Line No. 402–405)

Another participant described how they maximize even small amounts of time:

“I use my free time between classes to work on assignments so I won’t fall behind.” – P1 (IDI Line No. 499–501)

I also heard how they continue to manage their responsibilities despite of their dual role identity and the weight of simultaneous demands. One participant clearly expressed:

“Being both a student and a dancer feels like living two demanding yet meaningful lives at the same time.” – P1 (IDI Line No. 5–8)

Another participant highlighted the sacrifices involved:

“I had to sacrifice rest and even social activities just to keep up with both responsibilities.” – P1 (IDI Line No. 144–145)

As I reflected on the participants’ responses, the words that stood out most to me were “overwhelmed,” “pressure,” “drained,” and “not enough time.” I could see it in the participant while talking. Some leaned back like they were already tired, while others kept their hands busy playing with their fingers or holding them tightly. When the questions became deeper, they would look away, sometimes at the floor, sometimes at the wall. A few paused and pressed their lips together before answering. Their voices became slower and quieter, as if the words were not easy to say. These simple movements made me feel that what they were sharing was real not just about being busy, but about being tired, pressured, and carrying a lot inside. By this it made me more aware as a dance moderator of how role overload affects student dancers and how their coping strategies are essential in managing dual responsibilities.

Role ambiguity shape role strain among student dancers.

As I listened to the voices of the students, I heard the weight of their unclear and competing expectations as they navigate their dual roles and often encounter situations where expectations are even conflicting. One participant shared:

“I didn’t know whether to finish my assignments or go to practice first.” – P7 (IDI Line No. 573–575)

Another expressed the pressure of different expectations:

“My family wants me to focus on academics, but my dance group expects me to always attend practice.” – P5 (IDI Line No. 566–569)

I also heard the uncertainty brought by the emotional impact of role ambiguity does not remain neutral, it deeply affects the emotional well-being of student dancers that leads to stress, anxiety, and emotional strain that gradually build over time. One participant shared:

“I constantly worry if I am doing enough in both roles.” – P1 (IDI Line No. 656–657)

Another participant expressed:

“I feel pressured because I don’t want to disappoint anyone.” – P3 (IDI Line No. 662–663)

One participant also revealed:

“Sometimes I isolate myself because I feel overwhelmed.” – P4 (IDI Line No. 562–564)

As I reflected on the participants’ responses, the words that stood out most to me were “unclear,” “conflicting,” “pressure,” and “not knowing.” When they talked about having to balance academics and dance, many of them looked down and avoided eye contact. Their shoulders often dropped slightly, showing heaviness and stress. Some kept their hands tightly clasped together, while others repeatedly rubbed their fingers or fidgeted, showing nervousness and inner tension. Participants expressed constant worry about whether they are doing enough, thinking of the family decision along with fear of disappointing others. I interpreted this as evidence that role ambiguity does not only affect decision-making but also gradually builds stress, anxiety, and emotional exhaustion. It made me more aware of how unclear and conflicting expectations can deeply affect student dancers’ well-being. It highlights the importance of clearer guidance and support systems to help them navigate their dual roles with less confusion and emotional burden.

Role contagion shape role strain among student dancers.

As I listened to participant 1, I heard how emotional and physical spillover between roles often influence their performance in another. I felt her frustration when she shared:

“I think about my unfinished assignments while practicing.” – P1 (IDI Line No. 684–686)

Another participant added:

“After rehearsals, I feel too tired to focus on my homework.” – P7 (IDI Line No. 702–704)

I heard one participant describe that emotional ambivalence: exhaustion and fulfillment is a complex mix of emotions as they navigate their dual roles. She shared,

“I feel very tired physically and mentally.” – P9 (IDI Line No. 130–132)

Another participant expressed:

“I feel very tired but also happy and proud that I managed both.” – P2 (IDI Line No. 111–112)

As I reflected on the participants’ responses, the words that stood out most to me were “spillover,” “tired,” “thinking about,” and “hard to focus.” When they mentioned feeling too tired after rehearsals to focus on schoolwork, their body language showed heaviness. Some exhaled deeply before answering, others slouched a little more in their seats. One student rubbed her face briefly before speaking, like she was trying

to wake herself up or push away exhaustion. Their voices also became slower and softer during this part, showing drained energy. Participants expressed feeling physically and mentally drained, yet also proud and happy for managing both roles. I interpreted this as role contagion, where mixed emotions transfer across experiences and contribute to ongoing role strain. Personally, this reflection made me more aware of how deeply interconnected the student dancers' academic and dance lives are. It highlights how emotions and energy from one role can influence another, creating both challenges and meaningful satisfaction in their dual responsibilities.

Summary of findings

In my analysis, I learned the following views about the dual role of both academic responsibilities and dance organization involvement that shaped role strain on student dancers:

1. Role conflicts that shape role strain among student dancers include competing schedules and obligations that cause stress; the psychological toll, leading to anxiety about meeting others' expectations and emotional exhaustion; and adaptive decision-making and role bargaining, which can cause exhaustion.
2. Role overloads that shape role strain among student dancers include cumulative physical and mental depletion resulting in anxiety from juggling school and dance demands; overload in doing proactive strategies; and dual role identity leading to exhaustion.
3. Role ambiguities that shape role strain among student dancers include unclear and competing expectations, leading to confusion about which to prioritize.
4. Role contagion that shape's role strain among student dancers includes mental exhaustion of the teacher as affected by the academic performance of the student-dancer; emotional and physical fatigue of family members due to decreased interaction and participation of student dancers in household responsibilities; and cognitive depletion and lack of focus affecting groupmates due to reduced collaboration and engagement in academic tasks.

Discussions

This chapter discusses the study's findings and presents future directions and implications for practice.

Navigating Multiple Roles as a Precursor to Role Strain

My findings revealed that the role conflicts that shape role strain among student dancers include: competing schedules and obligations that cause stress; the psychological toll, resulting in anxiety and the need to meet others' expectations, leading to emotional exhaustion; and adaptive decision-making and role bargaining, which cause exhaustion. This claim aligns with Cotterill's (2021) assertion that multiple roles demands, and performance pressures increase stress and emotional fatigue among individuals in performance-based contexts. Similarly, my findings support Ryan and Deci (2022), who explained that external expectations and pressure to meet standards can lead to anxiety and psychological strain when basic psychological needs are not satisfied.

Moreover, my findings align with those of Gustafsson et al. (2023), who emphasized that emotional exhaustion is a primary outcome of chronic stress and role overload in athletes. These studies support my claim that student dancers experience significant role strain due to overlapping responsibilities and internalised pressures, emphasising that unmanaged role conflict leads to psychological distress and

exhaustion.

However, my findings oppose Zimmerman (2021), who reported that adaptive decision-making and self-regulation strategies reduce stress and improve performance. While this study emphasised the positive impact of self-regulation, my findings suggested that adaptive decision-making and role bargaining among student dancers can intensify exhaustion through continuous role negotiation and prioritisation.

Excessive Demands from Academics and Dance Involvement as a Source of Role Strain

I found that role overload shapes student dancers' role strain by causing cumulative physical and mental depletion, leading to anxiety from juggling school and dance demands; overload in doing proactive strategies; and dual role identity, leading to exhaustion. My findings align with those of Edwards and Froehle (2023), who explain that student-athletes frequently experience overwhelming anxiety and psychological strain due to the pressures of balancing academic and athletic responsibilities, and that competing expectations across multiple domains contribute to emotional exhaustion and stress. Likewise, my findings support Avery, Shipherd, Gomez, and Barczarennar (2022), who explained that student-athletes experience psychological strain and emotional exhaustion due to the pressures of balancing academic and athletic responsibilities, emphasizing that competing expectations across multiple domains increase stress levels. These studies support my claim that role overload is not only a matter of task accumulation but also a complex psychological experience shaped by overlapping identities and expectations, and that these factors significantly impact the well-being of student dancers.

In contrast, the current finding contradicts Chen (2022), who emphasized that dual role identity enhances students' self-efficacy and personal growth. My findings revealed that engaging in proactive strategies and in dual-role identities leads to exhaustion.

Uncertainty of Priorities and Expectation that Leads to Role Strain

My findings revealed that role ambiguities that shape role strain among student dancers are unclear, and competing expectations lead to confusion about which to prioritize. This claim aligns with Cotterill's (2021) assertion that unclear role expectations in performance settings contribute to psychological strain and reduced effectiveness, and that structured guidance is essential for managing multiple demands. Similarly, my findings support those of Eatough et al. (2021), who explained that role ambiguity is a significant stressor that negatively affects performance and well-being when individuals are uncertain about expectations.

However, my findings contradict those of Ashforth et al. (2022), who highlighted that role ambiguity can encourage adaptability and personal growth through self-regulation and flexible role management. While their study focused on the potential benefits of ambiguous roles, my findings suggested that unclear, competing expectations lead to confusion about what to prioritize.

Cross-Role Stress Spillover as a Result of Role Strain

I found out that role contagion that shapes role strain among student dancers includes mental exhaustion of the teacher as affected by the academic performance of the student-dancer; emotional and physical fatigue of family members due to decreased interaction and participation of student dancers in household responsibilities; and cognitive depletion and lack of focus affecting groupmates due to reduced collaboration and engagement in academic tasks. My findings agree with Cotterill (2021), who highlighted that stress in performance-based environments is often transmitted through relational and responsibility-linked interactions, emphasizing that individuals working within shared performance systems can experience indirect strain from others' academic and performance demands. Likewise, my findings support Gustafsson et al. (2022), who explained that sustained dual demands among student performers and athletes contribute to

emotional exhaustion that extends beyond the individual, affecting those around them, such as teachers and support systems. Moreover, my findings agree with the study by Madigan et al. (2023), which emphasizes that academic and performance pressure creates a ripple effect of psychological fatigue within educational environments, reinforcing the idea that strain is not isolated but socially transmitted.

In contrast, the current finding contradicts Chen (2022), who emphasized that role interaction and dual engagement may strengthen students' resilience, self-efficacy, and adaptability in demanding environments. My findings revealed that role contagion among student dancers leads to emotional and physical fatigue among family members due to reduced interaction at home, and to cognitive depletion among groupmates, resulting in weaker collaboration and academic disengagement.

Future Directions

Future research may include mixed-methods studies may further examine how factors such as navigating multiple roles, excessive demands of academic and dance involvement, uncertainty of priorities and expectations and cross- role stress spill over as determinants to the role strain of student dancers as a criterion variable. Future research may test and identify key predictor's role strain using multiple regression analysis and develop a validated instrument to measure these experiences through Exploratory Factor Analysis (EFA).

Implications for Practice

Both educational leaders and dance organization moderators may implement supportive and flexible practices that acknowledge the role strains of student dancers, particularly role conflict, role overload, role ambiguity, and role contagion. It includes balanced scheduling and academic considerations during performance periods to address navigating multiple roles, as well as structured workload distribution to reduce excessive role demands associated with role overload. Furthermore, promoting well-being through adequate rest, open communication, and manageable expectations may help reduce role ambiguity by clarifying priorities and expectations.

The study also suggests the need for programs that enhance self-management skills to support student development and address role contagion, particularly the cross-role stress spillover between academic and dance responsibilities. Lastly, the development of instructional resources may help raise awareness and provide practical guidance for effectively managing role strains between academic and dance obligations.

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Appendix A. Questionnaire

Research Title: Duality: Perceptions of Student Dancers on Taking Both Academic Responsibilities and Dance Organization Involvement as Dual Roles

Research Question	Interview Question	Probing Questions
What are the role conflicts that shapes role strain among student dancers?	Can you share your experiences when your academic tasks and dance responsibilities clash?	<ul style="list-style-type: none"> • How do you feel during these conflicting times? • Can you describe a specific incident where this happened? • How do you decide which role to focus on?
What are the role overloads that shape's role strain among student dancers?	How do you manage when you have too many academic and dance tasks happening at the same time?	<ul style="list-style-type: none"> • What do you usually do to handle this pressure? • Can you recall a moment when you felt overwhelmed? • How did you balance your tasks then?
What are the role ambiguities that shape's role strain among student dancers?	Can you describe a time when you felt unsure about what was expected of you either in school or in your dance group? How did that uncertainty affect you emotionally or mentally in both roles?	<ul style="list-style-type: none"> • What made it difficult to know what to focus on? • How did you resolve that confusion? • How did this uncertainty affect you?
What are the role contagion that shape's role strain among student dancers?	Can you describe a time when your stress or emotions from your academic responsibilities affected your performance or experience in dance, or when your dance experiences affected your academics?	<ul style="list-style-type: none"> • Can you share a time when stress from one role impacted the other? • Can you describe a specific example when this happened? • How do you cope when this happens?