TIME, SPACE, AND ENERGY
FOR DANCE IN EDUCATION

A THESIS

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ABSTRACT

Dance is a valuable and essential component to every student’s education. Dance education can reach students who are not otherwise engaged in school by providing alternate outlets for learning, self-expression, and physical activity. However, dance education is under-represented in America’s schools. In this thesis investigates, I employ a case study methodology to investigate the question, Where is the time, space, and energy for dance in education? The case follows the first year of a two-year initiative I call “the DANCE project,” which involves a professional dance company partnering with eight teachers in learning to incorporate movement into their curricula. Participant responses suggest that the program could have a lasting impact on dance appreciation and teacher practice. By increasing communication in the dance and education communities, dance educators might develop a cohesive message that policy makers can hear. Combining top-down advocacy with grassroots work presents a possibility for large-scale change.
Dedicated to dance educators everywhere who are working to create
time, space, and energy for dance in education
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CHAPTER 1

INTRODUCTION

1.1 The Presence Of Dance In Education Today

Research conducted by professional arts organizations supports the claim that a child's education is not complete unless it includes the arts (see Arts Education Partnership, National Assembly of State Arts Agencies, Americans for the Arts). In a “State Profile of Ohio’s 2007 College-Bound Seniors,” College Board SAT (2007) reports that, compared to students who had half a year or less of arts instruction, students who had studied the arts for more than four years scored, on average, 52 points higher in Critical Reading, 38 points higher in Math, and 51 points higher in Writing (p. 9). Additionally, the National Governor’s Association Center for Best Practices (2002, p. 3) reports that children who study the arts:

- Are four times more likely to be recognized for academic achievement
- Are elected to class office within their schools three times as often
- Are three times more likely to win an award for school attendance
- Are four times more likely to participate in a math and science fair
- Show lower incidence of crime among general and at-risk populations

Sikes (2007) notes the arts not only improve student learning, they also improve parental and community involvement as well as the presence of artistic and cultural
resources in the communities being served. Student performances, recitals, and displays of student artwork inside the classroom and out in the community “stimulate the curiosity of the community while signaling that the school is an inviting and visually rich place” (Ibid.) Further, according to the Ohio Arts Council (2001), the artistic experiences children have in their youth prepare them to be aware, supportive, and involved with the arts throughout their adulthood; this can create greater sustainability in the arts as a professional field (p.12). These students may be more likely to advocate for arts and cultural services in their community, and for arts education in their children’s schools.

Dance education offers distinct educational benefits that are not available in other academic subjects. First, according to Dr. Howard Gardner’s theory of multiple intelligences, some learners grasp concepts by feeling and embodying information, rather than just hearing and/or seeing it. Dance education allows these students to explore educational concepts kinesthetically. All students are entitled to an educational environment in which they can achieve success, and dance education can reach learners who do not excel in traditional classrooms.

Second, providing students with the opportunities to make decisions regarding their education has the potential to create more engaged and eager students. The creative process involved in generating movement enables students to take ownership of their education. In my own academic experience, those assignments in which I was able to express my knowledge through moving and writing about movement were always the most meaningful. I often received feedback from teachers and classmates suggesting that learning through dance can engage all participants in the inquiry process.
Third, the Centers for Disease Control and Prevention (2007) reported that the prevalence of obesity for children ages six to nine has increased by 12.3 percent in the last 30 years. Dance can become a creative and physical activity that students may continue doing throughout their lives. Dance creates opportunities for students to be active during the school day. Findings in this thesis affirm that providing opportunities for students to participate in active learning helps them to be more focused throughout the day. A further benefit of dance education is that many children who do not identify with competitive sports are offered an alternative outlet for physical activity. Creative movement presents these students with a non-competitive option, which is something lacking in many of their lives.

Despite the research confirming that dance education is a valuable aspect of children’s education, dance education is highly under represented in America’s public primary and secondary schools. Carey et al. conducted studies in 1995 and 2002 to survey the status of dance education in America’s public schools. Their most recent results revealed that, in the 1999-2000 academic year, dance education centered in the arts was offered in just 20 percent of American primary schools and 14 percent of secondary schools (2002, p. 25, 53). No recent studies have been conducted, yet access to arts education in our schools is on the decline. The No Child Left Behind Act (NCLB), passed in 2001, incorporated the arts among the core academic subjects, and required schools to provide all students with a comprehensive arts education curriculum. According to Rupert (2006), one of NCLB’s primary goals is to close achievement gaps between students in all demographic categories (p. 3); McMurrer (2007) reports that since the enactment of NCLB 16 percent of school districts have reduced instructional
time for art and music (p. 7). Thus, regardless of the NCLB federal mandate, total
instructional time for art and music have been reduced by more than 57 minutes per week
since 2001-2002 (Ibid). These issues are discussed at length in Chapter 3, Education
Reform And the Politics Of Dance In Education.

Although at certain points in history, dance garnered significant public attention,
dance education has never been a cohesive or widely adopted field. More than fifty years
ago, Alma Hawkins (1954/1983) wrote:

Dance educators find themselves in the midst of controversy and
confusion concerning the role of modern dance in education. As they seek
direction for the dance program they discover widely divergent points of
view on the approach to dance in education. (p. 1)

These divergent points of view reflect several distinct developments in the history
of dance education. Physical educators use dance as a non-competitive movement form.
Fine arts dance educators stress the values of dance as an artistic discipline, and yet
among fine arts educators there is disagreement about the place of pre-professional dance
training in educational settings. Finally, for arts integration advocates, dance is a tool
used to promote learning in other academic areas. While the current research cited above
supports each of these claims as valid and legitimate, the divided schools of thought
rarely recognize or communicate the merits of each other’s work.

The dance education community struggles to maintain a consistent presence in
education. Uniform dance education is not necessarily “the” answer, but without a clear
message to communicate to education and policy officials, it is likely that lawmakers will
not hear or act upon any dance education initiatives.
1.2 Time, Space, And Energy For Dance In Education

In this thesis I pursue the research question, Where is the time, space and energy for dance in PreK-12 education? Time, space, and energy (and sometimes body) are the foundational elements upon which much of dance education is based. My research employs these terms in investigating methods for managing time in the school day, making physical space for moving, creating space in the curriculum, and tracking educator and administrator energy and motivation for incorporating dance into educational settings.

There is a cadre of research suggesting the course of action for dance educators to take in improving the status of dance in education. However, much of this research does not engage audiences beyond the dance and/or arts audience-base. My research attempts to address a larger community by contextualizing dance within the education and policy sectors. My goal in discussing dance education, as situated within these environments, is to engage additional stakeholders who have the power to create time, space, and energy for dance in education.

Although this research is focused on the status of dance in American schools, in the process of writing this thesis, I traveled to Brazil on a three-week cultural exchange program. While I was there, I spoke with several individuals about the status of dance education in Brazilian schools. The information that these individuals communicated indicated that the issues facing dance education in America are also prevalent in Brazil. Dance is offered primarily in physical education settings in Brazilian schools, and is available far less often as a distinct art form. While dance has value in each setting, it is
important to provide access to dance education in all its forms. These conversations suggest my research may be relevant to dance educators on a global level. It is therefore important that communication across the dance education field extend beyond dance educators in America. Establishing transnational lines of communication may be something that I can explore in the future.

1.3 Researcher Subjectivity

I write this research from the perspective of one benefiting from a non-traditional liberal arts dance background. My high school did not offer dance as art education, nor did any of the other public high schools in the area. The studio where I first learned to dance did not participate in dance competitions, nor did the teachers there pressure students to maintain a certain body type. It was not a rigorous training but a wholesome introduction that inspired my passion for dance and dancing that remains strong today. As an undergraduate I was a collegiate athlete who majored in dance and psychology. These commitments provided starkly different experiences of the moving body. In the dance department, I learned to listen to my body and discover pathways through individual and collaborative movement studies. As an athlete, my goals were clearly outlined through structured practices, drills, and rules of play. The interaction between these opposing entities shaped my philosophies about movement education, and the value that each has to offer the other.

Before conducting this current research I had very little knowledge of dance in primary and secondary education. Though I have learned much about PreK-12 education in the process of conducting this research, I do not claim be an expert in this area.
Therefore, this thesis does not prescribe actions for teachers to take in their classrooms, but speaks broadly to individuals in the dance, education, and political communities, who have the power and motivation to integrate this theory into their daily practice. Open communication among professionals in these arenas may potentially inspire actions and result in an increased presence of dance in education.

1.4 Scope And Limitations Of Research

The scope of this project is clearly focused on one specific case study that I call the DANCE project. The DANCE project is a two-year initiative in which a professional dance company’s staff worked with eight primary school teachers to incorporate movement activities into their curricula. My research focuses on the first year, in which teachers piloted lessons, participated in professional development activities, and took their students to see a professional ballet production. Participant and staff perceptions of the DANCE project, as well as my participant/observer reflections serve as primary data sources. These data suggest that dance is a valuable and essential element of learning that positively impacts both teachers and students.

While I would have liked to analyze the city’s public school curriculum in full, and to interview school administrators such as principals and superintendents, time constraints restricted me from collecting these data. In addition, tangential issues that have risen throughout this research, such as gender politics in dance education and students’ individual experiences within this case study will not be addressed at length. These represent potential topics for future research, but do not fit within the time, space, and energy constraints of this thesis.
While this one specific case precludes my ability to make generalizations, the DANCE project does serve as an example of how the presence of dance in education might be increased. This project supported teachers in providing positive movement experiences for their students, and helped them construct a curriculum that might not otherwise have been possible. My extensive review of historical dance education practice, in addition to findings from the DANCE project, inspire several recommendations that could (if enacted) move the dance education field forward. These recommendations consider participant comfort and experience levels when engaging teachers without prior dance experience. My findings call for engaging the dance community in large-scale communication and research-sharing efforts, and in attending to the individual dance learning needs of classroom teachers.

1.5 Structure Of Document

My inquiry begins by accounting the historical background from which dance education emerged, and describing the present environments in which dance education exists. This foundation establishes the ways through which dance education came to take its current form, and its relationship to other arts and educational fields. In Chapter 2, A History of Dance in Education, I highlight the contributions of dance education pioneers such as Isadora Duncan, Ruth St. Denis, and Margaret H’Doubler—women who laid the groundwork for the many forms dance has taken in education. These forms include dance as fine art education, physical education, integration, and artist residencies. A final discussion rests on the place of dance as public versus private education. These divisions
within the dance education field create difficulty in moving the dance education forward among the education and arts policy communities.

Chapter 3, Education Reform and the Politics of Dance in Education, focuses on the environment of public primary and secondary schools in America and explores how dance education fits into these settings. In Chapter 3, I consider developments in policy initiated in response to the No Child Left Behind Act and situating dance education within a broader context. I then describe the standpoints of dance art educators, physical educators advocating for dance in the PE curriculum, education and curriculum theorists, arts administrators, teachers, teaching artists, and arts integration-ists who all describe visions for improving their specific fields. As the pressures of complying with No Child Left Behind create barriers for time, space, and energy for dance during the school day, the necessity for dance educators to justify their practice will remain strong.

In Chapter 4, Methodology: Case Study: the DANCE project, I describe the case study methodology used in recounting the DANCE project. My data collection methods include the use of autoethnographic reflections, participant feedback, interviews, surveys, and written documentation. In this chapter, I define each method, and describe my analyses of documents developed throughout the project. Using multiple methods, I triangulated my data observations, findings, and analyses in an effort to represent the case from many perspectives. I did not fully plan this methodology prior to my entry into the research setting, but instead developed my strategies according to the individual events that occurred throughout my interactions with participants. My inquiry and analyses have been shaped to represent participants’ voices as I communicate my research findings.
In Chapter 5, Data Collection and Analysis, I present the data I collected from my case study, and discuss these findings as they relate to my research question. I employ Ritchie and Spencer’s (2002) “Framework” method as a guide in organizing this data into three sections: Planning and Administration, Implementation, and Reflection.

“Framework is an analytical process which involves a number of distinct though highly interconnected phases” (p. 310). These phases consist of familiarization, identifying a thematic framework, indexing, charting, and mapping and interpretation (pp. 310-312). This process revealed that, participant comfort levels, peer and administrative support, and financial resources, contribute to educators’ ability to create time, space, and energy for dance in education. Participants’ responses affirmed an appreciation for dance in education, and present the possibility that the program might have a lasting impact on teaching practices.

Finally, in Chapter 6, Conclusion, I discuss my overall findings in relation to their implications this research has for the dance and education communities. Throughout this investigation, additional questions arise regarding the DANCE project as it operates in the larger arts, education, and political constructs. These questions led me to three recommendations:

- **Recommendation 1:** When designing a dance education curriculum, project administrators are advised to be sensitive to the needs and capabilities of the participants, while remaining loyal to the mission and ideals of the organization.

- **Recommendation 2:** When implementing a dance curriculum, especially when inexperienced classroom teachers are involved, project administrators are
advised to provide “adequate” professional coaching, modeling, and examples and/or a network or support system among project participants. (Adequate is to be determined by the participants involved.)

Recommendation 3: Practitioners might increase efforts to share their work and experiences with a wide community of educators, artists, and administrators in ways that work to impact the field.

This third recommendation is followed by a discussion of the existing lines of communication in dance education, and suggests the potential places in which increased communication could create greater unity across the whole dance education community.

In looking ahead, dance educators have the opportunity to create small and large-scale change through bottom up and top down efforts. These efforts could lead toward the dance community adopting a cohesive message that policy makers can hear.
CHAPTER 2

REVIEW OF LITERATURE

A HISTORY OF DANCE IN EDUCATION

2.1 Conflicting Views In Dance Education

The literature on dance education presents many theories regarding the appropriate place and purpose of dance in education. These differing perspectives suggest that dance education be considered a fine art, a physical activity, an experience of self-discovery and expression, a form of research, or a tool for learning in other academic areas. Throughout the 20th century, and still today, dance education has never become a unified field. Proponents of each perspective remain at odds regarding the “true” identity of dance in education. However, Risner (2007) asserts that common goals exist among dance educators in the areas of “gender equity, curricular equity, status of dance education, and diversity” (p. 19). Risner urges dance educators to focus on these common goals instead of the divisive “differences or unique intricacies that have historically served to separate the field” (p. 20).

These unique intricacies have led dance education to assume many forms today, which students may experience in public and private settings. Each form offers specific
values that merit recognition by their counterparts. However, as Risner argues, much of the dance community has become preoccupied with promoting one form over another (Ibid). These conflicting views have contributed to dance education’s fragmented identity, which may be preventing the field from creating access to dance education on a large scale.

Perhaps the oldest and most contentious conflict lies between the advocates for dance as fine arts education and those for dance in physical education (PE). The literature indicates that physical educators want to incorporate dance into their curricula for its expressive and creative properties, but dance art educators feel that teaching dance under physical education principles does not uphold the integrity of the art form. Cone and Cone (2007) highlight the identity issues surrounding dance education today:

The question of identity for dance education evolves from the current discourse among educators about who should be teaching dance, what should be taught, who should have access to dance education, and what curricular framework can best deliver a quality dance program. The duel emerges when arts education and physical education are forced to compete for scarce resources such as space, staffing, viable budgets, and public support. Dance as the art form is rarely present in the arts curriculum and as the activity that is frequently excluded from physical education programs, remains an underdog in either curriculum. Dance educators take the stand that dance is best taught as an aesthetic art form grounded in learning technique, creating choreography and developing performances—and that it must be taught by qualified dance educators. In contrast, physical educators see dance as a way of moving that offers creative, social, and cultural experiences for all students and is included as one of many content areas. (p. 6)

Further, it does not appear that there is, or ever has been, strong communication between the dance and PE disciplines. Each side advocates for what they believe in, without any inclination to collaborate in order to accomplish common goals. An additional barrier in
moving the field forward is the conflict that exists between dance educators and dance performers. Kerr-Berry (2007) describes dance education as holding “second-class citizenship” status “relative to dance performance” (p. 5). While many professional dancers assume teaching roles, their performing role often takes precedence to teaching. Teaching provides financial resources that enable them to be performers (a less financially stable occupation). If dance performers do not see dance educators as legitimate professionals, how can they expect dance and dance education to be taken seriously by others?

As dance and PE have dueled throughout the 20th and into the 21st century, no uniform message has been sent to education administrators about which educational philosophies should be valued. Without a clear course of action, many education administrators fail to implement any dance education at all in their schools’ curricula. Dance in primary and secondary education is seldom offered, and is not provided in a uniform or consistent manner. Inadequate teacher training has significantly contributed to this phenomenon. The No Child Left Behind Act requires schools to employ highly qualified teachers, and dance educators do not consider physical education training programs to sufficiently prepare physical educators to teach dance. Dance educators also criticize higher education for failing to train students to teach dance in primary and secondary education. While some physical educators have no interest in teaching dance, others believe that dance is a very important component of the PE curriculum, as it targets non-athletes who may not otherwise enjoy physical education (Richardson and Oslin, 2003). Still, the inclusion or exclusion of dance in the PE curriculum is left up to individual physical educators’ discretion. Thus, as Cone and Cone (2007) assert, another
factor in the low representation of dance in PreK-12 education is the disagreement over who is qualified to teach it.

Though there is little literature criticizing the public school dance education model, Westreich (2003) notes, “There are still those who believe that college dance programs should not accept students who do not have any previous dance training, because dancers and performers traditionally begin training in their early childhood years” (p. 7). Although many dance educators believe that learning dance includes more than mastering one’s technical performance skills, professional dance is a competitive field. In most cases, dancers with exemplary training have an advantage over those with less technical backgrounds. But, Westreich continues, “In my experience, many high school graduates who sign up for college dance programs without any dance experience are more likely to learn faster and more accurately than those who have had bad training” (p. 7). So while studio training may continue to be the most common type of dance education, lack of studio training does not always prevent individuals from becoming dancers later in life.

An issue facing the whole arts education field is the idea of the arts as an extra-curricular activity, rather than a legitimate and essential educational component. Risner (2006) remarks, “In academic environments where quantitative scholarship and publication are the standard measure, it is not uncommon for dance administrators to have to make a case for the importance of creative activity as a form of legitimate research” (p. 105). In politically changing times, the arts have become more visible on the national agenda. However, to many politicians “arts education” means visual art and music, the two art forms that are most consistently represented in primary and secondary
schools. As an arts advocate, I am reluctant to engage in cross-disciplinary comparisons, but the fact remains that there is unequal representation across art forms in American schools today. Advocating for more dance does not mean less art and music, though education administrators may not feel the same way. There are only so many hours in the school day, and increasing instruction time in one area inevitably means decreasing that in another. So the question becomes: Where is the time, space, and energy for dance in PreK-12 education?

Much of dance education literature focuses on the under-representation of dance in schools, the continuing conflicts between dance and physical education, and/or techniques for producing better teachers. This research will describe the historical roots and present status of dance education, but it will also explore these issues from the education sector’s perspective, in search of a pragmatic solution to the question of time, space, and energy. It is necessary to share that I am writing from the perspective of a liberal arts dance education background, under the philosophy that anyone can dance. My non-traditional early dance training and experience as a collegiate athlete shape my views about movement and politics regarding the placement and instruction of dance in education. This background has led me to believe that movement education should not only be accessible to all students, it is essential to human development.
2.2 Historical Background:

Dance Performance, Dance Education, & Dance In Education

The early events in dance history that led dance into American education in the beginning of 20th century created the range of perspectives affecting the present state of dance in education. The efforts of several pioneers, including Isadora Duncan, Margaret H’Doubler, Ruth St. Denis, and Ted Shawn, introduced dance to academia through both physical education and fine arts in the early 20th century. Duncan, St. Denis and Shawn influenced the onset of what is now known as “modern” dance; H’Doubler drew from her physical education background and the Progressive Education Movement to create a wholly different system of moving. As these individuals and their disciples advanced through their dance careers, they developed multiple identities for dance education. With its roots in higher education, dance in primary and secondary education remains under represented. Today, young dancers are most often educated in private dance studios. The fragmented collection of dance education techniques is a result of the differing philosophies that the following pioneers expressed as they prompted the emergence of dance in education.

2.2.1 Dance Education Pioneers

Until the last decades of the 19th century, dance in America was generally not thought of as an appropriate activity outside strictly controlled social settings. Dance was certainly not considered an art form of any consequence, nor was it recognized for its potential as an educational medium. (Hagood, 2000, p. 35)
2.2.1.1 Early Movement Systems And Isadora Duncan

In the late 19th century, movement theorists were developing “systems of expression” that became influential in the formation of American modern dance (Hagood, 2000, p. 40). Two influential systems included the Delsarte System, developed by François Delsarte (1811-1871) and Emile Jacques-Dalcroze’s (1875-1950) Dalcroze Eurythmics. These two practices migrated from Europe to America around the turn of the 20th century, first through women’s physical education and later in women’s dancing.

According to Hagood (2000):

[American Delsartism and Dalcroze Eurythmics contained] many of the essential perspectives that would inform and stimulate the thinking of the important “art-dancers” of the early 20th century. These included use of the whole body (as opposed to simply positioning the limbs), tying rhythm to coordination to develop sequential exercises for neuromuscular development, body-mind integration, freedom of expression, and education and learning as evolved from human needs. (p. 41)

These systems surfaced in the midst of the women’s suffrage movement, when expectations of women, their bodies and their movement activities were changing. Delsartian “costumes,” were loose-fitting, baggy dresses that enabled women to move with significantly more freedom than did corsets and hoop skirts. Isadora Duncan (1877-1927) was particularly motivated by the liberating Delsarte and Dalcroze principles that promoted self-expression, in contrast to the constricting, disciplinary tenets of ballet (Adshead-Lansdale and Layson, 1994, p. 170; Nadel, 2003, p. 114). Although she began her dancing career as a chorus girl in commercial shows (Hagood, 2000, p. 60), Duncan became the first solo concert dancer to introduce expression-based movements into
performance spaces in 1895 (Hawkins, 1982/1954, PREFACE). Ross (2000) describes the impact that Duncan’s practices had on the early self-expression movement:

The leading theatrical dance iconoclast of the time, California native Isadora Duncan, represented a magnificent amplification of the ideals of a new physical health and sanctioned pleasure in bodily movement. During this turn-of-the-century [Victorian rebellion] period, Duncan’s uncorseted body, what she called a symbol “of the freedom of woman and her emancipation from the hidebound conventions that are the warp and woof of New England Puritanism” was a theatricalization of the new model for American womanhood. (p. 14)

Duncan became known for her barefooted dancing and her performances to music not traditionally considered appropriate for dancing. According to Nadel (2003):

Duncan performed in relatively unadorned dance recitals in salons, concert halls and humble theaters, accompanied only by a pianist playing, say, the Revolutionary Étude by Frédéric Chopin (1810-1849). The recital form was bargain basement chic and truly avant-garde for its time. (p. 114)

This aspect of Duncan’s performance style indicates that moving freely and “naturally” was of paramount importance to Duncan; glamorous venues and flashy theatrics were of no concern to the revolutionary mover.

While there is no question that Duncan changed the face of American concert dance, equal support exists for Duncan’s impact on dance in education. Hagood (2000) notes, “Isadora was the first to make the case for dance as an art and educational medium that was co-equal with its sister arts of music, theatre, painting, and sculpture” (p. 62). Hanna (1999) asserts:

At the turn of the century, dancer Isadora Duncan, among others, changed the concept of dance in the Western world. As a performer and educator, she was instrumental in catalyzing the acceptance of dance as self-expression. Creative movement came to be called modern dance at the
collegiate level and creative dance in K-12. Modern dance broke with ballet and manifested itself in highly individualistic and diverse artistic expressions…

In marked contrast with ballet, Duncan danced barefoot and barelegged in a filmy, short Greek tunic. She applied her notion of free, expressive, rhythmic natural movement and use of weight and gravity both in concert an in educating her students. She inspired other dancers, some of who developed their own dance techniques and styles. Many dance educators were to draw upon these new dance techniques, modifying them to meet changing educational concerns. (p. 51)

As a teacher, Duncan urged her students to find their own style of moving, rather than imitating hers (Kraus, 1990, p. 117). This further exhibits Duncan’s interest in promoting natural movement and distancing her work from ballet techniques and vocabulary. Duncan’s philosophies and teaching practices provide an early example of allowing students to make decisions about their own education.

2.2.1.2 Denishawn

About ten years after Duncan’s debut performance, another Delsarte-influenced dance pioneer, Ruth St. Denis (1879-1968) entered the dance scene. Hawkins (1982/1954) argues that, though St. Denis and Duncan were creating work at the same time, it is not likely that Duncan influenced St. Denis’s dancing style. Hagood (2000) agrees:

[Duncan and St. Denis] couldn’t have been more different in style, in temperament, and in life and living. Duncan was the great trailblazer for a vision of dance as art. St. Denis integrated art and popular culture and prepared the way for the young Americans who would generate a “modern,” American dance. (p. 63)
Whereas Duncan was interested in creating natural, expressive movement, St. Denis’ work reflected a desire to appeal to mass audiences (Nadel, 2003, p. 116). Some would criticize St. Denis for performing works with the specific intention of garnering public attention. However, St. Denis performed all over the world with her dancers. These activities effectively gained exposure and acclaim for American concert dance in a way that none other had before her.

In 1914, St. Denis met and married Ted Shawn (1891-1972), a young dancer from Denver, who sought out St. Denis after seeing her perform in Denver, Colorado. Within a year of establishing this partnership, the two formed a dance company called the Denishawn Dancers, and opened the Denishawn School in Los Angeles. This professional school for dance later grew into several schools nationwide (Hawkins, 1982/1954, p. 5; Hagood, 2000, p. 66). Performing in vaudeville circuits across the country, St. Denis and Shawn were “influenced by their study in the Orient [and] drew heavily upon dances from the East for ideas, though they never attempted to present authentic reproductions” (Hawkins 1982/1954, p. 5). Hagood (2000) describes the Denishawn Dancers and School establishments with favor:

The creation of Denishawn was a stroke of business, organizational, and social-artistic savvy. In education, Denishawn blended instruction in dance with a new range of related subject matter and by doing so cast the study of dance in a new light. Students at Denishawn learned dance techniques and performance works, while studying culture, history, religion, costuming, accompaniment, social grace and art. Thus, Denishawn may be viewed as an early, commercialized version of the academic dance department, and an important conceptual “jump” for dance in education. Until Denishawn, dance in America had not been professionally taught in concert with supporting disciplines, and certainly not in context with art history, religion or literature. (p. 67)
Although the Denishawn Schools lasted just five years, Ruth St. Denis and Ted Shawn built a legacy whose principles continue to shape dance education. Nadel (2003) writes:

Hundreds of dancers studied at the Denishawn schools, first in California and then in New York, where Shawn’s inspired curriculum included classes in Delsarte, Jaques-Dalcroze Eurythmics, ballet, ballroom and a variety of ethnic forms. This broad training formed the basis for much of the future serious theatrical dance education study in America. (p. 118)

Shawn continued to educate students at the Jacob’s Pillow School of Dance that he established in Lee, Massachusetts in 1933 (Kraus, 1990, p. 120). Jacob’s Pillow remains a leading center for dance education and performance today.

The most acclaimed graduates from the Denishawn Company were Martha Graham (1894-1991), Doris Humphrey (1895-1958) and Charles Weidman (1901-1975). These individuals became the icons of what is now known as American modern dance, a term assigned by New York Times dance critic, John Martin in 1933 (Nadel, 2003, p. 118). According to Nadel (2003), Graham, Humphrey and Weidman not only acquired artistic and choreographic skills through their Denishawn training, they also “learned valuable lessons about salesmanship and about the rules and regulations of commercial theater” (pp. 116-117). This “business” side of the field is often overlooked in current dance education programs; dancers are trained artistically, yet left to fend for themselves when it comes to marketing and fundraising for their work.

2.2.1.3 Dance In Physical Education And Margaret H’Doubler

Hanna (1999) describes a class of female dance educators who taught in PE departments (p. 53). These women adopted dance-like movement into their curricula
because it allowed women to be physically active, while maintaining grace and composure (Ross, 2000, p. 64). Long before Delsartism and Isadora Duncan, dancing was used in the physical education curriculum for girls and women beginning in the “eighteenth century in the eastern coast cities” (Ainsworth, 1930, p. 2). Ainsworth (1930) cites Emma Willard and Catherine Beecher as “pioneers in the advancement for education for women” in the 1820’s (p. 4). According to Lee (1983), Beecher’s “Calisthenics” included “a system of physical education built around twenty-six lessons in physiology and two courses in calisthenics, one for schoolroom use and one for exercises in halls” (p. 27). In the last two decades of the 19th century, Delsarte Technique emerged in American physical education for women (Ainsworth, 1930, p. 9). Like Duncan, these women adopted Delsarte technique because it provided more options for movement and expression. Nadel (2003) notes:

Originally developed for expressive physical training in drama and opera, Delsarte’s theories were joined with rhythmic calisthenics, the influence of famous turn-of-the-century dance revolutionary Isadora Duncan (1877-1927) and the public penchant for exotic influences from Asia and the Middle East. These confluences developed into movement forms called aesthetic, or natural, dance.

Men and boys rejected such an approach, however, judging it to be physically unchallenging and unmasculine, especially for a nation facing World War I in 1914. (p. 174)

Here, Nadel also points to the gendering of dance education as a result of its alignment with women’s physical education programs. Delsarte, Dalcroze, and Beecher all created movement systems for women that maintained their grace and composure. This resulted in a categorical rejection of these forms by men of the time, who favored activities such as sports and military drills that were more “suited” to the masculine identity. This was,
perhaps, a great contributor to the disenfranchising of both men in dance education and women in competitive athletics. One common theme among all of the early movement forms in physical education is that their purpose was solely for physical health and development, or for honing women’s social skills. These techniques became the foundation for dance in physical education, and were almost completely separate from dance as art and professional performance.

Around the turn of the 19th century, a new philosophy of education to the fore. Hawkins (1954/1982) describes what became known as the Progressive Education Movement:

New findings in the fields of psychology and philosophy encouraged the educator to focus attention upon the total child, or “total organism,” and upon “learning by doing.” Child-centered schools patterned after those started by [John] Dewey and [Francis] Parker flourished in the East and Middlewest. The elementary school responded more quickly to these innovations than did the high schools and colleges; however, all of education felt the impact of the new ideas to some degree. Undoubtedly this new philosophy not only influenced the nature of physical education program but strengthened the position of physical education as well. Dance as an aspect of physical education developed rapidly in this new educational environment. (p. 6)

Unquestionably, the philosophers Hawkins names above deeply influenced dance education and physical education. Hanna (1999, p. 54) recognizes the contributions of John Dewey (1859-1952), a professor of philosophy at Columbia University’s Teacher’s College:

Early in the 20th century, philosopher John Dewey’s work was seminal to the development of dance education in academic settings. Although Dewey did not address dance directly, his prolific writing and teaching at Columbia University, Teachers College, were, nonetheless, pivotal in preparing school systems to offer dance for all children. He believed that
children learn by doing, that “action is the test of comprehension,” and that physical health promotes mental activity (1915, p. 120).

Barone (2007) contextualizes Dewey’s work and the Progressive Education Movement in terms of the role progressives took in legitimizing arts in education:

The Progressive Education movement, with, of course, Dewey’s central involvement, finally provided a rationale of the fine arts (including creative writing) as an activity central to the education process. Dewey and other progressives would provide a justification for, and suggest teaching methods appropriate to, the doing of art in school as a lively process of personal expression, as an activity tied more directly to the purposes of the student. (p. 241)

Another contributor to dance and physical education at Teacher’s college was Gertrude Colby. Colby applied Isadora Duncan’s philosophies to her work in physical education at the Speyer School, “a laboratory center for teacher’s college” (Hawkins 1954/1982, p. 7). According to Hagood (2000), Colby “established the first curriculum for a creative, art approach to dance in higher education,” which was later termed “Natural Dancing.” (p. 62, p. 85).

Across the country, at the University of Wisconsin at Madison, Blanche Trilling (1876-1964) was making strides as the head of the women’s physical education program in the 1910s. The University of Wisconsin was a follower of the Progressive Education Movement was committed to education reform. Trilling was among those leading the charge for women in PE (Hagood, 2000, p. 46). In 1915, When Margaret H’Doubler (1889-1982), a biologist and PE teacher under Trilling’s supervision asked for a leave of absence to study philosophy at Columbia University in New York. Upon granting her request, Trilling asked H’Doubler to find a dance form that would fit into the physical
education curriculum at Madison (Hagood, 2000, p. 84). H’Doubler, a successful basketball and baseball coach, was not initially excited by this charge, though she was thrilled to study with Dewey, who was teaching at Columbia.

Although it took her many attempts to find a dance form she related to, H’Doubler was eventually successful (Hagood, 2000, p. 87). H’Doubler found value in the teachings of Bird Larson at Barnard College (Nadel, 2003, p. 175). Larson, a former student of Colby’s, rejected Duncan’s philosophies, and instead emphasized the “science” of movement, including the anatomical and physiological principles aspects of dance (Ross, p. 118). The biologist in H’Doubler appreciated this type of approach. Perhaps the greatest breakthrough for H’Doubler, however, was on the floor at Carnegie Hall, under the instruction of Alys Bentley (1868-1951) (Hagood, 200, p. 86). Hawkins (1982/1954) references an interview with H’Doubler about her time in New York, and the affect it had on her later teachings.

H’Doubler says that while in New York, she directed much of her effort toward evolving an educational approach to dance. She knew Colby and talked with her about dance in education, but never studied with her. Instead she sought out dance in all parts of New York City. The work of Alys E. Bentley, who was teaching music through movement, caught her interest; and, though not a music student, she managed to get permission to join this group. H’Doubler got her first important ideas about movement from Alys Bentley. As they worked from a reclining position on the floor, she realized that it is in this position that the body is released of tension caused by the need to resist gravity. This, then, she concluded, should be the logical position for the first exploration of movement and discovery of basic controls. Gradually movement could be transferred to the upright position and used in space. In 1917 H’Doubler returned to the University of Wisconsin and started a dance program. In those early years, she relied heavily upon music for motivation; but from the first she was concerned with developing the body as an instrument for expression and aimed to help students acquire kinesthetic sensitivity and ability to control movement. Principles of kinesiology, anatomy, and physics guided her work. (p. 8)
Others echo Hawkins’ reference to H’Doubler’s combining creative and scientific methods for teaching dance. Hanna (1999) expands on the “scientific” aspects of H’Doubler’s teaching, noting that, “H’Doubler’s background as a biology major helped her couch dance within a scientific framework of the time and give credibility to the study of dance in a university setting” (p. 55). Here, there is a glimpse of the eagerness of dance professionals to establish legitimacy within academia; because H’Doubler had a “scientific” background, her work was more easily justified.

Almost ten years after H’Doubler’s pilgrimage to New York, she became the first to formally institutionalize dance within education. In 1926, the University of Wisconsin at Madison approved H’Doubler’s curriculum for a dance major within the women’s PE department. Throughout her career, H’Doubler continuously distanced herself from the performance dance happening outside of education. Ross (2000) highlights H’Doubler’s assertion that dance should be free and unstructured, and that choreographed, technique-based movement did not belong in the classroom.

H’Doubler’s work… would prove to be about systematizing dance teaching as well as institutionalizing dance. Like Duncan, H’Doubler worked in the territory of interpretive dance, but her classroom exercises were designed to foster her students’ own well-being and capacities for self-expression, not to prepare them for the stage and public entertainment. (p. 16)

As a result of her adamant rejection of concert dance, the two schools of thought became quite distanced over the years. Hagood (2000) writes:

Dance, arguably the first of the arts, was the last to enter the realm of structured learning, and it did so through the door provided for by its association with physical education. A shared focus on the benefits of
practice in human movement was, at first, the mutual reference point in education for physical education and dance. Over time however, the subjective, aesthetic nature of dance found itself at odds with the utilitarian, objective desires of physical education. Both turned away, one from the other, toward allied areas of study in the face of external questions and doubts raised about each as an academic discipline. (p. 100)

This reflects an earlier assertion by Morrison (1973), who notes that dance entered the university much later than many of the fine arts; visual arts, music, and theatre were all established areas of study in the 1800’s. Film became popular about the same time as dance did, in the 1920’s, and creative writing was last to align with the arts in the 1960’s.

2.2.2 “Modern” Movers

Although the University of Wisconsin’s program was the first formal recognition of dance by an American university, a modern dance movement happening outside of academia. Denishawn disciples including Martha Graham, who founded the Martha Graham Dance Company in 1926 and the Martha Graham School of Contemporary Dance in 1927, Doris Humphrey and Charles Weidman, who founded the Humphrey-Weidman School and Dance Company in 1928, and German-trained dancer Hanya Holm (a solo and Broadway performer in the 1930’s) spearheaded this movement (Hagood, 2000, p. 103; Hawkins, 1982/1954, p. 11). In spite of H’Doubler’s efforts to distance her practices from those happening in performance venues, educators across the country were patronizing dance performances, and filtering what they saw into their classrooms.

Hagood (2000) discusses educators’ varying reactions to dance in education.

Not all dance educators were able, or willing, to go to the lengths that Colby, Larson, or H’Doubler had to develop their own conceptual framework for educational dance. Most were trained as physical
educators, where a game’s rules and strategies were defined and easily accessible in a manual. The most intellectually taxing thing they had to do was to understand and adhere to matters of boundaries, kinds of “plays,” the rules of offense and defense, and records keeping. Those who gravitated toward dance found modern art dance hugely attractive. Its conceptual underpinnings were qualitative; its description metaphorical. The modern dance could be imitated. Replicating it lent a certain artistic credibility to the vision and intentions of physical educators who were interested in an arts-based dance experience for their students. At the same time, by the abstract, qualitative, art conscious nature of its presentation, modern dance alienated many others in physical education. These were people who were either not comfortable with the notion that dance was, or could be, more than just another “activity,” or who were suspicious of the pedagogical implications of allowing artists so much influence in the form that this educational dance took. (pp. 103-104).

Hagood cites these issues as the impetus for some dance educators to separate from physical education in order to “align with the other fine and performing arts” (p. 104).

Chief among the advocates for dance in the fine arts was Martha Hill (1900-1995). Hill was a student of Colby’s and a former Martha Graham dancer, who later became the head of the New York University dance program (Kraus, 1990, p. 304). Hagood (2000) notes that Hill enrolled in one of H’Doubler’s summer programs, only to be convinced that Graham’s methods were superior (p. 114). From her many teachers, Hill developed a comprehensive curriculum. Nadel (2003) writes:

In her dance curricula, Hill connected dance technique with a strong academic program of music theory, dance history and criticism, composition, anatomy and notation. Also included was a full spectrum of liberal arts studies as she created a conservatory dance education in which talented and bright male and female students could also earn a college degree. Hill’s tenure lasted more than forty years. In that time, most major dance programs around the United States developed from her conservatory model or moved from physical education departments into schools of fine arts. Her profession-based philosophy provided an enlightened academic model that signaled to other like-minded dance educators the coming break of dance away from physical education. (p. 178)
In 1934, Hill established the Bennington College Summer School of Dance, which featured Graham, Humphrey, Weidman, Holm, composer Louis Horst and dance critic John Martin as the core faculty (Hagood, 2000, p. 105). These dancers brought a technical skill to dance education to which H'Doubler was categorically opposed. Bennington focused more on performance, aesthetics, theory and analysis, music for dance and dance production (Hagood, 2000, p. 122). This structure led to the first fine arts dance major in 1935 at Sarah Lawrence College, followed by other “women’s liberal arts colleges, especially those with a strong tradition in John Dewey’s educational philosophies… [Including Adelphi College, 1938; Bennington, 1940; and Mills College, 1941]” (Hagood, 2000, p. 123). Though both dance education styles relied on similar foundations, such as progressive education philosophies, expression, and creativity, the dissimilar movement preferences of each side prevailed in creating two distinct types of dance education.

2.3 The Identity Of Dance Education: Who Am I, And Where Do I Belong?

As dance became more established within education, new problems arose. Hawkins (1982/1954) notes that in the chaos surrounding the establishment of dance as an art form within education, communication about dance education’s future, and its relation to the education sector as a whole was lost:

Dance educators, after a ten-year period (1930-1940) of vigorous pioneering and of “selling” modern dance to college administrators, students, and audiences, had succeeded in establishing modern dance as an integral part of the college program. They recognized, however, that they had not succeeded in clearly defining the direction that future development of dance in education should take up. Up to this point college teachers in
general had thought of dance in terms of professional dance; not until the early forties did they give any serious thought to dance in relation to general education goals. As attention shifted to a consideration of the role of dance in education, it became apparent that teachers held two divergent points of view… One group of educators expressed a belief that the function of dance in education was different than that of professional dance. In 1940 Taylor… suggested that the purpose of educational dance was not to produce dancers but to provide dance experiences that would assist many students in the art of living… Discussion among educators on these various divergent points of view seldom resulted in any consensus, because individuals inevitably spent all their effort supporting their own viewpoints. (pp. 20-22)

Here, Hawkins highlights two important issues. First, the relationship between dance in higher education and dance in primary and secondary education remains contentious in the field today. Gilbert (2005) argues higher education programs rarely focus on training dance specialists to teach primary and secondary education because there are so few jobs in this area. Further, “One of the biggest challenges in this century is to stop the vicious cycle of not certifying dance teachers because there are no programs in the schools and having no programs in the schools because there are no certified teachers” (p. 33). Risner (2007) adds:

The growing corporate culture of higher education and its bottom-line value system demand ever-increasing productivity… Under these conditions, and with administrators forced to make decisions lacking parity, dance in academe over the past decade has negotiated its competitive survival, often at the expense of arts education programs, staffing, and curricular integrity. Arts education suffers severely under this model because quality teacher education, by its very nature, requires significant faculty time and investment. (p. 17)

From this statement, it becomes clear that products and presentation continue to be valued over process and experience. In order to continue being funded, dance programs must present attractive and publicly accessible shows. This type of survival tactic dates
back to the Denishawn era, when St. Denis was willing to produce shows that she knew the public wanted to see. The challenge then, is to find a balance between product and process-oriented learning. This issue resurfaces in Chapter Three’s discussion of the No Child Left Behind Act.

The second issue that Hawkins touches on is the public vs. private model of educating dancers, which is addressed section 2.3.5, Private vs. Public. However, Hawkins was very prophetic in touching upon both issues; little did she know that more than fifty years later, dance education would continue to face the questions: Where does dance belong? What should it teach? Who should teach it? In 1978, Nadel and Miller wrote:

The fact that dance is generally moving out of women’s physical education departments into schools of fine and performing arts indicates a definite swing toward the viewpoint that dance has more to do with aesthetic education than with any other discipline. For years battles have raged in academic circles over the place of dance, propelled mainly by those crusading teachers who believed dance warranted better than an in-service status in its adopted field. These crusaders search for independence, not because of a dislike for physical education but for a love of dance. (p. 327)

Throughout the rest of the 20th century, dance art educators continued to advocate for the removal of dance from physical education. Yet physical educators who were interested in teaching dance continued to do so as they always had (primarily under H’Doubler’s guiding principles). But dance was moving out of PE and PE was placing increasing emphasis on competitive athletics. Bonbright (2001) references developments in physical education that prompted dance to become aligned with the arts:

As a result of Title IX (1972), and the Equal Educational Opportunity Act (1974), men’s and women’s physical education merged into coeducational
programs and, as the content and pedagogy of dance became more defined, there came a corresponding realignment for dance. Dance migrated to other fine and performing arts in newly created colleges of fine arts. The college of fine arts was a logical home for dance for three major reasons:

1. It was the place where arts were taught as academics;
2. It supported artistic experimentation and performance; and
3. It already housed the sister arts of music, visual arts and, to a lesser extent, theater.

Over the next two decades, dance defined itself as arts-related while physical education became more specialized in the areas of physical fitness, athletics, and sports science. (pp. 7-8)

Dance and physical education professionals in primary, secondary, and post-secondary education continue to disagree, leaving PreK-12 education administrators without direction in how to implement dance curricula in their schools. In addition, while there is a plethora of dance research literature focused on dance in higher education, there are fewer resources for PreK-12 dance educators.

In primary and secondary schools, dance education is offered as art, in physical education as physical activity or creative-expression, and as a tool for learning in other subject areas. Teachers of dance are general classroom teachers, dance specialists, artists in residence, physical educators, and sometimes even music teachers. However, children learn to dance predominantly from teachers in private studios. Studios may employ teachers who are graduates from university dance programs, but more common in private studios are dance teachers who grew up taking dance, and learn to teach from their own experiences. The following discussion will describe several avenues through which individuals learn to dance.
2.3.1 Dance As A Fine Art

For students wishing to acquire dance as art education in public schools, a handful of general public schools offer one or two courses in dance. However, a more likely place to find dance art education is in an arts-centered school. Nadel (2003) reports:

Most commonly now, young Americans who want to be professional dancers study in an arts magnet school or a private precollege conservatory or dance studio, then follow that preparation with either professional conservatory training or university dance arts education. There are still many physical education dance courses in universities, however, and dance in high schools is likely to be under the administration of the physical education unit. (pp. 173-174)

Magnet and charter schools offer a wide array of dance classes, and employ certified dance instructors to teach them (Nadel, 2003, p. 180). Though curricula are not by any means uniform from school to school, public school dance courses often teach some combination of dance technique, dance-making, and contextual information such as cultural/historical background of dance forms and/or choreographers (Côté, 2006, p. 27). Magnet schools tend to offer a larger course selection and focus more on technique than general public schools. Hanna (2004) describes her view of the current state of dance in PreK-12 education.

K-12 dance education is usually about creative process rather than acquiring a dance technique unless in relation to other subject matter. In pre-professional ballet training for gifted and talented students, the dancer’s body is somewhat analogous to a machine, with focus on technique, competition, elitism, hierarchy, artistry and personal expression. Learning to make dance is unusual. In contrast, dance education in K-12 generally follows the university dance program model of modern dance with its emphasis on creatively making and analyzing dance. So in dance education K-12, students imaginatively explore dance within the teacher’s guidelines. (p. 106)
The environment that Hanna describes is reminiscent of Margaret H’Doubler’s model.

Ironically, this model would also be satisfactory to dance art educators of the Denishawn era. Though there is less focus on technical dancing skills, students gain appreciation for dance as an art form.

2.3.2 Dance In Physical Education

Fine art dance educators generally object to physical educators teaching dance, yet according to Carey et al. (2002), much of elementary school “dance” is offered through physical education (p. 25). Even so, there is very little dance offered in PreK-12 public schools to begin with. Mehrhof and Ermler (1992) suggest that, as dance art educators pursue independence for dance education, “physical education has adopted an attitude of complacency towards the place of dance in the physical education curriculum and the dance education of physical education majors” (p. 23). Cone (1994) adds:

Most teachers have avoided teaching dance for a variety of reasons. They know that they may have to overcome a negative student attitude, and they may feel inadequately prepared professionally to develop a dance lesson. Dance courses are not required in all teacher preparation programs and students often avoid them as electives…. Most physical education majors feel more comfortable teaching and participating in sports or activities in which they have been successful and know what is expected. (p. viii)

Those physical educators who do teach dance are not interested in changing their teaching methods or the movement forms they have included in their curricula for years. Richardson and Oslin (2003) argue, “offering dance in physical education opens the door for those students who have little or no interest in playing sports but still enjoy physical
activity” (p. 50). Nadel (2003) provides examples of the dance-inspired activities in physical education.

Physical education responds primarily to the goals of health and wellness, fitness, recreation, kinesiology, sports psychology and coaching. Jazzercise and folk, square, social or ballroom and aerobic dance are among the subjects still taught frequently in physical education programs. Some programs also include the presentational aspects of cheerleading and popular dancing, which are often college and professional sporting events around the country. Their musical counterparts are the marching and pep bands, providing recreational and group musical experiences for even more students. (pp. 178-179)

Many dance art educators accept these forms as appropriate for physical educators to teach, but do not agree that they should be classified as “dance” education. Nadel highlights the distinction between these forms and dance as art by pointing out the goals of dance as taught in physical education. Health, wellness, fitness, recreation and kinesiology are certainly addressed in dance as art, however, the appreciation of dance as an art form, the cultural/historical information that puts dance in context, and the founding principles of dance: time, space, and energy are left out of the physical education curriculum. However, physical educators continue to advocate for the presence of dance in the PE curriculum. Richardson and Oslin (2003) assert:

Like sports, dance is a significant part of the American culture that should be offered in high school physical education. There are too many students who miss out on the chance to experience a culturally significant, yet physically challenging, education. (p. 50)

Still, in Mehrhof and Ermler’s (1992) study, only 16 percent of physical educator training programs surveyed believed “dance training was an extremely integral part of the teacher training program” (p. 27). Most physical educators who teach dance as well as dance art
educators believe that dance is an essential component in their curriculum. However, while most dance art educators agree that some movement forms such as social dancing and fitness-oriented forms like jazzercise belong in the PE curriculum, they also believe that dance art education deserves a specific and distinct place in the PreK-12 curriculum.

2.3.3 Dance Integration

Dance integration is another form of dance offered in the PreK-12 education system. Using dance and the other arts as a tool for teaching other “academic” subjects is a politically attractive strategy that surfaced in the 1970’s and continued to gain speed in the 1980’s and 1990’s (Russell and Zembylas, 2007, p. 289). Russell and Zembylas (2007) assert that this is not only a strategy, but also a reaction to education reform efforts that urge schools to make “cross-curricular connections” (p. 287). While arts integration does help schools to make these connections, there is disagreement regarding the intrinsic versus instrumental values of arts in education. Russell and Zembylas cite several authors in discussing this argument.

Proponents of the integrated curriculum argue that an integrated approach promotes holistic education – unity rather than separation and fragmentation (Wineberg & Grossman, 2000) – and societal changes, changes in the contemporary art world, the faster pace of life, and the enormous growth of technology and visual communication require more information – and its critique – from many different sources. From these perspectives, an integrated curriculum seems to make sense… But what happens with arts integration? Are arts integrated in the curriculum with the same enthusiasm and commitment as other subjects? What does research tell us about the value and effectiveness of arts-integrated programs? What are the indicators of “value” and “effectiveness” for arts-integrated programs and how are these terms defined? How is success measured? How should success be measured? At the heart of these questions lie philosophical issues: the nature and value of arts in education. That is, does arts integration require that arts be defined as disciplines – an
idea that focuses on the *intrinsic* values of arts in education – or simply as “handmaidens” – an idea that focuses on the *instrumental* values of arts in education (Bresler, 1995; Brewer, 2002; Parsons, 2004; Winner & Hetland, 2002). (pp. 287-288)

Though many arts educators do not contest the idea of a holistic education, some worry that integrated arts curricula will replace “pure” arts education, also known as “art for art’s sake.” On the other side, Rabkin (2004) asserts that the arts in education should be solely for integration purposes, as integration provides a “better” education than arts education alone:

*Integrated arts education is not arts education as we generally think of it. It is designed to promote transfer of learning between the arts and other subjects, between the arts and the capacities students need to become successful adults. It is designed to use the emotional, social, and sensory dimensions of the arts to engage students, and leverage development and learning across the curriculum. It is designed to amplify learning in the arts by escaping the confines of formal aesthetic and technical instruction. It connects the content of art to students’ personal experiences and their need to make meaning from the world. Arts integration does not conform to any of the stereotypes of arts education. It requires serious engagement and learning in the art form and broadens the “arts for art’s sake” focus of conservatory education. It makes creative production a core practice and value, and rejects the standards-free, non-cognitive approach of creative expression or recreation. We might call it the arts for learning’s sake. (p. 9)*

Here, Rabkin pits the two types of learning against each other. He is essentially saying that the arts should only exist in education as tools for integration, and rejecting arts-centered education. Reynolds and Zembylas (2007) argue, “a dichotomous view – art for arts sake vs. arts integration – assumes that schools must choose one approach or the other” (p. 290).
Many dance theorists (see Nadel and Miller, 1978; Hagood, 2006; Dils, 2007, Oreck, 2007) believe that both intrinsic and instrumental dance techniques can and should be taught in schools to develop students’ appreciation for dance, as well as their social skills, body awareness, “creative engagement” (Hagood, 2006, p. 35), and knowledge of gender, history, ethnography, and education (Dils, 2007, p. 110). However, among fine arts educators, dance education centered in the arts, taught by dance specialists is the top priority.

2.3.4 *Artist Residencies*

Artist residencies are another method that schools employ to bring dance into their classrooms. Silverstein (2003) describes artist residencies as “direct interactions between artist and students, with their teachers in a school setting” (p. 10). Further, they are developed by arts organizations in partnership with school administrators and teachers, and they supplement and extend schools’ arts programs. Whether residencies consistent of one visit or a series of visits across a week, a month, or several months, there are basic principles that apply to them all… [Residencies have three distinct instructional purposes:] To spark students’ interest in the arts… To develop students’ knowledge and skills in the arts and/or help them learn other subject areas through the arts…[and] To build teachers’ capacity to teach in, through, and about the arts. (Ibid, p. 10)

Though Silverstein notes that residencies are designed to supplement and extend schools’ arts programs, residencies often represent the only dance education that schools offer. Short-term residencies occur more frequently than long-term residencies, leaving students’ dance education fragmented and incomplete. Some organizations that administer artist residencies also provide professional development to the teaching artists
and/or the classroom teachers, which can enhance each teacher’s ability to provide ongoing arts education to their students. However, without consistent instruction, dance is just a fleeting moment in a student’s education. To return to Silverstein’s statement, artist residencies and teaching artists are most valuable when they are enhancing and expanding the already existing arts curriculum. Oreck (2005) agrees:

> Artists see, and bring out, sides of students that other teachers often don’t see. Even in schools with strong arts programs, classroom and other academic teachers may have little opportunity to watch their students work in the arts. Artists also bring a different perspective and pedagogy and hold a special affinity for many students whose energy and creativity go under-appreciated in the classroom. (p. 221)

Thus, another aspect of artist residencies is collaboration and community building. Residencies give classroom teachers a new perspective with which to see their students. In collaborating with the teaching artists, teachers, students, parents, and school administrators learn new ways of moving and looking at their daily activities. Further, Hanna (2004) remarks that teaching artists help to advocate for more dance in schools by preaching “beyond the [dance] choir” (p. 105). The more dance exposure teachers and school administrators attain, the more likely they will be to continue including dance in their curricula. Residencies that culminate in a performance or exhibition of sorts draw parents and community members who may not otherwise engage with their local schools. These events also provide opportunities for local businesses to become involved in schools by sponsoring or donating to the cause.
2.3.5 Private vs. Public

In 1954, Hawkins pointed to issues surrounding the place of professional dance training in education. The subsection of educators who did not believe that dance in education should prepare dancers for the stage were perhaps advocates of private dance schools, which have become the primary institutions for training young dancers today. McKernan (2008) addresses this issue by differentiating between education, instruction, and training.

The concept of education is centrally connected with induction into knowledge, that is, with thought processes and intellectual cognitive activities which are not inert – this is what we are concerned with essentially in higher education. A second notion is that of instruction. Instruction is not an induction or initiation into knowledge. With instruction we are aiming at the acquisition and retention of information. Instruction seeks to impart information on the banking model of filling up students’ heads with bits of data; the learning of the table of elements in chemistry for example. The thing about instruction is that it rests on the premise that the teacher is master of the knowledge which the student needs.

Finally, we speak of training. The concept of training, like that of instruction, is not equivalent to education. Training suggests the acquisition of skills would be a soldier who successfully completes “basic training” or an assault course; or a student handling scientific laboratory equipment skillfully. Training has to do with the enhancement of abilities and competencies.

In relating McKernan’s argument to dance education, examples of education, and training throughout the field become relevant. Liberal arts dance programs in higher education and some dance education in PreK-12 schools arguably fit into McKernan’s definition of education. These programs combine dance theory, history, and criticism with studio practice and reflection, and less often focus on preparing students for
professional dancing careers. Some state college programs would fit into this model. However, while many programs claim to be holistic, dance students are often tracked into choreography and performance curricula with very few theory classes, and more often focus on professional training. LaPointe-Crump (2006) believes this disproportionate focus on choreography to be problematic.

One final issue in influencing dance curriculum reform is the need to develop the principles and standards of performance to parallel an existing emphasis on choreography. With tremendous emphasis placed on choreographic forms, the history of dance works and dance makers, and criticism of dance works, performers are left in the wings. Technical development and experiences in various dance styles form the core of the studio experience. Typical performance standards fail to go beyond an accurate mimetic duplication, to enact with emotional richness, become musically sensitive, express the available ideas of the dance, be a character, and share energy with the ensemble or a partner. Performance effectiveness joins together technique and spirit. (p. 12)

Dils (2007) echoes these sentiments.

Limiting the purpose of dance in universities to the training of professional artists comes at a cost. Hagood [(2000)] points out the ongoing struggle of dance educators to justify dance as part of elementary and secondary public education. Emphasis on professional training has also limited scholarly exploration of dance and the development of dance history, as scholars have traditionally focused on writing about the lives and works of great choreographers… Further, dance curriculums have largely been dedicated to dance forms that stem from the western tradition and that are framed as art – ballet and modern dance – and closed to dance forms derived from other traditions that are framed as social or “traditional” forms. (pp. 110-111)

Private dance schools are clearly training institutions. Most young dancers begin training in private studios or in dance academies associated with professional companies, where they learn ballet, tap, jazz, lyrical and/or modern, and hip-hop techniques. These schools are usually expensive and often require parents to buy recital costumes several
times a year, which leads to upper class demographics in young dancer populations.

Stinson (2001) comments on the differences between students who come from public dance education and those from private studios:

Most public school dance students have seen a fair amount of dance, at least on videotape; most of our studio-trained dancers, in contrast, have seen only dance recitals and perhaps a performance of Nutcracker. Dance students from public schools usually know some dance history and principles of choreography, and are not afraid of improvisation, unlike other students who often know only how to replicate what they have been taught.

At the same time these students bring some important strengths, they also bring limitations. The state-mandated dance program is about educating students, not training them; most [public school] students have fairly minimal technical skills in dance technique and feel they are far behind their studio-trained peers. (p. 29)

These differences emphasize the education-training dichotomy that exists within dance education. Ironically, Nadel (2003) notes that Margaret H’Doubler’s students faced the same dilemma in the 1920’s.

Although H’Doubler’s students received an abundance of scientific and creative technical dance training as they strove to become skilled dancer-teachers, her new philosophy of dance education circumvented the undeniably grueling, time-consuming and all-encompassing requirements of preparing a dancer for the professional stage. Ballet and some of the more rigidly defined techniques associated with the new theater dance, soon to be named modern dance by The New York Times dance critic John Martin (1893-1985), were not suited to the kind of progressive, nontheatrical education to which H’Doubler was committed. (pp. 175-176)

In addition to movement technique and studio-based learning, culture, context and (written) reflection is essential to educating the whole student. Dance programs in public schools educate the whole child, while private studios train the body. Collegiate dance programs often claim academic “legitimacy” through the theoretical and cultural aspects
in their curricula, yet receive more acclaim for producing highly technical dancers. Here, higher education programs are called on to examine the degree of emphasis they place on education versus training.

How much training belongs in education? The same question could be asked for Division I athletic institutions. When students (men in particular) are recruited to athletic teams at these universities, they may technically be considered students, but their main purpose while at the institution is to train for and perform in athletic events. This training-education balance is age-old, and a topic too broad for this project. Thus, while the question of dance education’s “true” identity may still be at large, the research question at hand is not concerned with what should be, but rather, what realistically and pragmatically can be done to find time, space and energy for dance in public education.

2.4 Closing Thoughts

Dance in American education has been divided since its inception regarding academic placement, content, and teacher qualifications. While pioneers such as Isadora Duncan, Ruth St. Denis and Ted Shawn, and Margaret H’Doubler made great contributions to the field, the very nature of dance as art came from an opposition to dance as physical education. This cleavage has spanned almost a century, and continues to hinder the status of dance in PreK-12 education. Teacher training is stuck in a cycle, where jobs are not available due to lack of human and financial resources, and training is not offered due to lack of jobs. In the effort to increase time, space, and energy for dance in education, it is clear that, without a clear message, dance will remain under represented in the arts education, education, and arts policy communities.
Education is central to preserving and advancing all professional, educational, recreational, and creative dance, making the conflicts and hierarchy among dance professionals problematic. Without internal support from all intra-dance sectors, it is unlikely that dance education will be able to garner support from external environments. Local, statewide, and national advocacy efforts have worked in the past, for those looking to heighten their issue on the political agenda. Though advocacy may not result in immediate change, the arts are gaining speed in Washington. Affirming this, the House of Representatives’ Interior Appropriations Subcommittee recently voted to increase the National Endowments for the Arts’ budget by $15.3 Million (Americans for the Arts, 2008).

In search of additional perspectives, this discussion will turn to the larger environment in which dance education operates today. Education is a huge field that is politically charged and undervalued across the board. Finding and retaining qualified teachers, meeting state and national performance standards, and securing funding are some of the challenges that schools everywhere face on a daily basis. With increased demands on teachers’ time and energy, how, then, can dance education garner a seat at the proverbial table, in order to infiltrate American classrooms? A combination of top-down advocacy and bottom-up activism is a likely answer. It is also one that is not easy to execute, especially when there is no single, cohesive message being communicated to lawmakers and practitioners alike.
The placement of dance in the school curriculum depends on community support, school efforts toward meeting standards, and the presence of a “dance” advocate on the staff. Maintaining or initiating strong dance instruction in education is and has always been a struggle for educators. We live in a society in which dance is viewed as entertainment, which places it in the “frill” category of subjects that are not supported as essential to a comprehensive education. Others view dance as an art form primarily for females, an art form that is for the talented movers and not for everyone, and a form of movement that has little purpose in a competitive world. (Cone and Cone, 2007, p. 6)

In the “real” world, dance education is not an isolated practice, but one that is situated in a complex environment within the arts, education, and political sectors. In addition to intra-dance challenges, dance education has struggled to establish a consistent presence in primary and secondary education. This low representation is partnered with lack of uniformity in dance teacher training and underdeveloped dance education research and curricula in primary and secondary schools (Nadel, 2003; Dunkin, 2004; Gilbert, 2005; Cone and Cone, 2007). Further, as politicians strive to increase efficiency
in schools, much of dance education is being replaced by dance integration. Instead of learning directly about dance, students learn other subjects through dance. While dance integration is valuable in its own right, dance as fine art education is equally important. The interactions between the arts, education, and political environments directly impact the presence of dance in education. What follows will detail the external forces that affect dance and arts education today.

3.1 Arts Education Reform And Standards

In her article, *National Support for Arts Education: Linking Dance to Arts Education Reform*, Jane Bonbright (2001) provides a detailed account of the education reform events in the 20th and 21st centuries that have affected dance education and the arts. Bonbright urges all dance educators to become familiar with these developments in order to participate in national, statewide, and local reform efforts.

At the center of this discussion for dance, arts education, and federal involvement in the arts (legislation, public policy, and public funding) is the student and dance arts education taught sequentially by qualified teachers; comprehensive curriculum (including the creation, performance, and critical analysis of aesthetics and cultures within which dance and art is created); testing of content, skills, and knowledge; and adequate resources (classroom time, administrative support, technology, books, CDs and videos). These are essentials; they are not frills.

Given this landscape, we have created a partnership that gives dance education new directions, vigor, funding, and private and public support into the 21st century. We are in a new place in history. (p. 7)

The partnership that Bonbright refers to above is one that was formed in the 1990s between dance, music, theater, and the visual arts. According to Bonbright:
This is when dance really first developed a national agenda aligned with the public policy, public legislation, and public funding for arts education. Major initiatives included: the Goals 2000: Educate America Act (1994); national standards for arts education (1992 to 1994); national assessments in the arts (1992 to 1999); the State Collaborative for Assessments in Student Standards (SCASS); three national research surveys gleaning access and contextual data in arts education ([Fast Response Survey System-I and II and National Assessments in Education Progress (NAEP)]); the Interstate New Teachers Assessment and Support Consortium (INTASC) guidelines for teacher certification (1998 to 2000); and regular and systematic assessments in K-12 education by year 2007.

These federal initiatives did not happen by chance. They, like dance arts education, are the culmination of four decades of federal interest in the arts. It is the convergence of these two evolutions – the evolution of dance as an art form, and the evolution of federal interest in, and support of, the arts – that brings us to where we are today. It is a new place in history for both dance arts education and federal involvement in arts education. (p. 8)

Bonbright describes events in 1965 including the establishment of the National Endowment for the Arts (NEA) and the National Endowment for the Humanities (NEH), the passing of the Elementary and Secondary Education Act (ESEA), and educational funds dedicated to “research and development in arts education” as fundamental to federal involvement in the arts (p. 8). From 1965 on, developments in curriculum, assessment, research, and arts education partnerships shaped the status of dance and arts education in America. These policy developments had the potential to create an infrastructure to support dance in education. However, the historical disagreements surrounding the placement of dance in education prevented the dance community from fully capitalizing on this potential.

Amendments to the ESEA in the late 20th and early 21st centuries were highly influential in shaping the American education system. Most notably, President Clinton’s 1994 Goals 2000: Educate America Act and President George W. Bush’s No Child Left
Behind Act of 2001. Goals 2000 classified dance as an art form within education (alongside visual art, music, and theatre), and “declared the arts equal to other core curricula” (Bonbright, 1999, p. 33). In 2001, this status was upheld in the No Child Left Behind Act (NCLB). According to Ruppert (2006), as part of the core curriculum, the arts are considered of equal value to all other subjects, including “English, reading or language arts, mathematics, science, foreign languages, civics and government, economics, history and geography. And it paves the way for the arts to be recognized both as a serious subject in its own right and as a part of a proven strategy to improve student performance in the other core subjects” (p. 6). Still, with only four years of recognition as a core subject before the accountability and performance measurement concerns of NCLB came into effect, dance did not have sufficient time to become institutionalized in the school curriculum.

One significant development that these policies inspired was that of national standards for arts education curricula. According to Bonbright (1999), following the enactment of Goals 2000:

The National Endowment for Arts (NEA), National Endowment for the Humanities, and the [US Department of Education] granted $1 million to support an initiative by the four national arts education associations to develop and write national standards in the four art disciplines—dance, music, visual arts, and theatre. The national standards for dance education identify content and achievement standards for what students should know and be able to do in dance at the benchmark grades of four, eight, and twelve. (pp. 33-34)

Bonbright highlights the “supreme importance” of these standards in establishing legitimacy for dance as an art form in education. “The National Standards in Arts Education have been adopted or adapted in almost all fifty states across America” (p. 34).
Indeed, standards in the arts exist in many states across the nation, but, according to Hagood (2006), their implementation remains incomplete.

Whereas standards for K-12 dance education have been articulated, there is evidence to show that standards are not often realized or even referenced in the K-12 environment (Dodd 2001). We have been much more successful in effecting standards for dance in higher education. In K-12 dance education, the degree to which sequential learning guidelines and content areas in dance education are engaged is spotty and poorly realized at best. Policymakers and those who would understand the curricular scope of dance in American public education do not know what is out there, who is doing it, or what is being done. (pp. 35-36)

Additionally, because dance education exists predominantly in private studios, there is no assurance that these standards are being communicated to the majority of youth dance students. Private dance schools may be accredited by organizations such as the National Association of Schools of Dance, but it is not a requirement. As dance continues to be taught by professionals with varying levels of qualification, continuity and standardization remains a challenge for the field.

Perhaps the educators who pay the most attention to standards are artists in residence, dance companies who do educational outreach, and arts education organizations who write lesson plans to be implemented in schools. These professionals specialize in and advocate for the implementation of arts standards in schools. In addition, many of these specialists rely on funding sources that require grantees to deliver standards-based education programming. Silverstein (2003) adds:

As accountability looms large, administrators and teachers are scrutinizing how student time is spent and how activities align with content standards; they are increasingly concerned with results—what students will know and be able to do. Arts organizations have responded by developing residencies that rely more and more on collaborative relationships with
school-system administrators, teachers, and arts specialists in order to best reflect the system’s priorities and ensure success. (p. 10)

Residencies and outreach efforts are very useful in exposing school systems and education administrators to standards-based arts education. As alluded to earlier, these programs usually last from one day to a few weeks, and are meant to supplement arts education curricula, not represent them in entirety. In reality, artist residencies sometimes serve as students’ only experiences with the arts.

3.2 Status Of Dance In Public PreK-12 Education

In 1995, one year after President Clinton signed the Goals 2000: Educate America Act, the U.S. Department of Education’s National Center for Education Statistics (NCES) and Carey, et. al, reported that dance education was available in 43 percent of American elementary schools. 36 percent of this dance education was offered through physical education, taught by a physical educator. Dance specialists provided three percent of dance instruction in physical education, and four percent of schools offered dance as a separate subject taught by a dance specialist (p. 11). 13 percent of public secondary schools offered dance instruction centered in the arts (p. 13). Five years later, the study was repeated. The second report (Carey, et. al, 2002), found that in the 1999-2000 school year, dance education centered in the arts was available in 20 percent of American elementary schools (p. iii) and 14 percent of secondary schools (p. iv) (See Table 3.1). However, in elementary schools:

Students could also learn dance in the context of other subject areas, such as physical education or music. The elementary school survey results reveal that in 1999–2000, about half of all public elementary schools (48
percent) incorporated dance or creative movement into their physical education programs (figure 10). Dance was also taught as part of the music curriculum in 48 percent of elementary schools. In 28 percent of elementary schools, dance was integrated into other, unspecified, areas of the curriculum. (Ibid, p. 25)

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<td>Primary Schools</td>
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Table 3.1 Percentage of Public Schools Offering Dance in Education (Carey et al., 1995, 2002)

It appears that the presence of dance education increased slightly between the two reports, but these results may not be significant. Compared to music and visual arts education, which are available in 87-94 percent of all elementary and secondary schools (pp. iii-iv), dance in PreK-12 education continues to be under represented. One point to question in this study is the researcher’s definition(s) of “dance.” When schools report that they teach “dance” this might mean a number of things. Dance art educators agree that at the elementary level, creative movement is a useful concept to teach. However, if not taught by a qualified dance teacher, the dance appreciation components are left out of the education, and the movement turns into a solely physical activity. When schools label this physical activity as dance education, it represents a specific type of movement activity, but does not necessarily fit a definition of dance that would satisfy dance art educators. Gilbert (2005) articulates:
Because dance and physical education both revolve around movement, it is assumed that all physical educators can teach dance and, if need be, dance educators can teach physical education. This is an erroneous assumption. Dance is an art form and physical education is a sport form. One is based on aesthetics, the other on athletics. Dance has its own curricular content, as does physical education. While teachers of each subject may integrate some concepts from the other, both subjects cannot reasonably be fully covered by one teacher. (p. 33)

No further research has been conducted since the 2002 report was published, (a problem in itself), however, research does show that arts instruction has declined in many schools as a result of the No Child Left Behind Act of 2001.

McKernan (2008) reports, “in the USA, all teachers under the No Child Left Behind law of 2001 must hold a Bachelors degree, a teaching license and show competency in their licensed areas of curriculum specialization” (p. 56). Though there has been no research to follow up on Carey et al.’s (2002) data since the NCLB legislation has passed, recent literature suggests that the number of dance specialists teaching dance has not changed significantly (Gilbert, 2005; Cone and Cone, 2007). There is no testing in the arts, which creates less urgency to comply with those mandates, yet advocates for dance education centered in the arts continue to stress that schools who do not employ dance specialists to teach dance are in direct violation of NCLB. However, as with many policy issues, if there is no funding to implement the legislation, enforcement becomes a difficult task.
3.3 The No Child Left Behind Act

The No Child Left Behind Act of 2001 (NCLB) is arguably the most significant federal action to affect arts education, and education generally, in the last decade—if not the last 40 years. This legislation, as with the Goals 2000 law, is an update of the basic federal education law originally enacted in 1965. No Child Left Behind was signed into law in January 2002. It expanded the federal role in education in order “to close the achievement gap between disadvantaged and minority students and their peers.” (Ruppert, 2006, p.3)

3.3.1 NCLB and the Three E’s: Efficiency, Effectiveness, Economy

While gaining equal footing with the rest of the academic core was a great accomplishment for the arts, NCLB also instituted significant accountability measures in reading and math, prompting some schools to reduce arts education instruction time in order to focus on tested subjects (McMurrer, 2008, p. 4). Ruppert (2006, p.7) states that The No Child Left Behind Act stands on the following four “pillars”:

- Stronger Accountability for Results
- More Freedom for States and Communities
- Encouraging Proven Education Methods
- More Choices for Parents

Further,

A primary objective of NCLB is to close achievement gaps between students by bringing all students, regardless of race, ethnicity, gender or income to the “proficient” level on state standardized tests by the 2013–14 school year. (p. 7)

These principles do not seem to directly address quality or effectiveness of students’ education. Instead, they focus on the administration and power structures within the education sector. An administrative-oriented policy, NCLB has inundated the education
sector with performance and accountability measures in the form of high-stakes testing, school report cards, and Adequate Yearly Progress (AYP). These developments have completely changed the educational environment in public schools and the type of education students receive (Reynolds and Zembylas, 2007, p. 288).

Eisner (2003) and McKernan (2008) assert that this focus on measurement and accountability negatively affects the quality of students’ education. As Eisner describes:

The message that we send to students is that what really matters in their education is their test scores. As a result, students in high-stakes testing programs find ways to cut corners—and so do some teachers. We read increasingly often not only about students who are cheating but also about teachers who are unfairly helping students get higher scores on the tests. It’s a pressure that undermines the kind of experience that students ought to have in schools.

What have been the consequences of the rationalized approach to education reform that we have embraced? Only this: in our desire to improve our schools, education has become a casualty… Education has evolved from a form of human development serving personal and civic needs into a product our nation produces to compete in a global economy. Schools have become places to mass produce this product. (p. 242)

This mass-production atmosphere has also led to an increased need for efficiency in the school day. Anything that does not work to improve test scores is prioritized below tested subjects. Oreck (2007) discusses this issue in relation to dance: “As the need for accountability throughout education grows, dance educators are further pressured to prove the benefits of dance experiences for learning in other domains” (p. 351). The arts’ staying power in this environment is reliant on their ability to enhance student performance on the tests. Many education administrators still do not value dance and the other arts as legitimate and essential components of student learning, and because students are not tested in the arts, these subjects become dispensable when schools face
the pressure to meet mandated performance standards. This phenomenon has exacerbated the debate in the arts community regarding art for art’s sake versus art as a tool for learning (Reynolds and Zembylas, 2007, pp. 287-288). With the call for increased efficiency, many schools look to combine subjects by transforming arts education instruction into arts integrated instruction. While few reject the idea that the arts benefit student learning, concerns that arts integration will replace arts education persist.

Another unintended consequence of NCLB is that with limited time and resources, and the pressure to raise every child to a proficient level, students who excel in school are often neglected. McKernan (2008) writes, “sadly, many educators, supervisors and even superintendents of local school districts agree the policies couched in the language of the No Child Left Behind law really endorses a mode of mediocrity that many believe results in No Child Gets Ahead” (p. xiii). Ironically, an initiative geared towards closing the achievement gap has done so by bringing all students to the same mediocre level of proficiency. A law arguably intended to improve the U.S. American education system has actually prevented some students from performing to their highest potential. This is not an argument against spending more time with students who need extra help, but one wishing to expose an area overlooked (attending to all types of students, not just those who under-perform on tests) during the implementation of NCLB. In prioritizing the management of education, NCLB has created a high-pressure environment that causes teachers to spend less time providing a holistic education to their students.

Education is not just about teaching academic subjects to students, it is also about cultivating future citizens. Instead of being places that provide these lessons, schools must now focus disproportionately on ideals of quantification and conventional
measurement. These principles make finding time, space and energy for dance in education more difficult. McKernan (2008) notes:

There is also the widespread belief that all education must be measurable. Some programs, courses and values are not always amenable to measurement. For example, when we think about measuring the effects of programs designed to increase sensitivity, tolerance and mutual understanding among and between schoolchildren the measurement problems are considerable if not insurmountable. Education has many purposes and values which make measurement susceptible. (p. 42)

Further, children respond to many different types of measurement, not just standardized tests. In calling for the measurement of all students’ reading and math abilities, NCLB effectively leaves behind those students for whom traditional tests are not an adequate measure of their abilities.

Russell and Zembylas (2007) assert, in the 1980s and 1990s, “Gardner’s (1983) multiple intelligences theory provided research-based evidence for the claim that human intelligence is multi-faceted [and] multi-modal…” (p. 289). In essence, Dr. Howard Gardner claimed that people learn through a variety of senses such as hearing, seeing, and/or bodily experience, and therefore one-dimensional assessment tools do not allow all students to demonstrate their full abilities. Likewise, one-dimensional teaching methods do not reach all students. As a result, many students under achieve or become frustrated with school because their learning needs are not addressed in the curriculum. Cook (2005) reports, “Divergent learners, in particular, regard the dance class often as the only safe haven in an institution that, by middle school, they have come to dislike intensely” (pp. 28-29). In addition:

A number of studies suggest that instructional methods long associated with teaching in the arts are particularly effective with students who do not
perform well in traditional classrooms…Thus, the inclusion of quality
dance education as a component in the total curriculum can enable a
number of students who otherwise are poorly served by traditional
instructional and assessment methods to become engaged in learning. (p.
29)

Allowing teachers the freedom to cater their lessons to individual students is crucial to
leaving no child behind. However, the accountability pillar that Rupert discussed above
has taken precedence over providing a holistic education to every student.

3.3.2 Teachers, Teaching, And Curriculum In The NCLB Era

The deeper problems with schooling have to do with teacher isolation and
the fact that teachers don’t often have access to other people who know
what they’re doing when they teach and who can help them do it better.
Although there are many issues that need attention in schooling, we
search for the silver bullet and believe that, if we get our standards
straight and our rubrics right and make our tests tough enough, we will
have an improved school system. I am not so sure. (Eisner, 2003, p. 241)

Teachers are perhaps the primary implementers of No Child Left Behind, yet as
Eisner points out, teachers are often left without time and/or resources, which prevents
them from performing to the best of their abilities. Teachers operate in bureaucratic
environments that do not always allow for creativity in curriculum design, or time for
designing curriculum. State and federal agencies send orders to school districts, whose
administrators then impress rules and regulations on their teachers. Eisner (2003) writes:

America is one of the few nations in which responsibility for schools is
not under the aegis of a national ministry of education. Although we have
a federal agency, the U.S. Department of Education, the 10th Amendment
to the U.S. Constitution indicates that those responsibilities that the
Constitution does not assign explicitly to the government belong to the
states (or to the people). And since the Constitution makes no mention of
education, it is a responsibility of the states.
As a result, we have 50 departments of education, one for each state, overseeing some 16,000 school districts that serve 52 million students in more than 100,000 schools. In addition, each school district has latitude for shaping education policy. (p. 239)

Teachers, more so than most, have the ability to decipher what “works” and what does not in the classroom. Instead of receiving mandates from the top down, perhaps curriculum recommendations from the bottom up might result in practical policies that are more feasible to implement. Yet Eisner (2003) and McKernan (2008) agree that a heightened focus on accountability leads to a lack of teacher autonomy, which not only stifles creativity, it also brings into question the trust and/or respect that agencies and society have for their teachers. McKernan (2008) argues both for improved treatment of teachers and for bottom-up curriculum development:

Our planning at state level more closely resembles the Stalinist notion of ten-year “mega state plans” for a central communist regime of the archaic past than the democratic reflective practitioner. Behind such a notion is an implied distrust of the teacher as a professional. We need to be about enhancing professional autonomy and trusting educators. By disempowering teachers, we reinforce this semi-competent image of the educator; State Departments of Education that really allow very little in the way of school-based curriculum development, leadership and empowerment. I am not advocating that we not have a state curriculum, or a state department with a mandate to set standards, inspect and fund public education. Having said this I feel that policies affecting how a school may wish to develop its curriculum is really a local matter, for example social studies, mathematics and gender sensitive education should be left to individual teachers and schools. (pp. 42-43)

Within this argument, it is important to revisit the idea of hierarchies among subjects. Whereas teachers of tested subjects are receiving increasingly more instruction time with students, teachers of the arts and other non-tested subjects are seeing their
students less and less. According to Martin (2003) and McKernan (2008), the subjects taught and instruction time allotted is not only an expression of political values, it is also an indication of the type of citizens that politicians and education administrators look to produce. Martin (2003) explains that curriculum choices “have ultimately to do with the kind of people we hope our young will become and the kind of society we want ours and theirs to be” (p. 43).

In relating this discussion to dance education, several issues arise. Dance continues to be marginalized within primary and secondary public schools in America, which indicates education administrators do not value dance as an essential component in the education curriculum. Intertwined with this low ranking on the political priority list are the disagreements among dance educators regarding curriculum and instruction choices. While every field holds professionals with varying perspectives and opinions, mathematics, science and English language arts are all considered by the general public to be standard and necessary elements of education. Dance is still working to establish legitimacy as an academic subject in PreK-12 education, which heightens the importance of delivering a unified message to education administrators.

3.3.3 Looking Ahead

America is in the midst of politically volatile times. The 2008 Presidential campaigns have been historically notable thus far, and November 2008 could bring additional unprecedented events. The No Child Left Behind Act was supposed to be reauthorized in 2007 by Congress, who postponed action until 2008. No action has been taken on the reauthorization as of August 2008. Some speculate that, with a new
administration coming in 2009, the reauthorization will not occur. The new administration will undoubtedly propose a new plan for education that may or may not echo NCLB sentiments. Nevertheless, NCLB has strongly impacted the education environment across America since 2001. As amendments to the Elementary and Secondary Education Act continue with each President that takes office, dance and arts education will continue to strive for equal representation in the academic core.

3.4 Closing Thoughts

Much of the literature concludes by offering prescriptions for change, and items for action. Dance art educators and physical educators advocating for dance in the PE curriculum, education and curriculum theorists, arts administrators, teachers, teaching artists, and arts integration-ists all describe visions for improving their specific fields. However, without a clear and consistent message to communicate, dance education cannot garner the support it needs to establish a greater presence in primary and secondary education.

No Child Left Behind arguably uses a business model of bottom lines, quantifiable measurements, and performance reports to assess the efficiency, effectiveness, and economy of the education system. In this business model, educators represent the human capital in charge of producing “results.” However, NCLB has neglected to invest sufficient resources in the development of this human capital, preventing the policy from achieving its goals. As the pressures of NCLB compliance deplete the time, space, and energy for dance during the school day, the necessity for dance educators to justify their practice will remain strong. Given the state of the
education environment, what can be done to increase the representation of dance in education? In search of answers, this research will now turn to a case study of integrating dance into primary school classrooms through a partnership between an arts organization and a school system, using a comprehensive curriculum developed from the bottom-up.
CHAPTER 4

METHODOLOGY

CASE STUDY: THE DANCE PROJECT

In this thesis, I employ a case study research methodology as defined by Stake (1988, 2003, 2005) and Eisenhardt (2002) to address the question: Where is the time, space, and energy for dance in PreK-12 education? Preliminary answers to this question might include increasing collaborations among dance educators, and developing a clear message that the dance education field can communicate to policy makers. The specific case I examine involves a project (herein after referred to as “the DANCE project”) that was initiated by the Director of Education (“Dee”) at a mid-size dance institution in the Midwest, “The Dance Company.” Through this case study, which explores the implementation of a dance integration program into primary school curricula, I aim to acquire and share insight about one model that was developed to create time, space, and energy for dance in education. Sub-questions that further investigate the idea of finding and creating time, space, and energy, might include: Why did teachers in the DANCE project engage in this professional development initiative? How did they learn to re-
distribute their classroom instruction time to integrate dance into their lessons? Do they feel this project enabled them to accomplish their goals?

In pursuing these questions, I will employ a broad range of ethnographic methods within this case study, including autoethnography (Casey, 1995; Davies, 1999), participant observation (Wolcott, 1988; Frosch, 1999; Tedlock, 2003), qualitative interviews (Maxwell, 2002; Riessman, 2002; Green & Stinson, 1999), and document analysis (Alcoff, 1991; Davies, 1999; Peräkylä, 2005).

The use of multiple methods will allow me to triangulate my data findings and analyses and confidently represent participant perspectives from a variety of sources. According to Stake (2003), “triangulation has been generally considered a process of using multiple perceptions to clarify meaning, verifying the repeatability of an observation or interpretation” (p. 148). In addition, Maxwell (2002) writes:

The first concern of most qualitative researchers is with the factual accuracy of their account—that is, that they are not making up or distorting the things they saw and heard. If you report that an informant made a particular statement in an interview, is this correct? Did he or she really make that statement, or did you mis-hear, mis-transcribe, or mis-remember his or her words? (p. 45)

Collecting participants’ descriptions of their experiences from many sources will allow me to identify patterns that help to ensure that the data I collect and analyze is reliable and establishes “face validity” (Lather, 1986, p.53). Green & Stinson (1999) further suggest returning interview transcripts to participants for their clarifications or changes. This practice strengthens data accuracy, affirms its validity, and builds participant-interviewer trust and respect.
4.1 Ethical Practices

To preserve The Dance Company and participants’ anonymity, all identities have been changed in this account. In compliance with my institution’s requirements for responsible research practices, I have completed the Collaborative IRB Training Initiative (CITI) course, and filed the proper paperwork for exempt human subjects research with the Office of Responsible Research Practices (Protocol number 2008E0437) to uphold ethical standards during this research. The approval of this exemption is located in Appendix A.

4.2 Objectives

Dance literature discusses the necessity for dance in education, and I have set out to explore how this need is fulfilled. I seek to discover and deepen my understanding of how participants in this case learned to find and create time, space, and energy for dance in education. Dance scholars have made clear the need for dance programs in schools. Instead of echoing the sentiments (with which I largely agree) that dance is a necessity in primary and secondary education, I will investigate the reality of implementing these assertions.

My aim beyond describing these findings is to use the DANCE project as a stepping-off point for further research that enables me to understand how to operationalize similar projects on a larger scale. Because the DANCE project is my first
research specific to dance in primary and secondary education, the scope of this thesis is clearly focused.

4.3 Entry Into Research Setting

After Dee recruited participants and set a timeline for the DANCE project, she met with the art education faculty at my institution to solicit the help of a graduate student who was interested in dance education and administration. A faculty member who knew of my research interests quickly contacted me and arranged a meeting to discuss my potential participation in this project. My role was defined as supporting Dee in the program’s management, and in turn, I was formally granted permission to use the DANCE project as case study research for my thesis. This was not a project I was looking for, but the circumstances connected in a way that was favorable for everyone involved.

4.4 The Participants

Eight, seemingly Caucasian, female teachers, of grades one to five, from five schools elected to participate in this two-year initiative. The participants’ dance experience varies from extensive training to very little exposure, and their ages range from mid-twenties to mid-fifties. Table 4.1 lists these teachers.

Dee recruited six teachers from a professional development workshop led by The Dance Company last year. Three of these teachers work at the same school: Nathalie works with deaf and hearing-impaired children, Eleanor teaches math and science and
Emma teaches first grade, though she will be moving to a first/second grade split next year in a different school. Naomi worked at an arts-centered school last year, and moved to a different school this year to teach a first/second grade split. She will be teaching kindergarten next year at another new school. Yvonne teaches at an arts centered school as a dance specialist for kindergarten through fifth grade. Nancy used to be a dance specialist, but has recently moved into teaching fourth grade after budget reductions forced her out of her previous dance position. Finally, Isabel and Elizabeth are two third grade teachers from the same school who were asked to participate by their principal; they did not participate in the workshop last year. All of the teachers work with students of diverse backgrounds and low-socioeconomic status.

<table>
<thead>
<tr>
<th><strong>DANCE Project Participants</strong></th>
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<tbody>
<tr>
<td>Eleanor</td>
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<tr>
<td>Elizabeth</td>
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<tr>
<td>Emma</td>
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<tr>
<td>Isabel</td>
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<td>Nancy</td>
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<td>Naomi</td>
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<tr>
<td>Nathalie</td>
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<td>Yvonne</td>
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**Table 4.1 Dance Project Participants**

4.5 Constructing A Research Design

During the first four to five months of involvement with the DANCE project, I became familiar with the project and its goals, and with Dee and the participants. Only...
after this introduction was I able to address the question of how I wanted to structure my inquiry. Fraleigh and Hanstein (1999) distinguish between quantitative and qualitative research methods.

Quantitative research is based on scientific traditions that had their genesis in the Enlightenment and that seek some measure of predictability. The quantitative researcher wants to know what is “true” for a given population or phenomenon, and under what circumstances….

Qualitative research studies qualitative values (it stands to reason). These are experiential values concretely defined as: educational social, cultural and cross-cultural, developmental, linguistic, aesthetic, mythological, symbolic, and so on….

Qualitative methods are particularly applicable to dance in its multivalent nature. Dance is qualitatively constituted in movement and experience, although it can be subjected to quantification through scientific methods and various forms of movement analysis. Even these tools, however, serve larger research purposes and are not ends in themselves. They bring selected aspects of dance processes into sharper focus. Fundamentally, dance is made up of movement qualities that are also human qualities. These imply our living body, its biology and aesthetics, its history and culture. (pp. vii-viii)

As a project that deeply examines individuals’ experiences, qualitative strategies are best suited to this research. My specific qualitative methods have thus emerged from the case and research questions. Janesick (2003) comments:

After [the research] question is clear, the researcher selects the most appropriate methodology to proceed with the research project. For the qualitative researcher, the question cannot be entirely separated from the method, in the same way the dancer cannot be separated from the dance or the choreographer from what is danced. Qualitative research design, like choreography, begins with a question, or at least an intellectual curiosity if not a passion for a particular topic. (p. 51)
As self-avowed post-modernists, Richardson & St. Pierre (2005) recognize the insufficiency of any single method, explanatory theory, or authority, and a position that calls for researchers to employ multiple methods and perspectives in constructing a research design.

The core of postmodernism is the doubt that any method or theory, any discourse or genre, or any tradition or novelty has a universal and general claim as the “right” or privileged form of authoritative knowledge. Postmodernism suspects all truth claims of masking and serving particular interests in local, cultural, and political struggles. But conventional methods of knowing are not automatically rejected as false or archaic. Rather, those standard methods are opened to inquiry, new methods are introduced, and then they also are subject to critique. (p. 961)

In selecting my methodology, I was not compelled to choose a single method and exactly follow pre-selected strategies for its implementation. I am interested in experiencing and learning from the DANCE project. I have adopted methods that allow me to communicate my perceptions and my interpretations of my subjects’ engagement in dance education and integration throughout the DANCE project.

4.6 Researcher’s Reflexivity and Subjectivity

While triangulation will be used to qualify the validity of my findings, Denzin (2002) asserts that it is also important to recognize one’s subjectivity as a researcher. Prior understandings include background information and knowledge about the area of interest; concepts, hypotheses, and propositions contained in the research literature; and previously acquired information about subjects and their experiences. Nothing can be excluded, including how the researcher judged the phenomenon at the outset of an investigation. This is the case because the researcher’s prior understandings shape what he or she sees, hears, writes about, and interprets. Hence prior understandings are part of what is interpreted. To
exclude them is to risk biasing the interpretation in the direction of false objectivity. (p. 363)

I recognize that my “prior understandings,” as a researcher and participant in the project, may shape the way I experience the case. Denizen’s statement aligns with an earlier assertion made by Pushkin (1988):

If researchers are informed about the qualities that have emerged during their research, they can at least disclose to their readers where self and subject became joined. They can at best be enabled to write unshackled from orientations that they did not realize were intervening in their research process. (p. 17)

Green & Stinson (1999) add, “Most postpositivists argue that the act of writing up data for any kind of research necessarily involves the process of interpretation, based on social constructions and the writer’s preconceived assumptions about what it means to do research” (p. 95). Given this interpretive nature of qualitative research, Davies (1999) contends,

A critical self-consciousness must be developed and incorporated into the research from the initial stage of selecting research topics through the interactions with others in the field to the final analytical and compositional processes. Such critical self-awareness is not simply about the individual ethnographer’s social identities and personal perspectives; it also needs to encompass disciplinary perspectives and broader cultural background. At the same time, this critical reflexivity is not an end in itself – the research is not about the ethnographer; rather it is a means – in fact the only means – of coming to know, however imperfectly, other aspects of social reality. (p. 213)

Toward these ends of constructing a sound, valid, and trustworthy argument, I must begin by recognizing that my personal, academic, cultural, and social backgrounds and commitments have been centrally concerned with dance and dance education from a
liberal arts perspective. I acknowledge that these experiences and commitments affect my interpretations. The use of autoethnographic writings throughout the case study will bring these biases to the readers’ attention. Although I cannot change these pre-dispositions, knowing my location within the research setting and how my biases could shape the way I write the account will provide my readers with a starting point from which they may then interpret and connect (or not connect) with this case. Just as no two writers would present a single case identically, no two readers will interpret the case in the same way. These assertions support the post-modernist school of thought that no one truth exists, but that many truths are socially constructed, and vary depending on who interprets the situation. Acknowledging my subjectivity through autoethnographic accounts, triangulating the participant experience data, and allowing participants to review information during the data analysis process will strengthen the validity and reliability of my findings.

My role in the DANCE project shifts from providing administrative support, to actively participating in meetings and workshops, to observation. In my administrative role, I work with Dee in communicating with the teachers and consultants about logistical items such as scheduling and collecting feedback. I also help her develop the agendas for meetings with teachers and various learning tools including activities for study guides and templates for teachers to document their process. During the meetings, I lead portions of the movement exercises, participate in the movement segments that Dee leads, and take notes during the discussions that follow the movement activities. Finally, I visited teachers’ classrooms to observe them piloting lessons developed for the DANCE project.
In each of these roles, I observe and record interactions between Dee, the participants, and myself.

4.7 Case Study Methods

This case study employs several qualitative methods of data collection and analysis. These methods will facilitate the present of this case from a robust mix of data sources and perspectives. In the following sections, I will describe the methods I use to investigate the DANCE project.

Eisenhardt (2002) defines a case study as, “a research strategy, which focuses on understanding the dynamics present within single settings” (p. 8). Robert Stake (2003), a leading case study research scholar, asserts, “case study is not a methodological choice but a choice of what is to be studied. By whatever methods, we choose to study the case” (p. 134). I have chosen to study a single case of integrating dance into education and examining the process through many qualitative methods of data collection. Stake (2003) claims:

The major conceptual responsibilities of the qualitative case researcher are as follows:

1. Bounding the case, conceptualizing the object of study;
2. Selecting phenomena, themes or issues—that is, the research questions—to emphasize;
3. Seeking patterns of data to develop the issues
4. Triangulating key observations and bases for interpretation;
5. Selecting alternative interpretations to pursue;
6. Developing assertions or generalizations about the case.

In line with Stake’s (1988, 2003, 2005) assertions I have defined the object of study as the DANCE project, and, after becoming familiar with the case, I identified my inquiry
questions. I collected data through classroom observation and participant interviews. Dee, the evaluation consultant (“Edward”), and the education/curriculum consultant (“Carla”) concomitantly collected participant feedback (both written and oral) and recorded their observation data. These data act as resources that may reveal patterns regarding teachers’ experiences of the project. This mix of data sources will help me triangulate my findings.

At the conclusion of the data collection process, I follow through with two last two steps: pursuing alternative interpretations and developing assertions about the case. Stake (2005) suggests:

Case researchers greatly rely on subjective data, such as the testimony of participants and the judgments of witnesses. Many critical observations and interview data are subjective. Most case study is the empirical study of human activity. The major questions are not questions of opinion or feeling, but of the sensory experience. And the answers come back, of course, with description and interpretation, opinion and feeling, all mixed together. (p. 454)

Within this case study framework, I am using other qualitative and ethnographic methods of collecting data, including autoethnography, participant observation, interviews, and document analysis of written participant feedback and qualitative surveys. I anticipate this mix of methods will strengthen my analysis of the DANCE project.

4.7.1 Ethnography

Frosch (1999) explains, “At its most basic, ethnography is ‘writing’ about people (from the Greek ethnos, folk, people; and graphein, write). Descriptive in nature, ethnography pursues understanding through the layering of the specific and highly complex contexts of human experience” (p. 298).
Ethnography attempts to reveal cultures as dynamic processes, made up of individual actors who represent a complex weave of voices and viewpoints. Further, it attempts to demonstrate the multidimensional texture of the subject of study, rather than flatten it to an ahistorical, unchanging, or mythical portrayal. (pp. 259-260)

Green and Stinson (1999) offer additional information on interpretive research that takes place in educational settings. Interpretive research is a method that parallels ethnography. Interpretive researchers studying educational settings often think of themselves as ethnographers, using a variety of methods to collect material that might be used in the interpretive analysis. These include observation, interviews, and the collection of any other materials that might be made available; a study may include some quantitative data (how many students, their ages, gender, race, etc.), but qualitative material is generally the most productive for interpretation. Ordinarily the study will last for some period of time, involving weekly or even daily visits to the class for the length of the course. (p. 100)

The perceived, observed, and written experiences that the participants and I document throughout the DANCE project will provide multiple layers in this account of a dance integration initiative. Wolcott (1988) supports the use of multiple methods: “It is important to remember that, unlike most research reported by educators or psychologists, the ethnographer never intends to base a study on the findings of only one technique, one instrument, or one brief encounter” (p. 196).

My involvement with the DANCE project is multi-layered and complex. I interact with individuals through many mediums, and was fortunate enough to be involved from the beginning of the project’s implementation. While meetings with participants did not happen on a weekly basis, Dee and I met almost weekly to discuss administrative needs and review a set schedule for the project’s progression. We held three general meetings,
two of which included about 30 minutes of movement exercises. In addition, we held one full-day professional development session with Carla, and engaged in email correspondence, classroom observation, and private interview sessions. This combination of experiences will help to provide understanding of the elements of the project that were successful, and those that need improvement in order to create a sustainable system for dance in education that has a positive impact.

4.7.2 Autoethnography

In line with the authors above, who argue that acknowledgement of and reflection upon the self within the research is essential to presenting valid research, I will use autoethnographic methods to discuss my personal feelings within the research setting. Davies (1999) supports this choice:

Autobiography is used in ethnography at several levels of involvement. At the most widely recognized and utilized level, it is simply recognized that ethnographic knowledge is in part a product of the social situation of ethnographers and that this must be acknowledged and its significance addressed during analysis and, perhaps less universally agree, should be made visible in reporting findings… (p. 179)

Davies continues by commenting that, in the process of studying others, autobiography can help the researcher, “to learn more about and reflect upon oneself” (p. 180). Tedlock (2005) describes autoethnography as a genre that emerged from a shift towards reconciling the insider/outsider dichotomy.

Authors working in the genre attempt to heal the split between public and private realms by connecting the autobiographical impulse (the gaze inward) with the ethnographic impulse (the gaze outward). Autoethnography at its best is a cultural performance that transcends self-
referentiality by engaging with cultural forms that are directly involved in
the creation of culture. The issue becomes not so much distance,
objectivity, and neutrality as closeness, subjectivity, and engagement. This
change in approach emphasizes relational over autonomous patterns,
interconnectedness over independence, translucence over transparency,
and dialogue and performance over monologue and reading. (p. 467)

As the researcher, my subjectivity shapes the ways in which I interpret and present my
data, making autoethnography an essential method to employ in recognizing these biases.
Following post-positivist rejections of the separation of researcher from the research, my
autoethnographic reflections will be interspersed as data throughout the analysis section
of my thesis; they will be presented as block quotes.

4.7.3 Participant Observation

Much of the literature on participant observation agrees that the term *participant
observer* is an apparent oxymoron (Wolcott, 1988; Davies, 1999; Frosch, 1999; Tedlock,
2003). Wolcott (1988) prefers to categorize researchers as “active participants,”
“privileged observers,” or “limited observers” on the basis of the level of participation or
observation to which they are privy (p. 194). In his opinion, “regardless of ethnographic
pedigree or prior experience, most fieldworkers in schools are privileged observers, not
active participants” (Ibid, p. 194). Frosch (1999) notes the appropriate use of this method
in dance research: “Indeed, ethnography’s hallmark practice of participant observation…
is extraordinarily well suited to dance study: the core of dance practice also assumes
participation and observation” (p. 259).
Although my role in the DANCE project has remained mostly administrative, I have been an active participant in some instances, namely the full-day workshop. Frosch (1999) describes the spectrum of roles a participant-observer can play.

As a true participant and observer, the researcher in the field takes on simultaneous and sometimes contradictory roles. In the course of a year in the field, the researcher may be insider and outsider, friend and stranger, educated researcher and uninformed novice, cultural “appreciator” and cultural illiterate, inquisitive guest and persistent pest, respected person and hopeless clown. (p. 264)

Tedlock (2003) recognizes that this type of ethnography has garnered criticism on the basis that “cultivat[ing] friendship, sympathy, belief, identification, and love” in the field has been thought to contaminate the so-called objectivity of the researcher. Opposing these critics, Lather (1986), who cites Fox-Keller (1985) and Harding (1986), asserts, “Such views do not recognize the fact that scientific neutrality is always problematic; they arise from a hyper-objectivity premised on the belief that scientific knowledge is free from social construction” (p. 42). In spite of the conventional criticisms, my position in this research echoes Frosch’s description above of the “true participant and observer.”

Frosch (1999) argues, “Effective participant observation calls for a distinct heightening of awareness. By training ourselves to observe what we may not otherwise note, we see more of the mundane and the extraordinary” (p. 264). In addition, “documentation is critical to effectively utilizing our research” (p. 265). Accordingly, I have taken extensive notes and written observations from meetings with teachers and Dee. I also wrote personal reflections after each interview so that not only the actual words, but also the nonverbal, physical data were captured.
4.7.4 Interviews

In order to understand the DANCE project from multiple perspectives, participant interviews are vitally important. The variety of voices will allow different readers to relate to and identify with distinct aspects of this project. Citing Paget (1983), Riessman (2002, p. 248) asserts:

Interviews are conversations in which both participants—teller and listener/questioner—develop meaning together, a stance requiring interview practices that give considerable freedom to both. Listeners can clarify uncertainties with follow-up questions, and “the answers given continually inform the evolving conversation” (Paget, 1983, p. 78).

Maxwell (2002) and Fontana & Frey (2005) agree; the latter state, “Increasingly, qualitative researchers are realizing that interviews are not neutral tools of data gathering but rather active interactions between two (or more) people leading to negotiated, contextually based results” (Fontana & Frey, 2005, p. 698). These interviews are anonymous, and have not been shared with The Dance Company.

Edward also conducted post-Year-One interviews (questions may be similar but not identical), the results of which he has shared with Dee, Carla, and myself. Having data from two sets of interviews that were conducted in distinct contexts by separate interviewers, will allow me to cross analyze participants’ experiences from multiple perspectives. According to Alcoff (1991), “Who is speaking to whom turns out to be as important for meaning and truth as what is said; in fact what is said turns out to change according to who is speaking and who is listening” (p. 12). Thus, it is essential that I
closely consider how subjects’ responses might vary, depending on by whom they were collected.

My interviews with the DANCE project participants and Dee proceeded after having attained proper informant consent. This consent form can be found in APPENDIX B. These interviews took place in May and June of the first academic year of the project’s implementation. Though I formalized a list of research questions, I approached each interview as an informal conversation. The following questions were approved by the Office of Responsible Research Practices (protocol number 2008E0347):

1. What is the value of dance in the classroom?
2. Why did you initially volunteer to participate in the [DANCE] project?
3. What were your expectations?
4. How do your experiences over the last year compare to these expectations?
5. Have these perceptions changed with your participation in the [DANCE] project?
6. What have you learned about yourself as an individual and teacher from participating in this project?
7. Have you learned techniques that you plan to continue using after this project is over? If so, which techniques work best for you? Which haven’t worked?
8. What did you seek to learn that this project has not provided you?
9. What are the constraints preventing you from fully incorporating dance into your lessons?
10. Have you noticed or met any other teachers using dance in their classrooms?
11. Is dance something that you feel you can and/or will consistently dedicate space, time and energy to in your practice? Explain yes or no.
12. Under what circumstances or contexts might you change your answer to the last question?
13. Did you have expectations of what your students would gain through this experience?
14. Were these expectations met? Explain yes or no.
15. Have you had adequate support from [the dance institution] and/or your supervisor(s) to carry out the project tasks as you wished?
Green & Stinson (1999) report that interviews should be “tape-recorded…. [and] transcribed before analysis. Often, researchers return transcripts to the participants prior to analysis, giving an opportunity to clarify, change, or delete material” (p. 102). I will follow Green & Stinson’s instructions, still mindful that this is my research and final choice of what is heard is my responsibility.

4.7.5 Document Analysis

According to Davies (1999):

The relatively formal analysis of ethnographic data nearly always begins with the consideration and development of concepts to establish and explain categories within those data and then proceeds to explore relationships between these concepts. Such concepts may then be refined, modified, extended, challenged, rejected, but it is essential that the evidence and the reasons for doing so are sought in the data and clearly specified. (p. 199)

While categorizing information will become important in analyzing this case, I will not force data to fit any preexisting categories or concepts. Stake (1988) adds that case study researchers are generally looking to identify patterns:

One thing common to all authors of case studies is the search for patterns. All researchers are interested in regularity, consistency. Even in the most unique of persons, even in the most unique of curricula, even in the most unique of bond referendum campaigns, there are certain patterns. (p. 259)

It seems likely that the categorization suggested by Davies will lead to the identification of patterns across data sources. Further, in the process of developing these categories and looking for patterns, Janesick (2003) notes that a coding system is essential:
The qualitative researcher uses inductive analysis, which means that categories, themes, and patterns come from the data. The categories that emerge from field notes, documents, and interviews are not imposed prior to data collection. Early on, the researcher must develop a system for coding and categorizing the data. There is no one best system for analysis. (p. 63)

Once I collected and scanned all of my data, I developed a coding system that I maintained throughout the deeper analysis. Ritchie & Spencer (2002) agree with Stake and Davies, that all materials must be organized by categories and themes, and dissected for further analysis. Ritchie & Spencer suggest a method they call ‘Framework,’ which includes five steps (pp. 310-312):

1. Familiarization
2. Identifying A Thematic Framework
3. Indexing
4. Charting
5. Mapping and Interpretation

The authors note that these steps do not necessarily have to be followed in the order provided, and that each research project will elicit different needs within the Framework method. In my data analysis, I employ the Framework method as a guide to organizing and categorizing my observational data and notes, and the information that I acquire from Edward (pre/post surveys and post-interviews). However, many authors have indicated that interpretation occurs throughout the collection and analysis process, and as a result, affects the type of data collected and analyzed. Interpretation does not only happen at the end of the study. The Framework method may also be helpful in analyzing interviews, though I will begin my interview analysis through the lens of Riessman’s (2002) narrative analysis methodology.
4.7.6 Narrative Analysis

According to Riessman (2002) “narrative analysis,” is often compared to a complex form of storytelling, and, “takes as its object of investigation the story itself” (p. 218). Here, Riessman is specifically discussing “first-person accounts by respondents of their experience, putting aside other kinds of accounts (e.g., our descriptions of what happened in the field and other researcher narrativizations, including the “master narratives” of theory)” (p. 218). This type of analysis addresses the issues that Alcoff (1991) raised regarding voice and power dynamics between participant and researcher. Instead of picking apart an interview, and using the pieces that support one’s claim, Riessman urges researchers to leave in tact the full stories that respondents may impart during interviews: “Precisely because they are essential meaning-making structures, narratives must be preserved, not fractured, by investigators, who must respect respondents’ ways of constructing meaning and analyze how it is accomplished” (p. 220).

I will use Riessman’s analytic methods primarily in reference to the interview transcripts and the written feedback that teachers gave regarding their implementation of the DANCE project lessons. While I do not expect to find a narrative account in each document, this type of analysis will allow me to highlight more voices than just my own in this account. However, Riessman acknowledges:

All forms of representation of experience are limited portraits. Simply stated, we are interpreting and creating texts at every juncture, letting symbols stand for or take the place of the primary experience, to which we have no direct access. (p. 228)
While my intention in using narrative research is to provide readers with an alternate interpretation (as per Stake’s instructions), this too will be a form of interpreted data analysis. However, each of these authors asserts that there is no interpretation-free research. Using narratives will assist me in presenting the case from many perspectives, which will help me and readers understand more about the ways in which dance can enter and exist within education.

4.8 Limitations

The first major limitation regarding my chosen methodology is that studying a single case does not qualify me to make generalizations about dance in education. Maxwell (2002) (citing Becker, 1990 and Yin, 1984) argues, however, that the expectations for generalization in qualitative research differ from other types of research.

Generalization in qualitative research usually takes place through the development of a theory that not only makes sense of the particular persons or situations studies, but also shows how the same process, in different situations, can lead to different results (Becker, 1990, p. 240). Generalizability is normally based on the assumption that this theory may be useful in making sense of similar persons or situations, rather than on an explicit sampling process and the drawing of conclusions about a specified population through statistical inference (Yin, 1984). (pp. 52-53)

Stake (1988) also affirms, “In the case study, there may be or may not be an ultimate interest in the generalizable” (p. 256). In my case, it was not my goal to acquire results that would justify broad claims, but to understand the implementation of one specific model. While the DANCE project might serve as a structure for others interested in implementing similar programs, this type of initiative must be developed by the
community in which it will be implemented. Not every community has the resources that could support this project. For example, professional dance companies generally exist in cities. Rural communities seeking to implement a dance-in-schools project would have to modify the DANCE project’s structure to fit their resources.

According to Maxwell (2002), another criticism of qualitative methods rests on the measures of validity.

Proponents of quantitative and experimental approaches have frequently criticized the absence of “standard” means of assuring validity, such as quantitative measurement, explicit controls for various validity threats, and the formal testing of prior hypotheses. (p. 37)

In contrast to the philosophies of experimental research, this case study did not begin with a hypothesis and/or a research design. Instead, I familiarized myself with the DANCE project, studied the teaching and learning context and the participants before deciding how to approach my inquiry. However, there are certain benefits to planning some of these components beforehand. If I had sought out the DANCE project on my own, and had time to prepare before entering, perhaps my path of inquiry would be straight, instead of curvy. This of course reflects the socially constructed hierarchy, through which I have been indoctrinated, to consider straight and logical to trump curvy and emotional. Yet my experience and analyses are no less rich as a result of my curvy methods, even though structuralists may not agree.

A final cautionary point that Alcoff (1991) discusses is the problem of speaking for and about others. The nature of this project forces me to relay information that others have shared with me. This relay of information consists of several interpretive layers
between the actual speaking of the words and their transfer to paper. Although I have the sincerest of intentions to represent the participants honestly and accurately, I recognize that, as the individual writing the account, I am in a position of power. According to Alcoff (1991):

> We should strive to create wherever possible the conditions for dialogue and the practice of speaking with and to rather than speaking for others. If the dangers of speaking for others result from the possibility of misrepresentation, expanding one's own authority and privilege, and a generally imperialist speaking ritual, then speaking with and to can lessen these dangers. (p. 23)

As I collect and analyze data from the DANCE project, I will remain conscious of how I represent the participants, making every attempt not to speak for them, or impose myself on the discussion of the experiences they have shared with me. By providing participants with the opportunity to read and revise interview transcripts, I can engage subjects who may assist me in overcoming this threat.

### 4.9 Closing Thoughts

As I inquire about the research question: Where is the time, space, and energy, for dance in PreK-12 education?, several points have become clear. First, the researcher cannot be separated from her research. I immediately interpret and assess my observations, and either select or not select them as valuable bits of information worth recording or storing in my memory. Thus, the final account of this case study is highly subjective. To address this subjectivity, I engage in reflexive practices, in which I
acknowledge my position within the research situation, as well as my relationship to the individuals with whom I am working.

I develop an overarching conceptual framework according to Stake’s (2003) list of six case study researcher responsibilities, and have collected data from diverse sources, including autoethnography, participant observation, written documents, and interviews through a variety of collection methods. Data analysis begins by first familiarizing myself with the data, then by organizing, categorizing, and looking for patterns. From these initial steps I consider the preliminary findings, and proceed by using Ritchie & Spencer’s (2002) Framework method as a guide. Last, I will use Riessman’s (2002) narrative analysis philosophies prompted me to focus on the participants’ voices, as well as offering an “alternative interpretation,” as Stake has suggested.

Last of Stake’s (2003) six responsibilities for qualitative research is to make assertions or generalizations about the case. While this single case study does not merit generalizations for dance education on a large scale, I am confident that this research design has produced findings that warrant my assertions regarding the DANCE project. I aim to continue with this project through its second year, which presents the opportunity to see the impact of my findings on the DANCE project.
CHAPTER 5

DATA COLLECTION AND ANALYSIS

Qualitative data analysis is essentially about detection, and the tasks are fundamental to the analyst’s role. The methods used for qualitative analysis therefore need to facilitate such detection, and to be of a form which allows certain functions to be performed. (Ritchie and Spencer, 2002, p.309)

The data I considered in this chapter is based on interviews, surveys, project documents, and field notes from personal observations and reflections. In an attempt to organize this data to prime it for analysis, I followed Ritchie and Spencer’s (2002) “Framework” method (see Chapter 4.7.5). This method led me to structure the data into three categories: planning and administration, implementation, and reflection. Indexing and charting guided me in identifying themes and patterns among the data within these categories. Although interpretation of texts is integral to the entire process, much of the interpretation and analysis occurred after the indexing and charting steps.

My overarching thesis research question remains, “Where is the time, space, and energy for dance in education?” After immersing myself in the data collected from the DANCE project, however, I realized that this question made an assumption that time, space, and energy for dance are limited in educational settings. This data has confirmed that time and space constrain primary school teachers from consistently incorporating
movement into their curriculum on a regular basis. While there was clear recognition that significant energy is required for developing and implementing movement activities, the teachers who participated in the DANCE project were motivated to expend the energy necessary for their students to experience movement at school. Funding, accessibility, and teacher comfort levels with dance were additional elements that factored into participants’ experiences.

This case study served as an example of how a professional dance company can successfully partner with five urban schools to integrate movement into the school day. Data collected from participants included interviews (which all took place in May and June of 2008), written feedback, and pre and post surveys developed by the Evaluation Consultant, Edward. I drew from additional data sources including project documents such as The Dance Company’s 2007 Grant Proposal to the State Arts Council, meeting agendas, lessons developed for the DANCE project curriculum, and my autoethnographic reflections. These data support dance as a valuable and essential element of learning that positively impacts teachers and students alike. It is important to note that my position within the DANCE project changed throughout the process. The testimonies participants communicated in interviews and feedback could have been shaped as a result of my deeper involvement and greater trust between the participants and myself. What follows are the data I collected throughout this case study and the themes that emerged throughout the planning and administration, implementation and reflection phases.
5.1 Planning and Administration

The motivations behind starting the DANCE project came from work in which Dee, the Director of Education at The Dance Company, had previously been involved in another state. In an interview on June 5, 2008, Dee stated:

During my time [at my previous job] we worked with the concept of examining current works by contemporary choreographers that were either in the process of being made or the process of being staged on a professional company, and how to bring that work to students. In [that state] there are dance educators there primarily in the middle and high schools. So it was easier in making a transfer of ideas [for] creating a curriculum that a dance educator, someone who has a four-year degree in dance, could use as a tool to bring that company’s artistic vision to the artists… [and] to the students in the school. Here in [this state] it’s a little different, because we don’t have a lot of dance educators in the public schools. I still saw the benefits of using a curriculum like that to interface with the community and students. So we decided to approach it from a K-5 perspective, also knowing, that, many schools, especially [in this city], have taken significant cuts in arts education, and it fell to the classroom teacher to provide those arts experiences, if any, to the students. And they needed help, because in most of their undergraduate degree work, they don’t get those experiences, most especially in dance. So that’s why we came up with this idea [to] have the K through five classroom teachers help build the curriculum and deliver it to the students. Also because we also have a program here at [The Dance Company] that works with arts integration, specifically from the English/Language Arts Standards, we already had some teachers that had some training and experience with working with those concepts. So it was a very easy sell to those teachers to become part of the project, and six out of the eight teachers that are involved in the project came from that professional development program. (Dee, lines 8-24)

Upon reviewing the Request for Proposals (RFP) from the state arts council, Dee began to put the plan in motion. This particular RFP fit Dee’s ideological goals to create a program that focused specifically on dance, rather than integration.

The reason why I was interested in doing this project is that when the [State Arts Council] sent out their RFP’s, they said that the project had to
focus primarily on the art form. It wasn’t about the integration, it was about the art form, and [it] even says that in how we present our goals to people. (Dee, lines 308-310)

The 2007 Grant Proposal’s Project Summary is one place where the DANCE project’s goals were communicated.

[The Dance Company] plans a two-year K-5 curriculum project based on the creation of [a new ballet]… for [The Dance Company] that reflects the organization’s commitment to new work. The curriculum will use [State] Dance Content Standards, present alternative teaching/learning processes that connect teachers, students, and artists. It will follow the choreographic creative process from conception to premiere. [Arts Council] funds will support curriculum and evaluation consultants, video footage/edits/duplication, teacher training/professional development, selected personnel, and written study materials. (The Dance Company, 2007)

In connecting dance principles to core classroom subjects, the DANCE project focused its curriculum on two State Dance Content Standards: “Creative Expression and Communication” and “Valuing the Arts/Aesthetic Reflection.” A description of these standards for grades K-5 can be found in APPENDIX C. The lessons were written for third grade target level, so teachers of grades K-5 could easily modify the lessons to make them age appropriate. Dee also engaged the company’s artistic director, Darren, and his collaborating partner, Norman, from a local children’s theatre, who provided behind-the-scenes information and professional development throughout the process. This information not only contributed to a deeper understanding of process for Dee, the participants, and myself, it also assisted the curriculum consultant, Carla, in writing each lesson to fit the new ballet’s story.
Dee also arranged to work with a local TV/Radio station to help with documenting the process and creating a DVD to complement the curriculum. Last, Dee met with the faculty at my university in search of a graduate student to assist with the administration of the DANCE project. As I explained in Chapter 4.3, this served as my point of entry into the project. Below, Dee described the balancing act she is charged with when working on a project with so many contributors.

It’s like conducting an orchestra, and it’s something that I continually have to maintain a balance with everybody. What their needs are, what they feel they can do, what they feel they can’t do, what areas they are uncomfortable with. I’m kind of the person in the middle of all. I’m like the eye of the hurricane. (Dee, lines 218-221)

Like a seasoned dancer, Dee managed chaos with grace and composure in the many challenges throughout the DANCE project’s first year.

5.1.1 Recruitment

With these foundations laid, Dee recruited nine participants (six of whom actually participated) from the previous professional development project (see above). She also met with the Superintendent of Schools in two districts to garner their support. This support assisted Dee and the teachers in implementing the project in the schools. Also through this process, Dee secured two additional teachers for the project.

The eight participants: Eleanor, Elizabeth, Emma, Isabel, Nancy, Naomi, Nathalie, and Yvonne had a range of dance experience from none to more than 30 years of dance education work (see Table 4.1). Table 5.1 summarizes their motivations for joining the project.
<table>
<thead>
<tr>
<th>Question/Topic Guide</th>
<th>Answers/Index</th>
<th>Direct Quotes</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Why did you initially volunteer to participate in the DANCE Project?</td>
<td><strong>1.1 Asked by principal</strong></td>
<td>I guess really, it was a choice; I could have said “no,” I had no idea what I was saying yes to. When I said “yes,” our principal came to Elizabeth and I, and I don’t know if it was because we were both here late on the same day, or maybe she truly selected us, I don’t know. But, we said, “sure we would” having no idea what it really meant. When Isabel and I both got asked to do this, we’re not sure how we got picked, or what happened. So, I don’t know if we just answered our phones at the right time or what. But we were excited about trying something different. So we signed up for it and dove in.</td>
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<tr>
<td><strong>1.2 Looking for alternative teaching tools</strong></td>
<td></td>
<td>I chose to do the program because I had done the previous arts integration [workshop] and Dee had been a part of all of that, and it was interesting. So since Emma and Eleanor were going to be a part of it, I thought that would be fun since with my kids as well considering that they had some sort of disability and I thought that would be a good thing to add to the project.</td>
</tr>
<tr>
<td><strong>1.3 Signed up after doing Integrating Arts Workshop last year</strong></td>
<td></td>
<td>I just I think that every time anyone comes up with a curriculum, they don’t take into consideration a lot of the children out there that aren’t like the norm. So I thought that I would have a different perspective on things to share with that. I was with the integrating arts program last year, and I really enjoyed being able to integrate dance and drama and the arts with the students, and just seeing how they can connect with that, and have another outlet to learn. So I wanted to be able to continue that, and when Dee had mentioned how [The Dance Company] was looking for teachers to help with the DANCE project I signed up for it because it was another way to continue for another year. Yes, I did choose to do it, and it was out of the year long in service… the arts integration project and Dee was a part of that, and at the end of that last summer, Dee had this sign up and I signed up for it. And I might not have had an entire understanding of what it was, but that’s how I signed up for it</td>
</tr>
<tr>
<td><strong>1.4 Saw value of dance in classroom through other experiences, wanted to continue</strong></td>
<td></td>
<td>Last year I did the arts integration [year-long workshop]. I was at [another school] the arts impact school so, I got involved that way. Dee just asked if there was anybody at the end of that class who was interested in doing another year, so I thought it sounded cool. I always enjoyed dance and, not that I did anything very formally, but I just thought it would be a good experience for the kids. I think being at [the other school], through that project, but also, the class, and just from being at [the other school] seeing the kids, [they were] more difficult kids than I have here and… I don’t know, it just changed them. When we went into their arts classes to see the kids who didn’t do well in math or reading really do well in movement or drama. It was a place for them to be able to express themselves, and not always be the dumb kid or the bad kid or [laughing]. You know? And that was really cool.</td>
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**Table 5.1 Participant Motivations For Involvement In The DANCE Project**

(continued)
Many teachers affirmed Dee’s assertions above regarding recruitment from the previous year’s arts integration workshop. Beyond just being in the right place at the right time, these teachers continued for a variety of reasons. Many saw the value this work brings to their students (e.g. improved behavior, attending alternative learning styles) and their own teaching. Two teachers with little experience were filling their principal’s request, without any understanding why she was asking them to participate, or what she was asking of them. Last, one veteran dance educator shared some very personal motivations that reflect upon the state of dance in this city’s schools. She hoped the DANCE project could offer opportunities for her students beyond her capacity as a general classroom teacher. In addition, she looked to the DANCE project as a way to
validate her position as a dance educator. Whether their involvement in the project was a new experience, or a continuation of previous experiences, the initiative that these participants’ took to learn alternative teaching methods is an indication of their commitment to their students. Although they received benefits including a very small stipend and complementary tickets to The Dance Company’s performances, their responses to the question above reflect their investment in providing quality education to their students.

Table 5.2 summarizes participant expectations (or lack thereof) prior to their involvement with the DANCE project.
<table>
<thead>
<tr>
<th>Question/Topic Guide</th>
<th>Direct Quotes</th>
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<tbody>
<tr>
<td>2.1 No idea/ Didn’t have any, many</td>
<td>I had no idea what I was saying yes to… I didn’t have any [expectations] because I didn’t know what to do, and I didn’t know how to start, and so I looked at that first lesson, and I thought, “wow this is a lot.” [exhales with a sigh and laugh]. And I don’t know where to begin.</td>
</tr>
<tr>
<td>2.2 Try something different</td>
<td>We had no idea what to expect of any kind, and the first few meetings kind of got us more interested, more intrigued by it. And we just said, ‘OK we’ll do it.’ But, there was no real expectation on our part because we didn’t know what we were getting into, just to kind of try something different I guess.</td>
</tr>
<tr>
<td>2.1 No idea/ Didn’t have any, many</td>
<td>I didn’t really expect anything out of it, I wasn’t really sure what I was getting into in the beginning, and just kind of thought it would be fun and thought contributing would be good for most students especially the students that I work with. What I got out of it though was a lot more.</td>
</tr>
<tr>
<td>2.3 Opportunities for students</td>
<td>Not really. I figured [it] would be… at least in some way similar to what we did last year. At least I knew the workshops that we went to, kind of how that would go, what the movement activities would be like and [laughing] what I would have to do there. I wasn’t really sure about what I was going to have to do in the classroom but I just kind of did stuff as it was thrown at me.</td>
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<tr>
<td>2.4 In-Service/Professional Development</td>
<td>I don’t know how much I thought about it before we started. It was just like, I know the arts are great, I know it’s good for them, so we’re going to do it. And, I didn’t really know what to expect in the whole program… I guess, just the enjoyment of the arts. I just want them to be exposed to it. Because, [when] I grew up, not that we had dance and all that at school, but at least [we were] exposed.</td>
</tr>
<tr>
<td>2.5 Writing lessons</td>
<td>I… expected that there would be some in service and going into that, maybe writing some lessons and getting some free shows for the kids to go to.</td>
</tr>
<tr>
<td>2.6 Free shows for kids</td>
<td>Mara: Can you just talk about exactly what you mean when you say ‘in service?’</td>
</tr>
<tr>
<td>2.1 No idea/ Didn’t have any, many</td>
<td>Teaching, learning opportunities. Probably that we’d be learning about the program that we’d be going to. Going to it and then following up with it. But… teaching me, as a teacher at my own level.</td>
</tr>
</tbody>
</table>

**Table 5.2 Participant Expectations Prior To The Onset Of The DANCE Project**
In general, there were few initial expectations of the DANCE project. However, teachers did communicate personal values that surfaced in their responses. For example, an interest in students’ being able to contribute to their own education implies one teacher’s value of student ownership. Instead of another activity in which students are prescribed a formula to follow, this project provided opportunities for students to shape their own learning. Appreciation for the arts was also a value communicated above. “Exposing” students to dance contributes to these students’ cultural education, increasing the likelihood that they will choose to engage in creative activities later in life.

5.1.2 First Experiences: Autoethnographic Narrative

The following is an account of my first experiences with Dee and the DANCE project. All names have been changed. I remind the reader that these events reflect the researcher’s personal perspective.

The email from my professor came on a Monday morning just after the start of fall quarter. Dee, the Director of Education at The Dance Company was looking for a graduate student to assist in a two-year project that would teach elementary school teachers about using movement in their classrooms. Knowing this initiative was in line with my research interests, my professor offered me the chance to fill the position. Wow! How exciting! How could I say “No,” even if it meant taking on one more project? This was perfect. My professor wanted to meet right away and set up a meeting with Dee on Friday of the same week. She prepped me with some information that Dee had supplied the faculty at their initial meeting. This included a tentative time-line, pieces of the proposal to the State Arts Council (who funded the project), and the résumés of Dee’s partners, the curriculum consultant “Carla” and the evaluation consultant, “Edward.”

During the week leading up to the meeting, I heard through the grapevine that Dee was a no-nonsense kind of person. Matter-of-fact, to the point, and on top of her game. This excited me. I always enjoy arts professionals who are organized and well prepared. Because I knew very little about exactly what Dee needed from me, my feelings were seventy five percent
excitement, fifteen percent anxiousness about adding another project to the list of many, and ten percent hopefulness that my position would include more than gophering and administrative busy work.

I arrived about five minutes late to the meeting that Friday due to a slow computer clock at my office. The receptionist buzzed me in, and as I walked into The Dance Company’s offices, I looked around to see a shelf full of worn ballet and tap shoes, several studios ahead and a few small round tables and chairs just past the reception desk. It is nearly impossible to enter a building full of ballet dancers without immediately feeling weight-conscious, but I did my best to ignore my prejudices. I had put on my purple velour jacket that morning with dark jeans, and pulled my hair back, hoping to make a professional, yet edgy impression, so I felt confident of my appearance. I was not, however, pleased that I was late. The receptionist pointed me in the direction of The Dance Company’s conference room where my professor and Dee were waiting. I sat down next to my professor, across the table from a beautiful, brown haired woman with dark features and thin lips. Dee was wearing a spaghetti-strap tank top that displayed her toned dancer arms and pronounced collarbone. We shook hands as my professor introduced us. Dee’s firm handshake pleased me; I hate a limp fish.

Dee began with a brief synopsis of the project. She had recruited eleven teachers who were interested in learning how to incorporate movement into their lessons. A few were seasoned dance teachers, others had minimal experience, and some had no dance experience at all. The first year of the DANCE project would revolve around getting the teachers acquainted with movement in the classroom, using The Dance Company’s newest ballet as a teaching tool. Teachers would learn to develop lessons using the movement, story, costumes, cultural contexts, etc. associated with the new work, to be premiered in March of 2008. Carla would be developing lessons for teachers to use either in pieces or as a sequential unit, depending on their needs. Additionally, each teacher would have the opportunity to bring their class to “Morning at the Ballet,” a children’s length performance of the new work. Another piece of this project would be the creation of a DVD that documented the process. This would include video footage (that I would collect!) of teachers performing lessons with their students, as well as student interviews (taken by personnel from a local TV/Radio station). For whom the DVD was to be distributed was still unclear to me. In the second year, two or three Dance Company dancers (teaching artists) would be hired to teach in the schools for a one-week residency (one per school), to further assist the teachers in integrating movement into their lessons. By then, the goal would be for the teachers to become comfortable using movement in their classrooms. Ideally, after the residency was over, teachers would have all the tools
they needed to continue incorporating movement in their classrooms regularly.

Although all of the details were not crystal clear, it seemed like the project was a good fit for my thesis research. My professor noted that while this was a perfect research opportunity for me, I would also be helping Dee by “staffing” her as she needed. This worried me slightly. While I am not above intern caliber jobs, I hoped my involvement would be meaningful. However, Dee described my role as being a part of the team with her, Carla, and Edward, and she seemed to treat me with a great deal of respect and responsibility. Upon my professor’s suggestion, Dee and I set up a weekly meeting time—Thursdays at 9:30am. Dee suggested that I start familiarizing myself with the State Dance Content Standards for the K-5 grades, because we would be using them when developing the lessons. With that, my professor and Dee took to chit chatting about their small world connections of dancing pas de quatre in upstate New York. Dee offered to give me complimentary tickets to The Dance Company’s performances while I was working on the project, which was an unexpected bonus. As we were leaving, Dee told me where to park next week, and my professor and I went our separate ways. Later that day, Dee sent an email asking me to send her a bio that she could include in the project materials. It took me a day or so to respond, because I had to write my first professional bio! This seemed like a great start.

The following Thursday at 9:30am, I arrived at The Dance Company, not knowing exactly what to expect. I had cut and pasted the dance standards into a neatly organized table the night before, so at least I had something to show Dee. I gave the receptionist my name, who told me Dee was in a meeting that would finish shortly. While I waited, I read over the standards I had pulled from the State Department of Education’s website. Dee came out shortly, and we went to her office.

The Dance Company Education offices (there are two) are located directly behind the reception desk and copy/office supplies area. The staff mailboxes were located outside Dee’s door, across the narrow hallway from the coffee pot and refrigerator. Just beyond her office was what looked like a sitting room of sorts, filled with old couches and easy chairs. The lighting in Dee’s small office was dim. She directed me to pull up the chair just inside the doorway. As I did, I saw a gym bag with ballet slippers sticking out. I thought about how nice it would be to work in a place where I could take class whenever I wanted.

As I pulled the chair up to Dee’s desk, we discussed the timeline for the project, and certain important dates that I wrote in my calendar, including the when Carla would be visiting next winter and spring and the upcoming
teacher meeting in November. Dee seemed pleased with the dance standards, though informed me that we would be focusing on two of the four dance standards: Creative Expression and Communication and Valuing the Arts/Aesthetic Reflection. She asked me to also pull the drama/theatre standards, as one of the teachers was involved with drama as well. Additionally, Norman, the director from a local children’s theatre company was involved in the creative process of the new work with The Dance Company’s Artistic Director, Darren. I knew Norman from my other internship, so I was excited he was on board. I found it both funny and not so surprising that I had only been in this city for a year, and was already finding the small world connections myself. I also felt “in the know,” which is always nice. Dee printed me a copy of the list of teachers who had expressed interest in the project, and asked me to read up on their schools so I would be familiar with their names and locations.

After we finished talking, Dee gave me a tour of the building and introduced me to several staff members, including The Dance Company’s Executive Director. She was quick to tell me that she went through my graduate program, but that she was still working on her thesis. She joked that I should tell my professor not to worry. Dee then took me to the box office where she introduced me to the staff there, and gave me a form to fill out for complimentary tickets. Although I already had tickets to the fall shows, I would keep it in mind for the winter. She also took me to the studio where the company was rehearsing. A flash ran through my mind of what life would be like as a professional ballet dancer. Hard, I thought. In all, the whole meeting was less than an hour. I was happy to have the rest of the day to catch up on other work.

In the weeks following, Dee and I continued to meet on Thursday mornings. I received emails in between meetings that were mostly to keep me informed of the communications happening between Dee, Edward, and Carla. They went back and forth about wording for pre-survey questions and other ideas. Tasks that I was responsible for included calling the teachers to secure reliable email addresses, formatting a postcard that was an invite/reminder of the teacher meeting in November, and developing a Process Folio response form. This form would be for teachers to document their lessons and their feelings as they explored incorporating movement into their lessons. After Dee and Edward had given their edits, the form was ready to distribute to teachers at the November meeting.

The editing process, while short and painless, showed me that I still have much to learn about PreK-12 education. Specific questions and wording choices that Dee and Edward pointed out made me think twice about my background and skills. I have been a “dabbler” my entire life. I always involved myself in a wide spectrum of activities and social groups, and
had trouble letting anything go or falling out of touch with people. Although I have tried to keep my activities minimal in graduate school (to preserve some sanity), I have begun branching out in the way of professional development opportunities. The point is, having this range of experiences has led me to feel that the depth of my experiences is lacking. I have never been a teacher. While I am passionate about the presence of dance in education, I have never taught dance, nor have I taught in the PreK-12 education (aside from a few stints as a substitute). What kind of credibility does that give me? How can I profess to change the education system to include more arts, when I do not have an understanding of the system itself? I know that I want to work towards increasing the presence of dance in education, is that enough? How many professionals in this field are in my position? Does my lack of teaching experience sustain my idealistic view that education reform actually can happen? Does my lacking knowledge in concert dance history prevent me from being a legitimate dance scholar and administrator? How do I become immersed in each of these worlds without losing my global perspective? I ask myself these questions on a daily basis. I realize I am still young enough to acquire some of these skills, and perhaps a job I pursue will allow me to increase my expertise in one or many of these areas. However, I question if I have done things in the “correct” order, or if I should have done things differently by taking advantage of certain opportunities at earlier points in life. I realize becoming a specialist in one’s field requires a lifetime’s worth of work, but I worry that I may not be moving forward in the proper direction. What I have resolved in this matter is to continue asking questions and learning through experience until another solution presents itself.

The two weeks leading up to the first teacher meeting included assembly of folders with timelines, release forms for teachers and students (so The Dance Company could use their photos and video footage), the dance and drama standards for K-5, a letter for teachers to send to parents explaining the project, the pre-survey, and a picture of the children’s costumes that the costume designer had drawn for the new ballet’s main character. Dee was late one morning and had called the receptionist to let me know she would be there soon. We discussed the folders when she got there and went over the agenda and updates.

When I arrived at The Dance Company about forty-five minutes before the meeting, the Dance Center was bustling with young girls from the dance academy. I had never been to The Dance Company when classes were in session. There was a wholly different energy buzzing throughout the building. The receptionist, who was not the same receptionist as in the morning, said that Dee was in a meeting, so I waited for her. Dee came out later and introduced me to the receptionist and let her know I could just
come in from now on. I did not have to wait in the lobby. Dee and I got to working on setting up the conference room right away. Placing folders at seats, getting water and coffee etc. There had been a change in the timeline, so we had to replace the old with the new in the folders. Some of the teachers arrived early, and two arrived five and ten minutes late. Three teachers did not come at all. Dee began the meeting by welcoming everyone and asking them to introduce themselves with their name, school, subject and grade level. As she went through each piece of the folder, teachers would nod their heads or ask questions as they arose.

The most energy that I saw from the teachers is when Dee announced that, although the stipend was minimal for this project, two complimentary tickets would be available for every Dance Company show they were interested in seeing. This resulted in delighted and excited faces. Dee purposely did not tell the teachers this in advance because she wanted to see who would come to the meeting on their own accord, without the incentive of free tickets. Towards the end of the meeting, teachers filled out the pre-survey and forms needed to give to their principals in order to get continuing education credit. As the meeting was coming to a close, Dee offered to give a tour to a few teachers who had never been to The Dance Company. The two seasoned dancers stayed behind to chat. I had had a phone conversation with one of them before I applied to my graduate program. She was involved with a national organization that I had worked for in Washington. It was another small world moment, of which there are many in the dance community.

Overall, Dee was pleased with the way the meeting had progressed. She told me that because the other three teachers had not come to the meeting, they would not be involved in the project. I took the surveys home to code, and we agreed to meet at the normal time the following week. The next day Dee carbon-copied me on an email thanking the three teachers for their interest in the project, and that she hoped they would be able to participate in a future Dance Company initiative. She also sent a brief email to Carla about the meeting. She mentioned that a few of the teachers seemed a little nervous, and that she would do a movement exercise at the next meeting.

Reading through the participant surveys provided some interesting information. Many of the teachers had had some sort of dance-related experience as children, with which most did not continue in their adult lives. There were several teachers excited to include movement in their classrooms because they felt it was a great outlet with which children could express themselves. Others were interested because they knew children learn in different ways, so by using a different teaching method, they could reach more students. Some had experimented with movement
themselves, or they had participated in movement activities with their class in a lesson that another teacher had led. All expressed positive feedback from these experiences. Responses for skills they wished to acquire included knowledge of dance terminology, model lessons, and opportunities to collaborate with other subject teachers. Additionally, each teacher provided a summary of the context of their work: who their students were, the energy in the classroom, what sorts of backgrounds the children had etc. The surveys left me feeling really excited about the group. I sent my coded spreadsheet to Dee, Edward, and Carla.

Edward and Carla replied that they had received the documents. Dee wrote an email as well. She also sent a separate email saying she would be out of the office during our meeting time this week, but suggested I come in and mail “the packets” to Carla, Edward and the WOSU contact. She also asked me to research some of the old stories of the new work for Carla to use in developing her lessons. Additionally, she asked me to think about a movement activity to do with the teachers during the January meeting. I guessed the packets she was referring to were the information that teachers had received in their folders the previous week, though I was not sure. I emailed back asking if that was the case. I noted that the research would probably be easier for me to do at home, but that I was happy to come in and mail out the packets if she needed me to. She wrote back after she returned to the office that Thursday saying she had “mailed them out herself” and that it was fine for me to do the other research from home. Because this exchange took place via email, it was difficult to know the tone. I sensed a level of discontent, but let it go.

On the Monday following the Thanksgiving holiday, Dee emailed:

Hi Mara:
We need to send Carla the State Standards for [English Language Arts], Visual Arts, Math and Science for 3rd grade target group.

You can work on this Thursday.

Best,

DEE

I did not reply to the email, I just got to work on cutting and pasting the standards. I assumed that she was asking me to put them in the same format as the dance and drama standards. To my dismay, the non-arts subjects were much more extensive and took several hours longer than the arts standards. I was able to pull all but science before our meeting Thursday. Dee was late on Thursday morning, but did not call this time.
Perhaps she now felt that I could take care of myself until she arrived. I
could, indeed. I got to work on making copies of the surveys so that she,
Carla and Edward could all have copies of the actual response forms. Dee
arrived shortly, and after I finished putting together the surveys, I came
into her office and we talked about new developments in the project.

She and I finalized the date for the January meeting, and found a space for
the movement section. I was to make an agenda and send out an invitation
email for the teachers. We also discussed the movement exercise she had
mentioned a few weeks earlier. The movement exercises I feel most
comfortable leading have to do with body awareness, alignment and
relaxation. Spending time taking note of one’s body, visualizing a
weightless and weighted body, feeling points of attachment and tension,
letting them go… So this is what I proposed. She wanted to know the next
step. What would we do afterwards? I had not come to any decisions about
that. We brainstormed ideas back and forth, and she agreed to lead the
second part of the activity. As she asked me questions about my
movement background: which elements of dance did I identify with most
(space, time, energy), my insecurities of dance-teaching experience started
bubbling inside of me. The truth is that my background is a collage of
many different styles. Another truth is that I have been out of the dance
studio for a long time, and do not necessarily remember what I learned in
my Laban class over three years ago. My most recent dancing experiences
revolve around soaking up what the teacher wants to profess. My response
to Dee’s questions was that I “go with the flow.” Whatever teachers are
interested in, I try to adapt to that. She seemed pleased with our plan for
the meeting. This was our last meeting before breaking for December. I
was about to be done with my coursework for the quarter, and she was
about to be inundated with the Nutcracker. We resolved to communicate
through email if necessary, and if not, to meet at our regular time after the
first of the year.

As I reflect on the process so far, I feel that this is a project I would like to
continue working on. The teachers seem like a great group, and I look
forward to working with them more closely, as I hone in on my research
focus.

In analyzing this autoethnography, it appears that I too did not know exactly what
to expect upon volunteering my services to Dee and the DANCE project, and that I also
had moments of feeling insecure about my qualifications. But I was compelled to push
through these challenges, and emerged with new knowledge and skills. In addition,
working styles and personalities are often a factor in determining the success of a project. Though for much of the first year I could not read Dee’s feelings or sense her connection towards my work, or me, our relationship seemed to become stronger as time went by. As I felt more connected to the project, I also felt more connected to Dee, or perhaps vice versa. Regardless, my experience was enhanced by the relationships I built with Dee and the participants. This realization leads me to feel that bonding and trust-building exercises are crucial to creating a sustainable support system for individuals participating in initiatives like the DANCE project. The K-5 Dance Content Standards and the pre-survey with its coded results are located in APPENDIX C and APPENDIX D respectively.

5.1.3 Year One, Part Two

During the second half of the year, the teachers met three times: January, March, and May. The January and March meetings each began with Dee and I leading movement activities in one of the studios at the Dance Center, followed by a discussion of logistical items as well as feedback opportunities. The May meeting consisted of a full-day workshop with Carla.

5.1.3.1 January

In January, I started with a relaxation exercise that involves lying on the floor and imagining each body part as it becomes slowly immersed in water. Dee shared a movement poem that she often used as a warm-up exercise, which Carla had included in Lesson One.
Angle at the elbow
Fingers to the head
Curve the body
Elbows to the knees

Wrist's touch the ankles
Twist around, sit and freeze
Lie on your back
Big circle arms to the sky
Sit up, straight and tall
Stand up quick and jump up high

The feedback and participant experiences on Lesson One indicate that modeling this poem at the January meeting proved to be very helpful for some participants when implementing the first lesson.

Participants also commented on the relaxation exercise as something they rarely do for themselves. Taking time to check-in with each area in the body, realizing where they hold tensions in their bodies, and being aware of their breath was a good release for them. I was pleased that Dee had decided to incorporate movement into the meeting that day. I had not sensed that some teachers seemed uncomfortable as Dee had in the November meeting. But after doing some movement, there was a noticeable change in the teachers’ comfort levels. This provides one of many examples in which issues surrounding modeling and comfort levels surfaced throughout the project; they will be discussed further in the implementation section.

5.3.1.2 February

Dee distributed Lesson One via email to teachers in February, about three weeks before they took their classes to see the performance. In her email, Dee asked teachers to:
*Field-test the lesson in your classroom. You may use all or parts of the lesson. Keep in mind that the lesson can be extended over several days.

*Jot down/record your experiences, thoughts, etc in the Process-folio given to you at the beginning of the project.

*Send your feedback directly to both myself and Carla via email. Your feedback is crucial to this phase of the process and so valuable!

Any questions, etc. --please contact me. I am looking forward to seeing everyone at the [performance]…

Enjoy! (Email correspondence, 2/21/08)

Dee requested these items be completed prior to the meeting in March, one week after the performance. About two days after the lesson was sent, one teacher emailed the group asking for help finding music. It turned out that many teachers were also having trouble finding music. I did some Internet searches and emailed several options to the teachers.

Aside from these email exchanges, Dee did not share with me any correspondence between herself and the teachers. This does not mean they did not ask other questions, only that I was not privy to that information. Most of the teachers began the lesson prior to the performance, and finished the lesson after they had attended. Five teachers provided written feedback regarding their lesson tests. This feedback is discussed in the implementation section.

In looking back at the email request from Dee, one observation I have that did not occur to me initially is that she specifically asked teachers to supply feedback through the process folio that was in their packets at the November meeting. My intention in developing this tool (see APPENDIX E) was only to provide an option for them, not a mandated structure. Sometimes people do not know where to start their reflections, so
this was to help them begin their process if they chose to use it. No one commented on having to use the process folio format, so perhaps they did not feel constrained by its structure. Two teachers did not choose to use the format; one provided pros and cons in list format in the body of an email (5/20/08), another wrote an email summarizing her experiences (5/2/08-B). These were also the two teachers with no previous experience. I cannot say if there is a connection between teachers choice to use a structured form of reflection and their experience with the subject, but it is an interesting correlation.

5.1.3.3 March

At the March meeting, one week after the performance, I began with a warm-up exercise that involved walking through the studio, becoming aware of oneself in space and then shifting focus beyond the self to others in the space as well. The teachers were giggling throughout the exercise. They later discussed the giggling as unexpected stress relief. It was the last day before spring break, and some of them were burnt out. Two teachers were no able to attend for various reasons. The warm-up ended with everyone facing each other in a circle. Dee then led the teachers through a mirroring activity that Carla had included in a few of the lessons. Teachers split into pairs, and followed Dee’s directions to experiment with partnering and mirroring each other’s movement. In the meeting afterwards, teachers started by reflecting on their field tests of Lesson One and their students’ experiences at the ballet. Dee also distributed a second lesson for each teacher to test; they did not all receive the same lesson. The autoethnographic passage below describes the next section of the meeting, and the months following.
A turning point in the meeting came when Nancy inquired about Year Two of the project. Due to funding issues, the residencies that dancers were to spend in each teacher’s classroom had been severely reduced. Dee had not solidified the logistical aspects yet, and later revealed to me that she had not felt prepared to discuss Year Two at that moment. Nevertheless, the news broke that two visits was probably the most amount of time the dancers would spend with each class. Nancy was the most overtly upset about this news. She wondered how they were expected to create a meaningful piece of work to show in just two hour-long visits.

Without invalidating these feelings, Dee shifted the conversation to problem solving. Some of the teachers asked if there was a way for them to raise money through community granting programs, with which I offered to help. Dee said that they would have to do so in their schools’ names because of the money The Dance Company already receives from those sources. Nancy and Yvonne then inquired about behind-the-scenes tours of the theatre, costume shop, and company rehearsals. Dee said these things would be easy to arrange, but the schools would have to provide the transportation for their students to attend. This seemed to lighten the tension that had developed.

In between the March and May meetings, I went to visit each classroom to document their second lesson tests. April testing made it hard to schedule these visits. It was important to Dee that the visits happen prior to the May meeting, because Carla would be leading a full-day workshop, and could be provide feedback to the teachers at that time. However, the lag time between the first and second lessons was difficult for all teachers, though their students seemed to remember quite a bit. The timing was, in some ways, unavoidable because of the availability of all the people involved, the progression of the ballet, and the spring testing that fell right in the middle. Still, the teachers did what we asked them to, and everyone came to the workshop with Carla in May. Norman, the director from the children’s theatre also participated in the May meeting.

Several important issues arise from this passage. Reduced funding was a surprise to everyone in the meeting besides Dee. Until this point, I, and I assume the teachers, had been operating under the assumption that the teaching artists would be spending at least three to four days with each class. It was never clear at what point Dee has come to the decision that this was not feasible, but it was clear that she had not been ready to share
that information at the time. I had a mixed reaction that came from my personal feelings about artist residencies. Two hours with each class seemed like so little, and I shared some of Nancy’s questions about how that could result in a meaningful movement study. At the same time, if we prepared teachers to use the tools from the DANCE project to create meaning through movement, perhaps it could still work.

Another crucial issue that was overlooked in the planning stages was the timing of testing. Testing is something that happens every year nationwide. It is something that should be predicted and accounted for whenever doing work in schools. Perhaps this timing was unavoidable, given the March premiere of the new work, but it is also possible that it was an oversight in the planning. This will definitely be something to consider in future implementations.

Although students seemed to remember more than teachers expected, having to revert back to concepts that were six to ten weeks old was a stretch for teachers. In looking back, however, perhaps this speaks to the structure that many teachers see as a necessity in their practice. The goal of teaching is not for students to forget what they learned six to ten weeks ago, though it is sometimes inevitable. Perhaps the circumstances that caused teachers to return to concepts they explored weeks before allowed them to gain trust in their students’ ability to retain information. Of course teacher comfort (and sanity) also affects the success of the lesson, but maybe they also benefited from seeing things work despite a lapse in their “normal” structure.

Each of these issues also points to an underlying theme of trust. The movement activities helped build trust among participants, asking for feedback communicates to participants that we respect their opinion, and being responsive to their needs shows them
that their concerns are valid. While these elements were present throughout the DANCE project, I wonder if it was “enough,” enough being a subjective term. In my assessment, I felt there were ample opportunities for feedback about the lessons and the program overall. However, as the data in the implementation section will support, I also feel there could have been more opportunities for teachers to develop relationships with each other. There were opportunities to provide support of which we, as administrators, did not take advantage. It is hard to say if these missed opportunities could have been prevented, or if I only see them now in retrospect. On a positive note, Dee has already taken steps to alleviate some of the concerns expressed in participant feedback for Year Two.

5.1.3.4 May

The May meeting turned out to be one of the most useful and successful aspects of the project. Everyone was in the studio, moving for the whole day. Carla began with a warm up called the “BrainDance” which utilized Laban dance philosophies to “wake up” each area in the body. Anne Green Gilbert, a dance educator based in Seattle, Washington developed the Brain Dance in 2000. Her organization, the Creative Dance Center (CDC) describes the Brain Dance in detail on its website:

www.creativedance.org/about/braindance.cfm.

The BrainDance is a series of exercises that we use in all CDC classes. It is comprised of eight fundamental movement patterns that we move through in the first year of life. Research has shown that these patterns are crucial to the wiring of our central nervous system. As babies, we did these movements on our tummies on the floor. However, cycling through these patterns sitting or standing has been found to be beneficial. This "dance" is an excellent full body and brain warm-up for children and adults in all settings. The BrainDance can be done at the beginning of class; before tests, performances, and presentations; and during computer
work and TV watching for brain reorganization, oxygenation, and recuperation. (Gilbert, 2000)

The website outlines each of the eight steps for people interested in doing the BrainDance. After the workshop, many teachers described the BrainDance as a useful tool that they could implement in their classrooms. Dee emailed the steps of the BrainDance to teachers after the meeting, but it did not include descriptions of the steps. During the rest of the workshop, Carla and Norman modeled each lesson for the teachers, Dee, and I, who served as the participants. Teachers also had an opportunity to solicit Carla’s advice about classroom management and movement techniques, and to see her directing actual students. In my interviews with participants following the meeting, each teacher expressed a sincerely enjoyable experience. In addition, the workshop reminded Dee how important it is for her to have participation opportunities as well.

One thing I’ve re-discovered in doing the workshop with Carla in May, is how much I really enjoy doing that kind of work. Having to oversee a project, you’re torn in two when you’re asked to get down and actually be the facilitator all the time, or to lead things, or, most of the time you’re not participating actively. So it was really important to me, to become an active participant again, and to really realize—and I’ve always felt this way throughout my career, when I became more of a teacher and administrator—that it’s really important that I get back into the classroom at some point during the year, or get back into the class, or actually working and doing the art, creating art in some form or another. (Dee, lines 130-140)

Though the May workshop was the last meeting with the teachers during the first year, Dee continued to work on planning and logistics for the second year. She arranged to train the dancers (who will be the teaching artists) in early September, set up a performance space in November for the teachers’ classes to present their work, and
continues to keep open lines of communication with me, Edward, Carla and the others involved. There is also a tentative meeting date scheduled to reconvene with the teachers after the summer. No additional funds have been secured for the project. On the contrary, due to drastic state budget cuts, the project will be facing a seven percent reduction. As a result, Carla will probably not be returning in the fall to continue professional development with participants.

Throughout the planning and administration of the DANCE project, Dee exhibited an attention to detail and a commitment to the program. She checked the project timeline each week, and completed tasks according to schedule. In addition, Dee laid important groundwork prior to the project’s onset, which built a framework in which the project could operate. This groundwork included garnering the support of leadership at The Dance Company and in the education community. Funding reductions create challenges that most arts organizations must surpass. Dee is engaging in careful planning and negotiating in order to continue to provide a meaningful experience for the participants and students involved. Dee communicates her feelings about the first year below.

When I look back at Year One, I think things are going really well. I think we’ve discovered lots of small and interesting things about the teachers, because they’re such a diverse group. And we’ve also learned a little more about the climate in the schools during this part of Year One. We’ve learned about the strain the teachers are under due to testing. [Also,] for [The Dance Company] this is a different way of looking at things, [with] our dancers being actually part of an educational activity that involves them, in essence, being a teacher. And, you know, these people are trained to be performers; teaching really is not their job. So, this gives [The Dance Company] another opportunity to take some dancers that are interested, and develop them as well. (lines 25-32)
5.2 Implementation

In this section, I will first account the teachers’ piloting of the two lessons from the DANCE project curriculum, and the feedback that teachers offered following these tests. I will draw from autoethnographic observations, written participant feedback, and post-Year-One interviews that I conducted with each teacher, to shape this discussion. Next, I will broaden the focus to include the overall implementation of the DANCE project. The pre and post surveys (developed by Edward, in collaboration with Dee and Carla), Edward’s interviews, and my interviews will serve as the primary data sources for this analysis.

5.2.1 Piloting the Lessons

After two meetings with participants, one of which included a movement component, Dee distributed Lesson One to the teachers via email about three weeks before their students went to see the children’s length version of the new work. The lesson was arranged in the following format:

Lesson Overview
Integrated Content Areas
Connecting Concepts
Essential Questions
[State] Dance Standards
[State] Third Grade English Language Arts Curriculum Standards
Objectives
  Dance
  English Language Arts
Assessments
  Formative
  Summative
Lesson Procedures
  Introduction
I cannot say that I became extremely familiar with the lessons during the project’s implementation. However, in looking back, I feel overwhelmed when reading through them. It is not so surprising, then, that teachers with no dance background would feel overwhelmed by a lesson of such rich content. One thing we realized throughout the process is that these lessons are so extensive that “lesson” may not be the right term for them. Unit and module are two terms that were explored, but Carla has not yet communicated her decision regarding her final vocabulary choice. Below, I recount the first feedback we received about the lessons, from my point of view.

During the March meeting (after they had seen the show and begun testing Lesson One) the teachers, Dee, and I discussed their experiences. Although two teachers were missing at this meeting, the others described positive experiences about their lessons and were elated about their students’ field trip to the ballet. Each teacher did the lesson differently. One teacher, Isabel, had no experience with moving in her classroom. She relayed the fear and lack of confidence she experienced going into the lesson, and the violent movements that some of her students used during the lesson. One of the experienced teachers, Nancy, expressed her opinion that violent movements were ok as long as they were not directed at other students. Students should be able to express these emotions in a safe space. Isabel also described asking students to act out the scene from the ballet that she was reading from Lesson One in front of their classmates. It took a long time, but one “brave” student, as she called him, got up in front of his class to do what the teacher was asking. After he volunteered, his classmates all wanted to try. Other teachers communicated their experiences, which helped the group entertain ideas and share feedback.
Classroom management is a huge aspect of navigating movement lessons. For teachers who have little experience allowing children to move around, instead of constantly being seated, a movement exercise may seem unmanageable. Seated bodies are much easier to manage than moving bodies, making it crucial for teachers to develop a comfort level and a structured environment that allows their students to move in the classroom.

In addition, violent actions are often looked upon as movements that should be suppressed and dispelled from classroom settings. However, as Nancy remarked, violent movements can be ok in safe spaces. With all the violent imagery to which students are exposed in the media and pop culture, allowing students to (safely) explore these movement, expel energy, or just experiment is ok.

Following their tests of Lesson One, teachers were asked to submit written feedback, primarily for Carla, so she could revise the lesson as needed. While teachers’ experiences were highly individual, several themes arose from their feedback, which touch on participant experience levels, comfort, and needs.

5.2.1.1 Ballet Language/Historical Vocabulary

Lesson One includes historical information about ballet that the teachers found they did not know themselves, or that it was not relevant to the other aspects of the lesson.

I was not familiar with some of the dance terms in the lesson (Basse, Haute). I guess I would like to know more about ballet's history, some basics, to present the kids with a general understanding. It might have helped them take on the persona of a dancer. Maybe I already know enough, and I was able to give some background, but I don't feel confident
about it. I would also like to read more of the tales from the Arabian Nights! (3/18/08)

I would not change what I did if I were to do this lesson again. I would only dedicate more time to the development. I never approached the language of ballet nor the historical perspective. It did not make a difference in the students grasping the concepts. (4/17/08)

Ideas such as "Talk about the Basse dances of the French courts that provided the movement vocabulary for the first ballets" and "Introduce additional locomotor movements that go into the air such as jumping, hoping, running, and leaping. These movements came from the Haute dances of the French courts." is difficult for me to go in depth about due to the fact that I don't have background knowledge of this topic. (3/20/08)

Nowhere in my pre or post work did I try to situate the history of ballet, beginning with Louis. Nor did I try offer explicit details of basse and haute dances of King Louis’ time. There simply wasn’t enough time to do so and quite frankly what the students saw at the performance didn’t really include these forms, at least explicitly. I’m not sure that doing so would have made much impact on the overall idea or integrating movement to embody the story line. (4/7/08)

An important question to ask here is, “why were these aspects of the lessons not helpful?” I assume that these elements were included in the lesson because the curriculum is focused on dance as an art form, and these elements are relevant to the historical context of the new work. Yet in translating it to the classroom, neither experienced nor inexperienced teachers incorporated them into the movement portion of the lesson. In my assessment, this historical contextualization touches on another State Content Standard, on which the project did not focus: Historical, Cultural, and Social Contexts. The movement study, while based on the new work, did not ask students to explore historical dance forms, which may provide some explanation for teachers’ inability to align this aspect of the lesson with their movement studies. If Carla were to
add a section in which students studied movement forms on which the ballet was based, perhaps this historical context would be more relevant to Lesson One.

5.2.1.2 Being Mindful Of Teachers With No Experience

The teachers were not given an indication of how much time the lesson should take. This was intentional on Carla’s part, as each teacher’s day is scheduled differently. Many teachers automatically split the lesson into several sessions; however, the inexperienced teachers were overwhelmed by the amount of information they thought they needed to cover at once. In addition, some teachers commented that their previous experience enabled them to navigate through the lesson, but they were not sure that their inexperienced colleagues would be as comfortable.

I looked at that first lesson, and I thought, “Wow this is a lot [exhales with a sigh and laugh]. And I don’t know where to begin.” (5/12/08-A, lines 31-33)

Suggestion: Assume that we (I) know nothing about dance and the vocabulary… Simplify or know that a lesson like this will last a long time. (3/20/08)

I feel fortunate to have taught at [an arts centered school] last year to see a dance teacher teach movement, and to have participated in the Arts Integration class last year. I don't know how I would have done this lesson without that exposure, even having done a little bit of dance as a kid/teenager. Some of my colleagues would be very uncomfortable introducing and managing a movement lesson, and some just wouldn't even try it. (3/18/08)

I did not find the conclusion questions that helpful or relevant. Especially, “How well did the movement rhythmically fit the beat of the music? Were the movements sudden or sustained?” These prompts use specific language- Laban movement analysis. I wouldn’t expect the generalist classroom teacher to know what either means at the bodily level, let alone know how to observe it in their students’ bodies. (4/7/08)
Here, teachers’ varying skill-levels with dance affected their ability to approach Lesson One. As one teacher discussed, the expectations outlined in Lesson One could be enough to deter some teachers from even attempting to use movement in their classroom. This points to a greater issue that, as dance educators, it is important to strike a balance between making dance accessible to greater audiences, and remaining loyal to fundamental dance principles. What is becoming increasingly clear is that lessons of this caliber should not be distributed to teachers without experience using movement in their classroom. These lessons were suitable for teachers who participated in the arts integration workshop and for the dance specialists. In considering this curriculum as something to distribute to a wider audience, it will be important to make sure classroom teachers have adequate preparation before they attempt to implement these lessons.

5.2.1.3 Modeling- Poem

The poem that Dee modeled during the January meeting was well received by many teachers. It was something that inexperienced teachers had physically seen and done, and something that helped those with more experience to see new perspectives.

I'm glad that modeling had been done for the "warm up" poem, it made it very easy to convey to my students the differences that I saw when they did the movements. (3/20/08)

I remembered the poem that you guys had shared with us about angle at the elbow and I thought, “Ok, there’s at least something I can start with,” and so I did, and they loved that. (5/12/08-A, lines 33-41)

I introduced the lesson with students in self space exploring individual solutions to the “Angled at the Elbow” poem. Students explored through shape, constant movement and as they traveled. The students were initially
excited about the lesson and their enthusiasm grew as we continued in the lessons. (4/17/08)

This topic continues an earlier discussion regarding preparation and support. Modeling the poem at the January meeting was one example of the DANCE project preparing teachers for what they were being asked to translate into their own classrooms. The modeling not only helped teachers demonstrate for their students, it also allowed teachers to know what to look for in their students’ movements.

In each of these three focus areas, trust and bonding arises again. As administrators, we have a responsibility to prepare participants to implement the project goals as best they can. Though many of the issues that arose in Year One were unpredictable, it is important to listen to feedback and respond to the best of our abilities. Making sure participants are all on the same page is part of building their trust. While they also have a responsibility to ask questions and further their own understandings, communication on this level is crucial to successful implementation.

During the March meeting, Dee gave each teacher another lesson, but not every teacher received the same lesson. I was to visit their classrooms in order to document these lessons. With April testing approaching, teachers were unsure when there would be time to do the second lessons. Most teachers ended up doing the lessons more than six weeks after they had seen the show and tested Lesson One. Teachers communicated information about the second trial in written feedback, and during our interviews a few weeks later. Some felt that the length of time in between lessons was too long, and that their students had forgotten things during the hiatus.
When I moved on to number three, introducing the vocabulary and relating it to their [dance] sequences, they started losing attention. I think it was just too much information pertaining to a lesson we did so long ago, and many of them seemed to be tired of talking about [the ballet]. (5/2/08-A)

Just because of the timing, when [the students] went to see the ballet, and then, when they were doing the second and third lesson, a lot of the kids may have forgotten things. (5/23/08-A, lines 133-135)

The children I think really enjoyed it and clung to the whole [DANCE] project, but it was kind of juxtaposed in, you know, throwing those lessons in, and then bringing it back so much later, six weeks later. We’d moved on. But the kids really brought it back. You know, they were able to, to come back into it. So if I were to do it again, I would do the entire thing within one month. Prepare them, go see the ballet, come back and do the second lesson, and I think that’s how it’s intended. Just, you know, so it kind of went with the flow. (5/14/08, lines 193-205)

My observations of the second lessons varied by classroom, but they were generally in line with the feelings that teachers communicated to me afterwards. However, although most teachers felt the time lapse between lessons was problematic, student responses were mixed. Some students reverted back to the DANCE project movement with ease, while others felt disconnected from the material. As I mentioned above, this may be an indication of teachers’ willingness to trust students’ ability to retain material. In general, most teachers were more critical of their lessons than I was, and some acknowledged that having a stranger in the room made their students act differently.

Clearly, the placement of testing in the middle of the project created different experiences for the first and second lesson tests. In some ways, this was a design flaw in the project’s timetable. Testing is something predictable, however, Dee communicated that the strain on teachers was not something she had anticipated (line 28). In future
implementations, summer training might be a more effective option, so that teachers can start off the year using the concepts they learn in the training, and can continue throughout the year. In Year Two, Dee plans for the artist residencies to take place in the fall, with a presentation of student work to happen in November. This will prevent the participants from having to arrange their residencies around testing in the spring.

5.2.2 Implementation: Overall DANCE Project

Three primary data sources will shape discussion of overall themes of the DANCE project’s implementation: participant interviews with myself and Edward, and the pre and post-Year-One surveys. The results from Edward’s post survey and post-Year-One interviews and were presented in Edward’s first-year evaluation report (2008). These data were indexed and compared against each other in order to verify their validity. In addition, the post data were compared to the pre-survey data where relevant. No major inconsistencies were found during the triangulation process.

Edward organized interview data in his final report according to the following themes, which he developed after he collected the data (pp. 28-30):

1. Impacts on Teaching and Learning
2. Teacher Comfort Level
3. Quality of Mentoring
4. Professional Development, logistics, planning, and scheduling
5. Benefits to Students
6. Changes to Teacher Practice
7. Curriculum and Resources

Edward had seen the approved list of questions that I planned to ask participants during my interviews, though he did not see my results prior to writing his report. It is possible
that his prior knowledge of my interview questions may have shaped his questions and/or analysis of post-Year-One data. In addition, reading my assessment of the project may be of benefit to his ongoing analysis in Year Two. Nevertheless, the categories that Edward identified are consistent with the range of themes from my interviews, making it logical for me to discuss the data in the same fashion. My revised version is as follows:

1. Impacts On Teaching And Learning
2. Teacher Comfort Levels/Quality Of Mentoring
3. Changes To Teacher Practice
4. Benefits To Students
5. Curriculum, Resources, And Limitations

These categories are not necessarily distinct or isolated from one another. Some themes span several categories, which highlights the implicitly interpretive nature of the data summary process. To reiterate, Edward collected data from the pre and post surveys, and conducted post-Year-One interviews; he cited this information in his Year One Evaluation Report (2008). The primary source of data that I collected in this section came from participant interviews.

5.2.2.1 Impacts On Teaching And Learning

Table 5.3 summarizes participant responses that discuss the impacts of the DANCE project on teaching and learning.
### Impacts on Teaching and Learning

<table>
<thead>
<tr>
<th>Relevant Pre-Survey Question(s)</th>
<th>Summary of Answers</th>
</tr>
</thead>
</table>
| What skills do you think you need in order to incorporate dance in your regular teaching strategies? | (1) Knowledge of dance terminology  
(1) Knowledge of process; comfort level  
(1) Knowledge of non-dance subjects; planning time  
(1) Dance ability  
(1) Problem solving skills; to see a model lesson  
(1) To see a model lesson  
(1) Knowledge of process; to see a model lesson  
(1) N/A |

<table>
<thead>
<tr>
<th>Relevant Post Interview Question(s)- Mara</th>
<th>Summary of Answers</th>
</tr>
</thead>
</table>
| 3. Have you learned techniques that you plan to continue using after this project is over? If so, which techniques work best for you? Which haven’t worked? | 3.1 Learned where to start  
3.2 Poem, shape categorization  
3.3 Talk less  
3.4 BrainDance  
3.5 Sequence of constructing movement |
| 4. What have you learned about yourself as an individual and teacher from participating in this project? | 4.1 Everybody comes in at different levels that can be worked with  
4.2 New ways to bring the arts into other lessons  
4.3 Reflection was helpful  
4.4 Not much personal growth, but did acquire tools  
4.5 Be aware of own state of being while doing this work |

| Edward Interview Response Summary | The use of movement helps my deaf and hearing impaired students understand concepts through their bodies  
Wonderful project, more time would have been nice, brought opportunities to underprivileged students  
What needs to be shared in order to make project more effective |

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**Table 5.3 Impacts On Teaching And Learning**

**5.2.2.1.1 May Workshop**

Perhaps the most overwhelming response regarding the impact on participant’s teaching and learning was the need to see lessons modeled. After the May workshop with
Carla, several teachers (especially those with less experience) commented on their improved comfort levels. However, some felt that certain aspects of Carla’s workshop would not translate into the “real” classroom setting.

Like anything else whether it’s reading or any other subject matter, unless you have a little bit of training in how to teach it to a child you don’t really know where to start. So, I’m sure I started wrong, but I learned from it and after the workshop on Friday I feel a lot better about... what I’m doing, and about where to begin and I don’t know, it just feels more comfortable now. (5/12/08-A, lines 15-18)

So far every time we meet we get so excited and we’re ready to go for it, ready to do it, and then we come back to our classrooms and sometimes I feel like “how in the world am I going to do this?” But after our last meeting on Friday where we were there for the whole day, I feel so confident, that I can definitely re-work this and make it part of our classroom. (5/12/08-B, lines 32-45)

I honestly will tell you that I probably got more out of [the project] than I thought I would. I thought, basically, we’d go in and they’d tell us about [the DANCE project] a little bit, and then I’d come back and do my lessons and then submit maybe what I did. But I feel like we had some good exploration, you know this last [workshop] with [the theatre director] and Carla was wonderful. So we had some time to explore physically. I appreciated that. (5/14/08, lines 272-298)

When Carla taught that lesson for us last week and when she modeled teaching the real kids it was great to see her, it was just like, you know I mean she was teaching the lesson the same way that she taught us. So we got that whole day of her modeling for us how to teach. But the hard thing is, and I was talking to, um, Emma about it too, is that it’s so unrealistic, because that’s not what our kids are doing when the lesson is being taught. And even if she was the person teaching our kids, there’s just so much more to manage than that. (5/15/08-A, lines 475-497)

I was incredibly uncomfortable but I’m glad that I did this. All that I needed was to watch someone else demonstrate it. I’m a visual learner. I felt that I owed it to my kids, it helped me to understand what they go through. (Anon, Edward report, p.29)
These comments align with requests in the pre-survey for solid examples and seeing a model lesson. Although participants acknowledged the challenges of timing, additional comments surfaced about wishing the May workshop with Carla had happened at an earlier point in the project.

One thing that would have been nice is maybe if we would have had the day with Carla earlier. And that’s hard too, because now we have it for next year, and you know you have to start somewhere. (5/23/08-C, lines 698-707)

It helped me just watching Carla model that for us, it shows me exactly what to do and how to do it, and, you know, and I know you guys couldn’t start with that because she’s only available when she’s available. But, it just really helped me to understand it better. (5/12/08-A, lines 321-350)

Comments regarding the May workshop reflect an ongoing request for additional support and preparation. Timing was something that participants recognized being problematic as well, suggesting that having the workshop earlier in the process could have been beneficial. While this may not have been feasible in the pilot program, it is something that could be accounted for in future implementations.

5.2.2.1.2 Tools And Techniques

Specific tools and concepts that participants referenced as items that teachers found useful include the “Angle at the Elbow” poem, the “Brain Dance,” and the method of categorizing shapes as angled, curved, and straight.

I did pull in some things. You know the, the poem, angle at the elbow. And one thing that that I picked up on as a teacher that I’ve never categorized before were the angled, twisted, straight and curved shapes. I’ve never categorized it like that and I’ve found myself using it many times this year and will continue to use that… The brain dance, I really
enjoyed that, and I would use that as well. It’s just another group of things to put into my backpack. But, for instance, characterizing, and… the concept of starting an idea with shapes and then moving it and then traveling, yeah just that little packet of things I would probably throw into my backpack and use it as well. (5/14/08, lines 338-392)

This teacher also commented that she could not say that she experienced any personal growth throughout the project, but these were the tools she acquired. The concept of compartmentalizing personal and professional growth is interesting to consider, especially in a project that pushes teachers to re-assess their teaching methods. Perhaps she saw the DANCE project primarily as an opportunity to expand her professional capabilities. While this may have been the case for some teachers, others discovered things about themselves as people, as well as themselves as teachers.

5.2.2.1.3 Other Learnings

Participants also gained confidence in using movement in their classrooms, remembered the importance of reflection, and expanded their options in order to reach students who they were not necessarily reaching before. The following are anonymous answers to Edward’s post-survey (pp. 23-24) question: What were the most important things that you learned from your experience in this project?

We were given an opportunity to explore new lessons that related to the ballet as they related to language arts and science. It is always nice to try out new ideas with the students.

The need for movement in my classroom. Also that it can be easily incorporated into most lessons.

Seeing how I can add movement and dance into my weekly lessons.
One thing that I learned is that even though I’m not currently working the role of a full-time K-12 dance educator, I can still find and work with arts education partners on behalf of student learning. I also learned that my colleagues, especially those that are not knowledgeable of or experienced in teaching children’s dance education, are having difficulty. This is not surprising but brings into view that ongoing professional development that teaches both children’s dance content knowledge and pedagogical strategies and methods that align interdisciplinarily with other subjects is essential for the success of this program. Personally, I learned that the day-to-day teaching position that I currently have can be characterized as enormously fast-paced and stressful. NCLB implemented in the classrooms is a high stakes enterprise for children AND teachers. I became seriously aware that first I need to slow down and second I need to increase the number of opportunities for my students to dance daily so that they too can slow down and focus differently from other ways. During the various segments of the day-long workshop, I struggled to stay fully present during the instructional process. Over time, all of the things that I say to others came home to me in and through movement problem solving and improvisation—internal awareness and focus on the process, thinking in motion, engaging my imagination and moving in and out of possible worlds and considering multiple solutions; inventing, setting, editing and sharing dance movement to deepen understanding in and through dance. It is these conceptual framings and skills that I felt rusty in doing, but loved being challenged by them nonetheless.

That the people we have been working with are a fabulous resource with the [DANCE] Project and for other aspects of my job.

Dance can be incorporated into all academic areas. Using dance is a way to reach some students who are sometimes unreachable.

I ask my students to attempt things that are difficult, challenging, and uncomfortable for them all of the time. It’s only fair that I should feel those same things. It makes me empathetic, a better teacher.

Classroom politics, self-awareness, and empathy are inherent in these answers.

The No Child Left Behind Act (NCLB) is designed to make sure every child gets an education. However, as discussed in Chapter 3, the measurement systems associated with NCLB do not account for alternative learners. The responses some of these teachers give implicitly and explicitly attend to the political nature of the “traditional” classroom.
Using movement activities allows alternative learners to excel in ways they do not otherwise experience.

Self-reflection and empathy are forms of teachers’ self-evaluation. Continuing to situate oneself in space can create room for critical reflection and change. Opportunities like the DANCE project that allow and promote these lines of thought may help teachers become better at what they do.

5.2.2.1.4 Application

A follow-up question on the post-survey (pp. 24-25) asked: How will this learning be useful in your work? Participants replied:

I will use character development, posture, gesture, body shape (angled, curved, twisted and straight), the [BrainDance] and development of an idea from self-space to traveling in future lessons.

I will continue to use some of the concepts presented with all my classes.

Not only will this project help to incorporate dance into the curriculum when it is finished, but I feel more confident using movement in my everyday teaching, which is a great benefit to my students who need to learn in different ways.

Adding more creativity and meeting the needs of my more kinesthetic learners.

This learning is useful in my work as a teacher, dance educator and teacher education for all of the reasons shared in the previous question.

It has built up my confidence level [for] letting my students move and be more physical in the classroom setting.

There are many studies that show that physical activity makes the brain work better. Dance is also another outlet for that.
Here, the idea of multiple intelligences re-surfaces. The repeated comments regarding the necessity for children to move also implies that the moving body is too often left out of the classroom. Students learn that there are appropriate times and spaces for moving, and the other parts of the day are meant for sitting and learning. The DANCE project works to combat this dichotomy that learning exists in one space, and moving exists in another. Instead, moving can create learning, and learning can promote moving. Further, the expression of this learning happens through movement. Educators’ recognition of moving as an equal partner to traditional teaching methods is paramount in their ability to reach the kinesthetic learners in their classrooms.

5.2.2.2 Teacher Comfort Levels/Quality Of Mentoring

Table 5.4 summarizes participant responses related to their comfort levels and the quality of mentoring they received throughout their participation in the DANCE project.
<table>
<thead>
<tr>
<th>Relevant Pre-Survey Question(s)</th>
<th>Summary of Answers</th>
</tr>
</thead>
</table>
| Please describe your experiences with dance. | (4) Growing up – some sort of dance exposure early in life  
(2) Experienced Teacher  
(1) Teaching/Limited- one year of dance participation with students  
(1) Limited |
| What kinds of professional development or training have you had in dance? | (4) Arts Integration (participated in [Dance Company] project)  
(2) Lifelong Experience  
(2) None |
| What is your willingness and disposition to use dance in your classroom? | (7) Very Willing  
(1) Very Willing- need bigger space |
| What kinds of support from [The Dance Company] do you need during the project? | (2) Don’t know yet  
(1) Don’t know yet; open communication  
(2) Everything you can give  
(2) Open communication; discussion time  
(1) Examples |

<table>
<thead>
<tr>
<th>Relevant Post Survey Question(s)</th>
<th>Summary of Answers</th>
</tr>
</thead>
</table>
| C. What kinds of support from did you receive from [the dance company] during the project? | C.1 Excellent In Service  
C.2 Free Tickets  
C.3 Professional Development  
C.4 Curriculum Materials  
C.5 Dee provided excellent support |

<table>
<thead>
<tr>
<th>Relevant Post Interview Question(s)- Mara</th>
<th>Summary of Answers</th>
</tr>
</thead>
</table>
| 5. What are your perceptions of how people dealt with uncomfortable situations? (Asked to Dee) | 5.1 They adapted, reflection helped  
6.1 Principal supported as much as she could  
6.2 Definitely could be more support from school  
6.3 Dance Company very supportive  
6.4 Great Principal, very supportive  
6.5 Yes |
| 6. Have you had adequate support from [the dance company] and/or your supervisor(s) to carry out the project tasks as you wished? | Had some experience from a previous year-long workshop  
Becoming more comfortable around my peers was important in establishing more comfort  
Became more comfortable after seeing lessons modeled  
Carla's feedback gave me confidence  
Ideally would have seen dance educators working with students in order to observe and reflect on own teaching |

**Table 5.4 Teacher Comfort Levels/Quality Of Mentoring**
5.2.2.2.1 Support

Many teachers expressed uncertainty in terms of what type of support they would need, when asked at the DANCE project’s onset. Communication and examples were two requests from participants who had an idea of what they would need. In post-Year-One measures participants indicated that they felt supported in most cases. Still, the feedback they expressed in Edward’s interviews reflected that, although they were not directing their unfulfilled needs towards the project administrators, they had needs that were not fulfilled. Building trust with the other participants and seeing examples of dance educators working with students were areas that teachers felt could be improved upon.

5.2.2.2.2 Experience Levels

Teachers who had participated in professional development workshops prior to the onset of the DANCE project found the implementation of the lessons to be more comfortable. Below, Dee discusses her expectations that some people would be uncomfortable, and the steps she took to alleviate some of the stresses associated with discomfort.

I think I expected teachers to be uncomfortable with some of the field testing aspects and some of the Year One things that we had them do, such as field-testing Lesson One. I knew that they didn’t have a lot of experience, in some cases, in working with movement in the classroom, and even discovering how to use class management strategies for teaching movement. It wasn’t a big surprise, but it just re-confirmed in my mind that those are areas that we need to, pay attention to, we need to respect, and we need to address when we’re doing professional development with teachers. (Dee, lines 53-59)
Mara: And when you said earlier about knowing that the, there were several teachers without a lot of experience and having to be conscious of that, what are some of the ways that you cater to those needs? (Ibid, lines 92-97)

Well I think first of all you acknowledge that, but you do it in a way that you’re not belittling people. So you acknowledge their areas of expertise, you acknowledge feeling uncomfortable, feeling like you don’t have enough knowledge or resources, and then you slowly introduce experiences. Movement experiences like we did experimenting with working with a person in space, experimenting with the elements of dance: time, space, and energy, just like the students will, of course on a more adult level. Slowly introducing those concepts to them, and then talking with the other teachers that have more experience, how they might work with that concept. What they may have done in the past, situations they may have encountered about behavior. So it becomes really in essence a peer group that’s working together that has facilitators, I view myself as a facilitator, and you as well, and Carla too, even though she’s the curriculum consultant. And it becomes a group process and not so much an individually led process. (Dee, lines 99-115)

Mara: And what are your perceptions about how the teachers dealt with all of that? (Ibid, line 117)

I think, just like any learners, we learn to adapt things in a way that works for us in our particular situation. Giving them an opportunity to talk about and reflect on their experiences is really another way that I think helped the teachers figure out what they needed. What we did find out and what we’ve planned for next year, is, some of our teachers that have less experience, there’s about three of them, we’re providing opportunities to have a mentor or coach for them to work with two other teachers that are in the program, as well as myself. So, giving them additional support, but, you know, we’re not babysitting them, we’re two professionals working together. (Dee, lines 119-125)

Dee’s testimony affirms that the program is responding to participant needs for coaches and modeling opportunities. Less experienced teachers requested additional support, and seasoned veterans acknowledged their interest in helping their colleagues.
### 5.2.2.3 Changes To Teacher Practice

Table 5.5 summarizes teacher responses regarding changes to their practice as a result of participating in the DANCE project.

<table>
<thead>
<tr>
<th>Relevant Pre-Survey Question(s):</th>
<th>Summary of Answers</th>
</tr>
</thead>
</table>
| What are your goals for your involvement in this project? | (1) Student exposure/Admin Appreciation  
(1) Student exposure/Increased comfort  
(1) Student knowledge of dance  
(1) Involvement with [The Dance Company]  
(1) Dance integration in classroom/see impact  
(1) Student exposure  
(2) Expand teaching abilities |

<table>
<thead>
<tr>
<th>Relevant Post Survey Question(s)</th>
<th>Summary of Answers</th>
</tr>
</thead>
</table>
| D. How have your goals for your involvement in the project changed, if at all? | D.1 Help other teachers develop confidence  
D.2 Increased due to more confidence  
D.3 Giving up time with dancers to other teachers; requesting other opportunities in its place  
D.4 Incorporating dance/movement into more lessons  
D.5 Did not start out with any specific goals  
D.6 This year flooded with testing; next year start out using these concepts |

<table>
<thead>
<tr>
<th>Relevant Post Interview Question(s)- Mara</th>
<th>Summary of Answers</th>
</tr>
</thead>
</table>
| 7. Is dance something that you feel you can and/or will consistently dedicate space, time and energy to in your practice? Explain yes or no. | 7.1 Yes, I just need to take the initiative to do it.  
7.2 It will get harder because I will have to write my own lessons  
7.3 If I incorporate it into my routine in the beginning of the year it will be easier |
| 8. Do you feel like you have the tools to continue this work? | 8.1 Yes, it’s a matter of using them  
8.2 Yes, these tools are now a part of me |
| 9. Do you feel like you are now looking for other ways to incorporate dance into your lessons? Is dance more present in your thinking now? Have you made changes to your practice during the project? | 9.1 Yes  
9.2 I do more now than before  
9.3 Not this year, but plan to next year |

<table>
<thead>
<tr>
<th>Edward Interview Response Summary</th>
<th>Summary of Answers</th>
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</thead>
<tbody>
<tr>
<td></td>
<td>Personally not a big change, but helped others change</td>
</tr>
</tbody>
</table>

**Table 5.5 Changes To Teacher Practice**
5.2.2.3.1 Starting Fresh

Several teachers discussed their interest in making a fresh start in the upcoming school year. With increased confidence, consistency seemed to be something more approachable, especially for teachers who started out with little experience.

If I’m good in the beginning of the year about working it into my routine when I’m planning my schedule then it’ll be easier…Then, I’m more likely to stick with it throughout the year. I [need] the repetition [laughing] or I forget. (5/15/08-A, lines 1385-1406)

Because of the position I’m in this year, I was not able to give [the project] what I wanted, so I did not get as much out of it as I could have, just because… I was getting a handle on the subjects that I was teaching and didn’t quite see the relationship between the dance and everything, and so I did a minimal amount of what was required. Next year I’ll be able to have a better hand [because] I’m going to be doing the same thing this coming year, so I know how it will fit in and that it will fit in very well. (5/23/08-B, lines 15-50)

I think that it’ll help next year just starting off with it with these kids for a whole year. That way instead of just all of a sudden in February with our kids saying “OK we’re going to do this.” But I can work with them throughout the year I think we’ll have a great experience with it next year. So, I’m excited about it right now, I’m very excited about it. (5/12/08-B, lines 45-64)

While some teachers may not have been able to fully incorporate the principles addressed by the pilot year of the DANCE project, they believe starting off the year with a new group of students will allow them to use movement more consistently in their practice.

5.2.2.3.2 Increased Presence Of Dance In Thinking And Teaching

Some teachers affirmed that movement is more present in their thinking and in their classroom than it was prior to beginning work with the DANCE project.
I can say that I’m a person that didn’t think of it at all to start with, so yes, the fact that it’s there, it’s in my head, and, knowing that it’s not hard to incorporate so, just trying to find those ideas and setting aside, aside the time and space for it is more. Yeah, I definitely think of it much more now. (5/12/08-B, lines 922-946)

I think now, after doing some of this stuff, I can see better how I can fit movement and dance and productions and things like that into the curriculum. Even if it’s not just the [DANCE] project curriculum, I can take that, for math lessons, get them up and have them move. Or for a science lesson, get them up and have them move, act out molecules for solids, liquids and gas. So I think that has been a great benefit (5/23/08-C, 165-194)

Mara: Have you noticed a difference in your own teaching, or in the students when you do these lessons? (5/23/08-A, lines 154-155)

A lot of them have less behavior problems as the day goes on, because they’ve had that chance to kind of, let it out. And I’ve even tried to make sure I have more movement with our transitions from different areas in the room, making sure they get a chance to do different activities. Even if we’re going to be sitting for a while on the carpet or something, before I start the next part of the lesson, we’ll even just do something as simple like, “stand up, reach for the sky, wiggle your fingers, touch your toes” before we start the next part just so they get kind of like a little release. So I’ve noticed that helps a lot too. (Ibid, lines 157-178)

Mara: Is that something that you had already done with your kids, or is it something new? (Ibid, lines 180-184)

Not a whole lot, I mean, I’ve done it a little bit, but I’ve been more aware of making sure that I give them that time to move, because especially the younger ones, they need that. (Ibid, lines 186-187)

These responses indicate that positive experiences with movement can help teachers to create more time and space for dance in their classrooms. In addition, with greater confidence and more practice, many teachers suggest that they realize the energy needed to do movement activities with their students decreases, and that motivation to do so increases. In sum, the more teachers feel confident doing, the more they are motivated to
do, making practice and positive experiences crucial to creating time, space, and energy for dance in education.

5.2.2.4 Benefits To Students

Table 5.6 summarizes the participant responses regarding their perceptions of the impacts of the DANCE project on their students.

<table>
<thead>
<tr>
<th>Benefits To Students</th>
<th>Summary of Answers</th>
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<tbody>
<tr>
<td>Relevant Pre-Survey Question(s):</td>
<td>Summary of Answers</td>
</tr>
<tr>
<td>Have you tried to use dance or movement with your students? What were the results?</td>
<td>(3) Yes. They love it</td>
</tr>
<tr>
<td></td>
<td>(2) Yes. They love it/ Serves as an alternate learning tool</td>
</tr>
<tr>
<td></td>
<td>(3) Yes.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Relevant Post Interview Question(s)-Mara</th>
<th>Summary of Answers</th>
</tr>
</thead>
<tbody>
<tr>
<td>10. What have your students learned?</td>
<td>10.1 Greater comfort</td>
</tr>
<tr>
<td></td>
<td>10.2 Safe feeling in group</td>
</tr>
<tr>
<td></td>
<td>10.3 Transfer into other areas</td>
</tr>
<tr>
<td></td>
<td>10.4 Less behavior problems</td>
</tr>
<tr>
<td></td>
<td>10.5 Hard to tell sometimes</td>
</tr>
<tr>
<td></td>
<td>10.6 Chance to work together</td>
</tr>
<tr>
<td>11. What was it like when you took your students to the ballet?</td>
<td>11.1 Wonderful</td>
</tr>
<tr>
<td></td>
<td>11.2 Unexpected reaction from students</td>
</tr>
<tr>
<td></td>
<td>11.3 Inspired great discussion</td>
</tr>
<tr>
<td></td>
<td>11.4 Engaged everyone</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Edward Interview Response Summary</th>
<th>Performance and tickets</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Reaching children who would are not otherwise served</td>
</tr>
<tr>
<td></td>
<td>Awareness of bodies and space</td>
</tr>
</tbody>
</table>

Table 5.6 Benefits To Students

5.2.2.4.1 Seeing The Dance Company’s Performance

Most, if not all, of the students who went to see The Dance Company’s Performance as part of the DANCE project were from low-income families. Virtually none of them had been to see a dance performance at a theatre before. This was a cultural
opportunity they would not have experienced without their teachers’ participation in the DANCE project. Teachers were motivated by this opportunity, and surprised by their students’ reaction during the performance.

One of [my students] mentioned he had seen the nutcracker before with his family. Nobody else has ever said that they’ve seen any kind of plays or anything. And just going to the theatre and watching it, and we had talked about, how there’s not going be words in it, but you can still figure it out, and we talked about that with our reading, just inferring and they got it. They were so entranced by the whole thing. [they] wanted to know how everything worked, and… it was so funny to watch their faces as they realized that they still understood it. Then they wanted to talk about it and, they loved it…It was such a great experience for them to go see the ballet. They loved it, they loved it. (5/12/08-B, lines 650-693)

It was really neat when they got to go see the program, because kids that normally I wouldn’t think have connected to the arts and to the dance, especially the ballet. A lot of my boys were like “uhh” at the beginning, but when they got to go see [the ballet] one of my boys that probably would have been the last one I would have guessed would have really enjoyed it, he was sitting next to me asking me a million questions, and was really into it. And [he] was sitting up applauding, and just really enjoyed it. And [he] talked about it, for probably the next week… so he really connected with it. So being able to give him that experience has been really cool. (5/23/08-A, lines 47-58)

They were wonderful, and they enjoyed every second... A lot of them had never seen anything that was live, so that was very good, and they were very well behaved, and they enjoyed it. (5/23/08-B, lines 303-321)

I was absolutely thrilled to be able to take my students to the company’s production of [the new work]. Without this support we could not have afforded to attend. (Anon, Edward Report, p. 23)

I think one of the things that I realized is that especially after going to the ballet and seeing the show, my kids don’t have a lot of experiences and you know that, but to see their faces when you go out there you’re like, “what else can I do?” to give them these experiences whether are bringing people in, going out to things, which we don’t always have money for [laughs] or even showing them stuff on television. If you bring in a video of something that they aren’t necessarily going to get to experience. I think those things are so important for them. (5/23/08-C, lines 108-122)
Inviting us to that ballet… that could have been everything for me. Just seeing [the students’] idea of what ballet is, what they thought it was and then what it was. We had such great discussions, and they were so surprised, and honestly I worried about maybe four of my kids, who, don’t really behave well, can’t sit still. You know, they have attention issues… they were glued to it. And my boys who were so grossed out at first loved it. It was the perfect ballet for everyone, I thought, just because it brought the boys in. (5/12/08-A, lines 549-561)

Attending The Dance Company’s performance was clearly a positive experience for everyone. The more positive interactions children have with the arts, the better equipped they will be to have a relationship with the arts later in life.

5.2.2.4.2 Learning Opportunities

These responses echo some of the findings from data sections, including reaching children who are not necessarily engaged in other aspects of learning, and creating safe spaces in which to move in the classroom.

The program was very useful for reaching my children. One who would never have participated in dance… benefited more than most. It was amazing to see his reaction. Having this opportunity for him was very important. (Anon, Edward Report, p. 30)

I’ve become more aware of the opportunities to use movement. My classroom is mostly very active boys. A lot of my kids have severe behavioral problems. They had difficulties in respecting personal space. The transitions between the carpeted area and the other parts of the classroom are very challenging for them. Adding movement training helped them to control their bodies, to move into line, and to understand and respect concepts of personal space. (Anon, Edward Report, p. 30)

I guess what we’re learning about is safe, feeling safe in a group so that they won’t be laughed at, and they feel like they can take a chance. That’s one thing that it’s helped a lot with. (5/12/08-A, lines 73-84)
Learning how to navigate one’s body in space is a skill missing from the traditional curriculum. Continuing to teach through movement allows teachers to educate the whole child.

5.2.2.5 Curriculum, Resources, And Limitations

Table 5.7 summarizes participant perceptions of the DANCE project’s curriculum, resources, and limitations.

<table>
<thead>
<tr>
<th>Curriculum, Resources, And Limitations</th>
</tr>
</thead>
<tbody>
<tr>
<td>Relevant Pre-Survey Question(s):</td>
</tr>
<tr>
<td>How familiar are you with the [State] Department of Education Content Standards for Dance?</td>
</tr>
<tr>
<td>(2) Not at all</td>
</tr>
<tr>
<td>(2) Somewhat</td>
</tr>
<tr>
<td>(1) Somewhat/very little</td>
</tr>
<tr>
<td>(3) Very</td>
</tr>
<tr>
<td>What other kinds of resources (e.g. books, music, video, Websites, artists, mentors, professional development) might you need to make curricular integration successful?</td>
</tr>
<tr>
<td>(1) Not sure</td>
</tr>
<tr>
<td>(2) Whatever is available</td>
</tr>
<tr>
<td>(1) Info re: Ballet/process info</td>
</tr>
<tr>
<td>(2) All of the above</td>
</tr>
<tr>
<td>(1) Mentors, video</td>
</tr>
<tr>
<td>What other content would you like to see integrated into a dance lesson or unit?</td>
</tr>
<tr>
<td>(1) Reading, Writing, Drama</td>
</tr>
<tr>
<td>(1) Not sure yet</td>
</tr>
<tr>
<td>(1) Not sure yet. Maybe Math, Storytelling, Sequencing</td>
</tr>
<tr>
<td>(1) Science/Math</td>
</tr>
<tr>
<td>(1) No response</td>
</tr>
<tr>
<td>(1) N/A</td>
</tr>
</tbody>
</table>

| Relevant Post Survey Question(s)        |
| E. What additional support or resources will you need to be successful in this project? | Summary of Answers |
| E.1 Video                              |
| E.2 Continued modeling and coaching, examples |
| E.3 Space                              |

Table 5.7 Curriculum, Resources, And Limitations (continued)
(Table 5.7 continued)

<table>
<thead>
<tr>
<th>Relevant Post Interview Question(s)- Mara</th>
<th>Summary of Answers</th>
</tr>
</thead>
<tbody>
<tr>
<td>12. What did you seek to learn that this project has not provided you? (What would you have liked to be different)</td>
<td>12.1 Modeling helped, if possible do that sooner in process</td>
</tr>
<tr>
<td></td>
<td>12.2 Coaches will continue to help</td>
</tr>
<tr>
<td></td>
<td>12.3 Seeing big picture would have helped</td>
</tr>
<tr>
<td></td>
<td>12.4 Do whole curriculum in one month</td>
</tr>
<tr>
<td></td>
<td>12.5 Having music provided with lessons</td>
</tr>
<tr>
<td></td>
<td>12.6 Giving video footage ahead of time</td>
</tr>
<tr>
<td>13. What are the constraints preventing you from fully incorporating dance into your lessons?</td>
<td>13.1 Time</td>
</tr>
<tr>
<td></td>
<td>13.2 Space</td>
</tr>
<tr>
<td></td>
<td>13.3 Having to write own lessons may be harder in future, thinking of own ideas for integrating movement</td>
</tr>
<tr>
<td></td>
<td>13.4 Class schedules</td>
</tr>
<tr>
<td></td>
<td>13.5 Inflexible curriculum</td>
</tr>
<tr>
<td></td>
<td>13.6 Tough students</td>
</tr>
<tr>
<td></td>
<td>13.7 Energy/time it takes to prepare</td>
</tr>
<tr>
<td></td>
<td>13.8 Ability to follow through on intentions</td>
</tr>
<tr>
<td></td>
<td>13.9 Nothing</td>
</tr>
<tr>
<td></td>
<td>13.10 Money</td>
</tr>
<tr>
<td>Edward Interview Response Summary</td>
<td>Curriculum not so helpful</td>
</tr>
<tr>
<td></td>
<td>Look forward to having whole picture at the beginning next year</td>
</tr>
</tbody>
</table>

5.2.2.5.1 Needs

In comparing pre-survey responses to the post-project survey and interviews, participants made identical requests for certain items: mentors/coaches, examples/visuals, music, knowledge of the big picture. Edward (2008, p.27) cited the following responses to the post survey question, “What additional support or resources will you need to be successful in this project?”
Video of [the ballet], and the process in the making. Musical selections from the Jazz performance. I am interested in collaborating with [this city’s] Jazz Orchestra as well.

I think continued modeling and coaching is very important to my own success with this program.

Would love to have the artists come out to the school to work with my students. Also have a day to sit with other teachers and brainstorm and discuss.

A continued connection with [The Dance Company] and Dee and more lessons to work on with my students.

Dance coaches

I will be looking for picture books this summer that deal with dance/movement. I am worried about the lack of a large space to move about. That’s my biggest issue at this time.

My analysis suggests that participant needs were not fully met in this aspect of the project. In looking deeper, it is important to ask, given the timing and sequence of events in the first year of this project, was it possible to meet the needs that participants expressed? Further, did we, as project administrators, pay enough attention and listen to the feedback adequately throughout this pilot year?

A second point of interest is participants’ familiarity with the State Content Standards. The pre-survey indicated a broad range of familiarity with the standards. We distributed the standards during the first meeting, and the lessons each listed the standards and grade-level-indicators. However, there was no follow-up regarding the (un)changed knowledge of standards after Year One. What is the value of these standards in relation to the DANCE project? While dance is the primary focus of this project, the curriculum was based on two State Content Standards. The failure to ask about teachers’ familiarity after
the project indicates either an oversight on the follow-up procedures, or a disinterest in the project’s impact on this issue. Why would the pre-survey attend to the standards if they were not relevant to the project? The answers to these questions are unclear, though the subject merits consideration.

5.2.2.5.2 Limitations

Regarding the limitations that Dee and the teachers discussed, time was a significant factor. Other responses ranged from self-motivation issues to the structure of the school day. The responses below provide important insight for strategies that could help to increase the presence of dance in education.

The only thing that had been holding me back was time, you know there’s this balance that you have as a teacher, “how much time can I afford to put with that?” And with testing, I’m ashamed to say that the month before that’s pretty much all we do is practice for that test. And I know better, I know it’s not… what’s best for kids, but… it’s kind of my reality right now. (5/12/08-A, lines 110-126)

No, just time. I mean, just the time of year was holding me back this last time. But I also had cooperation of the science teacher so we, again, we threw it together, it was kind of thrown on top of the curriculum rather than carefully planned with the curriculum. So that’s the only drawback but we got through it and we did it, you know, fine. (5/14/08, lines 638-667)

Time, we never had enough time. And especially before testing, before the [State] test, it’s really hard to fit in a lot of things because they’re so structured in what we have to cover. But it’s so much more fun [laughs] to do the lessons that were given from the project, and if we can tweak those to make them fit what we’re doing at the time, it’s awesome. But if you can’t, it’s kind of like, ‘uhh, put it in there and then go on to something else’ and I hate doing that because they can get so much more out of it if you had more time to be able to build on it. (5/23/08-C, lines 134-161)

Well, it’s certainly release time for teachers. We’d love to have worked with them more. We only could get them for one full day. Because that’s
all the district would release them for. They came in on their own after school. So to have more time together, it would have been wonderful to have an opportunity, or to have an opportunity, maybe it can happen, with them, to work with the four dancers that are going to be working in the classrooms ahead of time. (Dee, lines 230-234)

I wish I had more space, that’s one thing that limits me. But [Elizabeth] and I were talking, there are like small chunks of time where the gym is available and we just need to find out when they are, and take advantage of it and that’s something I could do a better job of. (5/12/08-A, lines 144-157)

Probably the biggest is just having space and being able to have like the gym open is always difficult so I’ve had to do it in my classroom a lot of times, and having to move the desks so that’s been kind of a issue. (5/23/08-A, lines 210-212)

Not now, I don’t think so. It will get harder. Right now we’re so privileged to have these lessons written for us. You know, so it’s so easy. I would say it’ll be more work for me to always incorporate it. But, I can see how it’s important and how it gives them a different way to look at things. So it will be a challenge for myself to continue to do it. But I can know that it’s something I want to do. (5/12/08-B, lines 249-267)

I think…maybe just ideas…I’m not always good at thinking of ways to integrate it with what we have to do. So not necessarily having particular lessons but just, I don’t know, kind of a list of ideas and ways that you could just throw, even if it’s just short little bits of movement into the daily routine, or, like math warm ups… And there’s a little bit in language arts that kind of lends itself when you’re doing a story or poetry, but I think just ideas. (5/15/08-A, lines 1102-1139)

Well, in my situation because I only have the kids a certain, a short period each day, I feel like I have to get everything in and, and my curriculum is such that they tell us exactly what to do week by week, which everybody is, but I don’t have a lot of flexibility because I have two groups in the morning and two groups in the afternoon. So, next year I might be able to work more with the classroom teacher exchanging some of the times. (5/23/08-B, lines 54-75)

Nothing. Because I think what I do today is also beyond this project’s focus. But I think because of the situation I’m in as a classroom teacher that I can blend in and fold in different aspects of it at any point in the day over time. There’s really a lot of freedom for that, and I love it. I love the fact that we saw it in March, and they’re still talking about [it]. And they
were all making dances about [one part of the show]. One of the things was striking me about that was on the face of this one boy [G] today, he was [the evil character] and I believed him. And with his gestures coming in for where he was telling [the main character] to go down into the cave, and he was there. That’s how many weeks later, almost ten weeks later. That’s why you do it. So I don’t think anything is stopping me from doing what I do otherwise. It’s become a vehicle. (5/15/08-B, lines 878-916)

The data up to this point has indicated that increased practice in using movement in the classroom can increase motivation, thinking, and acting to create more time for dance in education. Physical space is a harder problem to solve. Teachers cannot create facilities in which to hold movement activities, and if classrooms are not big enough, that creates a problem. However, one teacher with limited space noted that she could take steps to arrange for the gym. Sometimes possibilities exist, they just require more energy to arrange. Of course this is not always the case, but when teachers become more energetic about using dance in their lessons, they may take extra steps to provide opportunities to their students.

5.2.3 Implementation: Summary

The responses cited this section reflect a generally positive experience for most of the participants in the DANCE project. Just as several teachers’ comfort levels increased with practice, the implementation of a project like the DANCE project is likely to improve with practice. Participants and project administrators experienced both benefits and challenges in the areas of:

Impacts On Teaching And Learning
Teacher Comfort Levels/Quality Of Mentoring
Changes To Teacher Practice
Benefits To Students
Curriculum, Resources, And Limitations

The goals of the DANCE project focused on creating a program to highlight dance as a discreet discipline within an educational environment. Although funding reductions presented the DANCE project with several obstacles to overcome, many of these goals were accomplished in the implementation stage. After the field tests, feedback, and revisions process, The Dance Company now has a comprehensive curriculum based on State Content Standards in dance that has the potential to inspire additional dance projects across the community and the nation. These assertions are confirmed by Edward’s (2008) first year evaluation report, whose key findings affirm:

The project has been implemented substantially as planned… the primary participants—the eight teachers involved as beneficiaries of professional development—expressed a high degree of satisfaction… [and] the project as implemented aligns closely to the various learning goals and standards which it targets. (p. 6)

Much of the first year required establishing comfort with the curriculum and classroom management for both the practitioners and administrators involved. Limited resources will continue to hinder the depth of service available to participants in the second year. However, the presence of professional artists in the classroom will work to further realize the DANCE project’s goals of honoring dance as an art form, rather than just an integration tool. Lack of funding is an issue that the arts face on a daily basis. While advocacy efforts can work to remedy this situation in the long term, problem-solving skills continue to be necessary in the short term.
Overall, participant comments suggest that the DANCE project served to both enhance and confirm participants’ ideas concerning the value of and necessity for dance in education. While this one specific case precludes my ability to make generalizations, the DANCE project does serve as an example of how the presence of dance in education might be increased. Despite limited time, space, and resources, this project supported teachers in providing movement experiences for their students that might not otherwise have been possible. Even those dance specialists, who teach dance daily and weekly, learned new skills, met new people, and exposed their students to a professional dance performance. These opportunities introduced students to new teaching and learning practices, which most enjoyed immensely. A long-term goal for being involved in this work is that these positive experiences might translate into greater community support for dance and the arts in education. According to the Ohio Arts Council’s State of the Arts Report (2001), this is a realistic aspiration.

Research demonstrates that exposure to the arts will improve a child’s creativity, self-esteem and overall capacity for learning. Further, the role that the arts play in the life of a child directly correlates to the likelihood that the child will be involved in the arts as an adult. (p. 12)

Participants’ responses affirmed an appreciation for dance in education, and present the possibility that the program might have continued impact on teaching practices.

5.3.1 Big Picture/Overall Experiences

Table 5.8 summarizes participant responses that reflect their overall experiences, and the implications these experiences have on a large scale.
<table>
<thead>
<tr>
<th>Relevant Pre-Survey Question(s):</th>
<th>Summary of Answers</th>
</tr>
</thead>
</table>
| What is your perception of the value of dance? | (1) Self expression/needed more in school today  
(1) Self expression/outlet  
(1) Sense of self  
(1) Needed more in school today  
(1) Self expression/Creative communication (provides ways for kids to communicate ideas creatively)  
(2) Entertainment, Needed more in school today  
(1) Creative communication |
| What kinds of purposes (e.g. creative expression, communication) do you think dance serves, both in the classroom and in life? | (2) Self Expression, Creative Communication  
(1) Creative Expression/Communication  
(1) NCLB (creativity is being squashed by NCLB)  
(2) Useful in other life areas  
(1) Creative Expression/Communication; Useful in other life areas  
(1) Creative Expression |

<table>
<thead>
<tr>
<th>Relevant Post Survey Question(s)</th>
<th>Summary of Answers</th>
</tr>
</thead>
</table>
| F. Please describe what it was like to be a part of the DANCE project. Be as specific as possible. | F.1 Delightful  
F.2 Eye Opening  
F.3 Joy as well as frustration  
F.4 Great to work with other teachers  
F.5 A challenge that has resulted in growth as a teacher |

<table>
<thead>
<tr>
<th>Relevant Post Interview Question(s)-Mara</th>
<th>Summary of Answers</th>
</tr>
</thead>
</table>
| 14. What is the value of dance in the classroom? | 14.1 Students understand themselves  
14.2 Exposure  
14.3 Becoming aware of self in space around others  
14.4 Helps learning in other areas  
14.5 Different way to express selves, gives students new voice  
14.6 Kinesthetic aspect, releasing energy, getting the kids moving  
14.7 Invaluable, especially due to what kids are dealing with in today’s world  
14.8 Transformation, community building, understanding through the body  
14.9 Research-oriented values (brain functions)  
14.10 Students’ experiences with artists and dance |
| 15. Are you glad you participated in this project? (Have you enjoyed it?) | 15.1 Yes |
| 16. How do your experiences over the last year compare to [your] expectations? | 16.1 Harder than expected  
16.2 OK so far, meetings provide motivation, not always sure how to implement ideas  
16.3 Enjoyable  
16.4 Hard to fit into schedule  
16.5 Absorbed more than expected  
16.6 Hard transition between arts and non-arts schools  
16.7 Up and down |

Table 5.8 Big Picture/Overall Experiences
5.3.1.1 Expectations And Experiences

Table 5.2 summarizes participants’ expectations at the beginning of the dance project. Though many teachers did not have clear expectations at the outset, some were surprised by what the project turned out to be. In asking teachers to compare their experiences to these expectations and to reflect upon their overall experiences in general, results were generally positive. While some teachers felt frustrated or challenged at times, they were able to overcome these obstacles, and have all chosen to continue with Year Two of the project.

It’s so much more than I ever thought it would be. I have to say, it’s so much harder than I thought it would be because although I appreciate dance I don’t have any dance background. (5/12/08-A, lines 13-15)

I’ve really enjoyed it. It’s been nice to be able to connect with other teachers, in [this city] and other districts. It’s been nice having an additional resource other than [this city] for curriculum and ideas, so it’s been very nice to be able to do that. (5/23/08-A, lines 19-21)

Doing some of the lesson plans and using the movement for the math lesson was extremely different than what I thought it would be like, and something that I can expand upon and use in all of my math classes. (5/23/08-C, lines 58-60)

So far, I have felt both great joy and increased frustration. In Year One, I appreciated greatly the quarterly professional development meetings and movement workshops with other teacher participants… I loved immersing myself into movement explorations and improvisations that truly energized me at my core. [The Dance Company’s] educational staff is professional and thoughtfully created worthwhile professional development opportunities… My frustrations mainly revolve around lack of funding to do the project to the level that I personally believe it should be completed… Decreased funding will directly compromise the number of dance company member class sessions possible. I do not like to see—nor does it help the dance education in public schools’ cause—children’s dance studies/choreography created and/or performed that are dramatically compromised and do not showcase the students’ artistic ability or potential. I fear that this may occur because there isn’t enough money to
buy enough time with the selected dance company members to execute the essential work required for meaningful dance making and dance sharing… Though it may not be possible to close the gap, I still want [The Dance Company] to try to do so because we know that with the right conditions the students CAN and DO acquire a deepening understanding and valuing of dance. (Anon, Edward Report, p. 23)

It was a wonderful opportunity for the students and the teacher. None of the students had ever seen a live performance, let alone a dance. Each student was moved in some way by the experience. (Anon, Edward Report, p. 23)

I have no dance background and had no idea what I was getting in to, but it has challenged me and made me grow as a teacher. (Anon, Edward Report, p. 23)

These responses encompass many of the implementation categories discussed earlier in this chapter. Teachers reflected on the impacts on teaching and learning, teacher comfort levels, changes to teacher practice, benefits to students, and curriculum and limitations, as well as the planning and administration of the project. In Year Two, it will be important to continue providing opportunities for communication and feedback, and to respond to participant needs as they create movement studies with their students and The Dance Company’s teaching artists.

5.3.1.2 Value Of Dance In Education

Finally, teachers were asked about their sense of the value of dance in the classroom both before and after their participation in the DANCE project. Comparing pre-survey responses to post-Year-One interviews with me, no major differences were found. However, in the interviews, participants responded with greater detail, and they discussed the application of dance in the classroom. Using dance in their lessons has
become a realistic option. While they may have appreciated dance before, many now have the tools to implement movement in their classrooms. Their individual comments were inspiring on many levels.

I think [dance] helps [students] understand themselves. I think, I’m not going to say my group in particular, but these kids don’t get out that much. They don’t go to dance. Their families are working two and three jobs, and so they have other things that are a priority. So, it’s great that these guys could get exposure to it. But they don’t know how to be in their own space either, and they don’t know how to move in a group with other people, and they’re not comfortable yet moving around other people and... I think it can help in all areas of academics as well as arts, just learning how to move. (5/12/08-A, lines 22-27)

I think it definitely gives the kids a different way to express themselves. So many of them are competitive academically, but they can find another thing to be good at. There’s so much for them to show that they can do… Just giving them the confidence to do things in front of other kids, giving them the confidence to be different, to think differently, to act differently, it’s ok, and find another way to express it. I think it’s great for them. (5/12/08-B, lines 104-122)

Mara: Do you see other value for dance in, in your classroom, or in classrooms in general? (Ibid, lines 124-125)

Sure I mean there’s the kinesthetic part of it with, so many of my kids, just needing to expel energy as a way for them to do that. Obviously the interest levels are different, but I think even my lowest interest-wise kids would benefit from the whole experience of just trying something different and seeing how it feels, experiencing something that they don’t experience in their normal every day lives… there’s definitely a benefit for all of them. (5/12/08-B, lines 127-149)

I think it’s very valuable. I think that… until somebody shows you or tells you or explains how to use something you wouldn’t do it. I know that my kids learn better when they get up and move. But until someone showed me how they could get up and move I didn’t even think about connecting it to anything else. (5/23/08-C, lines 671-684)

The first thing that comes to mind, and maybe it’s not really the goal of the project, but it’s so nice to get them out of their seats, and off of the carpet. Because our curriculum, is just so, I feel like all day long I’m talking and I’m teaching at them. I mean we do group stuff, we do as
much hands on as we can, but they spend a lot of time just sitting. Even if
they’re doing, a project at their table, it’s just not as active as they need to
be, especially first and second graders and BOYS. I have a lot of boys who
need to stand up all day long, and I let them go as much as I can but… I
have a hard time focusing with all of that going on and so, I’m asking
them to sit down more than I really want to… Because there are other kids
in the class who, can’t handle all that around them either. I think getting
out of their seats is a nice thing and… making them a little bit more aware
of space, is definitely an issue. I mean everywhere we go, playground,
lunchroom, wherever, just being in you own space. (5/15/08-A, lines 592-
640)

Just giving kids another outlet and another way to learn, especially, the
younger kids. I know they don’t get a chance to necessarily move around
as much as they need to, and just [to] have that outlet to get away, some
release some of the energy that they have, and being able to take what
they’re learning, and be able to do it. It kind of helps them connect a little
more. (5/23/08-A, lines 145-152)

One thing that really struck me, [is] our children do not move. Within our
PE section, the PE teacher does not teach dance. And just getting them
moving and seeing that they can look at things differently than they do
now. (5/23/08-B, lines 84-86)

I think its invaluable, especially in today’s world where so much is
brought to the children, through media, with, you know, television, and
games. And teachers seem to have to… work harder to engage children.
Dance naturally does that, and in a controlled way. And setting up a
structure within which the kids have a voice through their movement [is]
another way to explore learning, learn about your world, take in
information, and express what you’ve learned. So, I find it invaluable.
(5/14/08, lines 87-125)

Transformation. Self and community. Cooperation, all those buzz words
are really true, but…let’s go deeper. (5/15/08-B, lines 975-987)

Mara: Can you explain transformation a little bit more? (Ibid, line 989)

I can. There’s a lot of words around transformation, I would also say
illumination, identity formation, playing… the ability to go into places and
worlds that they never would have wanted to go. And I don’t mean dance,
I mean, meaning making or movement experiences, that’s what I mean by
transformation… I look at my kids who have such a limited vocabulary
and a home life. And [they] are just improving leaps and bounds because
they are interfacing with things they wouldn’t normally, and one is the
dance. And we talk a lot about creating or finding the language to support the thinking in the class. There are multiple languages, and the use [of] dance often times brings us together... What do I mean by transformation? Trying out ideas, trying on identities and really learning what it means to do that, cross-culturally, globally... However, and I’m going to have to qualify that whole long statement, it doesn’t just happen for everybody. And I don’t mean everybody in the students, I mean I think without the training and the education [to] work in a disciplinary, interdisciplinary [setting], and understand subjects that they’re not necessarily [going to be able to adopt it]. But the teacher or the facilitator will not necessarily get the transformation or not get the deep learning. I’m not naïve enough to think that it just happens. (5/15/08-B, lines 991-1057)

Well that’s a big question. We know that dance teaches, lots of different thinking skills, and we know that there are certain processes within the brain that, participating in dance related activities or dance activities helps with. Certainly this project helps the transference of the ideas of creative process into the classroom. Hopefully kids are making connections between dance and the other areas of study that are supposed to be connected with that. It also gives them a live and up-close experience, a personal experience, with an art form, a company, and the artists. And... from my experience in the field, the actual experience of doing something, meeting people who are at the highest level you can be, in the field, and working with them, creating your own work, that has a huge impact in so many ways, not only with maybe connections with social studies and reading, but also with ways of looking at the world, ways of behaving with one another from a social standpoint. So I think it has the potential to have a huge impact. And if those students stay in the community and grow up, they feel like they have a personal connection to [the company], which totally interfaces with our mission statement. (Dee, lines 37-48)

Asking this question elicited responses that have big picture implications. Allowing students time and space to express themselves, to expel energy, to explore academic concepts through movement requires a paradigm shift within the traditional education system. Participants in the DANCE project have begun learning how they, as individual educators, can contribute to changing the learning environment to include all students. In essence, they are learning how actually include every student, instead of leaving the alternative learners behind.
Though it is impossible to determine the full impact of the DANCE project based on these statements, participant responses throughout this chapter suggest the project has influenced teacher practices and student learning. Regardless of the generalizability of this data set, this case study serves as a clear example of a successful method for increasing the presence of dance in the classroom.

5.4 The Larger Context

In addition to the statements that participants made that were specific to this project, they also discussed issues that affect the dance community, the arts, and education on a global level.

First, participants discussed No Child Left Behind (NCLB) and the high-stakes testing requirements associated with the legislation, as well as the opportunities that NCLB is supposed to provide.

NCLB implemented in the classrooms is a high stakes enterprise for children AND teachers. I became seriously aware that first I need to slow down and second I need to increase the number of opportunities for my students to dance daily so that they too can slow down and focus differently from other ways. (Anon, Edward report, p. 24)

I do believe there are many ways to learn and to express and dance is one of them. And, and that’s part of the problem with testing, there’s only one way that they’re testing. And they’re filling in bubbles and writing essays, that’s only one way to share what you know. Yeah. So that’s part of the salvation of dance. (5/14/08, lines 1317-1335)

I think [dance] should be offered as a viable elective, and we have… No Child Left Behind that, in theory, is supposed to make those opportunities available for students, but it’s up to the individual districts. You know most kids have a choice between theatre and music at the middle school level or the secondary level. They don’t have choices for other things, and I think that’s important that they do have those choices. (Dee, lines 443-446)
The presence of these comments within this case study serves as confirmation of NCLB’s adverse impact on public education, especially with reference to the arts. As Chapter 3 discusses in great detail, NCLB is a factor that shapes arts education programming across the nation. The impetus for developing the DANCE project was to help teachers provide a type of education that does not otherwise exist in most educational settings. By failing to provide adequate funding to NCLB, policymakers have engaged in a performance of de-valuing dance and the arts in schools today. The funding schools do receive is directed at the tested subjects, resulted in fewer employed arts specialists. In the struggle to create more time, space, and energy for dance in education, it is important to continue working from the bottom up through initiatives like the DANCE project. Additionally, sharing this work with policymakers and arts advocates is crucial in helping to create change from the top down.

Second, an issue that surfaced, which is implicit in all body-centered education, is that of gender. While this topic merits the work of a full thesis, the scope of this project only allows me to briefly discuss my observations as they relate to the DANCE project. Specifically, the idea of boys in relation to dance and movement was particularly relevant in participant responses. Four teachers specifically mentioned boys in reference to dance. Three expressed surprise or challenges in engaging boys in movement activities; one communicated disdain for social constructions that project the assumption that boys don’t like to dance. In addition, there was a feeling among several participants that opportunities to move during the school day are especially important for boys, because they are thought to be more active than their female classmates.
I guess the challenge is those boys who just think everything is stupid. But then, you’re doing ballet, so what’s going to make them think that’s cool? … How do you present it so that they think that’s enjoyable… they did ok but they’re so rough about everything, they want to change the story to make it more violent… (5/15/08-A, lines 462-475; 541-546)

My boys who were so grossed out at first loved it, it was the perfect ballet for everyone, I thought, just because it brought the boys in. (5/12/08-A, lines 556-561)

It was really neat when they got to go see the program, because kids that normally I wouldn’t think have, connected to the arts and to the dance, especially the ballet. A lot of my boys were like “uhh” at the beginning, but when they got to go see [the ballet] one of my boys that probably would have been the last one I would have guessed would have really enjoyed it, he was sitting next to me asking me a million questions, and was really into it. And [he] was sitting up applauding, and just really enjoyed it. And [he] talked about it, for probably the next week… so he really connected with it. (5/23/08-A, lines 47-57)

It’s almost like saying boys don’t like to dance. If somebody else says that to me, I’m going to vomit. (5/15/08-B, lines 440-441)

The DANCE project worked to shift teachers’ thinking in many ways. It seems that some may have gained new perspectives regarding the gendered, moving body in the classroom. There is a full body of literature surrounding gender issues in dance education, presenting an opportunity for further study.

While the planning, implementation, and reflection processes of the DANCE project were not flawless, successes were achieved in the first year. Participants expressed willingness and interest in furthering this work, and I look forward to continuing to learn and provide support to Dee and the participants. In Year Two, it will be important to keep in mind the lessons we learned throughout the first year and keep listening to participants’ needs and feedback.
CHAPTER 6

CONCLUSION

This thesis investigated the research question: Where is the time, space, and energy for dance in education? My methodology included a review of the literature regarding the history, politics, and identity of dance in education, and a case study analysis that employed autoethnographic reflections, participant observation, ethnographic interviews, and document analysis. These methods allowed me to provide a rich description of the status of dance in education. In synthesizing the components of this research, several questions have surfaced that influence my strategic recommendations and shape my analysis.

6.1 Did The DANCE Project’s Goals Align With Its Implementation?

The DANCE project was “designed to follow the chorographic creative process from conception to premiere of [a new] work” (The Dance Company, Grant Proposal, 2007). The goals of the DANCE project, as stated in the authorizing grant proposal were:

Children, youth and adults demonstrate skills and deepen their knowledge and/or understanding of the arts. The secondary goal is: The nature of teaching and learning in the arts is better understood through credible research and scholarship.
The curriculum developed through this project was based on two state content standards in dance: “Creative Expression and Communication” and “Valuing/Aesthetic Reflection.” Based on pre/post surveys, participant written feedback, and qualitative interviews with two different interviewers, the DANCE project accomplished most of its goals. These data did not reflect any major inconsistencies, which speaks to the credibility of the project and commitment of all participants.

Limited resources restricted The Dance Company’s ability to provide every service originally intended. The grant was not fully funded, and drastic reductions in the state budget resulted in another seven percent reduction after Year One. As a result, Dee was forced to make adjustments, including Edward conducting his evaluation remotely through phone interviews, web-based surveys, and video observations to save on travel costs. In his Year One evaluation report (2008), Edward noted, “While not ideal—sometimes there is no substitute for in-person site visits and interactions with project participants—such savings can make the difference in going forward” (p. 6). Edward’s findings touched on the implementation, satisfaction of participants, and alignment of the project with its stated purpose and goals; his findings were all positive.

One area not considered regarding funding was the initial choice to work with two consultants who were based in other cities. While administrators naturally prefer to work with the professionals they feel can best contribute to a project, choosing to work with equally competent individuals in the same city might have saved on travel costs. In addition, having everyone in the same place may have reduced scheduling conflicts, and given participants additional opportunities for support. Of course, in this small project,
the individuals involved largely shaped participants’ experiences. The project would likely have been much different if the consultants, specifically Carla, were not involved.

In assessing the alignment between the DANCE project’s goals with its implementation, several areas of interest arose. While participants were generally consistent in their responses across the data sources, there were slight inconsistencies, specifically between the project timeline and the implementation steps. Though the project timeline was a draft when the grant proposal was submitted, it was clear that some items were left out during the implementation process. Much of this had to do with funding and time conflicts. End of grade testing in April set the project back two to three weeks. These restrictions were not accounted for in the planning stages, and they limited the services that the DANCE project was scheduled to provide. What follows will detail the aspects of the project that inspired questions regarding the DANCE project’s fulfillment of its goals.

6.1.1 Partners

The proposal lists several individuals who would contribute to the project, including Dee, Carla, Edward, Darren (The Dance Company’s Artistic Director), Norman (Artistic Director of a local children’s theatre), and the local TV/Radio station. Also identified were peripheral professionals such as the city’s Unified Arts Curriculum Director and the State Department of Education’s Dance/Visual Art Consultant. These latter two individuals would be “informed” of the project. While Dee may have informed them the project was happening, I do not know the extent of the information they actually received.
6.1.2 Participants

Originally the DANCE project was intended for four to five participants. Perhaps this was a low estimate based on how many participants Dee expected she could recruit. Another possibility is that this was a more manageable number of participants, given the funds requested. In the end eight teachers were involved in the project. It was a great group of teachers, but I wondered if perhaps they might have gotten more attention if there were only four to five. On the other hand, the composition of the group did provide a variety of standpoints that has likely enhanced each participant’s experience. In my observations, eight teachers did not seem like too many to manage. I was not privy to information regarding how this number of participants affected the project’s budget.

6.1.3 Lessons

The proposal initially asked for enough money to develop a ten-lesson curriculum. With partial funding, the curriculum was reduced to five lessons. During a conference call between Dee, Carla, Edward, and myself, Carla communicated that she really wanted to include a sixth lesson. Dee shared frustration that the grant was not fully funded, inhibiting The Dance Company’s ability to pay for more than five lessons. Given teachers’ experience with testing two lessons (many were overwhelmed), a five-lesson unit may be sufficient for some participants.

6.1.4 Training

Two key components listed in the proposal for Year One include: “Introduce teachers, and later students, to the creative process of choreography” and “Demonstrate
how dancers learn and internalize the creative process” (The Dance Company, 2007). These principles were included in the lessons, but administrators may have fallen short in introducing teachers to choreography or in demonstrating how dancers internalize the creative process. At the May workshop, Carla walked through each lesson while Dee, the teachers and I participated (acting as students). These exercises introduced choreographic principles, but this came at the end of the first year, instead of earlier when it might have made a stronger impact. Up until the May workshop, teachers with no dance experience relied on just two movement sessions with Dee and me at the January and March meetings as their model. In my observations of the field tests, students experienced choreographic processes, but I question whether or not the teachers with little experience had the capacity to identify them as such.

The Year One timeline for March/April 2008 stated, “Pilot professional development with selected teachers and interested dance educators. Introduce elements of body movement and dance. Offer training using the lessons for future field-testing” (The Dance Company, 2007). Lessons were indeed piloted, and teachers experienced some movement training, but I question whether the pre-pilot training was adequate. Once the teachers experienced the workshop in May, many stated that they felt more comfortable. While Carla’s schedule did not allow for an earlier workshop date, it might have been more effective to hold the workshop earlier in the process.

6.1.5 Standards

The proposal’s March/April timeline also stated, “Hold teacher focus group to solicit comments that will inform the curriculum consultant on best student evaluation
methods to measure [State] Standards” (The Dance Company, 2007). The March meeting involved collecting teacher feedback for Lesson One, but the conversation was not specifically focused on the project’s attention to State Standards. While the lessons utilized the standards, no post-Year-One data was collected regarding the change/lack of change in participants’ familiarity with the standards. One teacher, who is very familiar with the State Dance Content Standards, commented, “Carla’s lessons were not up to par” with the model lessons on the State Department of Education’s website (5/15/2008-B, line 463). This teacher relayed having a conversation with Carla about these thoughts, the outcome of which was unclear to me. As an individual with a dance background, but without experience teaching dance or teaching based on these standards, I cannot comment on this teacher’s opinion regarding the credibility of these lessons. However, one of the benefits of piloting lessons is the opportunity to revise and edit based on participant feedback.

6.1.6 Extras

Finally, the original timeline included opportunities for participants to take their classes to the Dance Center “to see the choreography in rehearsal and interact with the choreographer in Q & A” (The Dance Company, 2007). In the revised version of the timeline, this opportunity was eliminated, presumably due to funding cuts. However, in the March meeting participants requested to visit the Dance Center with their classes during Year Two, which is likely to happen.
6.1.7 Positive Impacts

Despite these inconsistencies, the data presented in Chapter 5 indicates that the DANCE project positively impacted the participants and administrators involved in the following areas:

Impacts On Teaching And Learning
Teacher Comfort Levels/Quality Of Mentoring
Changes To Teacher Practice
Benefits To Students
Curriculum, Resources, And Limitations

Teachers overcame challenges, learned new skills, and saw improvements in their teaching and students’ learning. In addition, their students attended a professional dance performance, which was a first for most. Given the economy and gas prices, unexpected obstacles are forcing administrators and participants to make hard choices about the breadth and depth of their programming capabilities. Year Two will bring more challenges, because of the limited time with The Dance Company’s teaching artists. Finding new ways to make the students’ movement studies meaningful in spite of budget cuts will be most important in continuing to accomplish project goals. These challenges are, in part, created by the State’s inadequate education funding models; a dysfunction of the education infrastructure and confirmation of political systems that adversely affect programs like the DANCE project (see Chapters 2 and 3). Navigating these environments while working to push the field forward is a difficult task. Overall, the DANCE project’s first year ended with teachers feeling they gained knowledge, accomplished their teaching goals, and contributed to their peers’ and students’ movement education.
6.2 How Does The DANCE Project Fit Into The Bigger Picture?

The DANCE project, while only one case, has offered an opportunity for me to reflect on the dimensions of effective project design, implementation, and assessment. No matter how large or small an initiative, project administrators can still ask themselves how their work might potentially move the field forward. Situating the DANCE project within the context of the greater dance community will allow me to assess this initiative’s contributions to the field.

6.2.1 Project Design

In Chapter 2, I described the many forms through which dance is offered in today’s public schools. These include dance as fine art education, physical education, integration, and artist residencies. In selecting a format for this dance curriculum project, Dee was ultimately making a value judgment regarding the format best suited to delivering services to teachers and their students. While the goals of the project focus on dance as fine art education, there is a fair amount of curriculum integration involved; each lesson touched on ways the teachers could integrate the movement activities with other subject areas. Additionally, in Year Two, there will be an artist residency where dancers from The Dance Company will work with classrooms to develop a movement study to be shown in November.

In her description of choosing this format, Dee touches on a point relevant to the entire dance and education communities. Instead of selecting a format and looking to fit the service recipients to that structure, Dee describes assessing the specific situation and
participants at hand, and making adjustments to fit the individual nature of the work and the self-determined needs of the classroom teachers. This provides strong evidence against model programming, and, instead, supports individually modified programs that target participant needs in specific settings. While certain principles transfer from project to project, it was important for Dee to consider how the DANCE project could work best for these particular participants in their school environments. Later in the interview, Dee articulated her feelings about model programming, which “[doesn’t] work in other places” (line 462). This statement argues against the feasibility of replicating programs from place to place.

- Recommendation 1: When designing a dance education curriculum, project administrators are advised to be sensitive to the needs and capabilities of the participants, while remaining loyal to the mission and ideals of the organization.

6.2.2 Implementation And Support

Implicit in Dee’s testimony is the importance of carefully selecting project participants. Except for two teachers, each of the others had some exposure to movement activities. Involving a range of participants, with varying experience levels, can provide a framework in which teachers receive and give peer support. That said, some teachers still felt uncomfortable and lost until the full day professional development workshop in May. At the March meeting, after one teacher described her challenges with Lesson One, she exchanged phone numbers with one of the dance specialists. Neither the experienced nor the novice teacher contacted the other to arrange a meeting.
I had her number she had mine and we didn’t call each other. But I think that, having spent the day with her and her with me, that we’re a little more comfortable now calling each other. I mean, I just feel, I felt a little uncomfortable asking her, of her time. (5/12/08-A, lines 244-256)

While this may be an issue of individual learning styles, there was a structure was in place for attending to participant needs. However, neither teacher took the initiative to use or give the resources available. It was not clear who was responsible for initiating contact. Should an administrator have stepped in to follow up on that arrangement? Maybe or maybe not, but Dee has taken steps to make sure there are coaches for three teachers next year. So while there was a missed opportunity to have peer coaching in the first year, Dee has formalized the arrangement for next year.

The pre-survey asked teachers about the support they would need in upcoming year, and the post survey and interviews asked about the support they actually did receive. While participants noted they felt supported in the post-project data collected, several requested modeling of concepts, visual examples, and music in both pre and post project data measures. These requests suggest that needs were not completely met, or, in some estimations, were not met at the point in the process when they were most needed.

A need not initially articulated by participants that has now become apparent is that participant bonding can be an important component of a sustainable and supportive environment. Participants’ confidence levels may have been higher if they felt comfortable asking for help earlier in the process. While some teachers had colleagues in whom they could confide within their school, two teachers with no experience came from the same school, further limiting their ability to move forward. There was an attempt early in the year to get together for a meet and greet with Carla that did not work out due
to scheduling conflicts. I remember during a conference call prior to Carla’s visit, that Edward had noted these types of bonding experiences were important for participants’ connection with the project. In retrospect, more attention to the social bonding process could have been beneficial for group dynamics.

Recommendation 2: When implementing a dance curriculum, especially when inexperienced classroom teachers are involved, project administrators are advised to provide “adequate” professional coaching, modeling, and examples and/or a network or support system among project participants. (Adequate is to be determined by the participants involved.)

Budgetary limitations may inhibit an organization’s ability to provide the level of support participants and administrators deem “adequate.” However, if participants feel comfortable with their colleagues, their peers may serve as another source of support.

6.2.3 Large Scale Support

In translating this second recommendation to the greater dance and arts education communities, what can be done to build an infrastructure for support on a larger scale? Strengthening the many support systems already in place, and increasing communication among these networks could perhaps result in more robust connections in the field.

6.2.3.1 Strengthening Networks

One step toward expanding these support systems beyond the DANCE project might be to engage educators and dance specialists in a more formal network or
structured/mission-based relationship. While not central to this study, such initiatives are happening in communities nationwide. For example, the Kennedy Center’s Partners in Education program engages school districts and arts organizations in a partnership that allows the two entities to share resources and exchange ideas while providing arts education to students [(http://kennedy-center.org/education/partners)](http://kennedy-center.org/education/partners). Though these networks exist, they could further benefit the arts and education by expanding their audience bases, enhancing their capabilities, and increasing their usage. These actions might result in making dance and the arts accessible to more students and educators. Educators of all subjects, as well as dance and arts administrators should be asking how the support systems already in place can be expanded to reach more people. Depending on the community and the network system in place, this might mean increasing awareness about existing networks, motivating individuals to use systems already in place, or making support systems easier to access. It might also mean that administrators of individual support systems collaborate with the goal of providing better support to the educators and artists that look to them for help.

### 6.2.3.2 Opening Lines Of Communication

Many providers of dance education, including those in higher education, professional companies, professional organizations, and primary and secondary education do not communicate regularly, if at all. Dee affirmed this perception during our interview.

I don’t see a lot of connections between higher education dance education into the schools, and I see no connection, or very little connection with higher education and the professional companies with dance education.
There’s somehow a disconnect. There are the teaching artists and then there are the dance educators. There’s not a lot of dialogue between the two. One is, in some cases, I can’t say that for everybody, a degreed person, that most of the experiences come from the university, not out in the field. And then the other [is someone who], may or may not have a degree, who’s work has been in the field as an artist. So there’s a little bit of a disconnect there. And, you can see it from our national organization, the NDEO [National Dance Education Organization]. The professional dance companies, the artists, are not being served by our national organization. And Dance/USA, who the professional companies are membership, no longer has an education arm, or regular component of their organization. So where are we? I don’t know. I don’t know where we are. (Dee, lines 387-422)

Mara: And how do you feel about the statewide organization? (Ibid, line 424)

Well, I’m on the Board of [the statewide organization] [laughs]. I think [the organization] is a service organization. They have not made any strong stances in my opinion—I’ve been on the Board now for two years—about where they feel education falls. They support it; they have an area of their website dedicated to it. But they have not made any strong statement or advocated strongly, in my opinion, for dance education. (Ibid, lines 425-433)

National professional organizations for dance are systems in place but they are not meeting the needs of all their members. To revisit one of the main points from Chapters 2 and 3, this lack of communication and support among dance educators can produce a fractured message in advocacy efforts targeting lawmakers and education administrators. The DANCE project serves as a small example of this larger issue. Adequate professional, peer, and financial support are crucial for classroom and dance educators if they are to be successful in making dance a part of their students’ education. This support must come from the top down through national professional organizations and lawmakers. It must also occur on a grassroots level from the bottom up through peer mentoring and initiatives such as the DANCE project. Other possibilities for creating
bottom-up change lie in partnerships between dance companies, private studios, arts-centered schools, and community-based initiatives that promote arts education programming in schools. However, the ideas that these projects generate must be shared with the field in order to achieve widespread support for arts education. Dee identified sharing the ideas learned through the DANCE project as one way that this project can become a valuable contribution to the field.

Mara: So, in thinking about this project in the context of moving the field forward, what do you think the implications of a project like this are? (lines 454-455)

Well, when I was at [my previous organization] and we did a project similar to this, but it is different, we had hoped that this could serve as a model. I hesitate using the word model, because models don’t work in other places. But maybe I should use the word as a motivator for other professional companies to want to do something similar for their communities. And I haven’t seen much of that happen. And because we’re so isolated from one another, in a lot of ways I wonder if that’s a factor. And because there’s this disconnect between university and professional companies there are very few of us that publish our work and our findings. I still would hope that something like this would be used as a motivator. For me, what I’m beginning to believe, [is that] it has to come under not dance education, but through the arts education umbrella. So that we’re not so art-form specific anymore, when we’re talking about work like this. But we’re talking about the overarching concepts and how to make those opportunities available for people. That’s what I hope would happen. (Dee, lines 457-480)

Dee touches on a crucial point in discussing dance education as part of the broader arts education community. Her testimony reflects a movement happening across the arts to dispel discipline-specificity, in favor of collaborative advocacy efforts. As dance continues to work towards achieving equal representation in education, the field must also contribute to the larger arts education movement. Building a greater support network
and increasing communication can happen through increased sharing of research and practice by all professionals in the dance and arts education communities.

→ **Recommendation 3**: Practitioners should increase efforts to share their work and experiences with a wide community of educators, artists, and administrators in ways that hopefully can impact the field.

The phenomenon that Dee alludes to, regarding the lack of research written from the practitioner’s perspective (outside of higher education), also contributes to the unequal distribution of dance education research, which is primarily focused in higher education (see Chapter 2.3). Further, while professional and service organizations exist for each entity that offers dance education (e.g. professional companies, higher education, PreK-12, private studios), communication between these organizations is questionable, especially regarding national advocacy efforts. Dee also commented on the lack of organizational support for dance educators within professional companies, which has isolated these individuals from others in the field. Figure 6.1, Connecting The Dance Community, illustrates the connections between the many providers of dance education, and the areas I have identified as opportunities for greater communication. The black lines indicate existing connections, and the red lines point to connections that could be strengthened.
Connecting The Dance Community

Figure 6.1 Connecting The Dance Community
Overall, research and publication could be increased in virtually every division of the dance community. As dance educators across the field begin to increase their communication and strengthen support networks, it is possible for this to happen. Because the majority of published research comes from higher education, connections between this node and its dance education counterparts are particularly important.

Increased communication between dance educators in higher education and professional dance companies could inform higher educators about recent projects and outreach efforts happening in the field. Likewise, connecting with dance educators in higher education would present more opportunities for professionals in the field to publish their research. Because most of the professional companies’ education programming involves dance in PreK-12 settings, this could result in more research published on dance in primary and secondary education. Partnerships between practitioners, students, and faculty may not only result in more research, but could also add previously unvoiced perspectives to the body of dance education research. These partnerships have the potential to teach dance education students the value and necessity of sharing research.

Within higher education, increased communication between educators and students in dance, physical education, education, interdisciplinary programs, and arts administration could also establish new partnerships. As I described in Chapter 2, the dance education field has been divided since its inception. Fine art dance educators rejected the idea of dance as physical education, and the two schools of thought continue to operate without communication. However, because much of dance education in public primary and secondary schools exists under the physical education umbrella, would
physical educators not benefit from working with dance art educators? A partnership between department chairs could influence the type of dance education future teachers might provide to their students. The DANCE project is evidence that non-dance-specialists can use creative movement to reach students who were not otherwise engaged in school. Teacher-preparation programs in higher education have a responsibility to enable future teachers to reach all of their students, including the non-traditional learners. In addition, training pre-professionals to teach broadens the profile of individuals who may find teaching a useful skill as they pursue professional dancing, athletic, or administrative careers.

As students in these departments matriculate into future careers as professional dancers, dance administrators, private studio owners, dance educators, physical educators, teaching artists, and classroom educators, sharing these values with their colleagues and students can make research and publication common practice across the dance education field. This may create a larger audience base for dance research publications. Research based in primary and secondary education is a needed tool in advocating for dance education in the greater education and policy sectors.

Understanding dance education beyond one’s immediate environment may serve to move the field towards communicating a cohesive message to policymakers.

A third line of communication that could lead to more research about dance in PreK-12 settings is that between dance educators in higher education and PreK-12 schools. Because there are fewer dance educators in PreK-12 settings than in higher education, it is essential for PreK-12 practitioners to share their work with the field. In order for higher educators to adequately prepare pre-service students to teach dance in
primary and secondary education, they must stay abreast of the most current practices within the PreK-12 environment. Additionally, classroom teachers, such as those in the DANCE project, who engage in movement education with their students, have valuable research to share. Thus, a strong relationship between educators at all levels could lead to a more unified understanding of what primary and secondary school students need in dance education.

While this thesis is focused on the presence of dance in the public school system, private studios and dance academies are currently the largest providers of dance training in America. They shape most young dancers’ ideas of dance, whether that is as an art form, a competitive sport, physical activity, or just plain fun. Teachers at these institutions interface with young dancers on a daily basis, and see the benefits that dance can have in children’s lives. Private dance lessons are not an option for all children, however, and by participating in collective advocacy efforts, these private studio educators can make dance accessible to more students.

Finally, these artists, educators, and administrators are the primary constituents of a plethora of professional and service organizations. Examples include the National Dance Education Organization, the National Dance Association (an organization associated with the American Alliance for Health, Physical Education, Recreation, and Dance), Dance/USA, the Congress on Research in Dance, and the American Dance Guild. These organizations’ activities may include, but are not limited to producing journals, holding conferences, lobbying, and providing professional development workshops and materials. Further investigation is necessary to determine how much communication occurs among these organizations. Questions for this inquiry might
include: How many individuals are members of more than one of these organizations? How many employees of these organizations are members of the other organizations? Does each of these organizations serve a specific and discreet purpose, or do their services overlap? And, do these organizations work together to acquire support from local, state, and federal legislatures?

Given the myriad of organizations, a natural assumption is that every sector of the dance field has organizational support. However, Dee does not feel dance educators within professional dance companies have support from any of these organizations. Again, more research is necessary to make solid recommendations regarding professional and service organizations. One place to start may be with an examination of these organizations’ governing boards, whose members may overlap and will certainly be privy to the actions of other networks. A diverse and well-rounded Board of Directors might increase these organizations’ ability to ensure that the entire dance community has professional support and representation.

While building these partnerships, sharing more research, and strengthening communication among the greater dance field requires financial and temporal resources, not to mention energy, I would like to believe that dance educators engage in their work because they are deeply invested in making quality dance education accessible to students across America. Professionals in the arts are often overextended and under paid, but I write knowing that a commitment to public service and belief in the benefits of the arts in education drives many of these individuals to continue their work. Building a cohesive field with a uniform message has the potential to increase the time, space, and energy for dance in education.
6.3 What Is The Significance Of This Project In Reference To The Research Question?

At this time, I do not posit that one specific strategy exists for creating time, space and energy for dance in education. However, the DANCE project did provide evidence that it is possible to increase the presence of dance in the school day. Without an in depth analysis of the State curriculum and specific school day structures, I cannot make general recommendations for the field or all educators. Though this task was beyond the scope of this thesis, it could be explored in future research. When asked about her thoughts regarding the research question, Dee discussed the school day as an area for future study.

I think in some ways we have to look at what we term as space for dance education. Does it always have to be within a public school setting? There are lots of other settings where we have opportunities for people to experience dance or to study dance. And our captive audience is in the public schools because the students are there for most of the day. I think this is a larger educational question. I think we have to look at how the school day itself is put together, how the school year is put together itself. How the methodologies and how we choose to educate our students still follows a very old model in a lot of ways. And I think that has to begin to change before we can even layer on something else with that. And I don’t know if that will happen, Mara, I just don’t know. (lines 494-512)

Dee’s practice supports these claims, as does much of the work she promoted through the DANCE project. In Chapters 2 and 3, I discussed the conflicts within the dance education field regarding the “best” method for including dance in primary and secondary education. This search for “best” resulted in dance educators paying little attention to the greater context within which dance education operates.
In my search to contextualize dance within education, more questions arise surrounding the traditional education methodology. The ideal for many dance education advocates is to have dance specialists teaching dance in schools across the nation. The No Child Left Behind Act (NCLB) calls for highly qualified teachers of all subjects (including the arts) to teach grades PreK-12. However, NCLB remains a largely unfunded mandate, leaving states responsible for providing arts education. The result is that most states do not employ dance specialists in primary and secondary education. Given this State’s disregard for arts education in its budgetary priorities, how does dance education move its agenda forward?

For the DANCE project, Dee saw a need for dance education in schools, and she worked with what was available in order to provide dance education to students in her community. Because there is a lack of arts education programming in her state, she knew most students were not experiencing dance in their schools. She also knew that classroom teachers “needed help, because in most of their undergraduate degree work, they don’t get those experiences, most especially in dance” (lines 18-19). Without dance specialists in every school, the choice was to help classroom teachers incorporate movement into their curriculum or have students continue their schooling without dance education.

By recognizing dance as an art form and its relationship to other academic subjects, the DANCE project worked to alter the traditional model of teaching and learning in participants’ classrooms. Could this be considered a step towards creating “space” for dance in education? Exposing educators, administrators, and students to the benefits of dance in education allowed these individuals to become more willing to expend time and energy exploring non-traditional teaching alternatives. On a micro level,
dance has gained some status in many of these individuals’ ideas of “best practices,” and their participation in the DANCE project has increased the presence of dance in their schools.

Dance art educators would not consider the DANCE project a perfect situation. Ideally, each teacher would learn to incorporate these movement activities in addition to their students having regular dance classes with a specialist. Given fiscal realities and temporal constraints, this option was better than no dance at all, and has the potential to create future dance opportunities. Further, if the dance community expects classroom educators to alter their conceptions of “best practices,” dance educators must be open to shifting their own paradigms. With continued professional development, I am confident that the DANCE project participants can provide sound movement education to their students. Though they may not communicate dance fundamentals with the skill that a specialist would, their students will benefit from these movement experiences. Dance educators must remember to be inclusive and accepting of classroom teachers who want to learn and not exclude them from the dialogue concerning dance in education.

Dee expressed the valuable contributions classroom teachers presented in reference to the project:

[The teachers] are their own experts in other subject material. And, it was very important to be able to draw on those areas of expertise in year one of the project, and get their feedback about how their students responded, and how they use other concepts like [in] the math and science lesson that [two of the teachers] piloted. (lines 59-62)

In order to continue providing relevant and valuable dance programming to primary and secondary school students dance educators must include classroom educators in their
conversations. They must not only engage in dialogue within the dance community, but also with individuals in the education and arts policy sectors.

6.4 Closing Thoughts

In analyzing data collected through reviewing the literature and participating in the DANCE project, my investigation has revealed many challenges and benefits associated with creating time, space, and energy for dance in education. A final question that these data present is, how do individuals within the dance community provide what is feasible at the moment, while continuing to fight for more? On a micro level, dance educators’ “best” depends on their individual capabilities. Though a difficult task, they must be supported while pushing themselves to continue building the capacity and sustainability of their programs. These efforts may be successful in reaching a broad audience, but do they change the system in which their work operates? How do these individuals create large-scale change while continuing to provide services to their individual communities?

With each stage in this research, I have become increasingly interested in formalizing communication on a large scale. The DANCE project is evidence that time, space, and energy for dance in education can be created on a small scale. Communication, collaboration, sharing ideas and research, and being open to alternative models can help to build a cohesive community, and compose a clear message that perhaps one day administrators and policymakers will hear. Specific strategies for opening dialogue and bringing about large-scale change are still unclear. What is clear, is that change must happen through both bottom-up and top-down efforts.
BIBLIOGRAPHY


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**Sources From The DANCE Project:**

Dee (February 21, 2008). Email Correspondence


Lesson One.

The Dance Company (2007). Proposal to State Arts Council (n.p.)

**Interviews:**

May 12-A, 2008
May 12-B, 2008
May 14, 2008
May 15, 2008-A
May 15, 2008-B
May 23, 2008-A
May 23, 2008-B
May 23, 2008-C
June 5, 2008

Participant Feedback (Lessons):

March 18, 2008
March 20, 2008
April 7, 2008; April 28, 2008
April 17, 2008
May 2, 2008-A
May 2, 2008-B
APPENDIX A

IRB APPROVAL
May 5, 2008

Dear Investigators,

The above project has been determined to be exempt. The project number is 2008E0347. You may begin your data collection. The signature page of the application will be sent to the Principal Investigator to serve as an approval letter.

This project “PARTICIPANT PERCEPTIONS OF DANCE INTEGRATION” has been determined to be exempt in categories 2 and 4-

Category 2 - Research involving the use of educational tests (cognitive, diagnostic, aptitude, achievement), survey procedures, interview procedures or observation of public behavior, unless:

a. information obtained is recorded in such a manner that human subjects can be identified, directly or through identifiers linked to the subjects; AND,

b. any disclosure of the human subjects' responses outside the research could reasonably place the subjects at risk of criminal or civil liability or be damaging to the subjects' financial standing, employability, or reputation.

(NOTE: The exemption under Category 2 DOES NOT APPLY to research involving survey or interview procedures or observation of public behavior when individuals under the age of 18 are subjects of the activity except for research involving observations of public behavior when the investigator(s) do not participate in the activities being observed.

Category 4- Research, involving the collection or study of existing data, documents, records, pathological specimens, or diagnostic specimens, if these sources are publicly available or if the information is recorded by the investigator in such a manner that subjects cannot be identified directly or through identifiers linked to the subjects.

• Please note that only OSU employees and students who have completed CITI training and are named on the signature page of this application are approved as OSU investigators in conducting this study.

• You are reminded that you must promptly report any problems to the Office of Responsible Research Practices.

• No procedural changes may be made in exempt research.

Janet Schulte, CIP

Administrator, Office of Responsible Research Practices
# TITLE PAGE - APPLICATION FOR EXEMPTION

FROM REVIEW BY THE INSTITUTIONAL REVIEW BOARD
The Ohio State University, Columbus OH 43210

<table>
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<th>Co-Investigator</th>
<th>Co-Investigator</th>
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<td>Name: James H. Sanders III</td>
<td>Name: Matt Gross</td>
<td>Name:</td>
</tr>
<tr>
<td>University Title:</td>
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<td>□ Campus Address (room, building, street address):</td>
<td>□ Campus Address (room, building, street address):</td>
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<td>210 W. Lakeview Ave</td>
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For office use only
PROTOCOL NUMBER: 2008-E-0347

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<th>Phone: 614-965-3609</th>
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HSE 1.0
Page 2
Approved by the Policy Coordinating HRB, 5/1/08, revised 03/2008
APPENDIX B

PARTICIPANT CONSENT FORMS
Dear [DANCE] Project Participant,

As part of my Master’s thesis research at [My Institution], I am interested in interviewing you and audio taping your responses regarding your experiences with the [DANCE] Project this year. Interviews should take between 30-90 minutes, and all information you share with me will be kept confidential. Your identity will be disaggregated from the thoughts you share with me, to ensure your privacy; all names will be changed during the writing process. In addition, I would like to ask that you allow me to write about my observations, email correspondence, and any documentation materials collected by [The Dance Company] as part of the [DANCE] Project, including written feedback, and pre/post survey and interview data. Participation in this process is completely voluntary, and you can refuse to respond to any questions you do not wish to answer. If you do not wish to be audio taped, I can alternatively take notes by hand. You can also decline to submit any materials you do not feel comfortable sharing, and you may withdraw from the process at any time without penalty or repercussion.

If you have any questions or concerns, or would like more information about this research, please do not hesitate to contact me [contact information].

Thanks very much,

Mara Gross
CONSENT FOR PARTICIPATION IN RESEARCH

I consent to participating in research entitled: Participant Perceptions of Dance Integration.

James H. Sanders III, Principal Investigator, or his authorized representative Mara Gross has explained the purpose of the study, the procedures to be followed, and the expected duration of my participation. Possible benefits of the study, including acquiring a deepened understanding of dance education and integration, gaining a new perspective on this project, and contributing to the dance education field, have been described, as have alternative procedures, if such procedures are applicable and available.

I acknowledge that I have had the opportunity to obtain additional information regarding the study and that any questions I have raised have been answered to my full satisfaction. Furthermore, I am free to withdraw consent at any time and to discontinue participation in the study without prejudice to me.

Finally, I acknowledge that I have read the consent form. I sign it freely and voluntarily. A copy has been given to me.

___ I authorize Mara Gross to audio tape my interview

___ I prefer not to be audio taped during my interview

Date: ________________________________  Signed: ________________________________

(Participant)

Signed: ________________________________  Signed: ________________________________

(Principal Investigator or his/her authorized representative)  (Person authorized to consent for participant, if required)

HS-027E  Consent for Participation in Exempt Research
APPENDIX C

K-5 DANCE CONTENT STANDARDS

OF FOCUS IN THE DANCE PROJECT
<table>
<thead>
<tr>
<th>STANDARD</th>
<th>BENCHMARK A</th>
<th>BENCHMARK B</th>
<th>BENCHMARK C</th>
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<tbody>
<tr>
<td>Creative Expression and Communication</td>
<td>Improvise, create and perform movement phrases with concentration and kinesthetic awareness.</td>
<td>Use the elements of dance to create a mood or express an idea in a dance study.</td>
<td>Invent multiple solutions to movement problems varying space, time and energy.</td>
</tr>
<tr>
<td>GRADE</td>
<td>LEVEL</td>
<td>INDICATORS</td>
<td></td>
</tr>
<tr>
<td>Kindergarten</td>
<td>1. Identify and perform basic locomotor (e.g., skipping and hopping) and nonlocomotor movements (e.g., bending and twisting).</td>
<td>2. Invent movement phrases that use the elements of dance (e.g., space, time, force and body).</td>
<td>4. Perform movements that emphasize the use of space (e.g., direction, path and level of movement).</td>
</tr>
<tr>
<td>Grade One</td>
<td>1. Perform locomotor and nonlocomotor movements with the ability to start, change, stop and balance.</td>
<td>2. Perform a memorized movement phrase.</td>
<td>3. Perform movements that emphasize time and energy</td>
</tr>
<tr>
<td>STANDARD</td>
<td>BENCHMARK C</td>
<td>INDICATORS</td>
<td>BENCHMARK B</td>
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<tr>
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</tr>
<tr>
<td>Creative Expression and Communication</td>
<td>Invent multiple solutions to movement problems varying space, time and energy.</td>
<td>5. Identify and explore the range within a particular dance element.</td>
<td>Use the elements of dance to create a mood or express an idea in a dance study.</td>
</tr>
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<tr>
<td>Grade Two</td>
<td>Perform locomotor and nonlocomotor movements in combination and sequence.</td>
<td>6. Use fast and slow tempos to improvise movement phrases based on everyday gestures (e.g., shaking hands, brushing teeth and waving hello).</td>
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<tr>
<td>Grade 3</td>
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STANDARD: Creative Expression and Communication

Students create, interpret and perform dances to demonstrate understanding of choreographic principles, processes and structures. They understand how to use movement to express ideas and to make meaning of their world.
<table>
<thead>
<tr>
<th>BENCHMARK A</th>
<th>IMPROVISE, CREATE AND PERFORM MOVEMENT PHRASES WITH CONCENTRATION AND KINESTHETIC AWARENESS.</th>
</tr>
</thead>
<tbody>
<tr>
<td>GRADE 1</td>
<td>1. PERFORM LOCOMOTOR AND NONLOCOMOTOR MOVEMENTS IN COMBINATION AND SEQUENCE ALTERING DIRECTION, PATHWAY AND TEMPO.</td>
</tr>
<tr>
<td>GRADE 2</td>
<td>2. GENERATE IDEAS AND EXPRESS THEM THROUGH DANCE PERFORMANCE.</td>
</tr>
<tr>
<td>GRADE 3</td>
<td>3. CREATE, REFINISH AND PERFORM A DANCE STUDY THAT USES THE ELEMENTS OF DANCE TO EXPRESS A MOOD.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>BENCHMARK B</th>
<th>USE THE ELEMENTS OF DANCE TO CREATE A MOOD OR EXPRESS AN IDEA IN A DANCE STUDY.</th>
</tr>
</thead>
<tbody>
<tr>
<td>LEVEL 3</td>
<td>4. INVENT AND DEMONSTRATE DIFFERENT WAYS TO SOLVE A MOVEMENT PROBLEM (E.G., DIFFERENT WAYS TO BEND OR TURN).</td>
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</table>

<table>
<thead>
<tr>
<th>BENCHMARK C</th>
<th>INVENT MULTIPLE SOLUTIONS TO MOVEMENT PROBLEMS VARYING SPACE, TIME AND ENERGY.</th>
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<tr>
<td>INDICATORS</td>
<td>4. INVENT AND DEMONSTRATE DIFFERENT WAYS TO SOLVE A MOVEMENT PROBLEM (E.G., DIFFERENT WAYS TO BEND OR TURN).</td>
</tr>
</tbody>
</table>

**STANDARD**

**Creative Expression and Communication**

Students create, interpret and perform dances to demonstrate understanding of choreographic principles, processes and structures. They understand how to use dance and movement to express ideas and to make meaning of their world.

**Grade Four**
<table>
<thead>
<tr>
<th>STANDARD</th>
<th>BENCHMARK A</th>
<th>BENCHMARK B</th>
<th>BENCHMARK C</th>
</tr>
</thead>
<tbody>
<tr>
<td>Creative Expression and Communication</td>
<td>Perform basic dance movements, body positions and spatial patterns from one or more dance styles or traditions.</td>
<td>Reflect on, evaluate and refine choreographic, rehearsal and performance processes.</td>
<td>Perform a full dance that demonstrates artistic expression and performance skill for a peer audience.</td>
</tr>
</tbody>
</table>

**GRADE**

- **Grade Five**

**LEVEL**

1. Demonstrate the use of compositional structures in a dance (e.g., ABA form, chance and canon).

2. Develop and demonstrate a sense of personal discipline in rehearsal and performance processes.

**INDICATORS**

3. Demonstrate movement skill, focus and kinesthetic awareness in a dance rehearsal.

4. Create original material for a short dance study that expresses a theme or concept.
<table>
<thead>
<tr>
<th>STANDARD</th>
<th>BENCHMARK A</th>
<th>BENCHMARK B</th>
</tr>
</thead>
<tbody>
<tr>
<td>Valuing the Arts/Aesthetic Reflection</td>
<td>Recognize and describe their impressions and opinions of dance experiences (e.g., observing, performing or responding to a dance).</td>
<td>Demonstrate inquiry skills when stating and supporting their views about dance.</td>
</tr>
<tr>
<td>Students inquire about the nature and experience of dance in their lives. They reflect on the significance and value of dances they observe and perform. Students present points of view about dance and respond thoughtfully to others' points of view.</td>
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</tr>
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</table>

<table>
<thead>
<tr>
<th>GRADE</th>
<th>LEVEL</th>
<th>INDICATORS</th>
</tr>
</thead>
<tbody>
<tr>
<td>Kindergarten</td>
<td>1. Describe how a dance looks and feels</td>
<td>2. Recognize their viewpoints about a dance experience.</td>
</tr>
<tr>
<td>Grade 1</td>
<td>1. Identify why they may like to dance.</td>
<td>2. Discuss their personal likes and dislikes about a dance and share the reasons.</td>
</tr>
<tr>
<td>Grade 2</td>
<td>1. Compare their experiences and reactions to performing or observing a dance with others' experiences and reactions.</td>
<td>3. Demonstrate listening skills in discussions with others about dance experiences.</td>
</tr>
<tr>
<td></td>
<td>2. Offer reasons why they like a dance.</td>
<td></td>
</tr>
<tr>
<td>Grade 3</td>
<td>1. Show awareness of what makes dance different from other art forms.</td>
<td>2. Discuss reactions to and interpretations of various dances.</td>
</tr>
<tr>
<td>Grade 4</td>
<td>1. Identify and describe the characteristics common to all dance performances.</td>
<td>2. Interpret the possible meanings of a dance and support their interpretations with specific observations using appropriate dance vocabulary.</td>
</tr>
<tr>
<td>STANDARD</td>
<td>BENCHMARK A</td>
<td>BENCHMARK B</td>
</tr>
<tr>
<td>----------------------------------------------</td>
<td>------------------------------------------------------------------------------</td>
<td>------------------------------------------------------------------------------</td>
</tr>
<tr>
<td>Valuing the Arts/Aesthetic Reflection</td>
<td>Articulate their viewpoints about the merits of selected dances and explain the basis for their views.</td>
<td>Demonstrate reasoning skills when engaging in inquiry about dance.</td>
</tr>
<tr>
<td>Students inquire about the nature and experience of dance in their lives. They reflect on the significance and value of dances they observe and perform. Students present points of view about dance and respond thoughtfully to others' points of view.</td>
<td>1. Explore questions about the merits of a dance work.</td>
<td>2. Ask clarifying questions about different reactions to the same dance and determine how varying opinions have value.</td>
</tr>
</tbody>
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<table>
<thead>
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<th>LEVEL</th>
<th>INDICATORS</th>
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<tbody>
<tr>
<td>Grade Five</td>
<td>1.</td>
<td>1. Explore questions about the merits of a dance work.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>2. Ask clarifying questions about different reactions to the same dance and determine how varying opinions have value.</td>
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APPENDIX D

PRE-SURVEY AND CODED RESPONSES
<table>
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<tr>
<th>Q1: Please describe your experiences with dance.</th>
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</thead>
<tbody>
<tr>
<td><strong>Q1 RESPONSES:</strong></td>
</tr>
<tr>
<td>(4) Growing up – some sort of dance exposure early in life</td>
</tr>
<tr>
<td>(2) Experienced Teacher</td>
</tr>
<tr>
<td>(1) Teaching/Limited”- one year of dance participation with students</td>
</tr>
<tr>
<td>(1) Limited</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Q2: What kinds of professional development or training have you had in dance?</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Q2 RESPONSES:</strong></td>
</tr>
<tr>
<td>(4) Arts Integration (participated in [The Dance Company] project)</td>
</tr>
<tr>
<td>(2) Lifelong Experience</td>
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<td>(2) None</td>
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<table>
<thead>
<tr>
<th>Q3: Have you tried to use dance or movement with your students? What were the results?</th>
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<tbody>
<tr>
<td><strong>Q3 RESPONSES:</strong></td>
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<tr>
<td>(3) Yes. They love it</td>
</tr>
<tr>
<td>(2) Yes. They love it/ Serves as an alternate learning tool</td>
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<td>(3) Yes.</td>
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### Part Two: Your Perceptions of Dance

**Q4: What is your perception of the value of dance?**

#### Q4 Responses:

| (1) Self expression/needed more in school today |
| (1) Self expression/outlet |
| (1) Sense of self |
| (1) Needed more in school today |
| (1) Self expression/Creative communication (provides ways for kids to communicate ideas creatively) |
| (2) Entertainment/Needed more in school today |
| (1) Creative communication |

**Q5: What kinds of purposes (e.g. creative expression, communication) do you think dance serves, both in the classroom and in life?**

#### Q5 Responses:

| (2) Self Expression/Creative Communication |
| (1) Creative Expression/Communication |
| (1) NCLB (creativity is being squashed by NCLB) |
| (2) Useful in other life areas |
| (1) Creative Expression/Communication; Useful in other life areas |
| (1) Creative Expression |

**Q6: What is your willingness and disposition to use dance in your classroom?**

#### Q6 Responses:

| (7) Very Willing |
| (1) Very Willing- need bigger space |

**Q7: What skills do you think you need in order to incorporate dance in your regular teaching strategies?**

#### Q7 Responses:

| (1) Knowledge of dance terminology |
| (1) Knowledge of process; comfort level |
| (1) Knowledge of non-dance subjects; planning time |
| (1) Dance ability |
| (1) Problem solving skills; to see a model lesson |
| (1) To see a model lesson |
| (1) Knowledge of process; to see a model lesson |
| (1) N/A |
Q8: What other content would you like to see integrated into a dance lesson or unit?

<table>
<thead>
<tr>
<th>RESPONSES</th>
</tr>
</thead>
<tbody>
<tr>
<td>(2) Anything</td>
</tr>
<tr>
<td>(1) Reading, Writing, Drama</td>
</tr>
<tr>
<td>(1) Not sure yet</td>
</tr>
<tr>
<td>(1) Not sure yet. Maybe Math, Storytelling, Sequencing</td>
</tr>
<tr>
<td>(1) Science/Math</td>
</tr>
<tr>
<td>(1) No response</td>
</tr>
<tr>
<td>(1) N/A</td>
</tr>
</tbody>
</table>

PART THREE: SUPPORT MECHANISM

Q9: How familiar are you with the [State] Department of Education Content Standards for Dance?
- Not at all - Somewhat familiar - Very familiar

<table>
<thead>
<tr>
<th>RESPONSES</th>
</tr>
</thead>
<tbody>
<tr>
<td>(2) Not at all</td>
</tr>
<tr>
<td>(2) Somewhat</td>
</tr>
<tr>
<td>(1) Somewhat/very little</td>
</tr>
<tr>
<td>(3) Very</td>
</tr>
</tbody>
</table>

Q10: What other kinds of resources (e.g. books, music, video, Websites, artists, mentors, professional development) might you need to make curricular integration successful?

<table>
<thead>
<tr>
<th>RESPONSES</th>
</tr>
</thead>
<tbody>
<tr>
<td>(1) Ideas; circled music, video, artists</td>
</tr>
<tr>
<td>(1) Not sure</td>
</tr>
<tr>
<td>(2) Whatever is available</td>
</tr>
<tr>
<td>(1) [DANCE] project info/process info</td>
</tr>
<tr>
<td>(2) All of the above</td>
</tr>
<tr>
<td>(1) Mentors, video</td>
</tr>
</tbody>
</table>

Q11: What are your goals for your involvement in this project?

<table>
<thead>
<tr>
<th>RESPONSES</th>
</tr>
</thead>
<tbody>
<tr>
<td>(1) Student exposure/Admin Appreciation</td>
</tr>
<tr>
<td>(1) Student exposure/Increased comfort</td>
</tr>
<tr>
<td>(1) Student knowledge of dance</td>
</tr>
<tr>
<td>(1) Involvement with [The Dance Company]</td>
</tr>
<tr>
<td>(1) Dance integration in classroom/see impact</td>
</tr>
<tr>
<td>(1) Student exposure</td>
</tr>
<tr>
<td>(2) Expand teaching abilities</td>
</tr>
</tbody>
</table>
### Q12: What kinds of support from [The Dance Company] do you need during the project?

**Q12 RESPONSES:**

- (2) Don’t know yet
- (1) Don’t know yet; open communication
- (2) Everything you can give
- (2) Open communication; discussion time
- (1) Examples

### PART FOUR: YOUR CONTEXT

**Q13: Please tell us about the context of your work, including the school and classroom setting and the background and characteristics of your students.**

**Q13 RESPONSES:**

- (1) Grades 1/2; Low readers
- (1) Grade 1; Low readers
- (1) Grade 4; Economically challenged, internationally diverse
- (1) Grades K-5, Grade 4 for project
- (1) Grades 4/5; Deaf and hard-of-hearing students
- (1) Grade 3; 50+% of school on free and reduced lunch, some emotionally challenged
- (1) Grade 3; some emotionally challenged
- (1) Grades 4-5; little artistic experiences outside neighborhood and school
APPENDIX E

PROCESS FOLIO
<table>
<thead>
<tr>
<th><strong>Name of Lesson:</strong></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Concepts Being Targeted:</strong></td>
<td></td>
</tr>
<tr>
<td><strong>Grade Level Indicators Used:</strong></td>
<td></td>
</tr>
<tr>
<td><strong>Approximate Length:</strong></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th><strong>How did you introduce the lesson?</strong></th>
<th><strong>What background information and instructions did you give your students?</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>What was the initial response from the students?</strong></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th><strong>What questions did they ask?</strong></th>
<th><strong>To what extent did you feel they were grasping the concepts being targeted throughout the lesson? What evidence do you have for this?</strong></th>
</tr>
</thead>
</table>

<table>
<thead>
<tr>
<th><strong>Will you do this lesson again? Did you feel it was effective?</strong></th>
<th><strong>What would you change if you were to do it again?</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>How does this compare to other lessons?</td>
<td>Has this made you want to learn more about any particular area or subject?</td>
</tr>
<tr>
<td>----------------------------------------</td>
<td>-------------------------------------------------------------------------</td>
</tr>
<tr>
<td>Has this made you want to learn more about any particular area or subject?</td>
<td>Is there anything you feel like you need and don’t have? (support, resources, ideas…)</td>
</tr>
<tr>
<td>How are you feeling about the lessons/this process?</td>
<td>Did you and your students enjoy this lesson?</td>
</tr>
<tr>
<td>Did you and your students enjoy this lesson?</td>
<td>Do you have additional comments</td>
</tr>
</tbody>
</table>