Bodies At School: Educating Teachers To Move

Dissertation

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ABSTRACT

Issues surrounding the human body are increasingly becoming matters of public, cultural, and educational policy. The No Child Left Behind Act of 2001 has resulted in additional high stakes testing in reading and math, causing many school systems to replace time and funding previously dedicated to physical and health education and with activities focused on increasing academic performance on these standardized exams. While Western culture continues to value thin, beautiful, fit, and young bodies, the education school children receive about daily care of themselves is on the decline. As a kinesthetic, artistic, and holistic practice, dance teaches individuals of all ages about their bodies, engages them in self-reflection and self-growth, and serves as a place for learning. The goal of this study is to investigate the ways in which American elementary students can have more opportunities to learn about and through their bodies during the school day.

In this dissertation, I employ a case study methodology to examine the effectiveness of a professional development initiative for general classroom teachers, “The DANCE Project,” on increasing the time, space, and energy for dance in educational settings. I utilize a variety of qualitative methods including autoethnography, participant observation, qualitative interviews, document analysis, narrative analysis, and poetic transcription to present my data. Findings indicate that factors such as administrative support, previous experience with dance, confidence with the material, and relevance to individual needs contribute to teachers’ willingness and ability to implement dance in their classrooms. Further, the analysis of pre- and post- measures indicate that workshops centered on The DANCE Project’s six-lesson curriculum positively impacted participants in several areas: Teaching skills, classroom management, knowledge/understanding of dance and the ways movement can intersect with other content areas, and implications for increased student engagement and learning.

Based on these findings, I recommend that professional development facilitators provide workshop participants with information about the inherent value of dance, as well as opportunities to experience it; follow up with workshop participants after their attendance to increase the potential for impact of services delivered; and offer beginning, intermediate, and advanced level trainings to engage educators more deeply and consistently. I further recommend that educators, arts administrators, and school authorities strengthen collaborative efforts within the arts and education communities in order to best fill teachers’ professional development needs and students’ learning needs, and that dance educators make dance available to all students, through methods including instruction by classroom teachers and dance specialists, teaching artist residencies, and dance-integrated units.
Dedicated to Dee and The DANCE Project participants.

This research would not exist without them.
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CHAPTER 1

INTRODUCTION

The arts, unlike the traditional academic areas, are an arena in which the body is central to the process of inquiry and constitutes a mode of knowing. This makes dance, drama, music, and visual arts education a particularly rich place to explore what embodiment means for educational researchers and practitioners. (Bresler, 2004a, p. 9)

Silvia Easley, an arts educator from the Music Settlement in Cleveland, OH, was awarded the 2010 Governor’s Award in the Arts for Arts Education. According to the event brochure, Easley worked “for more than 40 years… to insure that music and movement are an integral part of the early childhood education experience.” At one point in the presentational video shown during the awards luncheon, Easley’s colleague mentioned that although the students could not always articulate in words the knowledge they gained from playing musical instruments, they could feel it. To me, this encapsulates the essence and import of embodied learning. Students exhibit knowledge by physically acting through their bodies, which elicits an affect that is not spoken or written in words. Experiences with music, theater, and movement become invaluable during the school
day, not only because they help students exhibit knowledge linguistically, but also because they learn to appreciate the body as a valuable site for gathering information.

1.1 Theoretical Framework

This dissertation springs from several theoretical foundations that span the arts, education, and philosophy disciplines, as well as nonprofit administration and public policy. Certainly, the treatment of the body in society and in schools is rooted in the Western conventions of separating the mind and body—a concept attributed to the work of both Plato and Decartes (Blumenfeld-Jones, 2011; Peters, 2004). Based on these underlying philosophies, the arts and education fields have been challenged to justify holistic learning practices. The scholars referenced in this section have developed integral bodies of research that have influenced educational practices and inspired the forward movement of the arts education field toward gaining equal standing with traditional “academic” subjects.

As a result of his educational theories and practices, John Dewey played a major role in spearheading the Progressive Education movement in the 1920s and 1930s. Often cited as a founding father of dance in education (Hagood, 2000; Ross, 2000), Dewey breaks down the Cartesian mind/body dichotomy through a discussion of artistic experiences (Art as Experience, 1934) and learning through practical application in Experience and Education (1938). As a key contributor to the Progressive Education Movement, Dewey’s assertions laid crucial groundwork for the validity of learning by doing.
A more recent contributor to the concept of multi-modal learning is Howard Gardner and his Multiple Intelligences (MI) Theory (1983). By recognizing the existence of varied learning methods, these scholars further legitimate the implementation of dance in school settings. Bakhtin’s work on de-centering the subject (Shields, 2007) serves to frame this learning as highly contextual. Moving away from uniform education tactics becomes crucial in serving students’ individual learning needs.

Given the American public’s reception of moving bodies as politically and socially charged, this study employs a cultural studies framework. Scholars such as Merleau-Ponty, Foucault, Barthes, and Kristeva discuss moving bodies as texts not unconnected to the mind and governed by cultural laws. As I am exploring moving bodies within educational settings, it is important to recognize where resistance may be rooted, and, accordingly, how to approach a model for change.

Margaret H'Doubler’s work in the 1920s and 1930s was extremely influential for dance in education. Contesting the professional model of dance training, she focused on dance as a creative form of expression. Her vigor in pushing dance through a physical education curriculum is arguably the primary reason dance split into separate programs of physical education and fine arts at the university level (Hagood, 2000; Ross, 2000). H'Doubler’s work continues to influence dance education discourse today.

Rudolf Laban’s philosophies regarding dance education, process versus product, and whole-body development also challenged the professional dance training methods in the mid 20th century. Smith-Autard (1994) attributes the “somewhat ‘free,’ ‘open’ and ‘child-centered’ approach which has been variously labeled modern educational dance,
creative dance [sic], and the like” to Laban (p. 4), thus confirming his continued impact on dance education today.

Contemporary dance scholars such as Donald Blumenfeld-Jones, Anne Dunkin, Judith Hanna and Susan Stinson contribute widely to dance education pedagogy and teacher education, as do art educators Liora Bresler and Barry Oreck. Their insights surrounding how and what to teach in a dance curriculum inform my discussion of dance curricula and arts-based education, and their continued research creates spaces for dialogue among educators from many disciplines.

Finally, arts education policy research is dominated by reports disseminated by the Arts Education Partnership (AEP). Though not the sole resource for policy professionals, documents including Champions of Change: The Impact of the Arts on Learning (Fiske, 1999), Critical Links: Learning in the Arts and Student Academic and Social Development (Deasy, 2002), and Third Space: When Learning Matters (Deasy & Stevenson, 2005) continue to fuel arts education advocacy initiatives across the nation (see Section 4.8.1 for more on AEP).

As I reference these scholars and their theories throughout my research, I hope to garner support for increasing dance instruction in schools by whatever means possible, but will not prescribe who, what, where and how in which settings dance education might be delivered, as these factors will differ depending on the context in which the work takes place.
1.2 The Moving Body in Society and Education

1.2.1 The Body in Society

Issues surrounding the human body are increasingly becoming matters of public, cultural, and educational policy (Bresler, 2004a). The No Child Left Behind Act of 2001 has resulted in additional high stakes testing in reading and math, causing many school systems to replace time and funding previously dedicated to physical and health education and with activities focused on increasing academic performance on these standardized exams. While Western culture continues to value thin, beautiful, fit, and young bodies, the education school children receive about daily care of themselves is on the decline (Turner, 1996). At the same time, the onset of technological entertainment such as video games and social networking leaves children sedentary, where their predecessors spent more time playing sports or recreational games outdoors (Morris, 2010). Even the United States Army has been forced to restructure its basic training regimen because of the low fitness levels and high injury rates that incoming recruits are exhibiting (Morris, 2010). The Army’s solution? Healthy meals and Yoga.

Speaking to the gravity of this issue, the current First Lady, Michelle Obama, initiated the “Let’s Move” campaign in 2010, a project “dedicated to solving the problem of obesity within a generation so that kids born today will grow up healthier and able to pursue their dreams” (http://www.LetsMove.gov/). LetsMove.gov attributes the tripling of childhood obesity rates over the last three decades to the following factors:
Thirty years ago, most people led lives that kept them at a healthy weight. Kids walked to and from school every day, ran around at recess, participated in gym class, and played for hours after school before dinner. Meals were home-cooked with reasonable portion sizes and there was always a vegetable on the plate. Eating fast food was rare and snacking between meals was an occasional treat.

Today, children experience a very different lifestyle. Walks to and from school have been replaced by car and bus rides. Gym class and after-school sports have been cut; afternoons are now spent with TV, video games, and the internet. Parents are busier than ever and families eat fewer home-cooked meals. Snacking between meals is now commonplace. (http://www.letsmove.gov/learn-facts/epidemic-childhood-obesity)

While the unhealthy lifestyle trends mentioned above are fueling obesity rates, the underlying problem is people’s lack of bodily knowledge and awareness. Without an understanding of what the body needs to function properly, including healthy diets and physical activity, children and adults will continue to engage in disembodied practices, which will only perpetuate America’s obesity epidemic.

Philosophies dating back to Plato and Decartes explore (dis)embodiment through the relationship between body and mind. Though Western society tends to separate bodily knowledge from “brain” knowledge, most practitioners in kinesthetic fields argue instead for a singular body-mind. Rather than the mind telling the body what to do, the two inform each other through a synergistic relationship (Miller, 2007). In his discussion
of mind/body dualism, Peters (2004) points to the ways in which Western society treats the body (and its educational properties) as distinct from and inferior to the mind.

Platonism… in educational thought stands for the elevation and privileging of the mind or intellect over the body… This dualism has developed as an instrument of “othering”: of separating boys from girls, reason from emotion, minorities from the dominant culture, and classes from each other. (p. 14)

Two narratives are at work here: the privileging of the mind over the body, and the idea that the mind can be distinguished and separate from the body. In response, embodied practices work to challenge this duality by treating the body-mind as one entity, a concept introduced by John Dewey in the 1930s (Davidson, 2004, pp. 208-209). Powell (2007) presents the phenomenological perspective in which the mind is embodied, and learning occurs through active engagement with the world through “lived experience” (p. 1084).

In her discussion of the Cartesian split, Fraleigh (1987) also attends to this “lived” body, attributing it to Merleau-Ponty and Sartre’s combining of phenomenological and existential concepts.

The existentialist attack on the primacy of mind (expressed in René Descartes’s “I think therefore, I exist”) brought forward concepts of the body as lived (or experienced) in action – or as Richard Zaner says, “theories of the animate organism.”… As the existential phenomenologists emphatically reject traditional dualism, they reject instrumental definitions of the body. The view that the body cannot be an instrument like other instruments, that it cannot be reduced to an
object, is the central focus for concepts that evolved into nondualistic lived-body theories. The corrective of body-soul and body-mind dualism that emerges from existential phenomenology as a whole, has implications for dance…dancing requires a concentration of the whole person as a minded body, not a mind in command of something separable, called body. (pp. 8-9)

While Fraleigh’s assertions represent those of many in the field of holistic learning, the privileging of the mind over the body remains a prominent issue for dance and embodied learning practices in Western society (Bai, 2001; Ng, 2005). As Ng (2005) notes, Platonistic and Cartesian values continue to shape educational structures that affect the treatment of the body in schools.

I argue that contemporary western liberal and critical education is built on a profound division: the privileging of the mind-intellect over the body-spirit… By and large, educators, including critical educators, have focused their educational efforts on developing students’ intellect and ability for critical reasoning. The body is relevant only as a vessel that houses the brain, which is seen to be the organ responsible for the mind/intellect. (p. 155)

Davidson (2004) adds that the disembodied curriculum severely restricts emotional expression and free choice, inhibiting arts education classes from reaching their full potential in communicating embodied practice to students (pp. 208-209). Finally, McDermott (2005, p. 50) cites Finley (2001, p. 20) in asserting that the privileging of
Eurocentric ideals and the silencing or displacing of minority cultures, languages, and races in K-12 education are frequently reinforced by scientific and objective modes of inquiry that encourage a “hands-off or disembodied approach to what we do.”

In addition to the prescriptions for student bodies, Davidson (2004) points to the teacher as an authority figure who must “mind the [student] bodies to mind these rules, and principals are responsible for minding teachers to mind the bodies” (p. 200). Sameshima (2008) agrees, noting,

The separation between teacher and curriculum has created a static, cold, compartmentalized curriculum which has in many respects become a commodity—packaged knowledge… The teacher can address personal wholeness by reconnecting the curriculum with self by connecting mind and body; and second, by integrating self, as a learner in the teaching process. (p. 31)

Thus, a culture of adults is placed in the position of monitoring students’ compliance with a set of disembodied rules and regulations. Further, although current research increasingly rejects the duality of the mind and body (Wagner, 1999, p. 25), American assessment practices such as standardized testing in reading and math continue to uphold the bifurcated, hierarchical system. As the example involving the US Military indicates, Western cultures that have embraced the Cartesian philosophies separating mind and body—and privileging the mind—are beginning to see the detrimental affects of such practices. Further, a plethora of research argues that individuals’ stationary and moving bodies dictate how they view and experience the world around them, leading the body to
play a major role in identity formation (Bresler, 2004a; Howson, 2004; Cavallaro, 2001). Thus, an education system that neglects instruction attending to the body ultimately stunts the physical, social, and cultural development of the students within it.

1.2.2 Moving Bodies At School

Traditional classroom practices demand that young students sit still, pay attention, and be quiet. Yet decades worth of research about the value of learning through experience—beginning with John Dewey in the 1920s and later as Multiple Intelligence (MI) Theory in the 1980s—asserts that a school curriculum must address many different types of learning styles, rather than just the visual and auditory. Championed by Howard Garner in the 1980s, MI theory suggests that, to reach all students, exercises must appeal to linguistic, musical, logical-mathematical, spatial, bodily kinesthetic, interpersonal, and intrapersonal learning styles (Gardner, 1983; Geahigan, 1992). Subsequent inquiries employ Gardner’s work in leveraging support for differentiated classroom instruction (George, 2005; Hall, Strangman & Meyer, 2003; Tomlinson, 2004) as well as arts education programming (Efland, 1990; Hanna, 1999; Russell & Zembylas, 2007). However, training in these areas is not a staple within teacher preparation programs. Unless they embark on professional development initiatives outside of their required duties, classroom educators are left without the skills or knowledge to provide adequate instruction to all types of learners.

Knowing about the body and the ways it is received, perceived, contextualized, and represented in society and academia is not the same as recognizing the body as a site of knowledge. Knowing through the body, not using the body to know: the body as a
knowledge resource, but not necessarily as a resource for knowledge. Whereas knowing through the body involves becoming aware of sensory information, and using that information to understand oneself and the surrounding world, using the body to know is centered on learning a given subject through physically experiencing it. This dissertation will promote the body both as a site and as a vehicle for learning, and the ways in which the body interacts with arts and general education. Dance offers students an alternative method for learning information in the standard curriculum, yet the current education environment continues to value tested subjects over all else. As a result, budgets seldom allot funding for full-time arts specialists in schools or time in the curriculum dedicated to the exploration of artistic disciplines.

Sensory awareness of the (internal) self and of one’s external environment are places of knowledge often neglected by modern culture (Gustafson, 1998), leading to a plethora of individuals in society who are disconnected from the ways their moving bodies affect them personally and within society. Miller (2007) encourages people to engage in “mindful” practices in order to become more aware of their bodies and surroundings (p. 119). The author cites yoga, dance and movement, Waldorf eurythmy, and drama as methods for facilitating mindfulness and wholism in school settings. Below, Fraleigh (1987) highlights the benefits that engaging with dance has in creating a heightened awareness for the world:
Because the time-space values of dance have a lived ground embodied by the dancer, they allow us to look at life. And because these values are set apart from the unnoticed flow of our everyday existence, they allow us to notice what might otherwise go unnoticed. It is through the dancer’s movement, since it is of our own body-of-time, that the lived moment, its unique place in time, and its meaning for us is noticed. Time and space are themselves neutral until we move them, as we constantly do. And they go easily assumed and unnoticed (hidden in our everyday movement) until we give attention to them. They stand out for us in our arts, indeed in all our purposeful acts, as in our dancing. The time we live is inseparable from the time we move: the movement makes the moment, as it makes each moment live in its unique and unrepeatable character. Dance makes this phenomenon abundantly clear. (pp. 184-185)

Rather than perceiving the self as passive in the world, Fraleigh points to the ways in which sensory awareness can enable people to be active in their pursuits. Actions are not segmented by “living” and “moving,” but occur simultaneously; attending to these moments is the only way to find meaning from them. Hanna (1999) adds that sensory awareness changes the ways in which people empathize with dance as watchers, which develops relationships between performers and their audience (p. 13).

Students and teachers who are not encouraged to value their bodily senses lose opportunities for meaning making that occur through a variety of methods. Yet despite the possibilities that dance in the classroom presents for a more holistic learning
experience, disembodied teachers and social norms create unfortunate obstacles for this work. A recurring theme throughout my research is that the moving body in school settings is often considered disruptive, unless executing one of the approved set of actions such as going to the bathroom (after receiving permission), walking in a single-file line, or sharpening pencils (Bai, 2001; Bresler, 2004a; Evans, Davies & Rich, 2009; Hocking, Haskell & Linds; Ng, 2005). These restrictions on children’s movement are the product of cultural codes regarding “appropriate” school behavior, and contribute to students’ disconnectedness from each other: “keep your hands to yourself” and “stay in your own space” are common phrases to manage students who do not have the embodied knowledge necessary to operate in close proximity to others.

Bresler (2004b) relates this to the research on community learning, stating that the body is generally not considered in literature that explores community learning settings. Bresler further notes that, “The body is personal. At the same time, it has a tremendous capacity to connect with others. The world of dance, like theater and drama is highly collaborative, where bodily interactions are central to communication and creation” (p. 128). Here, the author indicates a value for dance that transcends the classroom through sensory awareness. Dance not only offers individuals personal insight, it opens lines of communication across groups of bodies. Learning to value community over the individual is a practice that can change the ways in which Americans operate in what is currently an individualistically driven society.

In detailing the ways in which the body is treated within Western society, I have attempted to outline the foundational values upon which this research sits. Because many educators lack the tools to communicate bodily knowledge to their students, a project
centered on enhancing embodiment in the classroom faces additional challenges. Yet participants willing to move beyond their comfort zones often see new perspectives, and favorable outcomes as a result. This research aims to push for the reconnection of mind and body in educational spaces and to encourage the development of the whole child.

1.3 Arts Instruction in Public Schools

…the practice of art teaching is extremely diverse. The arts are taught in a variety of ways and configurations and in the contexts of four different disciplines—visual arts, music, dance, and drama. Some arts programs in schools have the explicit goal of integrating all arts instruction, whereas others attempt to integrate the arts within the academic curriculum, while in others the arts are taught as quite separate disciplines. In addition, the arts can be taught by three different kinds of instructors with different goals, practices, and conceptions of arts learning: specialist teachers, general classroom teachers, and external arts providers such as artists or performers in residence or teaching artists making visits from cultural organizations. (Burton, Horowitz and Abeles, 2000, p. 231)

As Burton, Horowitz and Abeles attest, teaching in the arts is not a formulaic practice. While countless examples exist for delivering arts curricula to students, each context of implementation requires different needs specific to the environment and student population at hand. Beginning as early as the 18th century, artists and educators have explored the connections between visual art and academic disciplines—a movement that began to include all of the arts in the 1920s and 1930s as part of the Progressive
Education Movement. Though the study of individual art forms continues to be valuable, general educators also engage students in aesthetic experiences in order to provide a more holistic curriculum to their students.

Looming questions surrounding the content and delivery of such curricula ask about **when and how which individuals should teach what to whom?** This tongue-twisting quip encapsulates the major topics that permeate the literature today and throughout history, including: pedagogy, curriculum design, discipline-based versus integrated approaches, the structuring of the school day, and classroom teacher/art specialist debates. The dance education field is riddled with opposing views within these categories, with additional focus on the conflict between dance as art versus physical education. While artists struggle to maintain the legitimacy of their disciplines, there is great value in classroom teachers integrating aesthetic activities into their lessons. Theoretically, these efforts are all aimed at improving students’ educational experiences. However my explorations of the historical roots and institutional efforts that have shaped arts integration today indicate that “successful” projects do not arise from a formula, but instead emerge while providing services specific to each community’s needs.

### 1.3.1 Arts Integration

Throughout the history of their being taught in formal educational settings, the arts have not captured a steadfast place within the K-12 curriculum in any consistent fashion. Political pressure to increase efficiency, often in combination with limited resources, led artistic disciplines to begin attaching themselves to traditional learning subjects as early as the 1960s (see Chapter Three). Teachers could use visual art, dance,
drama, and music to teach “academic” subjects, emphasizing the arts’ instrumental value in addition to their better known intrinsic traits (Russell and Zembylas, 2007). However, this practice became controversial when arts professionals worried that the disciplines would be valued only for their abilities to assist in other areas of learning, rather than their own redeeming qualities. Russell and Zembylas (2007) discuss the debate surrounding “art for art’s sake” versus integrating the arts within a holistic curriculum, a dichotomy that “assumes that schools must choose one approach or the other” (p. 290). In reality, schools and teachers may employ the arts in a variety of roles, depending on their levels of expertise.

Although most arts integration programs encapsulate some form of connecting the arts and traditional school subjects, a single definition is hard to find. Bresler (1995) points to several integration techniques employed by education authorities in this process:

- **infusion**--integrating a particular subject across the curriculum; topics-within-disciplines--integrating multiple strands of the same discipline within the instructional setting;
- **interdisciplinary**--maintaining traditional subject boundaries while aligning content and concepts from one discipline with those of another;
- **thematic approaches**--subordinating subject matter to a theme, allowing the boundaries between disciplines to blur;
- **holistic approaches**--addressing the needs of the whole child, including cognitive, physical, moral, affective, and spiritual dimensions.
- **multidisciplinary**—looking at a situation as it was portrayed in different disciplines;

- **interdisciplinary**—considering a problem in terms of different disciplines and then synthesizing these perspectives in coming up with a more general account;

- **metadisciplinary**—comparing the practices within a particular discipline;

- **transdisciplinary**—examining a concept as it appears in political and in physical discourse. (HTML Format, no page number available)

To further conflate things, some projects may use more than one of the approaches above. Given this range of integration within school curricula, there is an equally rich spectrum of pedagogical philosophies surrounding not only the benefits and downfalls of integration, but also which formats best serve students (Castaneda & Rowe, 2006; Dunkin, 2004; Harwood, 2007; Koff & Warner, 2005; Rabkin, 2004; Russell and Zembylas, 2007). In this dissertation, I will consider “arts integration” as defined by the John F. Kennedy Center for Performing Arts’ Education Department. According to the Kennedy Center’s website,

Arts Integration is an approach to teaching in which students construct and demonstrate understanding through an art form. Students engage in a creative process which connects an art form and another subject area and meets evolving objectives in both. ([http://kennedy-center.org/education/ceta/](http://kennedy-center.org/education/ceta/))
This institution greatly influenced me during the formative years of my arts education and policy study; it is therefore logical that my understandings of the concept aligns with the definition they put forth.

Inherent in this discussion, is the question referenced above, regarding who should teach and what the curriculum should look like. Further, the question of why people engage with integrated curricula becomes relevant as well. Koff and Warner (2001) discuss the conversations happening among researchers in the 1980’s who found that curriculum integration “was essential to help students make meaningful connections between the ideas and concepts learned in various subject areas” (p. 142). They describe the advanced levels focusing too much on distinct subject matter, creating a “fragmented classroom” (p. 142). According to the authors, curriculum integration is a method that enables students to make cross-disciplinary connections and encourages teachers to prepare students for the rest of their lives.

As I will describe in detail later in this chapter, the project at hand looks to increase dance and movement instruction in schools by training general classroom teachers to incorporate kinesthetic activities into their everyday lessons. The teachers are not required to be dance specialists, and many of them have little or no experience with a movement-based curriculum. Although the benefits of teaching the instructors who then engage their students in embodied learning practices are not to be ignored, resistance to non-specialists teaching “dance” continues to arise.
1.3.1.1 Advocating for Teachers, Focusing on the Students

Parsons (2004) attributes the myriad of educational approaches identified as “integrated curricula,” to scattered literature, and under theorized practice (p. 776). Referencing Bean (1997), Parsons reminds us that integrating the curriculum is more than just a matter of scheduling the school day (p. 776). Drawing from the fundamentals of progressive education, integrating the curriculum is about educating the whole child through ideas and connections rather than mastery of skills and disciplines. Parsons asserts that “Advocates of integrated curriculum are fundamentally concerned to make learning meaningful to students… key questions are the content and manner of the students’ learning” (pp. 776-778). Inherent in this argument is the notion of softening the distinction between general educators and specialists. While educators well versed in disciplinary fields can certainly offer expertise in their areas of specialty, this does not preclude them from exploring topics or methods outside of these subjects.

Parson’s statement: “Educators in favor of an integrated curriculum want to make learning more meaningful to students” asserts that classroom educators who want to attend to their students’ multiple intelligences (in order to make learning more meaningful) will be motivated to use dance in their classrooms, for example. One teacher who participated in my MA research project (see section 1.5) used movement to teach the scientific concepts of solids, liquids, and gases to her hearing-impaired students. The fact that she is not a trained dance professional does not prevent her from impacting her students’ learning experiences through movement. Anne Dunkin (2004) reiterates this argument in discussing dance training for classroom teachers.
…it is important to note that elementary classroom teachers are not usually considered specialists in history, mathematics, science, language arts, physical education, or art either. Yet often, with varying amounts of early experience in these disciplines, they are asked to introduce all of these subjects at one time or another. Additionally, in reference to time management, these teachers spend several hours each day with their students and, therefore, have the opportunity to include dance activities at applicable moments, some of which will surface unexpectedly. Yes, it is certainly not possible to expect these teachers to be dance specialists, but they can provide their students with introductory experiences. (p. 23)

While integration efforts do not need to replace the call for dance instruction in public schools, pre- and in-service teachers can be encouraged to engage students in learning about and through their bodies to make their educational experiences more meaningful.

Further, while movement activities make learning “academic” subjects more meaningful, the value of bodily knowledge cannot be denied. From my MA research project, I learned that teachers’ comfort levels with their own bodies play a major role in their willingness to promote children in gaining bodily knowledge at school. As the previous discussion on embodiment suggests, unlike drawing and singing, dancing is not necessarily a staple in American children’s developing years, leading a large population of individuals uncomfortable with their own and others’ moving bodies.
1.3.2 Dance in the Academy

The current political structures surrounding arts education create a necessity to report the efficient and effective characteristics of learning art forms within school settings. Emphasis on test scores and Adequate Yearly Progress (AYP) leave little room for arts appreciation that is unattached to cognitive development or enhanced student performance. Yet this trend is dangerous to the preservation of artistic disciplines as valuable in their own right. Though the arts *may* improve student learning in other subject areas, art for art’s sake provides knowledge of subjects rarely addressed as valid or important. With respect to dance, a form in which the human body is the primary medium, the privileging of the mind over the body in Western society becomes an additional obstacle for proving dance and embodied learning as legitimate inclusions in educational curricula.

The concept of dance in the American education system has existed since the early 20th century. Entering first through women’s physical education programs in universities through the efforts of pioneers such as Blanche Trilling and Margaret H’Doubler, followed by fine arts programs inspired by constituents from the Bennington College Summer School of Dance (Hagood, 2000; Nadel, 2003), dance departments have become a staple within higher education. Yet dance education remains a peripheral aspect of most K-12 public school curricula in the United States (Overby, 2005; Sluder, 1998). Today, dance education is considered a fine art, a physical activity, an experience of self-discovery and expression, a mode of inquiry, or a tool for learning in other academic areas (Côté, 2006). Proponents of each perspective remain at odds regarding the “true”
identity of dance in education (Gilbert, 2005). Contention regarding where dance should fall in the curriculum, who should teach dance, and what they should teach prohibit dance educators from communicating a clear message to education administrators and policymakers. Throughout this dissertation it will become clear that these trends hinder the dance education field from moving forward as a cohesive entity when facing challenges that the No Child Left Behind Act presents (Chapman, 2007).

The contradictory messages that dance educators communicate reduces the potential impact of research and policy efforts that support the value of dance in the classroom, leading school systems to repeatedly omit dance education from budget allocations. While dance educators hold varying opinions regarding teaching strategies and curriculum content, 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). Top down educational achievements such as “core subject” status and the development of national standards, as part of the Elementary and Secondary Education Act amendments in 1994, established benchmarks in the quest to establish dance as a stable element in K-12 programming.

Still, 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 twenty percent of American primary schools and fourteen percent of secondary schools (2002, p. 25, 53). This information suggests that while national legislation supports dance and the arts as core elements of education, the mandate remains largely unfunded and therefore difficult to enforce. Recent restructuring in America’s policy community has taken a toll
on arts in education budgets. Although the current administration supports arts education, overhauls of the federal budget by the new Congress are leaving arts education programs in limbo. On May 31, 2011, the Ohio Alliance for Arts Education (OAAE) reported developments on this matter in its weekly newsletter, Arts Online:

The House Committee on Education and the Workforce, chaired by Representative Kline, approved on Wednesday, May 25, 2011 the "Setting New Priorities in Education Spending Act" (H.R. 1891) along party lines.

The bill is one among several proposed by House Republicans to re-authorize parts of the Elementary and Secondary Education Act (ESEA), also known as No Child Left Behind Act. This bill does not address policy issues raised by ESEA, but basically eliminates funding for 40 education programs administered by the U.S. Department of Education, including funding for "Arts in Education". This program provides competitive grants to promote innovative arts education programs; funding for some arts education programs administered by the Kennedy Center for the Performing Arts; and funding for VSA.

Funding for the U.S. DOE's Arts in Education program was reduced from $40 million to $27 million in the continuing resolution that Congress approved to finalize appropriations for FY11. Funding for this program has been targeted for elimination in several other budget bills, and President Obama's budget recommends that funding for arts education and other programs be consolidated into eleven new authorities.
Representative Rush Holt (D-NJ) introduced an amendment in the House Education and Workforce Committee to restore funding authorization for several programs including Arts in Education, but the amendment was defeated along party lines.

The next step will be for the bill to be brought to the U.S. House for consideration. The Senate is working on legislation to re-authorize ESEA also, but is considering a comprehensive bill, rather than separate bills.

While the ESEA’s reauthorization offers potential for additional arts education support, school districts will continue to be challenged to fund and enforce new mandates.

In spite of the current status of dance in education, dance educators continue to work towards creating movement opportunities and kinesthetic learning experiences for students in public schools. Dunkin (2006) notes, “More often than not dance education in elementary education has been dependent on the efforts of individual administrators, teachers, and/or parents who volunteered their time or secured outside funding to make the program happen” (p. 8). This information provides an opportunity for collaborations between dance specialists and classroom educators. Especially at the K-5 level, classroom teachers can greatly enhance their practice by including movement activities in their lesson plans.
1.4 The Education Perspective

Until now, the discussion has been largely written from an arts perspective. However, the populations with whom this research engages are predominantly general educators with varying levels of arts experience. Thus, it becomes important to include scholarship and language familiar to this audience. Literature about embodied learning or arts integration may never cross the desk of some general classroom educators. In order to reach all of the audiences to whom this research applies, I looked to find parallel discussions in the arts and teacher preparation scholarship. Ultimately, this project will attempt to change teachers’ classroom practices through in-service, or professional development, training. Accordingly, these are the areas I targeted first.

1.4.1 Differentiated Education

The best teachers have always recognized that every student is unique and, to a degree, deserves and requires special attention and adaptation of the learning experience to fit those unique needs, interests, abilities, and attitudes.

(George, 2005, p. 189)

All teachers encounter classes of students who differ in their various abilities in math, language arts, science, and so on. Yet most of these students are expected to perform at high levels of achievement on standardized tests. Differentiated education is a method in which instructors attend to their students’ individual needs in order to more

Differentiated instruction specifically responds to students’ progress on the learning continuum—what they already know and what they need to learn. It responds to their best ways of learning and allows them to demonstrate what they’ve learned in ways that capitalize on their strengths and interests. (p. 5)

Here, the author points to not only differing forms of instruction, but also varied types of assessment as important in considering students as individuals. In agreement with Howard Gardner’s Multiple Intelligence Theory, when teachers employ single forms of assessment, that rely highly on the verbal/linguistic skills, other types of learners are not presented with opportunities to “shine;” to feel confident in their abilities, to acquire a new skill through their preferred mode of teaching, or to feel “smart.” Though students’ perception of their academic achievements are arguably based largely on society’s constructions of intelligence, without these positive reinforcements, students who do not thrive in the traditional verbal/linguistic learning environment will be less engaged and less excited about going to school (Heacox, 2002).

Critics of the differentiated curriculum may argue that teachers are already pressed for time, and that the preparation of multiple activities within each lesson requires more resources than that which are available. In contrast, the extra preparation time may ultimately save instruction time, as students grasp concepts more quickly. Additionally, systems of support can help lessen the burden of creating a differentiated
curriculum by oneself. As the next section will demonstrate, instructors can collaborate with members from their own schools and across a district in developing their lessons, and eventually their teaching practice.

1.4.2 Professional Development for Teachers

In recounting the history of continuing professional development (CPD) for teachers, McCormick et. al. (2011) reference trends beginning in the 1960s which stressed the “importance of teachers and schools taking more responsibility for their professional development and their practice… and perhaps more profoundly, ‘the teacher as researcher’ ideas of the 1970s” (p. 2). Collarbone (2003) reinforces educator’s responsibility in deeming the teaching profession a cyclical process, and one in need of constant attention (p. 581). However, this CPD will likely vary depending on educators’ needs, levels of experience, and teaching contexts (p. 582). Finally, “professional development” does not necessarily need to be a top-down, pedantic experience in which an authority figure imparts knowledge onto the instructors. Just as young students thrive in conditions in which they are treated as individuals, and instructed according to their learning styles and skill levels, adult learners (in this case, teachers) require the same considerations. Collarbone (2003) and McCormick et. al. (2011) both advocate for the sharing of knowledge among teachers both within schools and between schools as well. In fact, by sharing skills, tools, and resources, educators can build networks of support and partnerships that not only enhance instruction, but also contribute to teachers’ satisfaction and happiness at their jobs. McCormick et. al. (2011) refer to these networks
as “professional learning communities” (PLCs), and deem the United States the leader on research in this area (p. 7).

While teachers’ motivation will be an important factor in this research, Fessler and Ingram (2003) and McCormick et. al (2011) point to the policy issues surrounding CPD. Especially in the United States, CPD has become a government-mandated component of teacher licensure, and therefore has implications for the school day. When “in-service” (as opposed to pre-service) trainings are provided during school hours, students stay home so their teacher can learn; when teachers take their own initiative to engage in CPD and it is not a school-wide event, they either need to request approval for a substitute or use their own time during evenings and weekends. In reference to the research project at hand, the support teachers receive from their supervising bodies such as principals and superintendents appears to be a factor in their willingness to participate.

1.4.3 Applying the Education Perspective to Dance

To become more comfortable using movement in their classrooms, teachers can engage in workshops and professional development sessions led by dance professionals. While many of the teachers who participated in my MA research (Gross, 2008) had some type of kinesthetic experiences such as cheerleading, yoga, and dance classes earlier in life, two teachers had no experience at all. Nonetheless, they agreed to participate in the project because their principal asked them to. But once these teachers saw the positive impacts on their students’ behavior, emotional states, attention spans, and excitement for learning, it became clear how necessary and important bodily explorations were for their third graders.
In considering what motivates teachers to dance or to consider dancing with their students, I reiterate Parsons’ (2004) statement from Section 1.2.1.1 “Educators in favor of an integrated curriculum want to make learning more meaningful to students.” Thus the professionals willing to push their comfort zones by exploring movement in the classroom or by differentiating their instruction do so because they want their students to have meaningful and holistic experiences in school. Working to solidify support networks in learning environments can help share the responsibility for improving teacher practice, and making instruction more effective (and more fun) for students. Davidson (2004) further argues that the disembodied curriculum severely restricts emotional expression and free choice, inhibiting arts education classes from reaching their full potential in communicating embodied practice to students (pp. 208-209).

In addition to the prescriptions for student bodies, Davidson (2004) points to the teacher as an authority figure who must “mind the [student] bodies to mind these rules, and principals are responsible for minding teachers to mind the bodies” (p. 200). Sameshima (2008) agrees, noting,

> The separation between teacher and curriculum has created a static, cold, compartmentalized curriculum which has in many respects become a commodity—packaged knowledge… The teacher can address personal wholeness by reconnecting the curriculum with self by connecting mind and body; and second, by integrating self, as a learner in the teaching process. (p. 31)

Thus, a culture of adults is placed in the position of monitoring students’ compliance with
a set of disembodied rules and regulations. Further, although current research increasingly rejects the duality of the mind and body (Wagner, 1999, p. 25), American assessment practices such as standardized testing in Reading and Math continue to uphold the bifurcated, hierarchical system.

1.5 Previous Research: The DANCE Project

1.5.1 The DANCE Project: Phase I

In November of 2007, I joined a team led by the Director of Education, “Dee,” at the local ballet company working on a project to provide professional development in dance to classroom teachers. A two-year initiative funded by the State Arts Council, “The DANCE Project’s” primary goal was for “children, youth and adults [to] demonstrate skills and deepen their knowledge and/or understanding of the arts” (Arts Council Grant Proposal). In pursuing this objective, the project was working to develop and pilot a six-lesson curriculum based on the company’s most recent original work. During the first year (Phase I), teachers attended four meetings at the dance company’s offices (including one full-day workshop), and I visited each class once to video record the piloting of lessons.

Ultimately, The DANCE Project aimed to enhance students’ ability to dance and move during the school day by providing professional development to their classroom teachers. In engaging two of the state content standards in dance: Creative Expression and Communication and Valuing the Arts/Aesthetic Reflection, as well as content standards in Drama/Theater, Language Arts, Math, Science, Visual Arts, The DANCE
Project’s curriculum helped students explore traditional topics through movement activities, rather than traditional methods. For example, in Lesson One, students learned to write poetry by moving their bodies in different shapes, pathways, and energy levels. They named their movements and learned to compose poems based on this vocabulary. As stated in the curriculum’s introduction, “Each lesson has been created for classroom use by K-5 teachers wishing to include arts experiences integrated into their academic teaching” (p. 2). Here, “integrate” means that teachers are using new formats and activities (dance) to teach conventional subjects (vocabulary, poetry, geometry, etc). While the primary focus is dance, the lessons are written so that classroom teachers can execute these lessons with little previous movement experience. Each lesson has been created for classroom use by K-5 teachers wishing to include arts experiences integrated into their academic teaching. More information about the lessons themselves is available in Appendix C.

Using The DANCE Project as a case study, I employed a variety of methods in exploring the question: Where is the time, space, and energy for dance in education—a reference to the three elements of dance. As a project administrator, participant, and evaluator, I utilized self-reflexive autoethnography, participant observation, qualitative interviews and document analysis to explore the ways in which dance instruction could be increased in schools. I coded the results of this inquiry in the following categories:

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

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Based on my analysis within these categories, I made the following recommendations:

- **Recommendation 1**: When designing a dance education curriculum, 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 hopefully can impact the field.

### 1.5.2 The DANCE Phase II

In the second year of the project (Phase II), Dee took steps in attendance to these recommendations. Teaching artists from The Dance Company visited each classroom twice; peer coaches worked with less experienced teachers in implementing the lessons, which connected dance with English Language Arts, Visual Arts, Drama, Math, and Science, and project administrators began working on articles and conference proposals to share with the dance and education communities. Phase II of The DANCE Project involved students and teachers collaborating with the teaching artists to create a short
dance composition that they shared with each of the other classes that were participating in the project (November, 2008).

1.5.3 The DANCE Project: Phase III

Following the student performance, the State Department of Education offered to fund a series of in-service workshops that would train classroom teachers throughout the state to use the finalized curriculum. In this six-hour workshop, Dee led participants through each of the first five lessons, and communicated methods for modification based on the age of their students. The sixth lesson was for students to create their own movement, using the composition techniques they gain through the first five lessons. Teachers received a copy of the full curriculum, which was also accompanied by a DVD and music CD. Although participants were informed that the workshop would be primarily movement-oriented, Dee encouraged them to take care of themselves and stay within their body’s physical capabilities.

This third phase of the project is ongoing. While, initially, more than fifteen school districts and educational service centers notified the Department of Education of their interest in hosting a workshop, just four workshops have run so far due to low enrollment (because of the time and workload of administering the workshop, Dee requires a ten teacher minimum). According to Dee, the patterns of enrollment indicate that teachers are more likely to attend the workshop if they can receive time off from a regular school day and are not required to travel a great distance. Mac Donald’s (1992) study supports these factors as motivators for in-service participants.
Because recruiting the minimum ten teachers necessary to run a workshop has proved more difficult than Dee or I predicted, the factors contributing to a “successful” or “effective” professional development program have become central to this research. As I will discuss, the effectiveness of the workshops and impact on teachers’ attitudes and practice regarding dance in education will rely heavily on teachers’ interest in attending, the environment in which the program is administered, and the support they receive following their participation. The impetus for engaging in this work remains about dance and the ways to increase its presence in American schools. However, because the method for achieving this is by educating teachers, significant attention must paid to creating programs that teachers are able and willing to implement in their classrooms.

1.6 My Body/Myself/My Embodied Self: Researcher Subjectivity

Stinson (2004) references Julie Sandler’s (1997) work in discussing the irony that the influx of writings about the body in recent dance literature is delivered through quite disembodied practices.

…words, ideas, theories about “the body” are produced, usually without revealing anything about the bodies of those who produced them. Following scholarly tradition, much thinking about the role of “the body” in culture and classroom is delivered in abstract, disembodied language. (p. 153)

Forgetting about one’s own body while discussing embodiment through the written word contradicts the principles upon which embodied learning stands. In an effort to reconcile
this disconnect, Stinson attends to her own body while writing about the bodies of others.

Without too much navel-gazing, I will follow Stinson’s lead.

First, I acknowledge bodies as coded; coded through the societal norms that dictate the ways bodies should look, live, and move (Cavallaro, 2001; Green, 2007; Sameshima, 2008). The predominantly conservative codes in American society that govern my movement do not translate in many cultures around the world, or even in pockets across the United States. As a coded female body in American culture, I recognize the society in which I live, my “dancer/athlete” identity, and my Jewish grandmother as significant influences on my personal body image and practices. An overachiever, I aim to please the authorities within each of these realms that told me to strive for “thin.” Further, my queer body and the choices I make as a result of this identity neither match Western norms nor my grandmother’s expectations. One thing that does fall in line with these authorities, however, is happiness. My happy body chooses to move in mindful and productive ways that allow me to live contentedly and in peace with my mind/body. This knowledge reminds me that attending to my physical is not separate from my emotional and vice versa. My embodied self knows that my brain is not separate from my heart or from the limbs that motivate me.

My moving body finds release in physical activity, clarity in the dance studio, and adrenaline by exploring sexuality through drag performance. By “doing” drag I choose for my moving body to transgresses the norms I previously sought to achieve so fervently. My moving body also shapes my views of the world and the ways in which I am perceived by the world around me. I see dances happening every day, dances that only exist because my embodied, sensory-aware self sees them as such. If I stop moving
for an extended period of time, I feel it—bouts of depression that I cannot explain. I never remember why I stopped once I start again, but I always start again. Indeed, the sensations I encounter as a result of the bodily knowledge these activities afford me create the passion that leads me to engage in research and advocacy efforts in which I urge everyone to dance.

My whole self wants every child and every teacher to experience their own embodied practices, so that structured movement does not feel special or rare, but normal, usual, necessary, and given. While convincing others of the necessity for holistic learning currently lies predominantly in written and spoken linguistic strategies that tout the instrumental uses and increases in academic achievement, this too is a disembodied practice. Perhaps if more decision makers engaged in embodied learning, there would be no need to persuade them by citing statistics on test scores or the positive impacts on children’s cognitive development.

1.7 Scope of the Research

This research will specifically focus on the experience of teachers who participated in The DANCE Project. While Phase III of the project involves significantly more participants than did Phases I and II, this research will not yield findings that allow me to make broad generalizations regarding dance education. However, the specific experiences of these participants provide rich data and insight into teachers’ motivations for including dance in their lessons. In collecting data from participants in both Phases II and III, I will be able to comment on the long term implications for this work.
Because this research is focused on teachers’ experiences and perceptions, I will not evaluate student learning or parental involvement, except indirectly through participating teachers’ comments. While students and parents represent valid and important sources of information, my research questions focus on teacher’s perceptions of their own process. However, parental and student feedback may constitute opportunities for future study.

1.8 Structure of the Document

This dissertation begins with an extensive review of literature. In an effort to understand the environments in which primary school educators operate, I investigate school culture and teacher training at the pre-service and in-service levels in Chapter Two. Once I have established a context for work within educational settings, I provide a history of arts and dance integration initiatives, including several accounts of large-scale institutional programs such as those at Lincoln Center, Harvard’s Project Zero, and The John F. Kennedy Center for Performing Arts in Chapter Three. Chapter Four describes the current initiatives that specifically relate to dance in schools through an exploration of published literature reviews, theses and dissertations, journal articles, Internet resources, and publications developed by professional organizations.

Following this review of literature, I detail the case study methodology I will use to collect and analyze my data in Chapter Five. Under this methodology, I employ a variety of qualitative methods including autoethnography (Ellis, 2004; Davies, 1999), participant observation (Wolcott, 1988; Frosch, 1999; Tedlock, 2003), qualitative interviews (Maxwell, 2002; Green & Stinson, 1999), document analysis (Alcoff, 1991; Davies,
narrative analysis (Casey, 1995; Riessman, 2002) and poetic storytelling/poetic transcription (Evelyn, 2004; Frasier, 2004; Leavy, 2009; Smith-Shank, 2001). Data sources include personal reflections and observations, interviews with participants, and participant surveys and project documents (Yin, 2009).

Chapters Six, Seven, and Eight present the data I collected in Phases II and III of The DANCE Project, from surveys, interviews, and project documents. Chapter Six details Phase II of the project based on participant observations, outside evaluator reportings, document analysis, and participant responses. Findings indicate that participants’ comfort and confidence levels with dance/movement lessons increased with additional exposure to the art form and professional support.

Chapter Seven highlights the interviews conducted with Phase I and II participants, more than two years after their project ended. Through poetic transcription and narrative analysis, I present the words participants shared on the subjects of value and justification, professional development needs, support, politics and school culture, and their reflections on The DANCE Project.

The final exploration of data, Chapter Eight presents the data collected from pre- and post- survey measures from workshop participants in Phase III. Approximately 54 teachers have attended the four workshops to date, and they represent a diverse selection of schools, grade levels, and subjects taught. Pre-service measures collected data in the following areas:
previous experiences with dance

perceptions of the value of dance

willingness and goals for incorporating dance into their classroom, and

knowledge and resources needed to integrate their curriculum

Post-service measures asked participants to rate the usability of the sessions, their satisfaction with the content and format presented in the workshop, their comfort with the material, and the aspects of the workshop they planned to implement into their classrooms.

Findings from the analysis of pre- and post-measures indicate that the one-day workshops focused on The DANCE Project’s six-lesson curriculum positively impacted participants in several areas: Teaching skills, classroom management, knowledge/understanding of dance and the ways movement can intersect with other content areas, and implications for increased student engagement and learning.

Participants provided very little negative feedback regarding the content and/or format of the workshops. Because long term data is not available in this phase, I cannot comment on the longevity of these impacts. After a full day of engaging with the curriculum, it is not unlikely for teachers to feel energized and eager to implement what they have just learned. A further test would be to consult the participants shortly after the workshop to see if they ever used or were still using the concepts they learned from their one-day experience with The DANCE Project.

Finally, Chapter Nine discusses the overall implications of the research as it applies
to the factors that assist and challenge the implementation of a dance integration project.

From this discussion, I make the following recommendations:

➢ **Recommendation 1**: Dance educators should provide participants with information about dance’s inherent value, as well as opportunities to experience it to further assist educators’ understanding of and willingness to use dance in the classroom.

➢ **Recommendation 2**: Professional development providers should make additional efforts to follow up with workshop participants after their attendance, in order to increase the potential for impact of services delivered.

➢ **Recommendation 3**: Service providers should vary professional development sessions to offer beginning, intermediate, and advanced level trainings to engage educators more deeply and consistently.

➢ **Recommendation 4**: Educators, arts administrators, and school authorities must strengthen collaborative efforts with professionals within the arts and education communities in order to best fill teachers’ professional development needs and students’ learning needs. Support systems such as networks and follow-up sessions can further build relationships among partners.
Recommendation 5: Dance educators should work to make dance available to all students, through a variety of formats including specialized dance instruction, classroom instruction, arts-integration, artist residencies, and physical education. Enriching the practice of classroom teachers can provide students with dance-integrated opportunities whether or not they have access to a dance specialist.

I close the chapter by describing opportunities for continuing this work, which seeks to increase the time, space, and energy for dance in education, by educating teachers to move.

1.9 Conclusion

Current educational practices lead teachers and students to believe that mind and body operate without connection to each other. As resources grow thin, exercising the mind takes precedence over developing the body. Yet as America becomes increasingly diverse, so do student bodies. To serve these learners productively and effectively, a curriculum must pay heed to their individuality. Through professional development for teachers, arts education and integration, and differentiated instruction techniques, students can become confident and well-rounded learners.
CHAPTER 2

SCHOOL CULTURE:
UNDERSTANDING TEACHER EDUCATION AND
PROFESSIONAL DEVELOPMENT

2.1 Introduction

*The schools in which teachers teach and the historical, social and policy contexts which mediate these, have always been important influences on their purposes and practices, their willingness and capacities to perform and to continue to perform to their best.* (Day and Gu, 2010, p. 9)

In contextualizing this research project, which ultimately aims to change teacher practice, it is important to describe the culture in which teachers operate on a daily basis. Understanding this environment can provide insight into where the time, space, and energy might exist for dance in the classroom. It is clear that teachers are charged with a great deal of responsibility, yet they experience ever decreasing amounts of autonomy in carrying out their obligations to students and administrators (Day and Gu, 2010; McKernan, 2008). Top-down education reform systems consider little classroom-based
information when prescribing required outcomes for schools functioning in widely diverse settings and serving students of all socioeconomic status levels. In combination, these factors create both perceived and concrete obstacles for teachers struggling to reach each one of their students. Yet, as Nash (2008) argues, both students and teachers deserve to feel empowered within their school environments.

The dynamic of the classroom must include a true recognition that all members of the community must be given opportunities to engage in valued activities and to be viewed as resources. Without opportunities to engage, one is more likely to remain a peripheral member of the community. (p. 66)

Although alternative teaching methods may be a productive course of action in the endeavor to build such communities— and for teachers to perform at their “best” as the opening quote from Day and Gu (2010) suggests— many perceive developing and executing alternative methods to entail a great deal of time and resources that are often unavailable, or they lack the administrative support necessary to implement changes.

For administrators of professional development for classroom teachers, gaining at least a basic understanding about the arts training that pre-service teachers receive in their education programs, as well as the ways in which in-service professional development is treated in a given school environment, can lead to programming that elicits partnerships between schools and their arts communities in attendance to each party’s needs in an individualized and, therefore, sustainable manner. Introducing concepts by using a language that teachers understand can greatly increase their motivation and willingness to
engage in alternative teaching practices. Rather than imposing ideals on these educators, the aim of this research is to encourage, excite, and promote the use of movement activities during the school day in ways that are usable and easily implemented. This work is meant to enhance the existing curriculum and attainment of all student learning goals through changing teacher practice; it is in the best interest of this project, then, to study the culture that affects participants on a daily basis and to create opportunities that suit their individual needs.

In this chapter, I explore school culture and the environments in which general classroom teachers are situated. Because the research at hand is specifically focused on professional development initiatives in dance education, I also examine the ways in which in-service opportunities can productively change teacher practice.

2.2 School Culture: Where and How Learning Takes Place

*Teachers all over the world must be looking to each other not only for answers to sticky problems, but for thoughtful ways of approaching the challenges of education in today’s world, the role of culture in schooling, and the pace with which all our schooling is changing... We are often hampered by our cultural stereotypes of good teaching. A broader look at schooling can move us all forward in more creative ways.* (Frankel, 2008, p. 55)

School environments today are laden with mandates to administer high stakes tests, quantify success, and measure academic achievement, while the teachers within them are held accountable for producing favorable results. Above, Frankel asserts that
considering a broader cultural perspective can lead to the cultivation of a school environment that is conducive to student and teacher satisfaction, leading to greater achievement in subjects other than those on the standard curriculum. In this regard, many argue that education systems often neglect students as developing members of a democratic society, who must also possess moral values and social skills (Blumenfeld-Jones and Liang, 2007; Cherian, 2008; Darling-Hammond, 2006; Deal and Peterson, 2009; Doll Jr., 1998; Frankel, 2008; McKernan, 2008; Noddings, 2003). In their (2009) text, *Shaping School Culture: Pitfalls, Paradoxes, and Promises*, Deal and Peterson highlight these concerns.

For decades, educational organizations have been pummeled by external reform initiatives. Most of these well-intended efforts have striven to make schools more rational and technically advanced, emulating what people assume to be more like successful businesses. Standardization, test scores, and research-based methods have replaced local discretion, faith, creativity, and teacher ingenuity. The unintended result is the unraveling of symbolic fibers that once gave a hallowed enterprise passion, purpose, and meaning. What were once joyful places of promise and hope have too often become mechanized factories bent on producing only a small fraction of what a well-educated person needs and what the community wants. As a U.S. Department of Education spokesperson remarked in 2007, “If it can’t be measured, we’re not interested in it.” (p. 4)
A particularly significant point here, is that reform efforts treat educating the mind as an isolated endeavor, disconnected from the human beings who carry those brains atop their moving, breathing, and socially-interactive bodies. As my discussion of embodied learning in Chapter One asserts, the privileging of the mind over the body, and the neglect of the moving body within traditional education becomes problematic when kinesthetically-oriented students are not provided with activities that target their learning needs.

In the same vein, Gorton, Alston, and Snowden (2007) argue that fostering only the tangible and quantifiable elements of education, might effectively repress the achievement gains they are meant to improve. Discussing research from “Yale’s Child Study Center through its Comer School Development Program,” the authors note that changing school culture and focusing on “the child’s total development—social, moral, physical, and psychological” are key factors in improving students’ “self-efficacy, relationships with peers and adults, general mental health, achievement on standardized tests, and classroom grades” (p. 155). Further, Zeichner (2006) identifies the problems associated with universal assessments, especially for students in underprivileged school settings.

An exclusive focus on raising standardized achievement test scores does not address other important aspects of learning that the public wants its schools to achieve, such as high-level skills of reasoning and problem solving in the academic realm, social learning, aesthetic learning, and civic learning. It also does not address the negative side effects for many poor students of color and their
teachers that have resulted from a narrow focus on test scores, such as a narrowing of the curriculum at the elementary level in high-poverty schools to preparation for the tests, the marginalizing of core academic subjects such as science and social studies, and the scripting of the curriculum—all of which have served to further disadvantage those students who already lacked the same level of resources and programs as students from more economically advantaged school districts (Hursh, 2005; Kozol, 2005; Sirotnik, 2004). (p. 333)

Gorton, Alston, and Snowden (2007) and Zeichner (2006) demonstrate the importance of context in learning. While gaining skills in core academic subjects remains a primary goal of education, the process of achieving that goal needs to take students as individuals, with varying needs, into consideration.

Each of these studies support the notion that the environments in which students learn, and the things they attain throughout the day that cannot be found on the written lesson plans or standardized curricula, contribute a great deal to students’ ability to acquire and retain the assigned information; regardless of the attempts to control curriculum concepts, learning outside the guidelines of facts and figures occurs, whether or not it was the teacher’s intention. Referred to as the hidden curriculum, this phenomenon represents the norms students learn by the examples and social practices of their classmates, parents, and teachers (Blumenfeld-Jones and Liang, 2007; Deal and Peterson, 2009; McKernan, 2008; Ratvich, 2007). Ratvich (2007) argues the positive and negative aspects of the hidden curriculum, noting that, “Like other large social organizations, schools need rules to function, and people need to learn what the rules are,
when to follow them, and when it is appropriate to challenge them” (p. 113). While following the rules can present some sense of “order” in the classroom, students might also begin to believe that learning is defined by a finite set of criteria.

Depending on the school culture and administrative guidance, teachers might also assume that “learning” adheres to strict guidelines, and that “order” means restricting students’ opportunities to physically move around during the school day. Deal and Peterson (2009) refer to this trend above when arguing that efforts to reform education have led to dwindling teacher “discretion, faith, creativity, and ingenuity” (p. 4). McKernan (2008) supports this claim:

In our current situation of accountability, and control by top-down policy-making hierarchies, there is little prospect for a way out of curriculum confusion other than the extension of freedom to practitioners to experiment with alternative curriculum ideas that will enable the imagination and art of teachers to view of knowledge that is the conception and essence of the process of education. (p. 39)

Day and Gu (2010) further agree, in stating that “competency-based, results-driven teaching” has led to decreased teacher autonomy (p. 9). Here, it appears logical that teachers would feel forced to teach the prescribed curriculum through traditional methods, in fear that straying into new territory might produce results below the achievement goals of their school and district. Yet it is in these school climates that alternative teaching methods could be the most beneficial. Day and Gu (2010) cite several studies of changing student populations in the United Kingdom, which present
schools with a great deal more challenges and responsibilities to educate them not only in the subjects outlined by the national curriculum, but to also become functioning members of society (p. 15).

In their discussion of educational policy and the social values that shape policy making behavior, Marshall, Mitchell & Wirt (1989) discuss four “core social” values as influential on school culture: choice, quality, efficiency, and equity (p. 93). My discussion thus far has touched on each of these elements as factors limiting students’ education to traditional and standardized learning experiences, however, the authors contend that achieving all four of these aspects is virtually impossible. In adapting their terminology to my research, I could argue that, as administrators look to set higher academic standards, with measurable results (quality) and make education more cost effective (efficient), programs’ flexibility (choice) and ability to reach all students (of all nationalities, ethnicities, and races—equity) can be left unattended. An awareness of this perspective, though, can inform those interested in creating systematic change. Promoting dance education using the language of “quality” and “efficiency” can garner the attention of administrators, and effectively create “choice” and “equity” in doing so.

Learning experiences that build confidence and trust between students and teachers can be an excellent method for addressing the whole child. This research project aims to encourage teachers to engage their students in movement-based activities in order to provide quality education to each student. Engaging in professional development and with members from the community can be invaluable experiences for both pre-service and in-service teachers looking to surmount the obstructions preventing their students (or
future students) from not only acquiring the knowledge outlined by a stated curriculum, but also from becoming upstanding citizens within the societies where they live.

2.3 Pre-Service Teacher Education

2.3.1 History of Teacher Education Programs


The first teacher training in the United States evolved in 1821 from the Troy (New York) Female Seminary (founded by Emma Willard in 1814), although, most historians cite the academy Samuel R. Hall opened in 1823 in Concord, Vermont. The first private ‘normal school’ was opened by James Carter in Lancaster, Massachusetts, in 1827, with the first public (i.e., state-funded) normal schools, institutions created solely for training teachers, began operating as of 1839 at Lexington, as well as Barre, Massachusetts. The first ‘collegiate-level’ department of education was created at Washington College in Pennsylvania in 1831… Between 1899 and 1929, normal schools were transformed into teachers colleges (and later into state colleges/universities) and, during a similar period (1905-1930), university departments of education underwent a metamorphosis, emerging as schools/colleges of education. (p. 31)
Ginsberg cites the rise of teacher training institutions as one motivated by the goal to “professionalize” teaching (p. 30). In effect, teacher education programs became densely populated by women, who had few occupational options outside of the home at that time (p. 32). Yet, rather than empowering women by enabling them to pursue a career, Ginsberg notes that teaching remained “an occupation with… relatively low status, power, and remuneration” (p. 32). Further, he references Grumet (1981) in arguing:

Despite this liberatory moment, women were really invited into a hierarchical career modeled on the patriarchal structure of the family. A way had been found to ‘to advance women into the public sphere without disturbing the dominance of patriarchal authority.’ (p. 32)

Thus, from its inception, teachers have operated under oppressive conditions and with little respect from society.

An additional rift within teacher education was that between normal schools/teachers colleges and university programs. According to Ginsberg (1988), normal school students generally came from middle and lower class backgrounds, whereas the wealthier students attended university programs. Further, as normal schools began training secondary school teachers, university programs preferred “to focus on the training of administrators or developing a science of education” (pp. 32-33). However, while the need for enrollment funds led universities to ultimately develop secondary education training programs, the class divisions remained in tact. Normal schools were said to focus on the “technical,” whereas universities adopted a more “liberal” approach
that later morphed into the arts/sciences debate, which continued throughout the twentieth century and into the twenty-first (Ginsberg, 1988, pp. 40-41).

As normal schools and teachers colleges were phased out during the twentieth century, pre-service teacher education moved to university departments and colleges. Despite the universality of this migration, disagreements regarding the subjects on which teacher preparation programs should focus remain contentious. Zeichner (2006) identifies three “visions” for improving teacher education that directly parallel the professional and social issues plaguing the field during its formative years: Professionalization (accreditation; certification), deregulation (the ideal that teacher preparation is unnecessary), and social justice agendas (the necessity for diversity training in teacher education) (pp. 327-328). In shifting my discussion to contemporary pre-service teacher education programs, it has become clear that the issues existent during the evolution of formalized teacher training remain prevalent today.

2.3.2 Contemporary Pre-Service Teacher Education

In her (2007) text, *Ed Speak: A Glossary of Education Terms, Phrases, Buzzwords, and Jargon*, Ratvich defines “pre-service teacher education” as:

A curriculum that is specifically designed for the preparation of teachers. This curriculum is “pre-service” because intending teachers complete it prior to beginning their careers as classroom teachers. Preservice teacher education typically takes place in undergraduate programs, but it can be completed in graduate school as well. Preservice teacher education programs include
coursework in subject matter, pedagogy, education psychology, and foundations (e.g. history and philosophy of education), as well as practice of teaching assignments of various durations. (p. 171)

Ratvich’s definition falls in line with the literature on pre-service teacher education programs, which identifies many key elements that an effective training program might include: some combination of learning in content areas, education strategies, foundations of and methods for teaching, and practical application of these concepts in an actual school setting are commonly seen in teacher education programs (Zeichner, 2006; Kennedy, 2006).

Yet how much time should be spent on each of these areas, in order to create “effective” and prepared teachers is under great debate (Darling-Hammond, 2003 & 2006; Konold et. al., 2008). In considering the content of teacher education programs, how teachers should be trained, and what they should learn during their course of study Kennedy (2006) outlines two major concerns regarding teacher education programs.

First there are arguments about the proportion of the college curriculum that should be devoted to the academic disciplines as opposed to the topic of education itself. Some advocates believe teachers need to know more about the subjects they will teach, others believe they need to obtain a repertoire of routines and practices that they can carry into the classroom and use, and still others believe teachers need knowledge of the educational process and the role of schools in society. These arguments occur both within universities and outside of them, and they
have been “resolved” numerous times during the past century by national commissions and other learned bodies.

The second type of argument occurs only within education programs. These arguments are not about the relative importance of one body of knowledge as opposed to others but instead, are about how to help young adults learn to think differently about teaching and develop a vision that will lead to a sustainable practice… The arguments that occur within education programs rarely refer to the knowledge needed for teaching and more often refer to the process of learning to teach and to how teachers are formed or transformed. (p. 208)

Deeply imbedded in the “process of learning to teach” that Kennedy mentions is the amount of time pre-service teachers spend in an actual classroom, and in what contexts practice should take place to ensure students are amply prepared. Linda Darling-Hammond, a proliferous writer on the subject of pre-service teacher training, argues that, in today’s teacher preparation programs, pre-service teachers are neither student teaching in school settings similar to the classrooms they will enter in their first year, nor are they learning with populations of students that they will encounter. Thus, they exit their pre-service training unprepared to teach the populations of students they are likely to encounter as beginning educators. As Darling-Hammond explains in her (2006) article, Constructing 21st-Century Teacher Education, the demands and responsibilities of teachers in schools is ever increasing.
…the realities of what it takes to teach in U.S. schools such that all children truly have an opportunity to learn are nearly overwhelming. In the classrooms most beginning teachers will enter, at least 25% of students live in poverty and many of them lack basic food, shelter, and health care; from 10% to 20% have identified learning differences; 15% speak a language other than English as their primary language (many more in urban settings); and about 40% are members of racial/ethnic “minority” groups, many of them recent immigrants from countries with different educational systems and cultural traditions. (p. 301)

Zeichner (2006) further notes that the best prepared teachers choose not to teach in such dire circumstance, leading “Those pupils who can least afford it [to be] taught by the least experienced and prepared teachers who are often teaching outside of the subjects for which they have been prepared” (p. 330). Theoretical and foundational course work in a specific content area is neither enough to guide teachers in navigating the obstacles that Darling-Hammond describes above, nor can they be separated from “practice” in this instance. One cannot simply teach content, she must teach it to the individuals in her classroom.

Identifying the diverse needs of their students in many different settings strengthens pre-service teacher’s abilities to attend to their students as individuals. Darling-Hammond (2006) suggests that to better prepare pre-service teachers for the classroom settings they will likely encounter, teacher training programs must connect with school systems further away from the university, “and engage ever more closely with schools in a mutual transformation agenda, with all of the struggle and messiness
that implies” (p. 302). Neilsen and Cummings (1997) discuss these efforts to extending quality education to underprivileged and under represented populations as “reaching the periphery” in their text *Quality Education for All: Community-Oriented Approaches* (p. 5). While it may not be favorable to send students to schools in dilapidated areas in the outskirts of town, Darling-Hammond (2006) deems it necessary in order to best prepare them for practice within realistic settings.

An additional obstacle for teacher training programs is that they are increasingly being evaluated by the test scores that their teachers’ students produce, creating a great deal of pressure for teacher educators as well as the students they supervise (Zeichner, 2006). Konold et. al. (2008) argue,

> In recent years, conceptions of pupil learning have driven the debate; that is, when pupils master academic content, their teachers are thought to be effective, and in turn, the teacher education these teachers receive might be said to add value to the PreK-12 enterprise. (p. 300)

Under these conditions, pedagogical ideals surrounding holistic learning, student-teacher relationship building, and preparing students to be productive citizens within society become fleeting concerns in the shadow of test preparation and standardized curriculum goals. Zeichner (2006) further notes that the policy community questions the rigor of teaching as a profession altogether, wondering if teacher-training belongs in higher education at all (p. 328). Zeichner (2006) and Darling-Hammond (2006) agree that society’s lack of support and recognition of the difficulties involved in being a teacher
indicate that teacher educators must also appeal to their authorizing bodies, and
demonstrate that their work holds extreme importance in shaping America’s teachers.

2.4 Professional Development for Teachers

*Teachers learn best by studying, doing, and reflecting; by collaborating with
other teachers, by looking closely at students and their work; and by sharing what
they see.* (Darling-Hammond, 2003, p. 278)

Darling-Hammond (2003) points to a crucial element of education reform above, in recognizing the importance of ongoing teacher learning. Once educators have finished their initial training, it is necessary for administrators to support their continued reflection on classroom practices (also referred to as Continued Professional Development; CPD). This section will explore the literature that investigates the ways in which professional development can be most useful for classroom implementation. Further, although many states’ licensing policies reflect a commitment to teachers as perpetual learners, requiring them to complete a certain number of hours of continuing education credits each year (Fessler & Ingram, 2003), the US Department of Education’s (2005) study by Scotchmer, McGrath, and Coder, *Characteristics of Public School Teachers’ Professional Development Activities: 1999-2000,* reported that “in both content-focused and teaching methods-focused professional development, fewer than half of public school teachers reported receiving more than 8 hours of professional development in the past 12 months” (pp. 2-3). This study was conducted more than a decade ago. Despite the focus of education reform on teacher development (Guskey, 2003) and research connecting staff
development to improved student learning (Darling-Hammond, 2003), in reality, time for personal reflection, peer feedback, or professional enrichment might fall by the wayside. Thus, continuing to provide both administrators and practitioners with current data stressing the importance of such efforts becomes increasingly necessary.

2.4.1 Defining Professional Development

Ratvich (2007) defines professional development as “Training intended to teach teachers or administrators the knowledge and skills they need to perform their jobs well. Often, these programs are aimed at veteran teachers to help them update their professional skills and knowledge” (p. 173). Sparks and Loucks-Horsley (2003) note that reform efforts surrounding teacher in-service began to take speed in the 1970s and matured into the 1980s (pp. 290-291). According to the authors, based on administrators’ and policymakers’ interest in improving student learning, staff development became “the focus of countless conferences, workshops, articles, books, and research reports” (p. 291). Further, Choy et. al. (2006) argue that the 1990s inspired reform efforts based on some “experts” assertions that traditional forms of teacher professional development lacked the focus, intensity, and continuity needed to change classroom practices (Little 1993) and they were inadequate for preparing teachers to meet the educational needs of their students” (p. iii).

Today, teacher instruction may occur during the school day, sometimes referred to as an “in-service” day in which all the teachers from a school attend the same workshop or select one of several workshop choices. Some professional development options occur during weekend hours, in which case teachers must donate their own time
to attend (Ratvich, 2007). Sparks and Loucks-Horsley (2003) identify five models of staff development for teachers: “(a) individually guided staff development, (b) observation/assessment, (c) involvement in a development/improvement process, (d) training, and (e) inquiry” (p. 291). Each model involves varying levels of self motivated improvements, feedback from mentors and/or colleagues, research and writing, and/or skill development.

Darling-Hammond (2003; 2006) and Chorzempa and Isabelle (2008) also discuss Professional Development Schools (PDS)—partnerships between pre-service teacher training programs and area primary and secondary schools—as an effective system for improving teacher practice. Darling-Hammond (2003) writes,

Like teaching hospitals, these schools aim to provide sites for state-of-the-art practice that are organized to support the training of new professionals, extend the professional development of veteran teachers, and sponsor collaborative research and inquiry. Both university and school faculty teach in these programs. Beginning teachers get a more coherent learning experience when they are organized in teams with these faculty and with one another. Senior teachers deepen their knowledge by serving as mentors, adjunct faculty, co-researchers, and teacher leaders. Thus these schools can help create the rub between theory and practice, while creating more professional roles for teachers and constructing the knowledge that is more useful for both practice and ongoing theory building (Darling-Hammond, 1994). (pp. 278-279)
PDS partnerships have been in existence since the late 1800s. Examples include John and Alice Chipman Dewey’s “The Dewey School” which opened in 1896, G. Stanley Hall’s “Child Study Movement” in the early twentieth century, “The Cooperative School for Teachers” in New York City in the 1930s, teacher exchange programs in the 1960s and 1970s and “The Holmes Group” in 1986 (Chorzempa and Isabelle, 2008; Mayhew, 2007). Each of these entities engaged university faculty with primary and secondary school teachers in looking to improve teacher practice.

Still, though professional development for teachers has been evolving for quite some time, the ideas surrounding its “best” method of delivery remain inconclusive. Many feel that quality professional development for teachers is a key factor in improving student learning and achievement, yet exactly how to execute such development has been the subject of large debate (Choy et. al., 2006; Darling-Hammond, 2003 & 2006; Zeichner, 2006).

2.4.2 “Effective” Professional Development

Education reform efforts today treat professional development as a crucial element of improving America’s schools (Collarbone, 2003; Guskey, 2003). The No Child Left Behind Act of 2001’s emphasis on “highly qualified” teachers and teacher certifications’ dependence on continuing education units provide additional fuel. However, with this increased focus, administrators are looking deeper into the ways in which services could be delivered more effectively. According to Guskey (2003) there are a variety of factors for determining the success of professional development programs.
In most cases, program effectiveness is judged by an index of participants’ satisfaction with the program or some indication of change in participants’ professional knowledge. Only rarely is change in professional practice considered, and rarer still is the assessment of any impact on student learning (Guskey & Sparks, 1991). The result of such an effort is usually a prescription composed of general practices describe in broad and nebulous terms. Unfortunately, such prescriptions offer little guidance to practically minded reformers who want to know precisely what to do and how to do it. (pp. 322-323)

Two issues arise from Guskey’s comments. First, although the ultimate goal of professional development might be to improve student learning, workshop assessments primarily focus on how the facilitators can improve their delivery. Presumably, this occurs because participants complete an evaluation survey directly after the workshop, but there is little follow up to determine if the content was actually helpful to teachers in increasing student learning. Unless the facilitators have been contracted for more than one workshop, it is unlikely that follow-up data would be collected—regardless of its potential usefulness.

Second, from Guskey’s findings, one can infer that individualized programs that cater to each school or district’s specific issues would provide information that is easier to implement than programs offering generic activity options. In their discussion of the five models for professional development, Sparks and Loucks-Horsley (2003) agree, making a point to identify context—“school and district climate, leadership attitudes and
behaviors, district policies and systems, and the involvement of participants”—as crucial in determining an initiative’s success (p. 305). Choy et al (2006) cite Hawley and Valli (2001), who assert that professional development should “reflect student and teacher needs, be part of an overall plan for change, involve teachers in planning and developing opportunities, promote collaboration at the school level, and be evaluated for its impact on teaching practice and student learning” (p. iii). A final perspective comes from the US Department of Education’s (2005) study, citing Cohen and Hill’s (2000) findings that the following features “have been correlated with change in teacher knowledge and instructional practices.”

(1) a focus on teachers’ subject matter content or the teaching methods they employ (called focus on content and focus on methods in this Issue Brief);

(2) duration in terms of the number of hours of training and the number of weeks or months over which training is provided (duration);

(3) an activity format that is integrated into the daily work of teachers rather than removed from the context of direct public school teaching, as in traditional workshops (format);

(4) collective participation of teachers’ peers in matters of instruction (collective participation);

(5) alignment with local standards and other initiatives to change instructional practice, as well as teachers’ own professional goals (alignment); and
activities that produce many opportunities for active learning, including observation, planning, practicing, and presenting (opportunities for active learning). (p. 1)

Finally, Guskey (2003) identifies several dichotomies in the literature regarding “effective” teacher enrichment, which increase the difficulty of reforming development efforts: broad vs. specific content areas, focus on individual school settings vs. those that span environments, and gradual vs. overall change aspirations (p. 322).

To return to my adaptation of Marshall, Mitchell & Wirt’s (1989) terminology, it is clear that “effective” professional development is an unspecific science. The goals of each program may differ depending on the areas needing improvement in various school and district environments, making universal recommendations for “quality” virtually impossible to define. While professional development efforts emerge from the impetus to improve public schools through bettering teacher practices, program evaluations generally inquire about workshop facilitation, without follow-up regarding impacts on student learning.

One recurring theme throughout the research cited in this chapter, is the focus on communities or networks of professionals working to increase student learning together. And, instrumental in sustaining these networks is supportive leadership (Collarbone, 2003; McCormick et. al., 2011; McMahon, 2003). McMahon asserts,
…what is required is that leaders take the initiative in establishing a collaborative and supportive culture in the school in which teachers can share ideas about how best to improve learning and teaching and are encouraged to investigate and be innovative. Achieving such a culture will not be an easy task. Practical issues such as organizing the timetable so that teachers have time to reflect on their work and to meet with colleagues will be fundamental, but leaders also need to show that they value and celebrate teachers’ work and learning and indeed lead by example by becoming active participants in the learning community. (p. 604)

Certainly, the Phase I of The DANCE Project indicated that both administrative support as well as teacher networking and mentoring from the project administrators were significant factors in participants’ confidence and ability to execute the lessons. Thus, my personal experience falls in line with McMahon’s statement above. The literature supports the intention that, in moving into Phases II and III of this project, it will become important to investigate the support systems in place for teachers to enrich their practice, and their perceptions of how professional development can be of high quality and delivered efficiently in order to increase the choice and equity available to their students.
2.5 Conclusion

*Schools are one of the primary tools societies have used to improve their way of life. Deciding what the members of a society should know has been and continues to be a major curriculum question, but it leads quickly to the questions of who can teach this body of knowledge and how it should be taught. These questions are as relevant today in the most technologically sophisticated countries as they are in countries struggling to develop agricultural techniques to ensure a basic food supply.* (Frankel, 2008, p. 40)

Frankel’s (2008) words above frame the major concerns for educators across the globe today: what to teach and how, and who should teach it. The knowledge students learn in schools leads them to shape the society in which they live, affecting not only those in their immediate proximity, but the people they elect into power, the values upon which their community stands, and the relationships their nations maintain with other countries. Thus, teachers hold a great deal of responsibility, yet receive very little recognition for the greatness of their cause.

In the United States today, teachers operate in a culture that stresses accountability and provides little autonomy. They are judged by their students’ performance on standardized tests—which do not consider students as individual learners—and yet are charged with developing the social, emotional, intellectual, and academic well-being of the children before them.

This chapter has explored the training that pre-service teachers experience, and the ways in which that education might continue once they enter the field. As an
administrator of professional development, this knowledge can provide insight into how to reach general classroom teachers when looking to increase their use of dance and creative movement during the school day. Understanding the challenges teachers encounter can prescribe delivery services that are useful and easily implemented, helping to create professional learning communities one classroom at a time.
The task of defining arts integration and subsequently developing the “best” format for delivering such instruction is controversial (see Chapter One). While many believe that arts integration serves a valid purpose within the general curriculum, others worry that it will eventually replace the study of arts as individual disciplines (Koff and Warner, 2001). However, most proponents for arts integration also emphasize that integration is meant to *supplement* arts education, not *supplant* it.

Although this conversation continues to be contentious in both arts and educational settings today, the practice of providing alternative learning methods through the arts has roots as early as the 18th century (Stankewicz, Amburgy & Bolin, 2004). In moving forward, it becomes important to identify the initiatives that laid the foundations for arts and dance education efforts today. This chapter will examine the history of integrating the arts and dance into traditional educational settings, as well as key arts integration efforts carried out by large arts institutions in the twentieth century.
3.1 The Evolution of Arts and Dance Integration in the Twentieth Century

Multiple definitions, permutations, and implementations of artistic disciplines in American elementary schools have developed continuously since the 18th century (Stankewicz et al, 2004). In cataloguing the history of visual art in education, Stankewicz, Amburgy & Bolin (2004) discuss the transferability of artistic instruction to life outside of academia:

Between 1790 and 1840… Principles of criticism could be formulated and taught to people who would understand and judge works of architecture, painting and sculpture, but also be able to apply their improved critical faculties to social life. Rules governing the intellectual and technical aspects of art making could be taught to aspiring artists with natural talent. Education, as the primary means for individual improvement, should therefore, include the arts as a benign influence on the general public in a democratic society (Harris, 1982; Storr, 1992). (p. 35)

The authors note that although art instruction during this time was dominated by wealthy white men, the benefits of art for young women were realized around 1815 (p. 36). Throughout the remainder of the 19th century, visual art instruction made further gains with the introduction of drawing into public schools in the 1850’s and the establishment of a Department of Art Education within the National Education association in 1883 (p. 38).
3.1.1 The Progressive Education Movement

Heading into the 20th century, the Progressive Education Movement, powered in large part by Francis Parker and John Dewey in the 1920s, placed “emphasis on active learning and practical education” (Stankewicz, Amburgy & Bolin, 2004, p.47). In his 1992 work, “The Arts in Education: A Historical Perspective,” George Geahigan cites the Progressive Education Movement as the most dramatic influence on education, which impacted American schools in the 1920s and 1930s (p. 2). The author identifies three trends within this movement as having the greatest impact on arts education: “the social efficiency movement, the child-centered movement, and the social reconstruction movement” (p. 4). According to Geahigan, each area affected arts education differently: the social efficiency movement emphasized subjects that would prepare students for future life, and therefore elicited the need for tangible results, quantitative testing, and visible outcomes; Child-centered education focused on students’ individual needs, which allowed educators to explore students’ interests, and enhancing their personal and social skills through self exploration and artistic expression—the “whole child.” Finally, social reconstructionists encouraged arts instructors to “view their subjects as a means of promoting democratic ideals and community life in the classroom” (pp. 4-8).
According to Pring (2007), Dewey’s work was motivated by the notion that traditional education was “seen”:

- to be disconnected from the experiences that the students brought from their homes and their community
- to be disconnected from the practical and manual activity through which they are engaged with experience
- to ignore the interests that motivated young people to learn
- to treat knowledge as something purely symbolic and formal – organized in textbooks, ‘stuck on’ without connections to experience or existing ways of understanding
- to maintain discipline through external authority rather than through the engagement of the young people. (p. 15)

Pring (p. 15) argues that, in response, Dewey’s five guiding principles, first outlined in ‘My Pedagogic creed,’ (1897) offered solutions opposing these flawed aspects of traditional education:

…the school should be an extension of the home and the community… the school should value manual and practical activity… the interests of young people were to be treated as of importance in their own right… [the value of organizing knowledge into disciplinary subjects] lies in their usefulness – as resources upon which one might draw to tackle questions that rarely fit neatly into the logical
boundaries set by the different subjects… A young person whose interests are taken seriously and whose teacher seeks to develop those interests… will be disciplined by the pursuit of those interests…

Therefore, the school is to be seen not simply as an extension of the wider community but as a community in itself, and the student is seen as an active member of that community. The behavioral discipline arises not from externally imposed sanctions but from the internalized norms of living within such a community. (pp. 15-16)

By placing students at the center of their education, Dewey’s educational environment sought to bridge academia with the rest of the world. Seeing students as individuals within a whole society, rather than minions in a closed system, Progressive Education aimed to create informed citizens, with interests of their own, rather than students who see knowledge and learning as segmented and disconnected from the rest of their lives.

3.1.2 Emergence of Arts Integration

Here, the roots of interdisciplinary work become clear, and as tactile and experiential disciplines, the arts are directly aligned with Progressive Education’s founding principles. Many scholars agree that the Progressive Education Movement provided the impetus for arts integration in American schools because of its focus on making connections across disciplines within the curriculum (Barone, 2007; Bresler,
According to Efland (1990):

Leon Winslow’s The Integrated School Art Program (1990) synthesized many of the leading educational innovations used to define progressive education. It strongly advocated creative expression but also maintained that art should be taught for broad cultural purposes, that in this capacity it can function as an important integrating agent in the curriculum. Winslow believed that aesthetic growth both enlarged children’s social outlook and enriched their lives. (p. 209)

Kern (1987) further notes “Progressive education, creativity, educating the whole child in a democratic society, picture study, art appreciation, and drawing continued to dominate the teaching of art during the years of World War II” (p. 42).

However, as additional integrated programs began to surface, criticisms also arose. “Generally, the feeling grew that art had become the servant of other studies, that it was not valued as important in its own right,” and that, “the method could only work with extremely capable teachers well versed in all the subjects of the curriculum” (Efland, 1990, p. 210). The struggle between teaching arts as distinct disciplines and integrating them throughout the curriculum is one that continues today (Belden, Russonello & Stewart, 2005; Burnaford et al, 2007; Clark, 1995; Koff and Warner, 2001). As Efland suggests, the value of art in education, teacher training, and the integrity of artistic disciplines all become significant factors in the content and delivery of arts curricula in primary education. Moving through the 20th century, Geahigan asserts that Progressive
Education lost its vigor in the early 1950s. However, Efland notes a “continued loyalty to the ideals of progressive education and the goals of life adjustment” in art education textbooks between 1945-1960 (p. 228). Bresler (1995) agrees, citing arts integration’s revival in the 1960s and 1970s, the success of which she attributes to the leadership of integration advocates Harry Broudy and Elliot Eisner.

3.1.3 Arts Integration in the Late Twentieth Century

Concepts that gained speed throughout the remainder of the century included imagination/creativity, aesthetic education, holistic learning, and arts-related cognitive skills. Evaluation of student learning in the arts, instruction based on student needs, and social development through creative experiences encapsulate previous and current forms of arts integration as well as the movement to transfer learning from the arts throughout the curriculum.

Continued resistance to arts integration programs and the Arts-in-Education Movement took the form of Discipline-Based Art Education (DBAE) (Clark, 1995; Efland, 1990; Kern, 1987). Whereas arts integration and arts-in-education focused on art as experience, DBAE stressed the teaching of individual artistic disciplines. One of the largest forces promoting DBAE was the Getty Center for Education in the Arts, on which I elaborate in Section 3.2.5 (Erickson, 2004, p. 468). Efland (1990, p. 246) and Burnaford et al (2007, pp. 11-12) discuss a number of terms for arts integration that have surfaced since its inception: aesthetic education; interdisciplinary/interdisciplinarity; arts education; arts-in-education; art-infused curriculum; arts as a vehicle for learning; and learning in and through the arts are but a few. Despite this range in vocabulary, Efland
cites “emphasis on the plural” as the greatest characteristic of the arts in education movement (p. 246). Whereas DBAE efforts maintained artistic disciplines as separate entities, arts integration worked to synthesize the curriculum.

Later, Howard Gardner’s (1983) Theory of Multiple Intelligences would further promote the significance of the arts and the individual in education as part of the “cognitive revolution” (Efland, 1990, 2004; Gardner, 1989; Russell and Zembylas, 2007). In this era, the arts were not only promoted as essential not only to learning, but also to the development of cognitive skills. Russell and Zembylas (2007) note,

In light of findings and theories from cognitive science that describe learning as situated, socially-constructed, and culturally mediated processes of making meaning (Efland, 2002; Freedman, 2003), it is argued that integrated learning promotes learning and creativity (Marshall, 2005). These arguments validate arts integration because integration is essentially about making connections among things. (p. 290)

As accountability in education became a greater issue in the 1980s and 90s, these cognitive connections were often cited as tools that increased academic achievement and improved standardized test scores. However, Erickson (2004, p. 474) cites several authors who remain skeptical about a causal relationship between the arts and achievement: Winner and Cooper (2000); Eisner (1998); Caterall (1998); Perkins (2001). Regardless, arts advocates continue to highlight correlations between the arts and
academic achievement because these data are attractive to the politicians who appropriate funding to arts education programs.

3.1.4 Dance Education: 1900s – 1930s

During the formative years of the Progressive Education Movement, shifting attitudes toward movement expression resulted in an influx of folk and social dances in women’s physical education programs, as these forms were more acceptable for women than competitive sports (Dunkin, 2004). In addition, increasing support for the arts began to make space for creative expression as a valued practice (Hagood, 2000; Hanna, 1999; Kraus, Hilsendager, & Dixon, 1994). Hanna (1999) writes,

At the turn of the twentieth 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. (p. 51)

The “others” Hanna references include dance pioneers Ruth St. Denis and Ted Shawn, who established the Denishawn training schools (first established in 1915) for young and aspiring dancers. Denishawn’s influence continued beyond their training institutes through the contributions of their graduates, most notably Martha Graham, Doris Humphrey, and Charles Weidman. The Denishawn model was specifically focused on
professional training; in stark opposition, Margaret H’Doubler—who developed the first university major in dance at the University of Wisconsin, Madison in 1926—spearheaded the movement for dance as creative expression, essential for whole body development (Hagood, 2000; Hanna, 1999).

While each school of thought holds value for dance as a fine art and as a method for creative inquiry, these conflicted roots led dance to continue on a parallel and contentious pathway throughout the remainder of the twentieth century. Following the Denishawn model, private dance studios emerged as the central avenues for pre-professional training in dance, whereas university dance programs resided in physical education departments, and struggled to maintain their identity as an art form (Hagood, 2000; Hanna, 1999; Kraus, Hilsendager, & Dixon, 1994). Kraus, Hilsendager, & Dixon (1994) cite the American Physical Education Association’s establishment of a separate Section on dance as “a leading force in promoting dance education throughout the United States; it sponsored major dance events and workshops, issued publications, provided advisory services, and stimulated research” (p. 304).

3.1.5 Dance Education: 1940s – 1980s

Moving forward, Dunkin (2006) names the “conservative-thinking period” and the US recovery from the Great Depression in the 1940s and 1950s as stunting the continued progress for dance in education (p. 5). Hanna (1999) cites the “Artists in Schools” program of the late 1950s, which offered one or two annual performances for schools or communities, as students’ primary exposure to dance outside of physical education (pp. 55-56). Yet, in line with the revival of arts integrated efforts in the 1960s,
which Efland (1990) and Bresler (1995) identified above, dance scholars (Dunkin, 2006; Hagood, 2000; Hanna, 1999; Kraus, Hilsendager, & Dixon, 1994) cite the latter part of the twentieth century as particularly supple for dance education programming. With the establishment of the National Endowment for the Arts (NEA), as well as the Elementary and Secondary Education Act (ESEA) in 1965, arts programs faced great opportunities to expand their presence within education, and the education field became increasingly open to including the arts. Dunkin (2006) argues,

Increased government funding for education and arts programs along with a national focus on diversity helped fuel a dance boom in the United States from 1965 to 1980. This led to subsequent growth of dance education and dance in education. (p. 6)

This support also led to an influx of university dance programs in fine arts departments, as opposed to physical education, and continued to build a case for dance in K-12 as important for human development.

Although government support for the arts was severely cut in the 1980s, Dunkin argues that university degree offerings in dance continued to rise, and that “the last half of the twentieth century defined both the value and the place for dance in K-12 education” (p. 7). With severe financial constraints, Kraus, Hilsendager, & Dixon (1994) note that dance companies were forced to expand their skills as administrators, as well as the types of services they offered and their promotional strategies (p. 4).
Yet with this influx of dance programming in schools, there was a large push to distinguish dance as an art form, separate from physical education. Dance, as taught by general classroom and/or physical education teachers was discouraged by proponents of arts-based education. Both dance and physical education worked to establish legitimacy as “academic” subjects, but dance educators wished to be included with the arts curricula, and developed content standards to reflect those goals (Kraus, Hilsendager, & Dixon, 1994). With the passing of the Goals 2000: Educate America Act in 1994, dance was named as a core academic subject, in partnership with visual art, music, and drama (Hanna, 1999, p. 59).

By the mid 1990s, “47 states and the District of Columbia [had] adopted voluntary national standards in the arts as outlined in the Educate America Act” (Hanna, 1999, p. 61). While some dance educators felt the standards would stifle creativity, Hanna (1999) asserts their value in pushing the dance education agenda forward: “Standards speak for content, quality, and accountability. Moreover, arts education, and especially dance, must shed its image as a “soft” subject and take its place in the curriculum along with mathematics, science and languages” (p. 61).

Throughout the remainder of the decade, dance educators maintained their momentum in establishing dance as a subject worthy of being included in the school curriculum. However, as Chapter Four highlights, the National Dance Education Organization (NDEO) was established in 1998 to promote dance as art education in schools, evidencing the longevity of many dance professionals’ conviction on this matter.
With the passing of the No Child Left Behind Act of 2001, dance was included as a core subject, to be taught by “highly qualified teachers” (Dunkin, 2006, p. 7). However, the legislation also placed a great deal of emphasis on math and reading test scores. Limited educational resources, combined with lack of the act’s enforcement, resulted in schools increasing instruction time in the tested subject areas to the detriment of the arts. As my discussion of school culture in Chapter Two suggests, educators remain under pressure to produce measurable results of increased student achievement on standardized tests.

The likelihood that a school can and will choose to allot funds for a dance specialist is very slim. According to Carey et al (2002), in the 1999-2000 school year, dance was offered in just twenty percent of elementary schools, and, as Dunkin (2006) points out, “of those offering dance instruction, forty-one percent were taught by the classroom teachers” (p. 8).

In the current education culture, Dunkin is one of an emerging group of dance educators who believe that classroom teachers have great potential to expose primary school students to movement experiences. Her 2006 text, Dancing in Your School: A Guide for Preschool and Elementary School Teachers, provides resources and support for classroom teachers interested in engaging in this work. Additionally, she notes,

Although school dance activity may arouse a student’s passion to pursue a career in dance, it is not the purpose of the preschool and elementary school teacher to develop gifted and talented professional dancers. Such training remains in institutions specializing in that preparation. (p. 10)
Some of the many purposes classroom dance can serve are to develop students’ awareness of their bodies, afford them kinesthetic learning opportunities, enhance their self-understanding, and to build a community with their peers and teachers. Classroom teachers do not have to be dance experts; they are not necessarily experts in any of the other subjects they teach. But the reality of the education system today, is that if students do not dance with their general classroom teachers, many of them will not dance at all. Thus, providing tools, resources, and professional development for teachers to engage in with their students can increase the presence of dance within school settings.

3.2 Large Scale Arts-Based Education Initiatives in the Twentieth Century

The longstanding impact of social efficiency, child-centered education, and social reconstruction becomes visible with the types of arts education programming that emerged and the large institutions that were established in the latter half of the twentieth century. Aesthetic and arts education institutes including the Central Midwestern Regional Education Laboratory (CEMREL), Harvard’s Project Zero, the John F. Kennedy Center for Performing Arts, the Lincoln Center Institute, and the Getty Center for Education in the Arts all opened during the 1960s – 1980s. Burton (2004) discusses these and other initiatives, as “designed to overcome curricular fragmentation and enhance integration within the discipline” (p. 566). Offering education programming, curriculum guides, and partnerships with artists, schools, and community groups, these organizations were influential forces in making the dance and the other core arts accessible to a wide range of audiences through discipline-based and integrated approaches.
3.2.1 Central Midwestern Regional Education Laboratory (CEMREL)

According to Madeja and Onuska (1977), “CEMREL was formed in 1965 to improve the quality of education for the nation’s children through working cooperatively with many educational agencies to bridge the gap between sound educational research and actual school practices” (p. xiii). In 1967, Manuel Barkan and Laura Chapman from The Ohio State University were hired to develop an aesthetic education curriculum. Significantly,

The Aesthetic Education Program was not designed as a replacement for any of the existing arts programs but rather as a solid general education offering upon which the separate arts programs could be based, and a systematic attempt to enrich the arts education program for all youngsters in all of the major art forms. (p. xiii)

The authors note that the ideal method for incorporating this curriculum into the school day is to treat aesthetic education as its own area of study. This includes a daily time slot for students to explore the aesthetics of dance, film, literature, music, theatre, or visual art (p. 8). Realizing that each school will have differing capabilities, they also provide several options that overlap aesthetic education with other subjects such as mathematics, language arts, and social studies (p. 9). Most importantly, though, the authors stress that,
No matter which road is taken, the first step of the journey is early discussion among all parties responsible for implementing the curriculum. There must be a general agreement on where aesthetic education will fit into a given school situation, as the option chosen will directly influence the amount of material which can be presented within a given grade level. (p. 9)

The Aesthetic Education Program’s goals were:

- To demonstrate to students that all phenomena in our environment have aesthetic qualities and to heighten their capacity for recognizing, analyzing, and experiencing these qualities;
- To demonstrate to students how the arts contribute to the aesthetic conditions of our environment;
- To assist students in discovering similarities and differences among the arts and by these means, to enhance their responses to aesthetic qualities in each of the arts and demonstrate that all the arts are potential sources of aesthetic experience;
- To involve students in experiences that are aesthetic in nature, such as the creative or critical processes
- To introduce students to a wide range of views about aesthetic qualities so that they develop their own criteria and ability for making aesthetic judgments:
- To demonstrate the importance and relevance of aesthetic values to the individual and to society. (p. 12)
Structured in a series of instructional units, based on six focus areas for students in grades kindergarten through sixth, the CEMREL curriculum included content from each of the following “Centers of Attention” (p. 13):

- Level 1: Aesthetics in the Physical World
- Level 2: Aesthetics and Arts Elements
- Level 3: Aesthetics and the Creative Process
- Level 4: Aesthetics and the Artist
- Level 5: Aesthetics and the Culture
- Level 6: Aesthetics and the Environment

Each level included a unit that targeted dance, film, literature, music, theatre, and visual arts, and offered activities related to the concepts in each level. For example, in the “light and sound” aspect of the physical world level, a suggested activity is to “Select an artist in the community whose work makes use of light and sound or light and motion. Visit the artist in the studio or bring the artist into the classroom” (p. 23).

Hanna (1999) cites CEMREL as an institution that supported the growth of dance education; she writes that “aesthetic education promoted student self-expression, creativity, performance, intuitive and sensory-oriented learning, an understanding of discipline, emotional development, and appreciation (evaluation/criticism),” which are all features of dance education as well (p. 56).

At the time of Madeja and Onuska’s (1977) publication, all of the program’s goals had been met:
The curriculum has been designed and is available for installation. There are forty-four multimedia instructional units in the total elementary program. A comprehensive teacher education program has been developed. Eleven Aesthetic Institutional Learning Centers have been established to supply training on a national level for teachers and school systems. A number of cooperative efforts with the national arts associations and professional education groups have been carried out. The language and the philosophy of aesthetic education have been incorporated in the scholarly literature and continued support for aesthetic education has been included in federal legislation. In addition, the need for affective as well as cognitive learning has come to be recognized by more and more segments of society. (p. xvi)

While these results appear particularly favorable, political issues prevented CEMREL from operating in the early 1980s. According to the University of Illinois Archives and the St. Louis Post-Dispatch, approximately 95 percent of CEMREL’s multi-million dollar budget came from “federal research grants and contracts” managed by the National Institute of Education (NIE), yet “its officers maintained that it was an independent, non-profit corporation and not subject to federal accounting and spending regulations” (p. 1). However, amidst the culture wars of the early 1980s and the Reagan presidency, the NIE’s budget was reduced by 27 percent. CEMREL’s financial records, already under investigation by the Justice Department for misuse of funds, were also scrutinized by the NIE. The Post-Dispatch reports further:
In the course of the investigations, CEMREL’s director, Wade Robinson, resigned (July 23, 1982). Efforts were made to reorganize and an interim head was appointed, but CEMREL’s attempts to re-establish its credibility were unavailing. Federal funding was withdrawn November 30, 1982 and the majority of its staff and operations ceased as of that date. CEMREL continued with a skeleton staff for another six months pending appeal of the termination of its contract with the Department of Education. However, when this appeal was rejected by the General Accounting Office June 2, 1983, CEMREL operations ceased entirely. (p. 1)

Despite an unfortunate demise, CEMREL’s Aesthetic Education program has clearly influenced art in education today. Kern (1987) reports a number of Art Education Curriculum Guides developed by State Boards of Education in the late 1970s, with Ohio being the first, followed by Hawaii, Arizona, and Alabama, whose goals clearly reflect the ideas CEMREL communicated throughout its tenure (pp. 49-50). The similarities present in the tenets guiding Ohio’s Department of Education’s Fine Arts Academic Content Standards—Historical, Cultural, and Social Contexts, Creative Expression and Communication, Analyzing and Responding, Valuing Music/Aesthetic Reflection, Connections, Relationships, and Applications—further speaks to CEMREL’s long term impact on arts education philosophies.
3.2.2 Project Zero

An additional line of inquiry in the latter half of the twentieth century was the cognitive connections present in the arts and education (Geahigan, 1992). Researchers were not only driven by aesthetic inquiry, Geahigan argues, they were also motivated by “a renewed call for academic excellence… in which recognition is given to the legitimacy of the arts and humanities in education” (p. 15). Thus, a connection between the arts and higher cognitive thinking presented the potential for the arts to gain status within the education hierarchy (Dobbs, 2004, pp 714-715). Harvard professor Nelson Goodman’s Project Zero was one of the first initiatives to address cognition and the arts.

Initiated by the Harvard Graduate School of Education in 1967 and funded by grants from the National Science Foundation, the Old Dominion Foundation, and the United States Office of Education, Project Zero is an outgrowth of Director Nelson Goodman’s work on the general theory of symbols… (p. 1)

The principal research tasks of the Project are: (1) to analyse and classify the types of symbol systems and symbolic reference characteristic of different art forms, (2) to identify and study experimentally the skills and abilities required for the understanding and manipulation of art symbols, and (3) to investigate methods of nurturing and training those abilities generally and as they bear upon particular arts. Although the ultimate goal is improvement in arts education emphasis throughout is on long term, basic research, aiming at clarification of issues,
identification of problems, and proposal of hypotheses for testing. (Howard, 1970, p. 4)

Though the Project began as highly philosophical in nature, Goodman engaged psychologists and educators who offered new and different perspectives to the research (Gardner, 1989; Geahigan, 1992). Howard Gardner and David Perkins became co-Directors in the 1970’s, which, according to Gardner (1989), sparked a more vigorous focus on psychological issues within the arts and education (p. 72). Gardner (1989) discusses the major foundations upon which Project Zero operates, which include an emphasis on production for children under ten; child-selected perceptual, historical, critical, and other “peri-artistic” activities; teachers who “think artistically”; projects with significant time and content allotment; a holistic, rather than sequential curriculum; assessment; lack of value judgments on artistic products; dissemination by a variety of teaching authorities; and focused, rather than broad (pp. 76-77).

Gardner’s additional contributions to the field came in the 1980s with his theory of multiple intelligences, which recognized the potential for seven different learning styles for the human intellectual: linguistic, musical, logical-mathematical, spatial, bodily kinesthetic, interpersonal, and intrapersonal (Gardner, 1989; Geahigan, 1992). Although Gardner states that his theory was not originally designed as a contribution to education, rather an alternative to the belief in a single intelligence (p. 74), it revolutionized education fields such as teaching pedagogy, curriculum development, and assessment theory.
Finally, Project Zero’s ARTS PROPEL approach, developed in 1985, attempted to “devise a set of assessment instruments which can document artistic learning during the later elementary and high school years,” and subsequently tested these measurement devices in real school settings (Gardner, 1989, p. 78). Student competencies to be measured were Production, Perception, and Reflection, with an emphasis on Learning (PROPEL) (p. 78). Burton (2004, p. 567) notes that, “Arts PROPEL [sic], like DBAE, constituted an effort to go beyond the exclusivity of practice and offer pupils formal and conceptual knowledge about the arts (Gardner, 1990).”

Today, Project Zero offers a variety of symposia and workshops ranging from two to five days throughout the year (pzweb.harvard.edu). Geared primarily toward educators, these programs focus on curriculum design in the 21st century. While not specifically centered on arts integration, these efforts encourage teachers “to be responsive to complex social developments and create learning experiences that are engaging and exciting for children” (pzweb.harvard.edu).

In reflecting on this work, the longstanding struggle for balance between emphasizing artistic process vs. product comes into a new light: while educators need not be concerned with the “quality” of artistic products, the practice and process of engaging in artistic production is highly important. Whereas I have always been a proponent of process over product, considering the act of producing as equally important to, yet different from process, is enlightening. The foundations for dance education become considerably relevant here, because, for those students who exhibit bodily kinesthetic intelligences, hands-on artistic production activities are critical to their development as learners.
3.2.3 The John F. Kennedy Center for Performing Arts

Opening its doors on September 8, 1971, The Kennedy Center serves as “the living memorial to President John F. Kennedy” (kennedy-center.org). In “presenting an unmatched variety of theater and musicals, dance and ballet, orchestral, chamber, jazz, popular, world, and folk music, and multi-media performances for all ages, the Center is “the nation’s busiest arts facility” (kennedy-center.org/education).

With education as a core value in its mission statement, the Kennedy Center has been providing free services to artists, educators, and students—both locally and nationally—since its inception (Meersman, 1980). Exploring the Center’s extensive educational program offerings makes apparent the great reach and power that the Center exhibits across the nation as a leader in arts education. One of the first programs under the Center’s purview is what is now called the Kennedy Center Alliance for Arts Education Network (KCAAEN; previously the Alliance for Arts Education, AAE), which began its programming in 1973. According to Meersman (1980):

The Alliance for Arts Education (AAE) is a joint project of the Kennedy Center and the U. S. Office of Education, Department of Health, Education and Welfare, and it fulfills mission number 3, "develop programs for children and youth and the elderly (and for other age groups as well) in such arts designed specifically for their participation, education and recreation" as stated in the Kennedy Center Act, Public Law 85-874, September 2, 1958. In 1973 the AAE sponsored a series of regional meetings to identify common national concerns and interests of the
different arts education communities and in 1974 the AAE started establishing the
state AAE committees. The stated goals of the AAE are as follows:

I. Facilitate a network for communication and cooperation among arts and
   education groups and agencies…

II. Provide at the Kennedy Center and elsewhere a showcase for
   exemplary arts education programs and, conversely, to create projects
   to serve as models for the arts community…

III. To provide technical assistance [to State AAE organizations]

In addition to the numerous activities associated with its own organization, The
AAE cooperates with the American Theatre Association, the Music Educators
National Conference, the National Art Education and the National Dance
Association. It also assembled and coordinates the efforts of the National Arts
Education Advocacy Panel. The AAE also sponsors a large number of free events
especially designed for children and publishes numerous guides and instructional
materials. (p. 641)

The KCAAEN continues to operate today under the Center’s “National Partnerships”
umbrella, with Alliances in 33 states who work “to support policies, practices, programs,
and partnerships that ensure the arts are an essential part of American K-12 education”
(kennedy-center.org/education). Killeen (1997) provides an in-depth discussion of the
history and development of the KCAAEN.
Making up the other half of National Partnerships is the Partners in Education program, a subsidiary that arose from the Professional Development Opportunities for Teachers (PDOT), which began in 1976 (Partners in Education Brochure, 2005-2007, p. 1). Whereas PDOT focused on training teachers in the locality surrounding the Center itself, Partners in Education (estab. 1991) was “designed to create and encourage partnerships throughout North America between arts organizations and their local school systems, with special emphasis on professional development for teachers” (Partners in Education Brochure, 2005-2007, p. 1). Currently, Partners in Education supports more than 100 Partnership teams across 48 states, with new teams inducted every two years (kennedy-center.org/education).

An additional Kennedy Center education program that works directly with classroom teachers is Changing Education Through the Arts (CETA). Working under the mission to “develop teachers’, schools’, and school districts’ knowledge and skills in the arts and arts integration so that they include the arts as a critical component in every child’s education,” CETA supports teachers’ arts learning through “workshops and courses, demonstration teaching, arts coaching, and study groups” (CETA Video: kennedy-center.org/education). Teachers have professional teaching artists to guide them through integration activities, as well as colleagues at other schools who may be struggling with the same issues in a particular lesson. Educational DVDs featuring workshops, materials and additional resources are available for teachers outside of the Washington, DC metro region who cannot attend CETA workshops in person. ArtsEdge, the Center’s free digital resource for teaching and learning in, through and about the arts, is an additional resource for educators to use in their home states.
Any Given Child is a program that works to establish arts education plans within whole communities. The website notes:

Too often a child's arts education is intermittent and irregular. Unlike other subjects such as math—which is taught sequentially and is offered each year—music, dance, drama and visual art may be taught one year and not the next. While many students have access to a music or visual art teacher, most have no access to drama or dance instruction.

The goal of Any Given Child is to ensure that children in the community are guaranteed a full arts education. Any Given Child seeks to assist school districts and arts organizations in providing equitable opportunities for all students to have an arts-rich educational experience. (http://kennedy-center.org/education)

In this initiative, representatives from the Kennedy Center visit a selected community and meet with “the Mayor, the Superintendent, executive directors/general managers of local arts organizations, other community leaders” to develop a long term arts education plan specific to their needs (kennedy-center.org/education). While the city is responsible for the funding of implementing such plans, participants have access to Kennedy Center resources and professional support. Undoubtedly, involvement in Any Given Child requires a great deal of commitment from the entire community, but the return has potential to well exceed the investment.

Finally, in carrying out many implementation goals of the other Kennedy Center education programs, the DC Public and Charter School Partnerships program works to
“support and enhance arts education” in schools across the District of Columbia. Further, “the DC Partnership Schools Initiative is aligned with the approach to arts education employed by District of Columbia Public Schools - experiencing the arts, learning in the arts, and learning through the arts” (kennedy-center.org/education). Services provided through this program benefit students, teachers, and their surrounding neighborhoods, as well as teaching artists, educational administrators and families.

In reviewing the cadre of offerings the Kennedy Center is able to maintain, it is evident that the resources granted to the nation’s premiere performing arts organization are impossible for virtually any other center to achieve. However, in considering the project at hand, many of the same underlying goals are present within the Partners in Education and Changing Education Through the Arts initiatives. The DANCE Project seeks to educate classroom teachers to integrate dance into their lessons, so that children have more opportunities to move throughout the school day. Yet with limited human resources and ambivalent education administrators, study groups and classroom demonstrations are rarely possible. Furthermore, involvement in the Kennedy Center’s programs require a great deal of commitment. Attendance at institutes and annual meetings is required, and teams dating back twenty years are available for support. Whereas teachers from the pilot study dedicated significant time to the project, spanning over two school years, teachers in Phase III have little to no investment to enroll in a six-hour workshop. Finally, the funding structure for The DANCE Project is organized such that there are no continuing development opportunities for teachers who want to build upon their first experiences. Each of these elements will become important in analyzing the collected data and making recommendations in later chapters.
3.2.4 The Lincoln Center Institute

On June 16, 1973, the New York Times reported that Lincoln Center was joining forces with CEMREL, Inc and the Viking Press “in a publishing program to make the arts a part of the school life of young Americans” (p. 14). Two years later, the Lincoln Center Institute (LCI) was launched to reach a greater percentage of the student population. The result of a yearlong study by the Carnegie Foundation, the Lincoln Center Institute set out to engage children and provide them with “hands-on opportunities to explore and understand the arts” (lcinstitute.org, 2006). The Institute’s website notes:

…the Institute developed a strong philosophical approach to arts in education that was grounded in the progressive tradition of such renowned educators as John Dewey and Maxine Greene. The resulting program began by working with 50 educators in 11 schools. By 1985, well over 1,000 teachers participated in the Institute's program, with a corresponding impact on more than 80,000 schoolchildren. Beyond New York City, a network of ten affiliated institutes offered similar programs to students in cities ranging from Albany, NY to Tulsa, OK.

In Greene’s (2001) text, Variations on a Blue Guitar: the Lincoln Center Institute Lectures on Aesthetic Education, the author defines aesthetic education, as adopted by LCI:
“Aesthetic education,” then, is an intentional undertaking designed to nurture appreciative, reflective, cultural, participatory engagements with the arts by enabling learners to notice what is there to be noticed, and to lend works of art their lives in such a way that they can achieve them as variously meaningful. (p. 6)

Holzer (2005) asserts that Greene’s presence at the Institute, fostered an environment in which teachers were encouraged to make meaning from their explorations in dance, music, theater, and visual arts through considering their previous knowledge and then looking at artworks from new perspectives (p. 4). “This approach is neither teaching “art for art’s sake” nor using the arts as a vehicle for teaching other subjects. Rather, it is a third process that incorporates some elements of both, involving perception, cognition, affect, and the imagination” (p. 4). Under this pedagogy, LCI has worked with teachers and institutions since the early 1990s to increase the visibility of and participation in the arts in New York City schools (Holzer, 2005).

As part of its growing relationship with schools in the city, LCI began working with teacher education programs in the City University of New York (CUNY) network. Thus, the first groundwork was with the existing curriculum at Brooklyn College’s School of Education. There, Dean Madeline Grumet and LCI program development director worked to “develop a model of integrating aesthetic education into its teacher education program” (Holzer, 2005, p. 6). LCI staff and teaching artists worked in
collaboration with CUNY administration and faculty to establish a policies and purpose for what is now termed the “Teacher Education Collaborative” (TEC) (pp. 6-7).

An additional layer of the TEC initiative is the LCI “Focus Schools.” According to Holzer (2005), “Focus Schools are collaborations between the Institute and schools, Pre-K-12, where the goal is to have every teacher and student participate in aesthetic education, so that it becomes a part of the fabric of the school” (p. 6). Focus Schools are generally in partnership with one of the participating TEC institutions, who in turn, send their preservice teachers there for student teaching preparation. LCI also offers generous support from administrative staff and teaching artists to Focus schools in the form of classroom visits and ongoing professional development. According to LCI’s website, “There are currently 11 Focus Schools in New York City, serving 5,000 K-12 students, a great majority of whom are from minority groups and are eligible for free lunches in urban schools” (lcinstitute.org).

Whereas Focus Schools require an entire school community’s investment (administrators, teachers, students, and parents), Partnership Schools are another option when a team of teachers seeks to participate in LCI’s aesthetic education philosophy. In this type of school, a teaching artist works with the participating teachers to develop a curriculum plan, which generally includes studying at least two works of art throughout the year (lcinstitute.org).

These initiatives present invaluable opportunities for the schools involved, however, it seems to be a huge financial commitment. Partnership schools pay most or all of the cost for this programming, which varies according to each school’s individualized plan, and Focus Schools must agree to pay half of the $30,00-$50,000 per year it costs for
the teaching artists and museum/performance attendance (lcinstitute.org). Perhaps schools surrounding New York City can manage that commitment, but it is unlikely that this type of programming is sustainable in other environments across the country. It appears that the Lincoln Center Institute’s reach beyond New York City is mostly through online resources, however, there are professional development opportunities in the summer that have the potential to serve educators from across the country and around the world.

3.2.5 The Getty Center for Education in the Arts


Organized around concepts which had been circulating in the field of art education for at least twenty years, DBAE draws its content from the four interrelated disciplines: art production, art history, art criticism, and aesthetics. This represents a different paradigm from that of creative self-expression which had dominated art education throughout the 1940s and 1950s. It emphasized product over process, romanticized child art, and characterized art primarily from the inside out, a process of personal self-discovery. (p. 8)
“The Getty” executes these philosophies through public advocacy and programs that develop teaching professionals, DBAE theory, model school programs, and DBAE curricula (pp. 9-12). In reference to dance, Hanna (1999) argues that DBAE vastly expands the possibilities for dance by contextualizing the art form within the larger curriculum.

In DBAE, dance study becomes more than just dancing, becoming physically fit, developing technical skills, expressing oneself, or therapeutically escaping the intellectual demands of other subjects and stressful life experiences. Using this comprehensive approach, dance also provides an understanding of civilization, develops creativity, provides tools of communication, and develops judgment about images. Moreover, revamping instruction in other subjects includes the possible integration of dance. (p. 60)

Throughout the 1980s and 90s, the Getty’s activities and publications became highly influential in the field of aesthetic education (Smith, 2004, pp. 169-170). Dobbs (2004) describes The Getty’s rigorous approach to disseminating DBAE:

Its activities spanned the arenas of advocacy, theory development, professional training, curriculum studies, model programs and assessment. Between the early 1980s and the late 1990s, the Center sponsored workshops, seminars, and major national conferences; developed major summer in-service training programs in a half-dozen states; and sponsored preservice pilot programs in more than a dozen universities where teachers are trained.
The Getty Center also commissioned dozens of scholarly papers and monographs; supported development of new instructional resources… ran a fellowship program for doctoral students; and formed alliances and networks with more than three dozen national “cooperating organizations,” such as the Parent Teachers Association, National School Boards Association, and the National Endowment for the Arts. (p. 709)

Dobbs attributes large-scale art education reform in high schools and university settings to the massive and far-reaching efforts that The Getty carried out under strong leadership during this era. By additionally sponsoring research efforts, The Getty created a foundation and infrastructure for the arts in education that led to subsequent projects such as the Transforming Education Through the Arts Challenge (TETAC). Hutchens and Pankratz (2000) report that the documentation resulting from DBAE, now known as “comprehensive art education,” led to the TETAC initiative, which began in 1996 (p. 5).

Another huge undertaking, this Getty Center legacy project continued working on issues of teacher preparation, professional development for practicing teachers, networking, and standards and accountability.

Although many advocates for DBAE are reluctant to lend classroom educators the responsibility to teach art, The Getty did not restrict its offerings to specialists. Dobbs (2004) notes that the research and development efforts geared towards preservice and inservice training programs had more direct consequence than any other initiative of the Getty Center (p. 715). Furthermore, The Center recognized the imperative to publish professional development materials in formats that appealed to classroom educators,
instead of higher educators (p. 716). Thus, in relating this model to the ongoing
conversations about dance in education, The Getty’s model can provide ample evidence
for the inclusion of general educators in addition to arts specialists.

As an institution today, the Getty offers a wide range of education programming
for not only students and teachers, but also for adult learners, families, and community
groups. All of their education efforts center on the collections of (visual) artwork on
display at the Getty Museum, and their satellite location in Malibou, CA, The Getty Villa
(Getty.edu/education). Professional development opportunities for teachers are available
during the school year as well as the summer in a variety of formats, including one-day
workshops, three-day institutes, and full-year programs (getty.edu/education). There are
also online curriculum resources and the TeacherArtExchange, “an online community of
teachers and learners that discusses issues related to art education through e-mail.”
Members of the Exchange can “Share lesson ideas, teacher resources, and network with
colleagues from across the United States—even around the world” (getty.edu/education).

“Art and Language Arts,” a year-long program in which “teams of 6 to 10 [K-5]
teachers and one administrator per school … collaborate with one another and the Getty
Center's staff to develop lesson plans based on their existing language arts curricula and
works of art in museum's collection,” is free, including transportation for students to visit
the museum. The Getty’s substantial endowment, and/or the fact that artwork does not
have to be paid to perform (as dancers, musicians, and actors do) are likely explanations
for the organization’s ability to provide such extensive services to its community at no
cost. Although having a small financial investment sometimes increases commitment to a
project, these education programs look to be accessible and available for any interested
learner. However, as the current case study will argue, motivating teachers to spend their own time engaging in professional development is not always an easy or a productive task.

3.3 Discussion

From the examination of these five major institutions’ approaches to integrating the arts into education, perhaps the most obvious implication is their ability to impact the communities in their surrounding areas. Though some national initiatives exist, the educators closest to the institutions themselves arguably have the most opportunity to reap the benefits of their services. Similarly grand institutions such as the Perpich Center in Minnesota, the Kravis Center in Florida, or the Wexner Center in Ohio also provide professional development and education services to their communities, as do most arts institutions today. In addition, several multi-school arts integration programs exist around the country: A+ Schools, SPECTRA+, and the Chicago Arts Partnerships in Education (CAPE) have each developed whole-school reform initiatives based on arts-centered learning. Chapter Four will survey the breadth of arts integration programs that have been documented in the last two decades.

Ultimately, the large scale education initiatives at CEMREL, Project Zero, the Kennedy Center, Lincoln Center, and the Getty are necessary because the arts have failed to become integrated into the school curriculum on a national and systematic level. Arguably, the teaching artists that large institutions train can impact students anywhere, but they rarely have the ability to offer arts programming that lasts longer than one or two weeks. Arts and presenting organizations have built their education and outreach efforts
out of the necessity to enrich the sparse cultural experiences that students are having in school. But what about students in communities without a powerhouse arts center in their back yard? How and where does their arts education happen?

As my discussion of the past and current state of dance education in American schools demonstrates, what might be considered “ideal” dance instruction is a topic of heavy debate. Further, there are virtually no resources to employ dance specialists in schools, nor are many education administrators willing to dedicate even an hour per week solely for dance instruction. Thus, the ways in which teachers can engage their students in movement is through taking advantage of whatever resources are available in their community, and by creating kinesthetic learning experiences in the classroom.

Many of the institutions identified in this chapter can assist teachers in their efforts to increase their arts integrated practices; their education departments often create lesson plans, tool kits, and audio/visual resources (e.g. musical playlists, videos, webinars) that teachers anywhere can use. If a school is fortunate enough to be located in close proximity to an arts institution that offers professional development, teachers may enhance their practice through attending these sessions as well. Working together, arts institutions and classroom teachers can discover new possibilities for teacher development and classroom instruction that lead to increased movement opportunities for their students. Finally, presenting organizations also expose students to professional performing and visual arts experiences, which works to fuel students’ appreciation for the arts as well as long term support for the institutions and the art forms they exhibit.

Building bridges between schools, organizations, and their policy communities are also crucial in garnering large scale support for dance and arts education, from each
of the stakeholders in a given community. Partnerships between schools and arts organizations clearly enrich students’ and teachers’ experiences in the classroom. However, without sharing this information, and asserting the value and impact of these experiences on student learning, with education leaders and legislative policymakers, little will be done to create laws that support space and time for arts in the school curriculum. Thus, networking, advocating, and sharing research become crucial to the continued support of arts education. Just as arts integration is meant to supplement arts education, the institutions such as those discussed in this chapter seek to enhance students’ arts experiences, rather than be the sole providers.

Perhaps the most important thing to remember here is that there is no universal method to implement an integrated curriculum into a school system. In partnership, the service providers and educators must first recognize their needs and goals and next identify the resources necessary to provide the necessary programming. In Chapter Four, I highlight a selection of dance-integration projects that each worked to enhance student learning through movement activities, according to the needs of the students and teachers involved and the resources available within the community.
4.1 Introduction

The histories of dance and art in education travel both divergent and parallel paths. While issues surrounding the content and delivery of subjects under the arts umbrella permeate every aspect of the field, visual art and music have maintained a strong presence in the K-12 education systems, when compared to dance (and drama). Wagner (1999) asserts that dance faced additional challenges as a result of conservative resistance in this country.

Dance masters were reputed to have “their brains in their feet.” In other words, since dancing involved no mental process, it was considered a waste of time. Lacking the governing power of reason, dancing also appeared disorderly, like an activity performed by “savages.” Such dancing was not merely irrational and undignified; clergy adversaries considered it immoral. Thus, the devaluing of
dance followed logically from the hierarchical schema common to Western ontological thought. (p. 25)

Dance, enjoying little clout as an artistic discipline, entered the education system via women’s physical education departments in the form of Delsarte Technique, Dalcroze Eurythmics, and Catherine Beecher’s Calisthenics (Hagood, 2000). These movement systems allowed women to be physically active while maintaining their grace and composure, in line with the social expectations of the early twentieth century (Ross, 1999).

As the previous chapter indicated, organizations such as CEMREL, Project Zero, The Kennedy Center, The Lincoln Center Institute, and The Getty Center for Education in the Arts have created a vast amount of resources and pedagogical influences that enable arts and education professionals to create artistic experiences for students at school and in their communities. This chapter will situate dance within the arts integration framework first by providing a brief overview of the types of dance education available to young dancers and next by exploring the published literature surrounding contemporary efforts to further integrate dance into the curriculum.

4.2 The Status of Dance In Education

Dance education became split in its philosophies during the twentieth century; advocates for dance as an art form rejected its place in physical education and continued training young dancers in private studios outside of academia. Private studios focused on training dancers for professional careers on stage, while physical education programs
emphasized self-expression. Kraus, Hilsendager, and Dixon (1991) remark that additional government support beginning in the 1960s also resulted in the rise of dance schools associated with professional ballet companies (p. 2). While this trend created more opportunities for privileged students to take dance classes, it concomitantly reinforced the divide between private and public dance instruction.

Cone and Cone (2007) highlight the identity issues for dance education that occurred as a result of these opposing education philosophies.

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)
Without clear pedagogical foundations, and with resistance from a conservative society, dance struggled to establish its place within American education as either a physical activity or an artistic discipline. Puritanical values early in American history that denounced dancing continue to affect society’s views of and comfort levels with social and artistic dance forms, making it difficult for educators to integrate dance across the curriculum.

Dance education in America is currently available at varying levels for students and educators through public schools (which include artist residencies), early childhood programs, summer initiatives, professional development workshops, and pre-service teacher training. Despite this range of options, though, dance is still under-represented within educational settings. As I referenced in Chapter Three, Carey et. al conducted studies in 1995 and 2002 investigating the presence of the arts in education (1995, 2002). In the first report, dance education was available in 43% of American elementary schools. 36% of this dance education was offered through physical education, taught by a physical educator. Dance specialists provided 3% 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% of public secondary schools offered dance instruction centered in the arts (p. 13). Five years later, the study found that in the 1999-2000 school year, dance education centered in the arts was available in 20% of American elementary schools (p. iii) and 14% of secondary schools (p. iv)

Compared to music and visual arts education, which were available in 87%-94% of all elementary and secondary schools (pp. iii-iv), dance in PreK-12 education continued to be under represented at the turn of the twenty-first century. This research was
conducted a decade ago, yet no follow up studies have been conducted. Updated information is crucial in assessing the presence and status of dance within education, yet the human and financial resources for such considerable projects is largely unavailable.

4.3 Current Investigation

In this chapter, I will investigate the range of dance education approaches employed across the country, and frame them within the context of my current and previous research, which I refer to as “The DANCE Project.” As referenced in Chapter One, this study began in 2007. My roles included being part of the administration and evaluation of a two-year initiative to develop a dance-focused curriculum for classroom teachers. Working in partnership with the local dance company’s Director of Education, eight teachers piloted six lessons that integrated dance with core subjects with the stated objectives to create a comprehensive dance curriculum for teachers in grades K-5. The program is now being offered as a one-day, professional development workshop for teachers throughout the state.

While this exploration is not an exhaustive account of the literature possibilities for this topic, it highlights several relevant studies that allow me to situate my current project in the field. Although I included the traditional scholarly research sources in my search, I also consulted professional and Internet sources in order to assess the range and accessibility of information. I looked to place my current research within the context of what already exists. My criteria for deciding which studies were “relevant” was based on whether or not the authors discussed the implementation, curriculum goals, and/or teaching pedagogy of a specific project or program focused on dance education. Points of
interest were project implementation, curriculum design, assessment/evaluation methods, and general findings.

4.4 Literature Reviews

As an academician, I entered this study with some prior knowledge of the subject at hand. Thus, my first inclination was to consult works that have already summarized the body of literature addressing the implementation of dance programs in education. Two major documents already in my research bank were Blumenfeld-Jones and Lian’s (2007) “Dance Curriculum Research,” in Bresler’s (2007) International Handbook of Research in Arts Education and Burnaford, et al’s (2007) “Arts Integration Frameworks, Research & Practice: A Literature Review.” These documents informed my broad understanding of the literature centered on dance education. Because each of these publications had different foci, they complemented my knowledge, and supported me in assessing the value of my own research in relationship to previous work. I have outlined the main points and pertinent reference from each document below.
### 4.4.1 Dance Curriculum Research

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<th><strong>Blumenfeld Jones and Lian’s Categories of Curriculum Research</strong></th>
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| **Explicit or Formal** (p. 248) | - Documents produced by school boards (local, state, national) and other scholarly articles that address the question “What shall we teach”  
- Publications reporting on project planning and preliminary research shifting from advocacy-oriented to research-based understanding  
- “Critical work” looks for missing items and underlying meanings inherent in formal curriculum or contextual connections between dance programs and society |
| **Operationalized and Experienced** (p. 249) | - How is the classroom teacher implementing the formal curriculum?  
- Comparing theory with practice |
| **Hidden and Null** (p. 252) | - Cultural messages and learned norms that occur as a result of the curriculum; sociological implications  
- “Embedded in how we speak and write about dance” (p. 253) |
| **Curriculum Deliberation** (p. 253) | - Various ways groups decide how to design a curriculum  
- Reasoning behind decision-making and pedagogical influences |
| **Curriculum Evaluation** (p. 254) | - Largest body of literature  
- Measurement of outcomes, assessment of impact  
- Gaining understanding through qualitative and quantitative approaches |

*Table 4.01 Categories of Curriculum Research*
Main points:

- Review of dance curriculum research, Pre-K-12 education from 1985-2002
- Locating dance curriculum research requires asking of each possible candidate, "Does this research have implications for curriculum deliberation, curriculum designing, curriculum enactment, curriculum evaluation and/or curriculum experience?" (p. 245)

- Curriculum studies scholars widely agree that there are two animating curriculum questions: “What shall we teach?” and “Who shall decide?” “What shall we teach?” guides us toward examining not only content but also curriculum goals, plans for enacting the curriculum, and evaluations of the curriculum’s success at achieving its goals… “Who shall decide” reminds us that curricula are made by people. The pertinent questions include who was involved in planning and evaluation, who was not involved, what processes (social, intellectual, emotional, and so forth) were used in the planning, and what contexts affected the curriculum that resulted from a curriculum planning process. (p. 246)

These categories prove extremely helpful in describing and situating the various elements of my current research. Because The DANCE Project continues to develop with each phase, there is great potential for me to be involved in each type of curriculum research outlined above. Ultimately, The DANCE Project’s product is an explicit curriculum that also leaves room for practitioners’ individually modified implementation strategies. In my previous research, I investigated participants’ experiences in developing
and piloting the explicit curriculum (Gross, 2008). Throughout this process, the described methods of implementation and “operationalizing” of elements, led me to tease out the “hidden” implications in their comments. Finally, my investigation concluded by assessing the outcomes and impacts, and then offering recommendations that ultimately influenced Phase II’s implementation. The Curriculum Consultant, “Carla,” and Director of Education, “Dee,” were the primary decision makers, however I was privy to many conversations and discussions they held regarding the curriculum’s content.

4.4.2 Arts Integration Frameworks, Research and Practice

Burnaford et. al.’s (2007) Arts Integration Frameworks, Research & Practice: A Literature Review is not limited to dance education and integration efforts, but extends the discussion across all disciplines in the arts from 1995-2007. While the authors in this publication discuss arts integration in terms of: Historical Context, Professional Organizations and Standards, Arts Integration and Higher Education, and Theoretical Frameworks, particularly useful to my discussion is the “Research” section that summarizes integrated projects that have been implemented in and out of school settings across the country.
### Large-Scale Initiatives


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</tr>
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<tbody>
<tr>
<td><strong>Champions of Change</strong> (p. 30)</td>
<td>- 7 Studies that provide evidence of enhanced learning and achievement when students are involved in the arts:</td>
</tr>
<tr>
<td></td>
<td>- Chicago Arts Partnership in Education (CAPE) 6 year study</td>
</tr>
<tr>
<td></td>
<td>- Creating Original Opera (COO) project</td>
</tr>
<tr>
<td><strong>North Carolina A+ Schools</strong> (p. 32)</td>
<td>- Mission of A+ Schools: create schools that work for everyone—students, teachers, administrators, parents, and the community.</td>
</tr>
<tr>
<td>Corbett, D., Mckenney, M., Noblit, G., &amp; Wilson, B. (2001). The arts, school identity, and comprehensive education reform: A final report from the evaluation of the A+ Schools Program. Winston-Salem, NC: Kenan Institute for the Arts.</td>
<td>- 4-year pilot yielded positive results; expanded to A+ schools in Oklahoma and Arkansas</td>
</tr>
<tr>
<td></td>
<td>- Performance matched rest of schools in state in last 3 years of pilot</td>
</tr>
</tbody>
</table>

Table 4.02 Large Scale Initiatives

Continued
<table>
<thead>
<tr>
<th><strong>Oklahoma A+ Schools</strong> (p. 34)</th>
<th><strong>Arts for Academic Achievement</strong> (AAA) (p. 34)</th>
</tr>
</thead>
<tbody>
<tr>
<td>• Research Team evaluated OK A+ Schools over 6-year span. • 1st report: Mixed quantitative results; 4 emergent themes: o Engagement with A+ curriculum o Curriculum Planning o Community Building o School Infrastructure</td>
<td>• Purpose: strengthen instruction and improve student learning in non-arts areas such as reading and science; added integrated curriculum to “academics,” but did not replace disciplinary instruction in the arts • Preliminary evaluation indicated improvements in artist and teacher skills and school climate</td>
</tr>
<tr>
<td>• Improvement needed in presence of arts specialists and definition of leadership roles</td>
<td></td>
</tr>
<tr>
<td>• 2nd report: 8 essential relationships affecting progress of implementation: o Collaboration; Infrastructure; School Climate; Multiple Intelligences; Arts; Curriculum; Experiential Learning; Enriched Assessment</td>
<td></td>
</tr>
<tr>
<td>• Minneapolis Public Schools in partnership with Perpich Center for Arts Education- 31 schools 1st year, 45 by 3rd year; mostly elementary</td>
<td></td>
</tr>
</tbody>
</table>

**Arts for Academic Achievement** (AAA) (p. 34)


Continued
<table>
<thead>
<tr>
<th>Table 4.02 Continued</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Arts Connection</strong> (p. 36)</td>
</tr>
</tbody>
</table>
| ▪ Teaching artists in NYC public schools used a variety of methods for 8-15 weeks (1 hr per week)  
▪ Because of differing implementation methods, results varied between sites |
| **Empire State Partnerships (ESP)** (p. 36) |
| ▪ Partnerships between 56 cultural organizations and 113 schools- funded by the NY State Council for the Arts and the NY State Ed. Dept.  
▪ Summer Seminars = major Prof. Dev. Initiative  
▪ Collaborating on mutual goals = important  
▪ Program grounded in Gardner’s Theory of Multiple Intelligences, variety of learning, teaching artists bring newness and excitement  
▪ Focused intensively on professional development of teachers and teaching artists as the avenue for successful arts programming, either integrative or arts-specific. (p. 38) |
| **Third Space** (p. 38) |
| ▪ Researchers investigated impact of arts in economically disadvantaged schools  
▪ Found the arts connect schools and students to communities |

Continued
### Table 4.02 Continued

| **ArtsBridge** (p. 38) | ▪ 1996 program started at UC Irvine, adopted by CA Dept. of Ed. in 1997 to engage fine arts students with faculty mentors and implement arts projects in host schools and classrooms  
▪ Expanded across 11 new campuses in 2001  
▪ Moved to Lawrence Univ., Wisconsin in 2005  
▪ Now 22 campuses in 13 states have programs |
| --- | --- |
**Transforming Education Through the Arts Challenge (TETAC)** (p. 38)  
| ▪ 5 year project, 35 schools leadership and professional development for administrators and teachers  
▪ Comprehensive Arts Education  
▪ 6 regional arts education institutes in CA, FL, NE, OH, TN, and TX in 1996  
▪ Evaluation of project was affected by the uneven implementation and the need for time for schools to embrace the strategies of TETAC. |

Although these studies collectively outweigh The DANCE Project in size, many operate with similar principals. Because my current research involves partnerships between schools and an arts organization in training practicing teachers, the AAA, ESP, ArtsBridge, and TETAC programs all offer valuable insights into program planning, implementation, and evaluation. While funding for each of these aspects is not available on the same scale, it is possible to modify procedures as a result of the above programs’ successes and failures. Further, the second phase of The DANCE Project engaged
professional dancers to lead residencies in elementary school classrooms, creating an impetus to review the Arts Connection literature. Finally, while my current project is not working on the scale of an A+ school, my ultimate goal as a dance education professional is to create more movement opportunities in schools such as those in North Carolina and Oklahoma. Each of these approaches works to create time, space, and energy for dance in education differently, yet the authors chose to report on them because they were successful in accomplishing their goals in education and each of the arts disciplines.

Burnaford et al included several additional studies of lesser magnitude, the most helpful to my research being those focused on teacher education and dance integration. The authors cite Detels (1999) in stating:

There is little research on the effectiveness of arts integration preparation for future or practicing teachers, though there is a call for involvement of higher education in the development of quality training not only for teachers but also for teaching artists working in schools. (pp. 50-51)

Here, the term “effectiveness” appears to be vague (effective for what?). Section 4.6.2.5 outlines several implementation studies of teacher training that yielded positive results in relation to teacher confidence and interest in adapting an arts-integrated curriculum. The longevity of such results, however, is rarely available. Still, this statement provides an opening for my current research in teacher development and offers a potential place for dance in their curricula. One study reported findings particularly helpful to my current project, because of its focus on teacher attitudes and successful training methods:
Andrews (2006) Teacher Training Study

<table>
<thead>
<tr>
<th>Citation</th>
<th>Key Points</th>
</tr>
</thead>
</table>

Table 4.03 Teacher Training Study

Considering the factors Andrews (2006) found to strengthen arts training: specialist instruction, peer learning, and the integration of theory into practice can inform my analysis of Phase III of The DANCE Project, and provide a set of criteria to reference in my overall evaluation. My previous research indicated that teacher comfort levels were a major factor in their ability to implement the given curriculum. Likewise, lack of confidence resulted in less motivation to pursue the dance lessons with their students. Peer coaches were instituted in the second year of the pilot study as a result of these findings, which proved to be extremely helpful to the teachers with less dance experience. My research confirms Andrews’ findings, while also promoting further inquiry of teacher training programs.

4.4.3 Literature Review Discussion

In dissecting the above studies, I can situate my own work within the context of dance curriculum and integration research. The DANCE Project is operating on a smaller
scale than those outlined by Burnaford et al. Yet it addresses current concerns in the field, regarding the questions Blumenfeld-Jones and Lian identify: “what to teach” and “who shall decide.” Burnaford et al also indicate a need for evaluative research regarding teacher-training programs, which challenges me to offer new information to that which already exists. As the following sections will show, the methods of planning, implementation, and evaluation my colleagues and I have employed fall in line with the work occurring throughout dance education scholarship.

4.5 Thesis and Dissertation Searches

An additional source of scholarly research lies in theses and dissertations from institutions across the globe. Using the Networked Digital Library of Theses and Dissertations (NDLTD), which is hosted by Virginia Tech and contributed to by 127 Universities and 27 Institutions worldwide, I searched using the following terms:

- “Dance Integration”: 1 relevant/non-repeated result (my own Master’s Thesis)
- “DANCE IN THE CLASSROOM”: 0 relevant/non-repeated results
- “DANCE FOR CLASSROOM TEACHERS”: 0 relevant/non-repeated results
- “Dance Education”: 11 relevant/non-repeated results

The documents most pertinent to the research at hand featured a substantive review of the literature, followed by data collection and analysis from a sampling of participants. Seven doctoral dissertations and four master’s theses from seven different disciplines appeared relevant to the project at hand (See Table 4.04). All of these documents employed case study methodologies in school settings, in which teachers or teaching artists, researchers,
and/or students were the main focus of inquiry. Most of the studies below were available in full text, though some restricted access beyond the abstract. Because this search was of only electronic theses and dissertations, documents submitted prior to 2005 were not included.

<table>
<thead>
<tr>
<th>Theses and Dissertations: Results from NDLTD Searches</th>
</tr>
</thead>
<tbody>
<tr>
<td>Advisor: LeoNora Cohen</td>
</tr>
<tr>
<td>Academic Department: Education</td>
</tr>
<tr>
<td>▪ Explored the effect of teacher training on the nature and context of movement instruction in Oregon elementary schools</td>
</tr>
<tr>
<td>▪ Study surveyed 117 Oregon elementary teachers with mixed levels of training in classroom movement techniques.</td>
</tr>
<tr>
<td>▪ Teachers with higher levels of movement training were statistically more likely to feel successful at using classroom movement to convey curricular content.</td>
</tr>
<tr>
<td>▪ Study also included observations of eight elementary teachers with high levels of movement training as they implemented classroom movement activities.</td>
</tr>
<tr>
<td>Advisor: Heather Davis</td>
</tr>
<tr>
<td>Discipline: Education</td>
</tr>
<tr>
<td>▪ Three manuscripts that explore the relationships among teacher identity, knowledge, and practice through a holistic lens</td>
</tr>
<tr>
<td>▪ 4 participants identified 5 roles or “identities” that teachers assume: advocate for students, challenger, classroom manager, learner, and teacher leader and mentor</td>
</tr>
<tr>
<td>▪ Identified 3 characteristics of expert teachers: alignment between identity priorities and expenditure of time and energy in class</td>
</tr>
<tr>
<td>▪ Presents a model for holistic teacher preparation</td>
</tr>
</tbody>
</table>

| Table 4.04 Theses and Dissertations | Continued |
Table 4.04 Continued

<table>
<thead>
<tr>
<th>Author</th>
<th>Title</th>
<th>Institution</th>
<th>Advisor</th>
<th>Discipline</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Investigated the teaching of the Performing Arts in primary schools in Catholic Education in the Northern Zone of the Diocese of Ballarat.</td>
<td>Surveyed and interviewed generalist (non-specialist) teachers from primary schools in the Northern Zone to establish the current situation regarding the Performing Arts in schools.</td>
<td>Findings from the research established that many teachers had basic skills in teaching the different areas of Performing Arts, but lacked confidence in their ability to do so.</td>
<td></td>
</tr>
<tr>
<td>Donovan, S. J. (2007)</td>
<td><em>Professional development supporting the integration of dance in the primary classroom.</em> (Masters by Research, Queensland University of Technology)</td>
<td>Advisor: Judith Smith</td>
<td>Dance</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Investigation following the addition of dance, drama, media, music, and visual arts to the years 1-10 Arts Syllabus in Queensland, Australia.</td>
<td>Research question: “Which strategies used in professional development build competence and confidence in primary teachers to integrate dance in the primary classroom?”</td>
<td>Findings from a series of professional development workshops at 2 primary schools included: workshops improved teacher confidence and competence in teaching dance</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Project PARTnership runs in a typical nine month school year; sessions taught include visual art, dance, theatre, and music.</td>
<td>Students, teachers, and artists involved with Project PARTnership were surveyed and this evidence proves the program was successful in increasing the self esteem of the learning disabled student.</td>
<td>Continued</td>
<td></td>
</tr>
<tr>
<td>Table 4.04 Continued</td>
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</table>

**Hobday-Kusch, J. (2009).** *Children's experiences in arts-infused elementary education.* (Doctor of Education, University of Alberta)<br><br>**Advisor:** Miriam Cooley  
**Discipline:** Education  
- Teacher-researcher-artist follows students in arts-infused environment in Canada for 2 school years, documenting “moments” that describe the nature of these students’ experiences in arts-infused education.  
- Implications of the study include the importance of listening to children when they speak, continuing to offer the arts as pathways to greater awareness in schools, and considering children’s relationships as powerful mentoring experiences for one another.

**Advisor:** Christine Ballengee-Morris  
**Discipline:** Art Education  
- Case study of multicultural education practices in US and Indonesia  
- Investigates teaching philosophies, pedagogy and curriculum of two dance teachers in Columbus, OH re: multicultural education practices  
- Study calls for a multicultural dance education course to be taught in dance teacher education programs in Indonesia

**Morris, L. R. (2009).** *Developing the whole child through movement in the music classroom.* (Master of Arts, The University of Montana-Missoula). (etd-07012009-110807)  
**Advisor:** Karen Kaufmann  
**Discipline:** Fine Arts  
- Music educator seeking to use movement in her K-6 classroom  
- As a result of increased inclusion of and appreciation for movement games and exercises in music classes felt positive self-improvement as a musician and a teacher as well as enhancement of my students’ performance.
Table 4.04 Continued

| Advisor: Michael Horvat  
| Discipline: Physical Education and Sports Studies  
| ▪ Research focused on instructional methods for teaching dance to students with hearing impairments and identified effective dance instruction for them  
| ▪ Four main themes emerged from qualitative data collection and analysis: sequential presentation leads to sequential learning; repetition is powerful; judiciously active instruction is beneficial; and friendly environment is essential. |

| Advisor: Leila Villaverde  
| Discipline: Education  
| ▪ Investigation of “dance education within teacher education through the personal examination of the author's role as a dance educator”  
| ▪ Explores dance as a viable text in education in support of the introduction of dance as part of the New Zealand Arts Curriculum  
| ▪ Key issues: dance education within teacher education (e.g. dance as art and as a way of knowing) and the body in education. |

| Advisor: Kathryn Kerns  
| Discipline: Psychology  
| ▪ 2 studies: Writing about trauma in dance classes to enhance dancers’ mood, skill, and health  
| ▪ Pre/post design with control/treatment group and MANOVA  
| ▪ Studies did not confirm previous studies’ findings that programmed writing improves mood, skill, and health |

Although every study in Table 4.4 includes students and teachers, several project directly investigated teacher practice, pedagogy, identity and professional development. While the projects tackled issues in an array of settings, with both intimate and larger participant groups, many came to very similar findings. Abramovitz (2008), Crowe...
(2007), and Donovan (2007) conducted studies most similar to The DANCE Project, in which dance and classroom teachers were surveyed about their willingness and ability to engage in movement activities with their students. Whereas Abromovitz and Crowe surveyed their participants’ current practices, Donovan implemented a series of professional development workshops that encouraged the use of movement in the classroom. Each of the researchers found that increased exposure to movement instruction led to greater confidence or likelihood to engage students in movement activities throughout the school day. Abromovitz’s results further indicated that “teachers with higher levels of movement training were statistically more likely to feel successful at using classroom movement to convey curricular content” (abstract).

Andrzewski (2008), Morris (2009), and Sansom (2005) also investigated teacher practice, but from a perspective centered on teachers as individuals. In developing “a collective of three manuscripts that explore the relationships among teacher identity, knowledge, and practice through a holistic lens,” Andrzweski worked on the basis that professional knowledge or teacher identity directly influences classroom practice (abstract). The author advocates for a holistic teacher preparation model that considers educators’ knowledge and position within their teaching context.

Morris became interested in employing more movement in her music education classes. Through research and practice, she implemented “movement games, dance elements, and therapeutic exercises such as Brain Gym and Brain Dance in [her] K-6 general music classes” (p.33). The author found this work to improve her teaching and artistic skills, and “enhancement of [her] students’ performance” (p.33).

Sansom, a dance instructor engaged in a self reflective autobiography in search of
finding justification for “dance as a viable text in education in support of the introduction of dance as part of the New Zealand Arts Curriculum” (abstract). In addition, the author investigates social and cultural issues such as race, ethnicity, gender and power with her students through dance. By positioning dance as an art form, Sansom observes the kinesthetic learning tablet as specific to the learner. Though she realized that this approach is not for everyone, the greater realization is that all learners require different stimuli to flourish in educational settings (p. 242). Likewise, mindful and bodily knowledge and experiences are subjective and dependent on individuals’ past encounters. Thus, the author argues, dance serves as an avenue both to learn and to teach on a holistic platform (p. 242).

Masunah (2008) tackles similar issues in her case study of two dance specialists in Columbus, OH, with special interest in multicultural education. Similar to Sansom’s study, Masunah’s research reveals the powerful affects of using dance to explore students’ diverse backgrounds. Masunah compares the methods she observes in her case study to those in Indonesia, and recommends the implementation of dance teacher training in multicultural education. The course would be “grounded in an autobiographical method that promotes teachers' self-awareness and self-critique as they become multicultural educators and agents for change” (abstract).

Finally, a good deal of work has been done with specific student populations. Evans-Dicalpo (2008) facilitated a nine-month program to investigate the affects of arts instruction on students with disabilities’ self-esteem levels; Hobday-Kusch (2009) followed students at an arts-infused school in Canada for two years to document their experiences; Park (2008) focused on instruction methods for teaching deaf and hearing
impaired students; and Schlegelmilch (2007) conducted an experiment in which dance students wrote about trauma as a way to enhance their “mood, skill, and health” (abstract).

Aside from Schlegelmilch, who did not see any changes from pre- to post-test in his students, each of the other studies documented positive findings from the presence of dance and movement in their subjects’ educational lives. Creating environments conducive to learning involves friendly and energetic teaching styles, listening to students and treating them as individuals, and building relationships among students and with the instructor. These themes in the findings support the idea that dance education can be successful even without extensive dance training, as long as the instructor approaches the curriculum with energy and confidence. Increased exposure to and instruction in movement techniques assists teachers in achieving higher levels of competence, confidence, and appreciation for using dance in their classrooms.

4.5.1 Theses and Dissertations Discussion

This investigation of electronic theses and dissertations has provided important confirmation of the benefits and positive affects that dance can have in classroom settings. In addition, these studies indicate that work with classroom teachers is occurring throughout the United States, and across the world. Of particular note, is that the earliest document found was published in 2005. However the previous chapter indicated that arts integrated approaches have been occurring in schools for some time, leaving me to question why scholars are only now beginning to document these cases. My search methods, and the availability of electronic resources is one possibility: theses and
dissertations have not always been submitted electronically. Sections 4.6 and 4.7 indicate that literature documenting similar case studies has been available at least since the early 1990s.

Yet the literature reviews I examined in depth by Blumenfeld-Jones and Lian and Burnaford et. al. were also both published in 2007, leading me to wonder if the calls for additional research in dance and education began to take shape around the turn of the twenty-first century. While many of the initiatives discussed thus far have been in existence since the mid 1990s, it appears that the field has begun to establish a greater presence in formal academic settings. Sharing the research and development efforts that happen throughout this country and the world is essential in encouraging more educators to seek out dance and movement opportunities for themselves and their students. If this momentum of research and publication continues to build, dance education can strengthen its presence in public schools.

4.6 Multi-Database Searches

Using The Ohio State University’s multi-database search engine, I attempted to locate additional studies that addressed dance in education. My criteria remained the same: in order for a study to be “relevant,” it needed to report on the implementation of a specific program for teaching dance in an educational setting. Although my primary focus was studies in the United States, I included relevant projects conducted in other countries if they appeared in my search results. Points of interest were project implementation, curriculum design, assessment/evaluation methods, and general findings. Thirteen relevant studies appeared through this inquiry, as indicated in Table 4.05.
After reviewing these results, I targeted specific journals that focus on dance education issues: the Journal of Dance Education, the Journal of Physical Education, Recreation and Dance, and the Journal of Research in Dance Education. I also modified my search term in order to yield additional results. Table 4.06 shows eleven relevant results across the three journals.

### 4.6.1 Overall Results

<table>
<thead>
<tr>
<th>Search Term</th>
<th>Results</th>
<th>Relevant Results</th>
</tr>
</thead>
<tbody>
<tr>
<td>“Dance Integration”</td>
<td>20</td>
<td>1</td>
</tr>
<tr>
<td>“Dance Education”</td>
<td>336</td>
<td>4</td>
</tr>
<tr>
<td>“Dance in the Classroom”</td>
<td>40</td>
<td>8</td>
</tr>
<tr>
<td>“Dance for Classroom Teachers”</td>
<td>0</td>
<td>0</td>
</tr>
</tbody>
</table>

Table 4.05 Multi-Database Search Results

<table>
<thead>
<tr>
<th>Specific Journal Searches for: “Classroom Teacher”</th>
<th>Results</th>
<th>Relevant Results</th>
</tr>
</thead>
<tbody>
<tr>
<td>Journal of Dance Education</td>
<td>256</td>
<td>7</td>
</tr>
<tr>
<td>Journal of Physical Education, Recreation, and Dance</td>
<td>3</td>
<td>1</td>
</tr>
<tr>
<td>Research in Dance Education</td>
<td>0</td>
<td>3 *Since no results were found, I manually searched each issue from 2000-2010</td>
</tr>
</tbody>
</table>

Table 4.06 Targeted Journal Search Results
4.6.2 Multi-Database Inquiry Results by Category

Five types of dance education initiatives appeared through the multi-database and targeted journal searches from 1985-2010: Public School, Early Childhood, Summer, Professional Development, and Pre-service teacher training. Within these settings, integrated and discipline-based dance education was offered full-time at arts-infused schools, intermittently through artist residencies, via classroom teachers who underwent professional development training, and outside of school in summer and early childhood programs.

Most studies provided some sort of historical and/or theoretical foundation for their research. Many provided a justification for dance in educational settings, and a large number of authors referenced Howard Gardner’s Theory of Multiple Intelligences in doing so. Clearly, MI Theory has become a standard citation in asserting the value of movement-based (kinesthetic) learning in educational settings, however, standardized testing in Reading and Mathematics continues to reinforce the perceived superiority of visual/auditory learning styles.

No single method for delivering dance education can be deemed “best” in every environment. The context—population served, financial constraints, professionals available for partnership, etc—of each site determines what type of program is feasible for implementation.
4.6.2.1 Public School Initiatives

Public school initiatives frequently make dance accessible to under-served student populations, but are often short-term experiences (Nelson & Dineur, 1991). Arts centered schools provide both discipline-based and integrated forms of dance education, but as Gilsdorf (2004) notes, programs in other public (non-arts-centered) schools within a community may suffer as a result. Teacher collaboration and school support appears crucial on many levels to make an integrated curriculum successful; Mohn (2004) describes the environment at her A+ school in Minnesota, in which all the teachers and staff collaborate and work toward the same goals. However, the teachers at this school also attend summer institutes at the University of Minnesota and additional professional development trainings throughout the school year—options unavailable to teachers in many under-privileged school districts.

Dance in public schools is also offered by a variety of practitioners, not all of whom have formal dance training. Connell (2009) found that the majority of teachers offering any dance instruction in Yorkshire County (England) schools were still physical educators. Thus, the struggle to teach dance as an art form continues. Finally, programs in public schools are most vulnerable to changing education policies and testing requirements occurring in the local, state, and national forums. While this promotes the use of standards-based dance curricula, Gilsdorf (2004) describes the challenges one school system faced as teacher certification laws prevented experienced dance teachers from remaining in their public school positions.
The studies listed in Table 4.07 indicate that time, space, and energy for dance in education can increase in public schools by providing professional development to teachers, collaborating with artists, and balancing discipline-based and integrative techniques throughout an entire school curriculum.
### Public School Initiatives

<table>
<thead>
<tr>
<th>Citation</th>
<th>Key Points</th>
</tr>
</thead>
</table>
  - Results:  
    - Minority of teachers responsible for dance education were trained dance teachers  
    - Time constraints (for preparation) viewed as major challenge  
    - 53% of teachers expressed interest in learning more about dance  
    - Majority of teachers catered lessons to meet students’ individual needs  
    - Confidence to teach dance varied |
  - Romantic Model- over emphasis on the role of emotions in dance  
  - Reductionist Model- connects dance merely with physical/technical skill  
  - Reinforcement Model- justifies dance because of transfer to other areas  
  - Unitary Model- integrative approach combining elements of above 3 |
  - Deb Brzoska’s legacy; teacher certification and NCLB implementation issues |
Table 4.07 Continued

<table>
<thead>
<tr>
<th>Reference</th>
<th>Summary</th>
</tr>
</thead>
</table>

4.6.2.2 Early Childhood Initiatives

Dance instruction can begin very early in children’s lives. Children learn how to move before they learn how to speak, making movement activities logical in child development programs. As Lobo & Winsler (2006) found, engaging young children in body education can improve behavioral problems and enhance social competence.
Whether in pre-school settings or outside of school environments, the researchers below provided several options from storytelling to country line dancing that allowed early childhood students to dance. Because many schools or early childhood centers do not offer these options, any movement education young children receive is the result of motivated teachers and early childhood care providers. While the programs in Table 4.08 appear to be successful in their goals, time, space, and energy for dance in this setting is dependent on the individuals “in charge.”

<table>
<thead>
<tr>
<th>Early Childhood Initiatives (In and Out of School)</th>
<th>Key Points</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Citation</strong></td>
<td><strong>Key Points</strong></td>
</tr>
</tbody>
</table>
- Results: increased interest in dance participation throughout school |

Table 4.08 Early Childhood Initiatives

Continued

- Warm up activities for young children’s creative movement class


- 8-week experimental design with Head Start children to assess social competence
- Positive gains for experimental group re: behavioral problems and social competence
- Small group set up was most successful


- Began preschool movement education in 1982; looked to classroom teachers for advice
- Teaching context and environmental factors influenced How and What to teach
- 3 objectives: engage each child at least once in a movement activity per class; introduce movement vocabulary by connecting movement with words; encourage discovery of new movement by enhancing existing skills

4.6.2.3 Summer Initiatives

Table 4.09 highlights two relevant studies for dance in education that occurred during the summer months. Hanna’s (2002) initiative provided free training for 40 workshop participants at the International Dance Festival (Vail, CO). This training, open to individuals with and without dance training stressed the importance of dance instruction as an art form, but also as an integrative tool. Hanna’s incentive for this workshop was the recently redefined national education goals (2000) that aligned dance
with the arts as a core subject. I wondered how and to which audiences this workshop was marketed, however, because I would not suppose classroom teachers or other educators without dance experience to be informed of the events occurring at a dance festival. McPherson describes a four-week, interdisciplinary summer intensive for high schoolers that engaged students in creative writing, graphic design, dance, drama and poetry, using the local community as inspiration.

Summer intensives offer the potential to enhance or supplement any dance education or professional development that students and teachers (do not) have during the school year. They often connect universities, practitioners, students, and communities for short periods of time. For individuals who do not have options in their local communities, a week or weekend away can be particularly enriching. Unfortunately, summer programs can be expensive and thus out of reach for underprivileged students and teachers. Further, the transfer of techniques learned in the summer to the classroom curriculum is under-documented. Intensives offer an uninterrupted experience with the work, which is a much different context than the chaotic school year, which may decrease the effectiveness of programs that operate solely in the summer.
### Summer Initiatives (Students and Teachers)

<table>
<thead>
<tr>
<th>Citation</th>
<th>Key Points</th>
</tr>
</thead>
</table>
| Hanna, J. (2002). Dance Education Workshop. *Research in Dance Education*, 3(1), 47-55. doi:10.1080/14647890220129113. | 2 day tuition-free workshop as part of the Vail Valley International Dance Festival; response to National Education Goals (2000); 40 participants for “Intelligent Moves—Partnering Dance & Education K-12;” No dance experience required  
- ‘Intelligent Moves’ responded to [participant] needs in the realms of teaching dance as a discipline in its own right and teaching dance to introduce, reinforce, review and assess skills and content in other subjects |
- 4 classes per week for 4 weeks |

Table 4.09 Summer Initiatives

#### 4.6.2.4 Professional Development Initiatives

Studies documenting professional development for dance specialists, classroom teachers, and teaching artists appeared in a number of contexts including partnerships between schools and arts organizations, higher education and arts education institutes (see Table 4.10). Especially pertinent were two articles by Mac Donald (1991, 1992) reporting on her work with teachers in grades K-3 on a dance integration program. This study, conducted more than 15 years prior to The DANCE Project, not only featured many of the same curriculum elements, it also yielded very similar results regarding teacher attitudes towards dance integration. Mac Donald reported seven areas relevant to
successful in-service programs: program content, clarification of goals, reasons for participation, students’ reactions, support systems, program climate, and practical ideas and teaching methods (pp. 100-101). Something to consider in Mac Donald’s work is the time allotment for teacher training: one hour per week for six weeks, conducted in the teachers’ school. While steps were taken to increase support for teachers in The DANCE Project, the budget did not allow for additional sessions. However, perhaps more experience with the material would have contributed to greater comfort in the participants’ implementation.

A second study of note is that by Sofras and Emory-Maier (2005). This 2005 study worked to provide professional development to dance educators working in North Carolina public schools, using many of the same underlying philosophies as The DANCE Project.

Professional development opportunities can be invaluable in increasing the time, space, and energy for dance in educational settings. To be successful, support from all parties involved—school professionals, program administrators, participants, students—is essential. Teachers’ confidence directly influences their willingness (and energy) to engage in movement activities with their students, further enforcing the need for usable resources, clear goals, and accessible support systems.
### Professional Development Initiatives

<table>
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<th>Key Points</th>
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▪ Experienced teachers work with professional artists to develop integration projects and learn about the other arts.  
▪ Mentions other teacher prep. models such as Teachers College Creative Arts Laboratory (CAL) |
| CAL Website: http://www.tc.columbia.edu/centers/Cal/CreativeArtsLaboratory.html |                                                                                                  |
▪ 6, 3-hr workshops conducted in teachers schools, 1 week apart  
▪ Seven areas relevant to successful in-service programs: program content, clarification of goals, reasons for participation, students’ reactions, support systems, program climate, and practical ideas and teaching methods. (pp. 100-101) |

Table 4.10 Professional Development Initiatives  

Continued
Table 4.10 Continued


2. Similar pedagogy to the DANCE project but focused on dance educators instead of classroom teachers

| Stern, C. (2010). About 92nd Street Y's Dance Education Laboratory. Dance Teacher, 32(5), 32. | ▪ Harkness Dance Center’s Dance Education Laboratory- Based on LMA

▪ Website Follow up:
  ▪ The Dance Education Laboratory is a professional development program for all educators and artists interested in developing their dance education curricula. All DEL courses align with the *New York City Department of Education Blueprint for Teaching and Learning Dance in grades K-12.*
  ▪ Offerings: full year intensives, workshops, and week-long summer institutes

4.6.2.5 *Pre-Service Teacher Training Initiatives*

Kaufman and Ellis (2007) assert that elementary teacher education programs are increasingly requiring students to take courses on dance in the classroom. Describing their experience as instructors of such a course, the authors came to an important realization about their “non-dancer” students:
As professors of dance, used to guiding dancers through movement, we were somewhat surprised by the fears and insecurities of the elementary education majors. We quickly realized the huge risks these students were taking just walking into the class. It became most important to demystify the creative movement experience and create a comfortable environment, conducive to openness and creativity. (p. 9)

Here, the authors reinforce a principle inherent throughout the studies of dance in school classrooms: creating a safe environment is one of the primary steps necessary to creating a successful dance program. Regardless of any research they could read, if teachers are not comfortable moving themselves, they will not reach students through dance. Hennessy, Rolfe and Chedzoy (2001) confirm this in their study of student teachers in England (see Table 4.11). When students could replicate activities they had already done, and when they received positive feedback and confirmation from their head teacher, the pre-service teachers exhibited higher confidence levels. Thus, to increase the likelihood of new teachers creating time, space, and energy for dance in their curricula, training programs need to not only enable them to create exercises themselves, they also need to provide practical execution opportunities for the pre-service trainees, prior to their entering a classroom.
### Pre-Service Teacher Training Initiatives

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<th>Citation</th>
<th>Key Points</th>
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- Students had more confidence when they did not have to demonstrate artistic skills; most confident when they could accurately recreate an activity they had previously experienced themselves.  
- Encouragement from class teacher in school placement = single most important factor in student teacher confidence |
- 3 questions:  
  o How can pre-service generalist teachers develop an appreciation of dance as a means of problem solving and expression?  
  o What strategies and approaches are university professors using to teach these students?  
  o How can the art form of dance stay front-and-center while using creative movement as an education tool? |

Table 4.11 Pre-Service Teacher Training Initiatives
4.6.3 Final Thoughts on Multi-Database Inquiry Results

The range of offerings for dance in educational settings presented indicates that developing one universal method of implementation is not the goal of most arts and education communities. Contextual elements differ widely across the country depending on rural, urban, or suburban climates; the presence of arts organizations; financial constraints; and community and parental support. This research will not argue for a unified system of implementation, but instead for a shift in the thinking of those school professionals who do not consider kinesthetic learning opportunities essential in every child’s school day. Dance as an art form and an inter-disciplinary tool can enhance teachers’ professional satisfaction and students’ school experiences. With additional support on local, state, and national levels, communities can continue increasing the dance and movement opportunities for students, teachers, and artists on a daily basis.

4.7 Book Searches

To conclude my review of “academic” research, I searched The Ohio State University’s library catalog. Using the same four search terms: “Dance Integration,” “Dance in the Classroom,” “Dance for Classroom Teachers,” and “Dance Education,” I came across a huge number of results. Theses and Dissertations, and guides for dance teachers comprised the majority of the relevant results. State standards in dance and/or the arts from North Carolina, Maine, North Dakota, Colorado, New Jersey, Mississippi, the National Dance Association, the National Dance Education Organization, South Carolina, and New Mexico also appeared. While dissecting each book in the same
fashion as the articles would be a full project in itself, Cone’s (2007) review of Dunkin’s (2006) *Dancing in Your School: A Guide for Preschool and Elementary School Teachers* articulately summarizes the handbooks for teachers:

> Providing meaningful dance experiences for young children has been the focus of several books published in the past twenty years. Authors such as Joyce, Gilbert, Stinson, Cone and Cone, Zakkai, Lloyd, Overby, Post and Newman, McGreevy-Nichols, Scheff and Sprague have presented ways of organizing content and recommendations for teaching pedagogy. Each book attempts to offer a theoretical background, suggestions for lesson planning, and a menu of teaching strategies, along with practical examples of content application. Anne Dunkin's book, *Dancing in Your School*, presents yet another perspective to organizing and presenting dance for young children. (p. 63)

Further, although these texts can be valuable resources to dance and classroom educators, they do not fit the criteria for “relevance” that I outlined above: they do not discuss the implementation, curriculum goals, and/or teaching pedagogy of a specific project or program focused on dance education, rather they discuss how individuals might implement such practices in their given classroom setting.

However, one additional source, Knowles and Sande’s (1991) *Dance education in American public schools: case studies* (available online) does fit the criteria, as it reports on four case studies of schools with arts-integrated curricula that the authors conducted in Washington, DC; Buffalo, NY; Columbus, OH; and Portland, OR. Although there were
individual factors affecting the dance program’s implementation in each school, some common characteristics existed that contributed to successful programs:

…parental and community support; mutual respect among dance and unified program philosophy; frequent communication and positive working atmosphere; belief in integration and interdisciplinary work; a curriculum that excites students; and administrative confidence and support. (p. 33)

These findings align with those of many studies cited above. Cultivating a supportive, collaborative, and communicative environment appears to be crucial in establishing time, space, and energy for dance in education.

4.8 Professional Organizations

Professional organizations provide additional resources for educators interested in research, professional development, or programming for their students. The following section will give a brief overview of the Arts Education Partnership, The National Dance Association, and the National Dance Education Organizations: three organizations that offer such services to their members, in addition to research reports and publishing opportunities. In addition, state and local agencies can provide community-specific resources for individuals looking to enrich their teaching practice and their curriculum with arts integrated approaches.

My goal here is to determine the accessibility of dance integration resources for individuals newly interested in enriching their classrooms with dance. Scholarly research
is extremely valuable, but it targets a very specific audience. Readers of academic journals are primarily based in higher education, leaving classroom teachers in need of more user-friendly resources. This section is by no means an exhaustive list of professional organizations or their services. Information was predominantly collected from websites, based on the assumption that the Internet is the first place people consult when looking for introductory information. Although the organizations surveyed are arts-centered, which means that institutions focused on a more broad education platform were not included, a quick search of the National Education Association revealed a number of dance-related lesson plans that could be used by teachers who have had at least some introductory training on dance integration techniques. Of course, the resources available at institutions such as the Kennedy Center, Lincoln Center, and the Getty (see Chapter Three) are also extremely valuable.

4.8.1 The Arts Education Partnership

The Arts Education Partnership (AEP), established in 1995, is a leader in publishing research and advocacy documents on topics within the arts education field. Organizations across the globe utilize the findings from its publications to gain knowledge, implement programming, and justify such activities to education administrators as well as local, state, and federal policymakers. According to its website:
The mission of the Arts Education Partnership is to demonstrate and promote the essential role of the arts in enabling every student to succeed in school, life and work in the diverse and global economies and societies of the 21st century.

(http://aep-arts.org)

Working with a variety of federal and state partners, AEP’s primary activities include: “commissioning and disseminating research about critical arts and education issues; maintaining and linking databases on state-level policies for arts education; and convening national forums around significant themes and issues in the field” (http://aep-arts.org). Because it is one of the most prolific publishers of research on the impact of arts on education, only a selection of AEP’s relevant publications are listed in Table 4.12 below. A full listing of the organization’s publications on their website: http://aep-arts.org/publications.
<table>
<thead>
<tr>
<th>Citation</th>
<th>Key Points</th>
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</table>
| Deasy, R. J. (Ed.). (2002). *Critical links: Learning in the arts and student academic and social development*. Washington, DC: Arts Education Partnership. | ▪ Research compendium of studies that focus on the academic and/or social effects of arts learning experiences  
▪ Purpose is to develop suggestions for further study and recommendations for arts education curriculum designers  
▪ Arguments are made for challenging and complex assessment and better data |
▪ 7 teams of researchers examined a variety of education programs using several different methodologies  
▪ Findings indicate arts participation leads to higher student achievement by reaching otherwise neglected students, teaching them in new ways, transforming the learning environment, connecting them to the outside world, challenging them and requiring their teachers to engage in professional development. |

Table 4.12 Selected AEP Publications
4.8.2 The National Dance Association

The National Dance Association was added to the American Association for Health, Physical Education and Recreation in 1974, to create AAHPERD. Its goal is “to promote quality dance programs in the areas of health, physical education, recreation and dance” (http://www.aahperd.org/nda/about/history.cfm). NDA provides a series of professional development opportunities including an annual conference, and solicits contributions to the AAHPERD periodical: The Journal of Physical Education Recreation and Dance. AAHPERD has an extensive resource guide and online store for professionals in each of the health, physical education, recreation, and dance fields.

4.8.3 National Dance Education Organization

The National Dance Education Organization (NDEO) is a non-profit organization dedicated to the advancement and promotion of high quality education in the art of dance. NDEO provides the dance artist, educator and administrator a network of resources and support, a base for advocacy, and access to programs that focus on the importance of dance in the human experience. (www.ndeo.org)

As a former intern of NDEO, I know that the urgency to align dance with the arts as opposed to physical education was a driving force behind its establishment in 1998, when it emerged as an alternative to the National Dance Association. Today, NDEO is a membership organization that provides resources and professional support for dance educators and students. Located in the Washington, DC metro area, the organization
administers the *Journal of Dance Education*. NDEO is committed to advocating for dance as part of the regular arts curriculum, taught by dance specialists under national dance standards, and to providing services to dance artists, instructors, students, and administrators.

One of NDEO’s most substantial undertakings is the publication, *Research Priorities for Dance Education: A Report to the Nation* (Bonbright & Faber, Eds., 2004). This review of published and unpublished literature from 1929-2002 “involved 37 field researchers, ten key personnel, and other arts and education research specialists who scoured over 13,000 primary source materials in dance and related fields” (p. iii). Patterns, Trends, and Gaps are explored throughout the literature in four time periods: 1926-1950, 1951-1964, 1965-1979, and 1980-2002. Areas of service, populations served, and research techniques are also addressed in each period. The report discusses categories of focus, but not necessarily individual studies (Bonbright & Faber, 2004).

*4.8.4 Professional Organizations Discussion*

Without question, each of these organizations contributes valuable services to the dance field. Based in the nation’s capitol, and because they serve members from across the nation, a great deal of their work also focuses on advocating their cause to legislators and policymakers. Members of AEP, NDA, and NDEO can enhance their classroom practice through the professional development literature and workshops available and annual conference proceedings, and through networking with other members. Yet with specific regard to establishing school partnerships, there seems to be little guidance available online. Perhaps contacting the staff directly would result in a
greater number of options in this area, however, the focus of the online materials appears
to be about promoting ongoing practice, rather than building new partnerships.

During my Master’s research (2008), Dee, communicated that she felt
underrepresented by the professional organizations for this reason. Although situated in a
professional company, her work is focused on outreach in the community. She felt that
neither NDEO nor Dance/USA, an organization for professional dancers, attended to this
niche of dance educators. Ironically, arts institutions are some of the biggest providers of
dance and arts education in schools via teaching artists, residencies, and special
programs, especially when school budgets are tight. However, sustainability and further
enrichment of these offerings become challenging when the professional development
materials and mentorship support are scarce. The solution to this problem is not
necessarily an easy one, as financial and human resources are increasingly stretched, but
it is a point that should be addressed by future strategic planning.

4.9 Google Searches

Finally, in attempting to assume the role of a curious educator with little
knowledge of the dance-centered organizations, I performed three Google searches that
mirrored those in my previous inquiries, using the same search terms: “Dance
Integration;” “Dance in Classrooms;” and “Dance for Classroom Teachers.” The results
are summarized in Tables 4.13, 4.14, and 4.15. In general, someone with little knowledge
of dance education could learn a great deal from perusing the information available on
the Internet. School systems with lesson plans and curriculum guides, college courses
with syllabi, and partnerships and outreach efforts between universities and their
surrounding communities were all accessible under these search terms. A number of academic journal articles were also available, but I did not include them because they were already listed in the multi-database search results. Thus, if a teacher with the prerequisite motivation wanted to enrich his or her practice with dance, a simple Google search would be a good start.

<table>
<thead>
<tr>
<th>Search Term: “Dance Integration”</th>
<th>Key Points</th>
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<tbody>
<tr>
<td>Citation</td>
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| North Carolina Public Schools: Standard Course of Study. [http://www.ncpublicschools.org/curriculum/artsed/scos/dance/index](http://www.ncpublicschools.org/curriculum/artsed/scos/dance/index) | ▪ Section on Dance: Purpose and Overview; K-2, 3-5, 6-8, 9-12  
  o Basis for Dance  
  o Dance Program  
  o Learning Needs  
  o Content Integration  
  o Technology  
  o Assessment  
  o Course of Study  
  o Strands  
   ▪ Creating  
   ▪ Performing  
   ▪ Responding  
   ▪ Understanding |
| Lock Haven University (PA) Course Syllabus: Dance 300- Dance Integration for Elementary Education | Course description: Gives an awareness and understanding of how to teach elementary curricular concepts through dance. Students use traditional educational theories as a base for developing lesson plans through interactive teaching methods utilizing the performing arts.  
  ▪ Provides thorough bibliography |

Table 4.13 Dance Integration Resources

Continued
Table 4.13 Continued

| Arts Integration at Wilson Elementary in Oklahoma City Public Schools: [http://www.speedofcreativity.org/2010/01/26/arts-integration-at-wilson-elementary-in-okcps/](http://www.speedofcreativity.org/2010/01/26/arts-integration-at-wilson-elementary-in-okcps/) | 1. Parental account of “an interactive workshop led by Randy Barron, a “Kennedy Center Teaching Artist” who has been working with Wilson teachers the past three days as their interpretive dance integration coach and mentor.  
- Provides resource information about other professional development offerings from Kennedy Center and link to artist’s other work. |
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<tr>
<td>Randy Barron’s blog: Classroom Choreography: <a href="http://classroomchoreography.wordpress.com/about">http://classroomchoreography.wordpress.com/about</a> and website: <a href="http://randybarron.owldancer.net/Arts_Integration.html">http://randybarron.owldancer.net/Arts_Integration.html</a></td>
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</tbody>
</table>
- Seasoned teaching artist with varied background in science, education, and dance  
- Follows Kennedy Center’s definition of arts integration  
- Holds workshops for classroom teachers that pair arts with science, poetry, math, etc |

**Search Term: “Dance in Classrooms”**

<table>
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<tr>
<th>Citation</th>
<th>Key Points</th>
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<tbody>
<tr>
<td>“Using Movement in the Classroom” By Stacey Skoning, PhD: <a href="http://www.inclusion-news.org/sitebuildercontent/sitebuilderfiles/Spring2006.PDF">www.inclusion-news.org/sitebuildercontent/sitebuilderfiles/Spring2006.PDF</a></td>
<td></td>
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</tbody>
</table>
- Mentions Howard Gardner’s theory of multiple intelligences and Rudolf Laban’s movement analysis practice in urging educators to find ways to teach students through movement. |

Table 4.14 Dance in the Classrooms Resources
### Table 4.15 Dance for Classroom Teachers Resources

<table>
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<th>Key Points</th>
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| Co-Motion Dance Project at the University of Montana                     | ▪ University-based project with the mission to “increase the presence of dance in Montana’s schools and communities.”  
▪ School residencies and performances  
▪ Professional development offerings for generalist teachers and dance specialists  
▪ Kaufmann, founder of the Co-Motion Dance Project, discusses her introduction to the ArtsBridge model initiated at UC Irvine in 1996, and adapting that model to her own program. |
▪ Case study of 9 primary school teachers’ meanings surrounding dance in their classes  
▪ Findings communicated as a series of 6 relationships: teacher-children; teacher-curriculum; teacher-dance; children-curriculum; children-dance; and dance-curriculum. |
Table 4.15 Continued

| --- | --- |
| University of Utah-Virginia Tanner Creative Dance; Side-by-Side Teacher Training Residency: [http://www.tannerdance.utah.edu/outreach/sidebyside.html](http://www.tannerdance.utah.edu/outreach/sidebyside.html) | • Residency program for disadvantaged schools in Utah, “designed to involve students and teachers working together to discover the universal language of dance.”
• “The residency is intended to increase classroom teacher confidence in the use of creative movement techniques and methodology.” |
• Describes games to play with students and provides links to other resources for incorporating dance in the classroom. |

4.9.1 Google Search Discussion

It is encouraging that a great deal of valuable and useful information is available on the Internet regarding the implementation of dance instruction in the classroom. Yet previous exposure to the idea of dance integration might very well be the key motivator in leading educators to engage in such searches, making direct contact with classroom teachers continuously important. In this regard, the workshops offered through The
DANCE Project are advertised by the Department of Education in newsletters sent directly to every public school in the state. However, when statewide organizations with similar access are not involved, outreach efforts can be more difficult, though equally important. Thus, developing networks of supportive individuals who can help lead interested educators to information and resources about dance education continues to be a crucial subsidiary to Internet tools.

4.10 Conclusion

Throughout this exploration of the types of dance initiatives occurring in schools, after school, at arts organizations, and a variety of other learning environments across the United States and the Western world, it has become clear that The DANCE Project is contributing to a body of research already in existence. This existing research will inform The DANCE Project’s implementation and further its ability to increase the presence of dance in public education. Approaches including integrated and discipline-based pedagogies in the initiatives cited in this chapter facilitated varied methods of delivering dance education, however the seemingly most important factor in a project’s success was its ability to cater to the individual needs of the participants and the community.

It was particularly enjoyable to sift through this type of research because the writing was largely positive. Whereas other literature that is not project-oriented can often focus on the dismal state of dance in education, its under-representation in schools, and the disagreements regarding curriculum components, the studies I reviewed here provided evidence for the small and large-scale initiatives moving dance education forward. Reading so many action-oriented accounts has helped me in seeing the ways in
which my current research both aligns with the field and stands to improve. Additionally, remembering that small implementations hold equal value in creating time, space, and energy for dance in education makes my long-term goals seem more manageable. While the ideal is for dance to be recognized as an essential component to every child’s school day, it is inspirational to know that a great deal of work is happening on smaller scales with that goal in sight.
CHAPTER FIVE

METHODOLOGY

CASE STUDY: THE DANCE PROJECT

5.1 Introduction

In this dissertation, I employ a case study research methodology as defined by Eisenhardt (2002), Stake (1988, 2003, 2005), and Yin (2009) to address the question: *Is dance/creative movement integration training for general classroom teachers an effective strategy for increasing the time, space, and energy devoted to dance in education?* The specific case I examine involves a project (herein after referred to as “The DANCE Project”) that was initiated in November 2007 by the Director of Education (“Dee”) at a mid-size dance institution in the Midwest, “The Dance Company.” I documented Phase I of the DANCE project in my Master’s Thesis: *Time, Space, and Energy for Dance in Education* (2008), and have investigated the subsequent phases in this dissertation. Through exploring the implementation of a dance integration program into primary school curricula, I aim to acquire and share insight about one initiative that was developed to create time, space, and energy for dance in education. Sub-questions that further inquire into finding and creating time, space, and energy, might include:
1. What strategies do teachers find useful (or not useful) in helping them implement “alternative” teaching strategies on a consistent basis?

2. What obstacles prevent teachers from implementing dance/creative movement activities into their lessons?

3. What additional support might teachers need to implement creative movement activities in their classrooms?

4. How can teachers’ positive experiences with dance and creative movement be transformed into creating forward movement for dance education on a national level?

5. How can the relationships between professional dance and arts education organizations, school systems, and educational institutions be strengthened in ways that might create greater support for dance in education?

In pursuing the questions above, I employ a broad range of ethnographic methods within this case study. Janesick (2003) relates the use of multiple methods to choreographic practice:
A good choreographer refuses to be limited to just one approach or one technique from dance history. Likewise, the qualitative researcher refuses to be limited; as Flick (1998) has recently observed, the qualitative researcher uses various techniques and rigorous and tested procedures in working to capture the nuance and complexity of the social situation under study. (Janesick, 2003, p. 49)

My methods include autoethnography (Ellis, 2004; Davies, 1999), participant observation (Wolcott, 1988; Frosch, 1999; Tedlock, 2003), qualitative interviews (Maxwell, 2002; Green & Stinson, 1999), document analysis (Alcoff, 1991; Davies, 1999; Peräkylä, 2005), narrative analysis (Casey, 1995; Riessman, 2002) and poetic storytelling or poetic transcription (Evelyn, 2004; Frasier, 2004; Leavy, 2009; Smith-Shank, 2001). Data sources include personal reflections and observations, interviews with participants, and participant surveys and project documents (Yin, 2009).

Although these data collection and analysis techniques are used across disciplines focused on qualitative research, this particular methodology embodies an arts-based approach. According to Leavy (2009) “Arts-based research practices… adapt the tenets of the creative arts in order to address social research questions in holistic and engaged ways in which theory and practice are intertwined” (p. 3). Arts-based research is relevant in this project, because, as Leavy (2009) argues, research and artistic practice are both “holistic and dynamic, involving reflection, description, problem formulation and solving, and the ability to identify and explain intuition and creativity in the research process” (p. 10); further, “arts-based practices can also promote dialogue [sic], which is critical to cultivating understanding” (p. 14). Weaving artistic expression with teaching
practices and research is embedded in the foundation of this dissertation. Thus, I will attempt to represent the voices of The DANCE Project’s participants under the principles of arts-based research, so that I not only engage the foci of this work throughout the documentation process, but so I also lessen the extent to which I shape participant experiences and instead provide my readers with a more holistic perspective on dance in the classroom. In accordance with university expectations, I have acquired approval from the Office of Responsible Research Practices (Protocol Number: 2011E0201; see Appendix A) in order to approach project participants about their thoughts and motivations regarding their experiences with The DANCE Project.

Using multiple methods allows me to triangulate my data findings and analyses and accurately represent participant perspectives from a variety of sources (Bush, 2002; Yin, 2009). 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). Collecting participants’ descriptions of their experiences from many 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) and Yin (2009) further suggest “member checks”—the process of returning interview transcripts to participants to give them an opportunity to make clarifications or changes. This practice strengthens data accuracy, affirms its validity, and builds participant-interviewer trust and respect.

Finally, while my research questions and portions of my analytical process have changed since completing my thesis project, my methods within the case study framework have remained largely the same. I have added to and updated my knowledge
base of methodological practices, however, Stake’s research in school settings especially has been highly prevalent in the case study literature, and thus continues to guide my research.

5.2 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 2011E0201) to uphold ethical standards during this research. The approval of this exemption is located in Appendix A.

5.3 Objectives

My goals in this dissertation center on bringing to light the ways in which dance education and knowledge of and through the body can gain presence within public elementary schools by educating teachers. A further goal is to investigate the methods of delivering such training so that it is usable and easy to implement for individuals with little experience in the art form. Finally, I intend to make this information accessible not only to a higher education audience, but also to the direct recipients of this professional development, and classroom educators with potential interest in enriching their teaching practice with movement. Though, as a substantial and lengthy research project, the
document at hand might not necessarily accomplish this, I will look to create usable literature for classroom teachers following its completion.

As my discussion in Chapter Three highlighted, it seems that practitioners within the dance education field are more welcoming of dance instruction by classroom teachers than perhaps the national agenda suggests. Realizing that if classroom teachers do not engage children in movement activities, then students might not move at all during the day is key in accepting an alternative to “dance as an art form taught by certified dance specialists.” Thus, in looking to create impact through this work after the fact, I aspire to advocate the value of my research not only to local and statewide policymakers, but also to administrators operating at the national level.

5.4 Role in the Research Setting

I initially came to this project through a connection between a faculty member and “Dee” who was looking for additional evaluation and administrative support for The DANCE Project. In the first and second phases of the project, I participated in meetings with the project administrators and participants, observed the teachers piloting lessons, and provided varying levels of administrative support. Over time, and without a core group of participants meeting on a monthly or quarterly basis, my role shifted primarily to observer and program evaluator. I participated in two out of the four one-day workshops that Dee conducted, and remained in contact with Dee in the interim.
5.5 The Participants

Participants who attended the one-day workshops to experience The DANCE Project curriculum included primary school educators from across the state, who were completing continuing education credits toward their teacher licenses. In some cases, the workshop roster was comprised of teachers from one school district, while others had representation from many different schools. Initially, my intentions for this dissertation were to interview these workshop participants. However, due to low enrollment, many workshops were canceled, and those that did run did not elicit individuals willing to speak with me about their experiences. I will instead analyze the survey data collected from the four workshops, which I attained permission to use from participants, approved by the OSU Office of Responsible Research Practices. In addition, I interviewed Dee and four out of the eight teachers who participated in Phases I and II of The DANCE Project to both provide a long-term perspective and to compensate for the lack of interview data from Phase III.

5.6 Research Design

In constructing a research design, I largely drew from the methods I have used in the past, specifically in my Master’s project, *Time, Space, and Energy for Dance in Education* (Gross, 2008). As this case study is highly reliant on teachers’ individual experiences, qualitative methods are particularly suited to my inquiry. Further, Fraleigh and Hanstein (1999) indicate the relevance of qualitative methods in dance-centered explorations.
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)

Given this information, I will employ a variety of qualitative methods under a case study umbrella. In addition, because the actual sample of participants for this dissertation has changed drastically from the anticipated pool, I have had to modify my methods throughout the data collection and analysis process. Based on the literature, as well as my prior experiences, this is a common practice in qualitative research (Janesick, 2003; Richardson & St. Pierre, 2005).

Additionally, after reflecting upon my previous work, I have become interested in communicating my participants' stories in a more holistic fashion, rather than segmenting bits and pieces of their words into coded categories. So while I will continue to look for patterns in their responses and employ some coding methods in my analysis, I will also engage a variety of data presentation methods that allow me to represent the interview proceedings with a heightened sensitivity to participants' individual voices.
5.7 Researcher’s Reflexivity and Subjectivity

Most qualitative researchers will argue that all knowledge is subjective (Denzin, 2002; Green & Stinson, 1999; Peshkin, 1988). According to Bernard (2006), this is known as the “constructivist view,” in which “reality is constructed uniquely by each person” (p. 3). Constructivism lies in opposition to positivism, which adheres to “the principle that external reality awaits our discovery through a series of increasingly good approximations to the truth” (Bernard, 2006, p. 3). I wholeheartedly embrace the constructivist tenets, and thus acknowledge that the processes by which I gather, interpret, analyze, and document my data will be shaped by my prior experiences, my knowledge-base, and my understandings of the world around me.

In the interest of presenting both credible and trustworthy research, I must recognize the biases that I bring to this research from cultural, social, and academic experiences. While autoethnographic accounts will shed some light on my personal leanings, I must also be explicit that I write from the perspective of a liberal arts-trained dancer. My lifelong participation in dance and creative movement activities fuel my passion for this work, and undoubtedly influence my commitment to increasing the presence of dance in educational settings. I not only know about my body, I know through my body, and I believe that this engagement with the kinesthetic senses is essential to educating “whole” members of society. Although I have always been a patron of the arts, in my academic and professional life I have also become an avid advocate for the arts and arts education, which leads me to work towards policy issues in favor of arts programming in schools.
As a participant, administrator, and evaluator, I have embodied a variety of roles throughout my tenure in The DANCE Project. With each position comes a different interpretation regarding how the initiative is or is not “working,” and how my co-participants and I are experiencing the programming. During the pilot phases, I had a more significant level of responsibility and involvement, while in this last phase, I have been more of an observer, with some participation, and virtually no administrative responsibility. Whereas I developed relationships with the eight participants in Phases I and II, the nature of the one-day workshops do not elicit such trust-building opportunities. In interviewing the pilot project participants a second time, I have been reminded of my commitment to their work, and the warmth with which I view The DANCE Project as a result of their contributions. Thus, in no way do I claim to assume an “objective” role in my account of their experiences. Indeed, constructivists would argue that there is no such thing as objectivity, a principle to which I fully subscribe. Although my decreased involvement following Phase II of the project has elicited some level of detachment from the project, after more than three years of involvement with this work, I cannot attest to having an “outsider’s” perspective. I continue to look for the strengths and weaknesses as indicated by survey and interview data, as well as my personal observations, yet throughout the data collection process, it has become clear to me that there is a great deal of overlap and personal investment in my roles as participant, observer, and evaluator. The previously mentioned member checks and triangulation of data will work to present multiple perspectives on this research.
5.8 Case Study Methods

According to Stake (2003), a “case study is not a methodological choice but a choice of what is to be studied” (p. 134). In this dissertation, I am studying the effectiveness of a professional development program for primary-level classroom teachers, which is based on a curriculum that was piloted from 2007-2008. Because I am ultimately exploring the validity of The DANCE Project as a method for increasing dance instruction in primary education, Bassey (2002) would deem my research an “evaluative case study” (p. 114). Indeed, both my MA project and this dissertation have elements of formative and summative evaluation, with the goal to improve professional development services in dance education. The methods through which I will investigate this case are qualitative in nature, and I selected them in order to represent participants’ voices with accuracy and respect. To supplement personal observations and qualitative interviews, I also plan to analyze documents including survey data collected from workshop participants and the evaluation report submitted to the project’s granting body at the end of the two-year funding period.

Bassey (2002) outlines seven steps for conducting case study research (pp. 115-121):

Stage 1: Identifying the research purpose
Stage 2: Asking research questions
Stage 3: Drawing up ethical guidelines
Stage 4: Collecting and storing data
Stage 5: Generating and testing analytical statements
Stage 6: Interpreting or explaining the analytical statements

Stage 7: Deciding on the outcome and writing the case report (publishing)

Ritchie and Spencer (2002) and Stake (2003) offer similar protocol for case study proceedings. However, in light of my previous work with case study methodologies, Bassey’s explanation sits particularly well with my scholarly values because, instead of suggesting that data be coded and categorized, he offers the alternative “generating and testing analytical statements.” Although there will be some exploration of patterns and trends within my data analysis process, I appreciate the freedom to generate analytical statements, reflect on them, look deeper, and reflect again.

In regard to the other stages, I have predominantly followed Bassey’s (2002) recommendations. Needing some further explanation is the use of the phrase “Deciding on the outcome” in the final step. Here, Bassey does not suggest to “answer” one’s research question, but to instead ask colleagues to review the work in preparation to submit for publication. The nature of submitting a dissertation to a faculty committee falls in line with this step, regardless of any plans to publish the work or not. What follows will detail the various qualitative methods I will employ within this case study methodology in pursuing the research question: Is dance/creative movement integration training for general classroom teachers an effective strategy for increasing the time, space, and energy devoted to dance in education?
5.8.1 Ethnography

Ethnography is a peculiarly human endeavor; many of its practitioners have commented that, unlike other approaches to research, the researcher is the primary tool for collecting primary data… the ethnographer’s principal database is amassed in the course of human interaction. (Schensul and LeCompte, 1999, p. viii)

Schensul and LeCompte (1999) highlight the primary reason that ethnographic methods directly align with the study at hand. My research with The DANCE Project relies heavily on human experiences, interactions, and motivations. The characteristics of people who mandate, deliver services, participate in, and support professional development, in addition to how and why these individuals operate within the educational system and on what pedagogical grounds is the crux of my inquiry. I have based my exploration on the assumption that each of these factors leads to the (non)existence of dance programming in primary education. Thus, to engage a methodological practice which focuses on human interaction is both relevant and essential to my investigation.

Pole and Morrison (2003) suggest that ethnography may achieve feats that go beyond a rich description of these human interactions, with impact on “policy, practice and change or in relation to individual actor’s lives or roles within the specific setting” (p. 4). This seems to indicate the appropriateness of employing ethnographic methods in this research, particularly because the nature of professional development is to both enhance and change teacher practice. In addition, I am conducting this evaluation and making
recommendations that may not only contribute to scholarship in this area, but could also urge dance and education professionals to increase advocacy efforts in support of this cause.

Finally, ethnography can be conducted through multiple forms of information gathering; autoethnography, participant observation, and interviews are all examples of ethnographic methods that I use in this case study. Wolcott (1988) supports the use of multiple methods for reasons similar to those behind triangulation: many data sources increases reliability and accuracy of information. “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). The combination of data collection and analysis methods will help to ensure I both represent my participants accurately and make well-informed recommendations based on a thorough analysis.

5.8.2 Autoethnography

“Autoethnography is a method of self-study in which the researcher is viewed as a viable data source” (Leavy, 2009, p. 37). As Schensul and LeCompte (1999) pointed to in at the beginning of the previous section, “the researcher is the primary research tool for collecting primary research” (p. viii). In recognizing the validity of participant voices in my investigations, I must also highlight the import of my own voice as a participant and observer in the research setting. My observations and interpretations will be highly subjective, but they serve as relevant source of data nonetheless. In contrast to traditional ethnographic methods, which stress the need for a critical distance between researcher
and subjects, Leavy (2009) argues that, “although historically even qualitative researchers such as ethnographers were charged with rendering “objective” accounts of social reality, it is now well accepted that ethnographers are positioned within the texts they produce” (p. 36).

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. Leavy (2009) supports autoethnography as a valid research method, stating its use in the challenges that ethnographers face to engage with reflexivity by not only paying “attention to how standpoint and power shape perception, but also how to communicate an experience while living it (Skinner, 2003, p. 527)” (p. 36). Following post-positivist rejections of the separation of researcher from the research, my autoethnographic reflections will be interspersed throughout the analysis of data in Chapters Six, Seven, and Eight.

5.8.3 Participant Observation

Assuming her/his identity is known, the interpretive researcher must choose whether to participate in the class, to sit and watch, or to combine these. There are advantages and disadvantages to each of these choices. Participant observation allows the researcher to fully experience the movement being taught, to have more intimate interaction with other students, and to be less obvious as an outsider, creating a greater degree of comfort for the participants. (Green and Stinson, 1999, p. 100)
Participant observation is one of the most well known and highly used forms of ethnographic research (Frosch, 1999). Steinmetz (1991) defines the practice as “ongoing and intensive observing, listening, and speaking” (p. 42). Opposing the terminology of “participant-observer” Wolcott (1988) has famously renamed the roles as “active participants,” “privileged observers,” or “limited observers” depending on the level of participation or observation to which the researchers are privy (p. 194). In his opinion, “regardless of ethnographic pedigree or prior experience, most fieldworkers in schools are privileged observers, not active participants” (p. 194). In my experience with The DANCE Project, I was indeed a privileged observer. Although I participated in much of the same activities as the teachers in all phases of the project, I was not engaging in the same work outside of that participation. Instead of working with my own classroom of students in grades K-6, I was observing and contributing to the administration of the project. So my experience was active and well-rounded, but it was unlike any of the other actors within the project.

While traditional ethnographic methods asked researchers to maintain a critical distance from their subjects in order to preserve objectivity, Frosch (1999) describes a more contemporary understanding of the fluidity inherent in a participant-observer’s role(s).

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) cites Fox-Keller (1985) and Harding (1986) in asserting,
“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 addition, Moyles (2002) points out several
ethical concerns associated with concealing one’s identity during observation in order to
maintain that critical distance.

Pole and Morrison (2003) further argue that a researcher’s “reflexivity” is
critically important during the observation and reflection process, especially because one
source of data—from participant-observations—cannot constitute the entire data set (p.
28). Therefore, combining methods, recognizing the nonexistence of objectivity, and then
being reflexive about one’s personal observations within a given setting are all integral
pieces of sound participant-observation practices.

5.8.4 Interviews

In recalling the discussion of the “human” factor within this research,
conversations with individuals is a logical component. Because my interest lies in
participant experiences with professional development, as related to increasing dance
instruction in schools, communicating teachers’ sentiments will provide a great deal of knowledge in learning how to deliver effective professional enrichment services. Wragg (2002) states, “interviewing is one of the oldest and most widely used of social science research techniques” (p. 143), and, according to the literature, there are a variety of interview formats one might choose depending on the sample of interviewees. In general, the categories are *structured interviews, unstructured interviews*, and something in between, such as *semi-structured interviews* (Green & Stinson, 1999; Pool & Morrison, 2003; Steinmetz, 1991; Wragg, 2002).

I obtained IRB approval for the following questions to workshop participants:

1. Describe your experiences at [The Dance Company] workshop you attended.
2. How was the workshop useful or not useful?
3. Have you implemented the strategies you learned from [The Dance Company’s] workshop in your teaching practice? How? In what environment?
4. What obstacles are preventing you from fully integrating these concepts in your lessons?
5. What support sources have helped you in your implementation? What further support could increase your ability to use dance in your lessons?

Yet, due to lack of interest by workshop participants, I instead conducted semi-structured interviews with Dee and the pilot teachers (for whom I also received IRB approval).
Because I had relationships with the pilot teachers, and prior knowledge of their experiences with the project, I did not work with a standard set of questions in these interviews, but instead catered my questioning to their individual contexts. Some questions that remained fairly consistent throughout the interviews, however included:

1. Explain your use of dance and movement in the classroom since you were involved in [The DANCE Project]. What are the challenges associated with this work?

2. How did [The DANCE Project] inform and/or change your practices regarding movement?

3. Why were you motivated to engage in the project to begin with, and what do you think motivates (or does not motivate) your colleagues to engage in similar practices?

4. What is the value of moving with your students? What shifts in behavior, temperament, academic, or social characteristics do or do not come from this work?

5. In terms of professional development, what “works” best for you? What kinds of workshops or materials are easiest to implement in your classroom or most useful to you as a professional?
6. What is the difference between a one-day workshop for you and an ongoing initiative like [The DANCE Project]?

These semi-structured interviews varied in terms of the follow up questions I asked, the tangents that we traversed depending on each teacher’s situation and/or relationship with dance. 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). In accordance with these recommendations, all interviews were audio-recorded, transcribed, and sent back to participants to verify, add, omit, and clarify at their discretion, without penalty. I collected their signed, informed consent prior to beginning the interviews, and changed all names in order to keep their identities anonymous. Finally, “Edward,” the evaluator hired to document The DANCE Project to the granting organization, also conducted interviews with the teachers after Phases I and II of the project. Selections from these interviews appear in his final report, which I was granted permission to utilize as additional data sources. I describe Edwards findings in detail in Chapter Six.

5.8.5 Document Analysis

In order to examine this research from many perspectives, surveys, Edward’s report, the curriculum itself, and additional project documents will enable me to analyze written texts in addition to those spoken and observed. Cortazzi (2002) suggests that “documentary analysis has a long tradition in research. It often has an aura of respectability, perhaps due to the high regard in administrative circles and educational
While, as a dancer, I reject the notion that some (written) texts deserve greater status than other (moved) texts, written texts in this dissertation can contribute to a holistic research design. As Pole and Morrison (2003) note, “the data collected as part of an ethnographic study…may perform different roles in the pursuit of [a] holistic picture” (p. 47).

After I have collected and familiarized myself with these data sources, I will look for them to speak to me, rather than shaping them to reveal outcomes that may or may not suit my research goals. Yet, as Stake (1998) observes,

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)

While I do not plan to code and categorize the words of my interview participants, there are some elements within the documents that might benefit from presenting in categories. For example, factual information such as demographic information, years of teaching, and gender make-up may be more clearly understood when presented in a stratified fashion.
In this case, Ritchie and Spencer’s (2002) five-step “Framework” model can be applied (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. Yet, Cortazzi (2002) cautions that “each text…is surrounded by a context of expectations and patterns of knowledge and meaning held by those who use the text and who inevitably – and quite normally – bring these to their own interpretation and use of the text” (p. 198). Therefore, I will be conscious of the fact that the ways in which I proceed through this framework will be shaped by my personal biases. Cortazzi (2002) further suggests that documentary analysis can include quantitative aspects “by analysing [sic] frequency counts of the mentions of key words or concepts or through other forms of content analysis” (pp. 196-197). These will all be techniques to consider in my search for patterns and meaning within the written data sources.
5.8.6 Narrative Analysis

Respondents (if not interrupted with standardized questions) will hold the floor for lengthy turns and sometimes organize replies into long stories. Traditional approaches to qualitative analysis often fracture these texts in the service of interpretation and generalization by taking bits and pieces, snippets of a response edited out of context. They eliminate the sequential and structural features that characterize narrative accounts. (Riessman, 2002, p. 219)

In contrast to document analysis, Cortazzi (2002) asserts,

Narrative analysis is a much more recent approach to research; and to some extent proponents of it still face the feeling that narratives are only anecdotal evidence, slight and transitory tellings of experience which are at best illustrations of something else. (p. 196)

Yet, referencing Clandinin and Rosiek (2007), Leavy (2009) states that narrative inquiry has been gaining respect since the 1960s (p. 28). Regardless, of the potentially controversial use and/or validity of narrative analysis, it is a method that the arts and education fields are increasingly employing in their research ventures.
Leavy (2009) cites Kim’s (2006) definition of narrative analysis as:

A process whereby ‘the researcher extracts an emerging theme from the fullness of lived experiences presented in the data themselves and configures stories making a range of disconnected research elements coherent, so that the story can appeal to the reader’s understanding and imagination’ (p. 5). (p. 28)

According to Leavy (2009), the purpose of engaging with narrative analysis could be to present multiple perspectives on or experiences with a given issue, by juxtaposing participants’ stories against each other. Instead of picking apart an interview, and using the pieces that support one’s claim, Riessman (2002) 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). In addition, Cortazzi (2002) presents four reasons that narrative analysis can be important (p. 200). All italics appear in the original text.

1. It focuses on participants’ *experience* and the meanings given by them to that experience.

2. Narrative analysis is often concerned with *representation* and *voice*. This means that the focus is often on the stories or experiences of minorities or of those whose voices might otherwise go unheard with the aim that others may know education as they know it.
3. A collection of narratives of personal experiences in education often has a characteristic that many researchers fail to emphasise [*sic*]. This characteristic is that the emphasis given to such personal/professional qualities as dedication and devotion, patience and persistence, enthusiasm, struggle and sacrifice, hard work and humour [*sic*].

4. A narrative perspective allows the exploration of *research activity itself as a story*. That is, much research writing… is reported and presented as a story, with a kind of constructed plot, which is in effect a rhetorical design aimed at persuading readers of the interest, if not the truth, of the research.

Because of my interest in representing my participants’ voices with a great deal of respect and accuracy, Cortazzi’s (2002) reasoning for employing narrative analysis falls directly in line with my values as a researcher. Further, I wish to make the information I present accessible beyond the most highly educated of readers; again, narrative analysis will allow me to engage a broader readership. Finally, Leavy (2009) states that “narrative inquiry often relies on small sample sizes but produces rich case studies” (p. 28), which accurately describes the data set for the project at hand.

5.8.7 Poetic Storytelling and Transcription

Research can sometimes be a tedious and monotonous topic to both present and to read. In the search for ways to create a body of work that captivates the reader, poetry is becoming increasingly prevalent (Leavy, 2009, p. 63). Leavy writes, “somewhere
between word and music, poems open a space to represent data in ways that, for some researchers, are attentive to multiple meanings, identity work, and accessing subjugated perspectives” (pp. 63-64). I see this dissertation as a collaborative project, shared by all of the individuals who participated in any part of the case study. Thus, while I am the documenter making choices about the content and format for communicating the information, I do not claim to have the only perspective. Leavy (2009) adds:

The representation of the data in poetic form is not simply an alternative way of presenting the same information; rather, it can help the researcher evoke different meanings from the data, work through a different set of issues, and help the audience receive the data differently. (p. 64)

Because this work avidly supports artistic and alternative methods for learning, presenting my research as such provides an example of the very practices I hope to influence.

Leavy (2009), Cancienne and Snowber (2008), Evelyn (2004), and Frasier (2004) contend that poetic storytelling has the ability to focus the reader’s attention on key points, while maintaining the essence of the story. “By connecting people on emotional and visceral levels,” Leavy (2009) writes, “artistic forms of representation facilitate empathy, which is a necessary precondition for challenging harmful stereotypes… and building coalitions/community across differences” (p. 14). Poetic narrative can facilitate a more holistic representation of the participants’ words, so their words become increasingly accessible to a wider audience.
In understanding the tenets of and justification for poetic narratives, I will employ the sub-method of poetic transcription in presenting my interviews with Dee and four teachers from Phases I and II of The DANCE Project. In this method, “the researcher…first studies the interview transcripts looking for themes and recurring language, then draws exact words and phrases out of the data. The selected words and phrases become the basis of the poem” (Leavy, 2009, p. 75). Again, my choices will frame the interpretations of each poem, yet some readers may appreciate having the “meat” of the story pulled out for them to digest, rather than having to do it themselves.

However, in doing this work, Leavy (2009) reminds readers that both artistic practice and qualitative research involve a great deal of “craft” (p. 10). Accordingly, Leavy writes, “the best of arts-based practices calls on scholars to work with professionals outside their disciplines in order to maximize the aesthetic qualities and authenticity of the work” (p. 18). Thus, to increase the credibility of my poetic inquiry, I employ the expertise of my friend and colleague, Kristyn Kuennen, who holds an MFA in poetry. Together, our academic specialties and creative backgrounds work to communicate the words of my collaborators.
5.9 Limitations of the Study

Case studies provide in-depth analyses of specific program implementations, they usually do not elicit results ripe for generalizing across the field. Further, case studies are often tailored to the contexts in which they take place, often making re-creation in different environments difficult. This research specifically focuses on the experience of teachers who participated in The DANCE Project in Phases II and III. While Phase III of the project involves significantly more participants than did Phases I and II, this research does not yield findings that allow me to make broad generalizations about the educating of teachers in dance integration.

In evaluating The DANCE Project through each of three phases, questions regarding its transferability from a two-year project to a six-hour workshop, a number of considerations arise. While Dee has fully disclosed the chronology of events surrounding workshop scheduling, attendance, and feedback, I have not been involved in the process of transforming the curriculum into a full-day workshop. Therefore, I cannot speak to the pedagogical undertones that affected her choices regarding the workshop’s format. However, the specific experiences of these participants provide rich data and insight into teachers’ motivations for including dance in their lessons.

Further, while I collected demographic information about the participants, I did not make conclusions based on this information. Finally, because this research is focused on teachers’ experiences and perceptions, I did not evaluate student learning or parental involvement, except indirectly through participating teachers’ comments. While students and parents represent valid and important sources of information, my research questions
focus on teachers’ perceptions of their own process. However, parental and student feedback may constitute opportunities for future study.

5.10 Conclusion

Cho and Trent (2006), Denzin (2003, 1999), and Malagreca (2006) argue that the methods of inquiry I have named hold specific value in the field of qualitative research. Yin (2009) further supports my methods in stating: “…the case study method allows investigators to retain the holistic and meaningful characteristics of real-life events—such as individual life cycles, small group behavior, organizational and managerial processes, neighborhood change, school performance, international relations, and the maturation of industries” (p. 4). I use these methods to represent my participants’ and my personal experiences as respectfully and honestly as possible. I learned from my thesis project that traditional coding methods are neither the only nor the most effective techniques for communicating holistic stories. In this research, I aim to illuminate areas unturned, with the purpose of broadening perspectives and creating change. I find little value in presenting research in a style that does not accomplish these goals. Thus, these methods are legitimate forms of research because they appeal to the senses. Communicating movement must engage the kinesthetic, otherwise readers will sit idly by, un-move by their lack of connection to my research.

In the same breath, presenting data that applies to me and my participants’ personal experiences assist me in making this research accessible to multiple audiences. Classroom teachers who are not interested in reading dense theoretical research reports, arts administrators who wonder how they can use this information in their own work, and
university-level educators looking to make community connections are some of the individuals who may benefit from these experimental representations. Indeed, these individuals make up the population that could benefit deeply from my research findings. In thinking about future projects, the publication of shorter and easily accessed, “how-to” documents for classroom teachers could spark their interest in dance and creative movement practices, and encourage them to pursue the topic further.
CHAPTER SIX

DATA COLLECTION AND ANALYSIS:

THE DANCE PROJECT, PHASE II

Just as the choreographer begins with stages of completion of a choreographic piece, I like to think of qualitative design as made up of three stages of design. First is the warm-up, preparation, or prechoreographic stage of design decisions at the beginning of the study; second is the exploration or tryout and total workout stage, when design decisions are made throughout the study; and third is the illumination and formulation or end of the study. At the same time, the qualitative researcher, like the choreographer, follows set routines… as well as improvisational moments. Likewise, just as the choreographer relies on the spine of the dancer for the power and coherence of the dance, the qualitative researcher relies on the design of the study. Both are elastic. Like the dancer who finds her center from the base of the spine and the connection between the spine and the body, the qualitative researcher is centered by a series of design decisions. A dancer who is centered may tilt forward and backward and from side to side, yet always return to the center, the core of the dancer’s strengths. (Janesick, 2003, p. 52)
6.1 Introduction

In their 2007 text, *Made To Stick: Why Some Ideas Survive and Other Die*, the Chip and Dan Heath identify three characteristics that make an idea “sticky”: understandable, memorable, and effective in changing thought or behavior, and six “SUCCESs”—principles for ‘sticky’ ideas: Simplicity, Unexpectedness, Concreteness, Credibility, Emotions, and Stories (pp. 16-18). While the text is largely about constructing an argument that convinces one’s audience of an idea’s worth, there is value in adapting these principles to research and advocacy.

Literature on the arts and education is filled with evidence that promotes the value and importance of including the arts in the core “academic” curriculum. But despite this overwhelming support, the “idea” of arts as essential to the school day has not “stuck” with policymakers and education administrators who prioritize tested subjects over the arts. Traditional conceptions of learning and assessment permeate America’s educational culture, under the assumption that the arts take away from more serious “academic” subjects. Through this research, I aspire to make the idea that arts are a necessity “stick” for teachers who have the power to change their classroom practices by including movement in their lessons.

In attempting to address this issue from the ground up, my current project looks to make the idea of creative dance in education “stick” by training classroom teachers. Because these professionals often see their students more than any other educators, they can create time, space, and energy for dance in their students’ school day. As the research
cited in this dissertation asserts, several factors affect whether or not the ideas communicated through in-service trainings for teachers “stick.” These include: program content, clarification of goals, reasons for participation, students’ reactions, support systems, program climate, and practical ideas and teaching methods (Mac Donald, 1992).

The case study at hand examines the second and third phases of a project (“The DANCE Project”) conceptualized by the Director of Education, “Dee,” at a mid-size dance company in the Midwestern United States (“The Dance Company”). Phase I was the subject of documentation for my Master’s thesis (Gross, 2008), *Time, Space, and Energy for Dance in Education*. In my explorations of Phases II and III, I collected data from the following sources: Autoethnographic reflections, participant observations, email correspondence, and qualitative interviews. Additional sources of data, developed by Dee, the project’s evaluation consultant, “Edward,” and myself, include: Pre and post participant surveys, a survey of the teaching artists who participated in Phase II, and Edward’s final report to the state arts council that funded the project (surveys are listed in Appendix D). In responding to these data sources, participants shared their perceptions on a variety of topics, including the value of dance in the classroom, their willingness to use dance in the classroom, their goals and desires for professional development, the usability of the curriculum, the skills and resources needed for implementation, and the knowledge they gained through their participation.

My MA project investigated the question: “Where is the time, space, and energy for dance in education?” Based on the findings from my 2008 project, I have narrowed my focus in this dissertation to teacher education; my research will evaluate the overall effectiveness of The DANCE Project’s ability to increase the inclusion of dance in
educational settings. Focusing my assessment on the factors that Mac Donald lists can offer insight into how and why the project does or does not accomplish its goals. The current question of inquiry is: *Is dance/creative movement integration training for general classroom teachers an effective strategy for increasing the time, space, and energy devoted to dance in education?* The data analysis indicates that the most frequent answer to this question is “it depends.” In response to these results, a secondary line of research has centered on determining what factors contribute to positive, useable, worthwhile, and informative professional development. A further aspect of this work rests on creating resources that also fit the previously named characteristics, in an attempt to make this research accessible to the individuals of study, who hold the greatest amount of power in increasing the presence of dance within classroom settings.

This chapter will review the research setting, and present and analyze the data collected from Phase II of The DANCE Project. In accordance with ethical research practices, all names and identifying information have been changed.

6.2 Review of the Research Setting

6.2.1 The DANCE Project: Phase I

Phase I of The DANCE Project involved eight primary school teachers from five different schools during the 2007 – 2008 school year. Dee recruited these individuals through a variety of means: four came from previous workshops, two were seasoned dance professionals in the city, and two were asked to participate by their principal, as a result of an arrangement Dee had made with their school district. Dee wrote a grant to the
state arts council with the purpose of creating a curriculum based on an original work from conception to premiere. She called on her colleague and mentor, “Carla,” to write the six-lesson curriculum, “Norman,” the director of a local children’s theatre education organization writing the new work’s libretto, and “Darren,” the Company’s artistic director to assist during the planning and implementation process. Finally, she hired a videographer from a local television station to document the process and create a DVD that accompanied the curriculum.

Throughout their first year, participants attended several professional development sessions after school, and one all-day workshop in which Carla modeled each lesson from the curriculum. This day in particular resulted in a great deal of increased understanding and confidence with the curriculum, especially for the teachers with little or no experience in dance. Each teacher also took her class to see the premiere of the original work at the theatre downtown—a first for many of their students. Budget cuts to the grant prevented Edward from being able to travel to observe the classrooms, so I videotaped each teacher doing a lesson with their students. Edward submitted a formative evaluation report to the arts council based on his findings from the video footage, pre- and post- surveys, and my thesis findings.

My findings from Phase I 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 presented the possibility that the program might have a lasting impact on teaching practices. This investigation prompted additional questions surrounding 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 [service provider].

- **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 [specific needs of 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.

Dee incorporated these recommendations into the Phase II implementation (see Section 6.2.2). Overall, teachers communicated positive personal experiences as well as impacts on their teaching and on student learning, and they looked forward to continuing with the second year of the project.
6.2.2 The DANCE Project: Phase II

In the second year of the project, teaching artists from The Dance Company visited each classroom twice, and peer coaches worked with less experienced teachers in implementing the lessons, which connected dance with English/Language Arts, Visual Arts, Drama, Math, and Science. Project administrators began working on articles and conference proposals to share with the dance and education communities. Edward visited the classrooms to observe each teacher conduct a lesson.

Two teachers were reassigned to new schools; one had an unsupportive principal, forcing her to resign from the project. Dee recruited four dancers (two male, two female) from the company to act as teaching artists, and held a training for them prior to their entry into the classrooms. Students and teachers collaborated with the teaching artists to create a short dance composition that they shared with each of the other classes that were participating in the project on November 18, 2008. The Dance Company’s performance space had never hosted that many children. Responses from community members in attendance was uniformly positive and the teachers shared their equally positive reactions as well.

Following the performance, Edward collected survey data from the teachers and the teaching artists, as well as student artwork and assessment materials. His final report (submitted in March of 2009) found that The DANCE Project accomplished its goals by meeting the content standards on which the curriculum was based, positively impacting teacher practice, and building capacity for students to appreciate and engage with the arts.
Phase III began in 2009 as a series of one-day workshops for educators across the state. Chapter Eight describes this aspect of the project in detail.

6.3 Operationalizing the Research

6.3.1 Conceptual Operationalization

According to the grant proposal that ultimately resulted in the funding of The DANCE Project, the primary goal was to support “children, youth and adults [in] demonstrating skills and deepening their knowledge and/or understanding of the arts.” Given that the participants were classroom teachers, inherent in this objective is to provide the skills and resources necessary to create more dance-based learning opportunities for students in educational settings. Though these goals were developed prior to my entry into the study, they fall in direct alignment with my professional aspirations for dance in education. Since the primary objective of this work is to increase the amount of time children spend engaged in movement activities at school, the space for them in the curriculum, and the energy of classroom educators to develop the lessons, an “effective” program would mean that students were dancing more after the project than before.

In Mac Donald’s (1992) article, “Effects of an In-Service Program on 8 Teachers’ Attitudes and Practices Regarding Creative Dance,” the author identifies seven areas relevant to successful in-service programs (pp. 100-101):
- **Program content** - should be catered to participant needs
- **Clarification of goals** - clearly stated goals provides structure and direction
- **Reasons for participation** - voluntary initiatives have greater impact and longer-lasting results
- **Students’ reactions** - positive changes in student learning increase likelihood of changing teachers’ beliefs and attitudes
- **Support systems** - positive reinforcement from principals and time-off for in-service increases likelihood of change in attitudes and practices
- **Program climate** - environments free from tension, stress, doubt, and embarrassment are received more positively
- **Practical ideas and teaching methods** - teachers find the ability to relate techniques used in workshops to daily classroom activities highly desirable

Although not explicitly stated, “successful” here also refers to a change in teachers’ thinking that heightens their interest and ability to use creative dance in the classroom. Hennessy, Rolfe, & Chedzoy (2001) and Kaufmann & Ellis (2007) support these claims, with an added emphasis on teachers’ confidence (program climate) and modeling of/practice with teaching methods for pre-service educators. Andrews (2006) and Knowles (1991) further argue that both parental support and partnerships between education institutions, arts organizations, and communities also contribute to the success
of arts programming in schools. Mac Donald (1992) provides insight into the ways in which in-service programs can be successful in changing teachers’ attitudes and practices:

Teachers are willing to devote all the time and energy necessary to changing and improving their teaching methods if they can see that these changes will benefit their programs and the children in their classes. It is not enough for in-service programs to provide teachers with knowledge and methods, nor is it enough for teachers to experience and carry out activities during in-service programs. Rather teachers must receive enough information on an innovation that they feel comfortable and confident enough to try the innovation in their classrooms. This form of in-service program allows teachers to see both the benefits of the innovation to their program and students’ responses. Too often, ideas and methods presented in in-service programs never find their way into the classroom. (pp. 112-113)

Finally, McCammon & Betts (1999) noted that lack of outside and peer support diminished the effectiveness of their case study:

…in schools where teachers volunteer to participate and there is no peer structure for follow-up, only a 5-10% implementation rate could be expected. Maximum implementation can be expected only with school-wide participation reinforced by peer-coaching teams for follow-up. (p. 75)
Given these indicators of successful in-service programs, the current project’s effectiveness can be assessed according to the overall increase in dance instruction that participants provide their students. Factors contributing to the change are identified as: program content, clarification of goals, reasons for participation, students’ reactions, support systems (school administrators and colleagues, communities, parents, arts partners), program climate (with special emphasis on teacher confidence and comfort levels), and usability of ideas and teaching methods. This effectiveness can be assessed for long-term and short-term impact as well, given the three-year time span of the program’s implementation.

6.3.2 Evidential Operationalization

In transferring the findings from the literature to this study, I can use both qualitative and quantitative methods to assess whether or not The DANCE Project is effectively increasing the time, space, and energy for dance in education. Chapter Five provided an extensive discussion of the methods I will use in assessing the effectiveness of teacher education programs, within a case study methodology. While my previous research was looking for where time, space, and energy might be available for dance in education, I have shifted my focus to how time, space, and energy for dance in education can be increased, with specific attention paid to teacher education. My goals in this dissertation, then, are to assess whether or not The DANCE Project does indeed create more opportunities for students to dance at school.
Because Dee is aware of the obstacles that prevented teachers in the pilot project from fully implementing The DANCE Project’s curriculum, criteria for success can be developed on two levels: response to previous problem areas, and overall impact on teachers’ practices and attitudes that may or may not increase the time, space, and energy that they dedicate to dance in education.

6.4 Data Collection and Findings: Phase II

6.4.1 Phase II Pre-Survey

During the first meeting of the second year, the seven remaining teachers completed a survey that asked them to reflect upon the previous year’s experiences and to articulate their goals for the coming year. This survey was administered prior to implementing the changes discussed above. The results are listed in Table 6.01.
**Phase II Participant Pre-Survey Results**  
_N=7_

**Q1: Based on your reflection upon last year’s experiences, what, if anything has changed for you since the conclusion of Year 1 of the project?**

<table>
<thead>
<tr>
<th>Personal</th>
<th>Teaching/Logistics</th>
<th>Students</th>
</tr>
</thead>
</table>
| (2) Greater self confidence (of varying degrees) | (1) Still struggling with time  
(1) New school, new grade, more kids, less space | (1) Students are more capable than I have given them credit for in the past  
(2) New students |

**Q2: What are your goals for Year 2 of the project?**

<table>
<thead>
<tr>
<th>Teaching/Logistics</th>
<th>Students</th>
</tr>
</thead>
</table>
| (1) To actually use what I am learning and incorporate it into my lessons  
(1) To connect w/my students through movement, give them another outlet to learn and share ideas  
(1) Participate fully using the project guidelines  
(1) Start basic, build better base  
(1) Collaborate with colleagues | (1) Greater student confidence  
(1) Greater student comfort  
(1) Push students to create movement vocabulary |

Table 6.01 Phase II Participant Pre-Survey Results  
Continued
Table 6.01 Continued

<table>
<thead>
<tr>
<th>Q3: How will you assess your own learning and growth this year?</th>
<th>Q3.1: What will you look for that indicates your progress?</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Personal</strong></td>
<td><strong>Teaching/Logistics</strong></td>
</tr>
<tr>
<td>(1) Less stress about the lessons</td>
<td>(1) Using dance on a regular basis will indicate progress</td>
</tr>
<tr>
<td>(1) A feeling that I know what I’m doing</td>
<td>(1) Working collaboratively w/artists and apply guidelines with learning in other subjects</td>
</tr>
<tr>
<td>(1) Not sure</td>
<td></td>
</tr>
<tr>
<td><strong>Q3.2: How will you identify or measure it?</strong></td>
<td></td>
</tr>
<tr>
<td>(2) Pre and post tests</td>
<td>(2) Rubrics</td>
</tr>
<tr>
<td>(1) Not sure</td>
<td>(2) Observation</td>
</tr>
<tr>
<td>(2) Rubrics</td>
<td>(1) Student self-assessment</td>
</tr>
<tr>
<td>(2) Observation</td>
<td>(1) Reflective journaling, colleague dialogue, video observation, children’s engagement, beginning/middle/end of project</td>
</tr>
<tr>
<td>(1) Not sure</td>
<td>(1) The clarity to which I present lessons to my students</td>
</tr>
<tr>
<td><strong>Q3.3: What will you do with the information</strong></td>
<td></td>
</tr>
<tr>
<td><strong>Change Practice</strong></td>
<td><strong>Share</strong></td>
</tr>
<tr>
<td>(3) Apply it to my teaching</td>
<td>(1) Share with parents and other staff members</td>
</tr>
<tr>
<td></td>
<td>(1) Deepen my own interdisciplinary practices and share findings w/colleagues</td>
</tr>
<tr>
<td><strong>Q4: What training, resources, or support will you need?</strong></td>
<td></td>
</tr>
<tr>
<td><strong>Human Resources</strong></td>
<td><strong>Materials</strong></td>
</tr>
<tr>
<td>(3) Coach, dancers</td>
<td>(1) CD player with strong speaker system</td>
</tr>
<tr>
<td>(2) Open line of communication with staff and artists</td>
<td>(1) DVDs of dances</td>
</tr>
<tr>
<td>(1) Will also get help from music teacher</td>
<td></td>
</tr>
</tbody>
</table>
Table 6.01 Continued

Q5: How will you evaluate the quality and adequacy of this support?

<table>
<thead>
<tr>
<th>Changes to Teaching</th>
<th>Student</th>
<th>Feedback From Others</th>
</tr>
</thead>
<tbody>
<tr>
<td>(2) If it helps my teaching/understanding then I feel it is adequate</td>
<td>(1) Students’ physical embodiment of concepts</td>
<td>(1) Feedback from dancers, [Dance Company] staff, teachers, parents etc</td>
</tr>
<tr>
<td>(1) It’s all quality because before there was no dance</td>
<td>(1) Student reflections re: process/product</td>
<td>(1) This support is already in place</td>
</tr>
<tr>
<td>(1) It’s all quality because before there was no dance</td>
<td>(1) Student development and ongoing assessment of my teaching</td>
<td></td>
</tr>
</tbody>
</table>

Additional Comments:
I just don’t feel that I’ve been able to build in the time effectively enough to consider I’m even close to doing a good job

Q6: To what extent do your students demonstrate an understanding of dance?

(1) Last year’s students remember shape, height, speed, and that it can have meaning or tell a story
(2) None/Very little
(1) They see it as entertainment or something they do to be silly
(1) Students can follow, create, and retain dance phrase; can maintain focus throughout the class

Q7: In what ways do they demonstrate this understanding? (Please cite specific evidence)

(1) Filled out a KWL chart
(1) None demonstrated
(1) Students are uncomfortable moving around
(2) warm ups, improvisation, dance phrases, level, timing and quality changes, non/locomotor movements
(1) Students imitate movement/dance they see on t.v.

Q8: How might they increase their understanding?

(4) More lessons about dance, and incorporating more dance into other lessons
(1) Discussions
(1) The project as a whole will open students to new movement ideas
(1) Increased understanding of choreographic process and movement vocab

Continued
Table 6.01 Continued

Q9: What specific teaching techniques might be useful in increasing their understanding?

<table>
<thead>
<tr>
<th>Movement Practice</th>
<th>Warm up</th>
<th>Other</th>
</tr>
</thead>
<tbody>
<tr>
<td>(4) Demonstrations-teachers, other students, dancers, videos</td>
<td>(1) Movement warm ups from last year (1) Add challenging movement to the warm ups</td>
<td>(1) Hands-on activities (1) Conceptually-based, inquiry-based instruction that lead to increased ownership of the overall project; physical practice of dance-making (1) Analyze the process and borrow ideas from the [creative professionals from the project]</td>
</tr>
<tr>
<td>(2) Practice</td>
<td></td>
<td></td>
</tr>
<tr>
<td>(1) Moving and listening to music</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

The results from this survey largely confirm the findings from the Phase I assessment (Gross, 2008): After several sessions of professional development and a full day of modeling the lessons, the least experienced teachers felt more comfortable, and had a better idea of how to carry out The DANCE Project curriculum. The experienced teachers continued enriching their practice and were eager to work with the teaching artists. Here, “experience” is in reference to previous interaction with dance, but not necessarily participants’ age or the number of years they have been in the classroom. Most helpful in the participants’ successful implementation of the lessons were human resources, such as coaches and mentors, modeling of lessons, classroom space, and music equipment.

An added area of inquiry was the impact on student learning. All but one of the teachers had some idea of how they planned to assess their students’ understanding of the movement presented through the lessons, however, those still finding their own comfort...
with the material continued to struggle with demonstrating the movement to their students. Additionally, most of the teachers indicated a need to better understand how to assess student learning in dance.

6.4.2 Classroom Observations

During the first three months of the 2008 – 2009 school year, I observed each classroom twice: once with Edward and once with The Dance Company’s teaching artists. Because two schools had two participating teachers, the classes were combined during those sessions. Also during these three months, Dee arranged for the two veteran dance teachers in the group and herself to act as coaches for the teachers with less dance experience. The coaches spent two sessions with their colleagues and their colleagues’ students to help them navigate through both specific lessons from the curriculum as well as generally strategies for teaching dance and creative movement to children. This element proved to be extremely helpful for the teachers, as documented by Edward in his evaluation report: “This mentorship seems to have made a significant difference in the comfort level of the teachers who benefited from it, especially in conducting formative assessments of their students” (p. 10). Nancy’s classroom even became pen pals with the students in Nathalie and Eleanor’s classes during the process. Finally, teachers also began using more assessment tools: pre/post self-assessments that students completed themselves regarding their abilities and feelings about dance and pre/post assessments that teachers completed based on their students’ comprehension of the material. Teachers modified the rubrics to make them appropriate to the age of their students.
6.4.2.1 Edward’s Observations

During Edward’s visits, the classes remained in their typical environment—generally in the same space they worked for all their dance activities. Some of the more novice teachers had clearly made progress in their comfort levels and classroom management strategies for teaching The DANCE Project’s lessons during the school day, however, things they could not necessarily control such as classroom space remained a challenge. For example, Emma had the least amount of space for her approximately eighteen first graders. She mediated this obstacle by using masking tape to create two foot squares on her classroom floor. Those squares represented the students’ “dance space,” which they stayed inside unless directed otherwise.

In his summative evaluation report (2009), Edward documented findings—based on his direct experiences in the classrooms, as well as the responses teachers and teaching artists gave in surveys and interviews—in three categories: Meeting Standards, Improving Teaching, and Building Capacity. Overall, Edward found the project to have achieved its primary goal for “children, youth and adults [to] demonstrate skills and deepen their knowledge and/or understanding of the arts” as well as its secondary goal to attach credible research and scholarship to the work in order to better understand the nature of teaching and learning in the arts. Edward cited my Master’s research as evidence of attendance to this secondary goal.

With regard to meeting standards, Edward wrote that the curriculum offered a variety of avenues by which students and teachers could learn concepts such as
“narrative, sequence, and context” with regard to movement, and that these skills also taught participants how to teach and learn through multiple modalities (p. 6). Further,

Advocates of standards-based instruction, who may be skeptical of innovative projects that use engaged learning and multiple intelligences, should study models such as [The DANCE Project] as powerful channels for meeting standards and reaching many different kinds of learners, as one teacher observed:

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. (p. 6)

These comments serve as evidence that an initiative like The DANCE Project serves not simply as a special programming, but as imperative in meeting students’ individual learning needs, as supported by Gardner’s (1983) theory of multiple intelligences (see Chapter One).

Edward cited two specific areas in which participants demonstrated improvement in teaching skills: Metacognition and Risk Taking and Innovation. Metacognition, as defined by Edward (p. 8), refers to educators increasing their understanding of their own thinking skills. Citing heightened confidence and ability to use movement in their classrooms as evidence, Edward wrote that, “Teachers participating in the project seem to have deepened their own understanding of themselves (both as teachers and learners), in addition to more fully understanding their students’ learning styles.” One teacher also
articulated the relationship between her students and her teaching practice: “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” (p. 9). This last quote leads into the next section of Edward’s findings regarding teaching practice: risk taking and innovation.

Because the range of experiences with dance spanned a spectrum of little or none to extensive, the risks teachers had to take in order to participate in The DANCE Project varied a great deal. For the novice teachers and their students, acquainting themselves with movement and dance in the classroom proved to be a significant challenge, requiring them to step outside of their comfort zones simply to engage at all. For the veterans, following a curriculum and working in ways that might be different from their general teaching practice also created opportunities to try new things and adapt their teaching. According to Edward, participants’ openness to new teaching methods led to changes in their students as well.

Teachers’ willingness to take risks led to student risk-taking. While baseline data on students’ knowledge of or facility with dance was not available to the evaluation, it seems clear from observations that students were experiencing unfamiliar learning situations. Nonetheless, most of them seemed extremely open to these experiences and generally greeted them with a high level of seriousness and attention. (p. 10).
This information suggests that dance can not only strengthen students’ awareness of their bodies and kinesthetic intelligences, but it can also increase their ideas of what learning might constitute and how to embody the knowledge they take in.

Finally, Edward commented on the project’s sustainability, following the pilot phase. The Department of Education notified Dee that several teachers and educational service centers from across the state had expressed interest in learning about The DANCE Project’s curriculum. Edward noted that, “This provides evidence of the continued value of the project, as well as its contribution to creativity. Moreover, it attests to teachers’ and administrators’ demand for and buy-in to the program” (p. 11). The product of this interest was Phase III of the project: the development of a six-hour workshop that Dee delivered to sites who were able to enroll at least ten participants. Phase III is discussed at length in Chapter Seven.

6.4.2.2 Teaching Artist Visits

Four teaching artists (two men and two women who worked in male/female pairs) from The Dance Company were hired to work with the teachers from The DANCE Project and their students. Dee held a training, in which she not only informed them of the project goals and their duties, she also gave them some standard tools for working in primary school classrooms. Although some of these dancers had taught dance before, none of them had worked with students outside of a private dance academy. Thus, Phase II provided these four professional dancers with an opportunity to enrich their artistic practice. The dancers’ primary objectives during their short residencies would be to help the teachers and students work through Lesson Six of the curriculum, which involves
participants choreographing a dance through a five-scene structure. To create their original works in this instance, they were asked to develop characters and storylines based on a storybook appropriate to their grade level. Each class would share their dance with all the other participating classes in November.

Prior to the dancers’ visits to their schools, the teachers arranged to have a large space available to work in. Some classes were able to use the gym, others rearranged schedules in order to use the music room. Because of budget constraints the artists were only able to spend two, one-hour sessions with each group. Other measures teachers took in preparation for the artists’ visits were deciding on a story or idea that they would want to use in creating their work for the movement sharing, and in some cases assigning characters. For example, Emma’s class chose the story of “Henny Penny” to re-create as a piece of movement. Before the artists came to her class, Emma had assigned groups of her first graders to be “Henny Penny,” “Cocky Locky,” “Ducky Lucky,” and so on. When the dancers arrived, they worked with Emma’s students to identify how each character would move and how the story could transition from one scene to the next. Each teacher also wrote the scenes and characters of their story on large paper that was displayed for everyone to see during the sessions with the artists.

For the most part, students were engaged, well-behaved and excited to have the artists there. Some of the teachers participated, while others mostly maintained classroom management. The veteran teachers, whose students were more accustomed to dancing on a regular basis were more involved in the proceedings of the sessions—interjecting more often and creating more of a collaborative space with the dancers—whereas the less experienced teachers let the artists lead the session. In some cases, it appeared that the
dancers were themselves intimidated by the veteran teachers; even though they were professional dancers, they had little experience with school children. However, each group appeared to work productively and efficiently on an individualized basis.

Although Edward asked each of the artists to complete a survey about their experiences with the project, only one responded; survey questions are listed in Table 6.02. The artist who responded communicated that he/she had a generally positive experience working on The DANCE Project. He/She observed similar items that both Edward and I did regarding participants’ willingness to try new teaching methods, and the subsequent openness of their students to gain comfort with dancing in the classroom, in front of their peers. Additionally, the artist noted, “I think knowing what children are interested in helps open my eyes to the fact that everyone can enjoy art at all different levels—as entertainment or as an expression of character and even in abstract terms” (Survey Results, 2009). Thus it appears that engaging professional artists with educators and students through dance can broaden perspectives and enhance learning for each party involved. Still, the lack of response from three out of four artists indicates a potential disinterest for contributing to the research and evaluation of the project.
Teaching Artist Survey Questions:
Survey conducted online, but Edward received only one out of four responses

1. In what ways have the students with whom you worked demonstrated an increased understanding of dance? (Please cite specific evidence.)
2. What specific teaching techniques were effective in increasing their understanding?
3. What teaching techniques were not as effective as you expected?
4. Why do you believe some techniques were more or less effective than others?
5. In what ways has your experience with The [DANCE] Project helped you to use your knowledge and skills as an artist?
6. How has the experience changed your concept of being an artist, if at all? How will this experience of The [DANCE] Project change how you approach your work both as an artist and educator?
7. What else have you learned in working with the students and teachers?
8. Beyond salary, what has motivated you to teach?
   ___ The opportunity to practice my skills
   ___ The opportunity to learn about how children learn
   ___ Enjoyment in working with young people
   ___ Other (please specify)
9. What was the most rewarding aspect of the experience? What was challenging?
10. Please provide your name. (Your responses will be anonymous.)

Table 6.02 Teaching Artist Survey

6.4.3 Movement Sharing

On November 18, 2008, students, teachers, chaperones, parents and members from the local arts community attended the presentation of student works, which were developed in collaboration with their teachers and the teaching artists. Dee said there had never been that many school children at The Dance Company’s performance space. Overall, the morning was an uplifting, inspiring, and truly momentous occasion. Showcasing the impact of their work over just three months, the sharing provided clear
evidence of the capacity for teachers to increase the time, space, and energy they dedicate to dance during the school day.

In the weeks leading up to the performance, Dee made sure to express to the teachers that this was an informal presentation of work. They were not expected to bring elaborate costumes, or to treat the sharing like a formal performance in any way. The purpose of this day was to bring all the groups together so each of the classes could see what they others were doing, and to give the students the sensation of being “on stage.” Teachers were also reminded that their dances should be no longer than five minutes in order for there to be enough time for everything Dee had planned, including a talk from The Dance Company’s costume designer and the teaching artists’ very own original work. Six days prior to the sharing, Dee sent out the final agenda:

**November 18, 2008-Performance Space Sharing Agenda**

Students Arrive between 10:00-10:15 a.m.

Warm-up at 10:30-11:00 a.m. in studios with dancers

Sharing Performance---11:10-11:45 am (5 Minutes per group)

Cookie Snack— with Costume talk

Departure 12:30 p.m.— **Must depart on time.**

Program Sharing Order

1. *Butternut Hollow Pond*: Nathalie and Eleanor, 5th grade students

2. *Henny Penny*: Emma, 1st grade students

3. *The Mitten*: Isabel, 3rd grade students

4. *The Bear Snores On*: Elizabeth, 3rd grade students
5. *We Will Make Miracles*: Nancy, 4th grade students

6. *The Happy Prince*: Yvonne, 5th grade students

7. *Snow White and Rose Red*: Dance Company Teaching Artists

REFLECTION AND DISCUSSION

The first part of the morning went exactly according to plan. Students arrived on time, warmed up in the studios, and then went into the performance space to begin the sharing. Teachers brought examples of student work that Dee and I hung in the hallways for parents and visitors to peruse on the way to their seats. The children were attentive and respectful to their peers and eager to get on stage to show their own works. Dee placed the less experienced teachers toward the beginning of the program; the veterans and the dancers would close it out. While the first five teachers adhered to the lesson objectives and time allotment, the more experienced teachers seemed to have trouble staying within the structure. Because these two individuals have a great deal of experience with choreography and teaching dance to primary school students, creating a piece within a simple five-scene structure might have been more restrictive than helpful. The lesson was not written to stifle creativity, though it appeared that Nancy and Yvonne felt compelled to work outside of the outline that the others followed. Both groups ran over their five minute time limit, which resulted in Dee having to forgo the talk from the costume designer. Yet the energy in the audience was extremely positive and invigorating. Students left the performance spaces with smiles on their faces, chattering about their favorite parts.
6.4.3.1 Post-Sharing Responses

In the twenty-four hours following the sharing, Dee and the teachers were flooded with praise. One local artist wrote:

Hello All,

I wanted to let you know how moved, excited and inspired I was by today's [DANCE] project I witnessed at [The Dance Company]. My engagement with the arts [in elementary school] in the 50's had a profound impact on how I view myself, my community and my world. I know for a fact that early contact and involvement with the arts during my formative years allowed me to grow as an artist, celebrate diversity and look for the magic in everyday living. When I was growing up finding the magic each day in my family was frequently a challenge and I dare say that challenge is the same for many of the children who danced at [The Dance Company] today. This morning I watched with tear filled eyes children in your performance space perform, entertain, express, feel a part of, and experience success. Taking well deserved bows and drinking in applause that they will remember for a lifetime. I am passionate about the work that we do through the arts to enrich the lives of people in our community, especially our children.
Planting the seeds of joy, peace and love of learning through the arts will reap a rich harvest not only for our community but for each of our children that are fortunate enough to engage in the arts at a time when they still believe that dreams can come true. Thank you for making my day and the life of each and every child that was involved in this project. Keep on dancin!

Imagine,

[Community Arts Education Associate Artist]

Shortly following this initial response, a chain of emails occurred among the participants, Dee and I:

6:05 pm
Hey everyone! I just wanted to say thanks for a wonderful experience! The sharings were all so different and well done! My students really enjoyed themselves today. And what a great turn out! It was well worth all the hard work. Enjoy the rest of your week.

[Emma] :)

6:50 pm
Thanks, [Dance Company, Dee, Mara… list of other people involved including the dancers and The Dance Company’s artistic and executive directors,] the stage manager and others that I do not know by name...

Thank you for the wonderful two year opportunity that led to this morning's culminating program. Our students shared thoughts and ideas in and through
dance and dance making. They were absolutely beautiful! We are all so fortunate! [My school’s] children were in awe of all of the dances shared. They were filled with questions all afternoon. [My class] loved the performance space, the lighting, the dancers, being in the dance studios and meeting their new pen pals.

I personally couldn't believe that a little over one-half of my class's parents came to see what they were up to! Those that couldn't make it downtown saw us sharing again this afternoon at school! Again, what an awesome day!

I couldn't stop smiling when I overheard some of [Emma’s] young children say to one another, "I just don't want this to end!" That's how I felt, too.

Today's program was full of joy and sharing. Everyone did a splendid job!

I look forward to seeing you all after the holidays!

Thank you! Thank you! Thank you!

[Nancy]

PS Thanks too, goes to the [Arts Council]... for funding this project... Without their support this project would not have occurred.
Ditto ...and,

What a wonderful sense of community! The children, because they were each involved in the process, were so respectful as an audience and invested in seeing how each group brought their stories to life. Each dance had unique details. I've been re-living them in my head all night. A special thank you to [Dee] for bringing all of us together for in-service, discussion, planning and sharing! I am looking forward to seeing you all at dinner!

[Yvonne]

Hi Everyone,

I too had tears in my eyes during many of the performances. You have all contributed so much to this project, and have truly embodied the essence of what this was all about. It has been amazing to see you all learning and growing in your own ways, and I commend you for the dedication and commitment you have shown throughout the process. You and your students all did an amazing job, and I felt extremely proud to have been a part of this!

My very best,

Mara
12:05pm

To all,

Thank you for your continued support during this process. Seeing the performances yesterday was fantastic! Our students were thrilled about what they saw as well as how they felt after performing! It was an amazing day for all involved and I realize it couldn't have happened without the help of many... to them I extend a very heartfelt THANK YOU!!

I'll be excited to see you all in January!!

[Elizabeth]

1:22 pm

Dear [DANCE Project] Teachers:

I am overwhelmed with admiration, inspiration and gratitude! You should be commended for your commitment to the two year [DANCE] project. Yesterday morning was amazing--from everyone's creative and organizational work, your students' dances, their commitment to the performance and watching each other's work, student work samples, parents and community leaders attendance...I could go on and on.

I am sure that you spent much of the afternoon talking about the experience with your students. I have attached some of the focusing questions that we never got to use. Please feel free to use these questions if they are relevant. I would love to see some samples of reflection (i.e. written
work, verbal comments, etc) about what the students thought about the performance and the whole experience…

Warmly,

[Dee]

4:00pm

It was just the right touch of serious and playful! [Eleanor]

From these responses, it is clear that the sharing had a huge impact on the teachers, their students, and on members of the audience. The sensations that children experienced from participating in such a project, the confidence and sense of fulfillment felt by the teachers, and the satisfaction that the project administrators felt at facilitating such powerful emotions through dance serve as evidence of the sheer importance for this work in classrooms everywhere.

6.5 Phase II Summary of Findings

Evidence collected from participant observations, outside evaluator reportings, document analysis, and participant responses indicate that participants’ comfort and confidence levels increased with greater exposure and support when conducting dance/movement lessons in the classroom. Although having enough space continues to be a challenge for some, Phase II required teachers to take extra steps to find bigger spaces; everyone succeeded. Pairing veteran mentors with less experienced teachers proved to be
extremely helpful, as teachers cited the modeling of lessons as something that would improve their practice.

The outside evaluator, Edward, found that the project met its goals through attending to state content standards in dance, improving the metacognition and risk-taking behavior of the participants, and building capacity for dance in education. Finally, through working together, both teaching artists and participants broadened their understanding of dance as an art form and as an educational tool that can positively impact students’ sense of self and their embodiment of knowledge.

6.6 Moving Forward

Although Phase II of the project marked the end of the pilot teachers’ involvement in The DANCE Project, many individuals stayed involved with The Dance Company and with dance in their classrooms. To assess the longevity of the project’s impact, I interviewed several of the participants more than two years following the end of Phase II to discuss their relationship with dance. In moving forward, I will present the data from these interviews in Chapter Seven and the Phase III data in Chapter Eight.
CHAPTER SEVEN

PILOT TEACHERS REVISITED

7.1 Introduction

During Phases I and II of The DANCE Project, Dee and I worked very closely with the eight participants (seven in Phase II) who gave their time and energy to make space for dance in their classrooms. My Master’s Thesis, *Time, Space, and Energy for Dance in Education* (Gross, 2008) detailed the first year of these teachers’ experiences with the project and made recommendations based on the findings from this research. As Chapter Six relayed in great detail, Phase II of the project was highly successful in bringing dance and professional artists to each of the participants’ students. The movement sharing in November, 2009 impacted everyone involved a great deal, as indicated by Edward’s evaluation report and the teacher responses.

While their voices have been documented in project records, I felt strongly that, because of their deep involvement in The DANCE Project’s inception, it was important to let these teachers speak again, more than two years after the program ended, to talk about how their practice has or has not been impacted as a result, and to discuss the contextual elements that factor into their relationship with dance. Thus, I contacted six of
the seven teachers from Phase II for interviews; one teacher now works as an administrator and is no longer working in the classroom or directly with students. Four teachers agreed, as well as Dee, to be interviewed a second time. All of the interviews were conducted in April and May of 2011. I transcribed each interview, edited them for identifying information, and returned them to the participants via email for review. One participant made changes to her transcript.

As I noted in Chapter Five, I learned a great deal from my MA research in terms of how to present interview data. My studies and involvement in the field following the completion of my thesis led me to believe that I could do even more to help these teachers tell their stories. Rather than breaking transcripts into bits and pieces depending on a certain category, I looked for whole stories and for patterns that allowed the participants to “do the talking.” In addition, retelling these stories in comprehensive form can make them more accessible, elicit more empathy from the audience, and perhaps also keep the readers more engaged. As Leavy (2009) suggests, employing artistic practices to relay data can also lead to findings that may not arise through traditional coding methods—not only because they are displayed differently on the page, but because, as this research attests, people learn through a variety of mediums. Hence, presenting these five interviewees’ words through poetry and narratives pays tribute to the practices I am urging educators’ everywhere to consider, and seeks to make my research “easier” to read, and therefore, more accessible.
7.2 Entering the Data Set

In approaching the interviews in this way, I still did a fair amount of categorizing based on patterns I observed, though I remained aware that there was a great deal of overlap that existed among sections. Guided by my interview questions, participants discussed issues in seven common areas:

- Valuing/justifying the use of dance in the classroom
- Practices for integrating the arts
- Professional development needs
- Support
- Accessibility
- Political and cultural issues
- Reflections on The DANCE Project

However, in attempting to transform them into poems, I noticed that the “accessibility” and “integrating the arts” categories were bleeding into many other categories. So I pared the list down to the five remaining categories. Further, I consulted the 2008 interview data from these same participants to compare responses to similar questions.

7.2.1 Poetic Forays

In an effort to increase the credibility of my poetic inquiry, I consulted my good friend and poet, Kristyn Kuennen prior to embarking on my analysis. From Kristyn’s perspective, contemporary poetry abides by few conventions in terms of appearance,
breath, and technical details; the most significant suggestion she made is to think of “showing, not telling,” in order to leave the poem open for others to interpret at their will. In this way, I immediately related it to dance composition. While, as choreographer, I may be working with a message or purpose myself, I make dances for others to experience in their own way. I asked Kristyn if it would be acceptable to use different fonts to signify the different speakers. I wanted to do this so that each participant maintained her individuality, even though she would be “speaking” as part of a group. Kristyn did not object; she also gave me several resources including Strand and Boland’s (2000) *The Making of a Poem: A Norton Anthology of Poetic Forms*, that discusses traditional poetic forms in terms of conventional rules and regulations. With that, I set out to compose.

Through the process of learning traditional forms and then trying to compose using words that were not my own, I attempted a fairly standard format, using language and phrases that seemed to stand out. I decided to represent each speaker in a different font; I selected specific fonts for the participants that reflected their voices, speech patterns, and personalities. I relate this process to choosing costumes or roles for dancers in an original work. The stage allows performers to transform into a given character, and the costume that character wears tells the audience something about his/her role or personality on stage. Thus, my goal for these poems was to communicate the participants’ words in a fashion that represented their words accurately, but also offered insight to the readers about the participants themselves.

Dee speaks fluidly, but matter-of-factly. She is an artist and an administrator, which influenced the things she had to say. Emma speaks with a round voice in short
sentences. She is organized, tidy, and very motivated. Nancy speaks softly, but with strong conviction. Her demeanor is warm, yet in no way fragile. Elizabeth is a bubbly and outgoing. Though intimidated at first, she became very open to trying new things. Isabel is gentle and soft spoken with a strong will. She has a great deal of respect for herself and for her students. Although some fonts are larger or bolder than others, this is not meant to imply that the words of those with smaller fonts are any less important. But the ways in which their voices are heard differ according to how the speakers project them, and the poems must reflect that. Still, no participant made any larger contribution than another in the interview process.

7.3 Overall Observations

In transcribing and combing through the interviews, I categorized the interview data in the following areas:

- Valuing/justifying the use of dance in the classroom
- Professional development needs
- Support
- Political and cultural issues
- Reflections on The DANCE Project

One former dance specialist, Nancy, who is now a classroom teacher, and three general classroom teachers comprised the participant interview pool, along with Dee. Emma had gotten involved with The DANCE Project through a previous set of arts integration professional development workshops. The other two, Isabel and Elizabeth (who
interviewed at the same time), had never danced before, nor had they ever done any movement in their classrooms; they entered the project on the request of their principal at the time.

Regarding their continued engagement with dance, Emma and Nancy continue to use movement in their classrooms, while Isabel and Elizabeth have struggled to do the same. Though they do some arts integration with visual art, music, and drama, the latter two rely on individuals from around their school, such as the literacy coach and the physical education teacher to do movement activities. So their students are moving, but not with their head teachers. In both 2008 and 2011 data, Elizabeth communicated that there is a natural connection and place for this work in her curriculum, but that it would take some planning time to be able to implement it. Isabel and Elizabeth each felt more comfortable having coaches and teaching artists to help their students with the movement activities. An additional factor for Isabel and Elizabeth is that their new principal is extremely unsupportive. Seeing the arts as activities that take away from test preparation, the principal discourages any non-traditional learning activities. Nancy does some type of movement activity with her students on a daily basis. Emma is the only one of the four who still uses pieces of The DANCE Project curriculum in her lessons; she has also introduced another teacher in her building to the curriculum.

In reflecting on their experience with The DANCE Project, each of the teachers expressed positive feelings for being involved and for the opportunities their students received as a result. Having professional dancers in their classrooms (even for a short time) and attending a professional dance concert was something many of them had never done. As Chapter Six indicated, the sharing of their choreographic work at The Dance
Company’s Performance Space was another great highlight all around. Nancy was the most vocal about the ways in which the project could be improved, mainly that she would have liked to have had a deeper experience with the artists and a curriculum that dealt with contemporary social issues, rather than a storybook ballet. Dee also mentioned that she would consider focusing on a more contemporary topic if she were to write another curriculum.

The initial results indicate that, as it was executed, The DANCE Project’s curriculum was best suited for someone with prior dance or arts integration exposure, who is willing to step outside of his/her comfort zone in order to move with his/her students. The individuals who were very experienced or who had very little experience did not choose, or were not prepared to continue the work on their own after the project’s conclusion. Of course this is a generalization given the small sample size, however, it seems logical that prior experience would be a large factor in teachers’ confidence to use or not use such a curriculum. For example, Isabel communicated that it often takes her a few introductions to a topic before she can grasp the concept enough to implement in her classroom. While The DANCE Project was more than a one-time exposure (or “one shot deal” as many participants referred to it), she felt very uncomfortable moving in her classroom, and needed more coaching from the beginning.

Perhaps if the project did not face budget cuts mid-way through its implementation, and more professional development and more time with the teaching artists had been available, the results could have been different. In fact, many of the participants expressed an interest in having an even deeper relationship with The Dance
Company and with the artists, as did Dee. This is a factor we could not control, yet is often a reality for arts organizations who provide educational services.

With regard to my research question: *Is dance/creative movement integration training for general classroom teachers an effective strategy for increasing the time, space, and energy devoted to dance in education?* The most common answer I have found is: it depends. The answer can be “yes” when the professional development is “done right,” according to Dee. To her,

If it’s just a one shot deal, it’s not very skillfully done, there’s not a lot of connections made to other people’s areas of teaching then it’s a waste of time. If it’s done well, there’s lots of connections, there’s consistency over a period of time, there’s buy-in and valuing, then yeah. So it depends.

(Lines 576 – 579)

Clearly, then, professional development *may* be an avenue for increasing dance instruction in classrooms, however, taking into account teachers’ needs and desires for professional development becomes important. In order to appeal to classroom teachers, training services need to be delivered in ways that are fun, accessible, and easy to implement.

Further, every teacher described “good” professional development as instruction that was challenging and could be directly applied in their teaching practice. Elizabeth and Isabel also brought up the subject of choice: choosing to be there as opposed to it a required session mattered a great deal to them. While Dee felt overall change happens more on a district-wide basis, Isabel and Elizabeth felt that making it required would
result in apathetic participants. Finally, in order to successfully apply dance activities in the classroom, teachers need to be supported by their administration in doing so. Though teachers have some autonomy, this research indicates that authoritative bodies have a great deal of influence on educators’ ability and motivation to differentiate their teaching practice.

The remainder of this chapter will focus on the presentation of interview data in poetic and narrative form, as a method for further describing the thoughts and feelings of these five interviewees regarding their experiences with The DANCE Project.

7.4 Dance in the Classroom: Value and Justification

My observations about participants’ feelings regarding the value of dance in the classroom, and the justification for using it, ranged from children’s education, their development (personal identity, social, emotional, cognitive etc.), specific skills they learned such as confidence and sense of place, to the idea that dance engages the body, which is fundamental to the human experience. I attempted to communicate these patterns in the poems to follow.
7.4.1 Creation Process

Value and Justification

How could you deny someone a way to learn?

They talk sometimes about the arts being fluffy
There’s nothing fluffy about the arts.

Kids learn through movement
It helps them connect
A different way to express
Themselves with confidence
To be different, to think different,
To act differently
They talk sometimes about the arts being fluffy
There’s nothing fluffy about the arts.

Not every kid works and learns the same way,
The more senses the better,
That outlet to get away
Creating spaces to develop
Becoming a whole person
Experience through our body
Understanding ourselves
We are human

Releasing some of the energy
doing, not sitting
Identity development,
Self understanding
Social-emotional,
Personal, cognitive,
Dance making in schools
Is transformative

Creating, transforming
Sense of place
Take what they’re learning.
It helps them embrace
Think critically and creatively
Bring it back to the body
Flexible thought process
The arts are not are not fluffy

How could you deny someone a way to learn?
Not every kid works and learns in the same way
Take another’s perspective
Experience through our body
Confidence around others
Confidence to be different
The ability to focus
Dance teaches those things
We are human.
We seek understanding

How could you deny someone a way to learn?
The arts are not fluffy

Here, the underlined text means that those words were taken from 2008 interview transcripts. Upon reading my first poem, Kristyn told me in an email (July 7, 2011) that it was ok to think outside of tradition, and to embrace the bigger picture—that this was a project founded on the principles of dance, and that symmetry was not necessary to relay the message:

there are some powerful phrases in there that really hit home.
the one about the arts not being fluffy, the one about not denying someone a way to learn, etc. but there are others that i think also get at the same thing in a more concrete way. i'm thinking of the following three in particular:
"we are human."
"we seek understanding."
"bring it back to the body."

good stuff. i do think sometimes those powerful things get lost in all the other words though, so my main suggestion would be to not limit yourself to being "symmetrical" at all. i mean it's all
about dance, right? what might you be able to do to play with the look and feel of the words on the page? could you crop some of the quotes down and choose the hardest-hitting, most tangible words from them and let those words sort of be the back-up players to the aforementioned powerful phrases? you could have "mini poems" that sort of dance all over the page, and the reader can choose to read them in whatever sort of order, etc. he/she wants.

it's just an idea, of course. but i think there's something to be said by allowing yourself freedom in that regard, especially when you're writing about expressing yourself, different ways of learning, etc. and as for meter... rhythm and meter are damn hard to get a handle on, especially when you're first starting out. i think the easiest of the poetic, um, features to tackle is the use of concrete, tangible words. think "show, don't tell." that said, your stuff clearly has a message, so you have some telling to do, but i think that's what those powerful phrases can do, and the rest of them can maybe be picked at to do the showing.

Kristyn gave me a short example of what she meant, which I then followed to create the alternative format below.
Value and Justification

How could you deny someone a way to learn?

Dance teaches be different
focus think different

Kids act differently

think critically and creatively
creating confidence

We seek understanding connect

understand themselves

They talk sometimes about the arts being fluffy
There’s nothing fluffy about the arts.

learn through movement

Flexible transformation

Experience through our body express themselves

thought spaces

process Bring it back to the body
to develop

senses We are human

The arts are not are not fluffy

To draw attention to patterns in speech, I vertically aligned same or similar words on top of each other such as “through” and “through,” “creating” and “creatively,” or the three different uses of “fluffy.” This practice became a common attribute through each of the other poems I composed. A stylistic choice that some might miss at first glance, this is an example of presenting things with intention, yet letting the readers extract their own meanings. In regard to the 2008 versus 2011 data, at first, it was something I wanted to keep track of, however, in creating the poems using the second method, it seemed to take away from the cohesiveness of the composition as a whole, and I thus opted to let the old
words merge with the new. Finally, in creating the first poem, I inserted some of my own words (in this font), partially to recognize my own role in the interview and reflection process, but more to help with the meter and flow of the poem. In realizing this, I kept my words in the first poem, but ceased this activity in the rest.

7.4.2 Content Analysis

To speak more specifically on the content regarding the value for dance in the classroom and justifying it to skeptics, the poem above shows that the participants focused on its many benefits to students: the ways that dance can open children’s minds, help them express and release their thoughts, feelings, and energy, and develop into responsible and whole human beings, not just disembodied brains. Talking to people who may not understand these attributes, Dee urges us to “bring it back to the body” and Nancy asks how anyone could deny another “a way to learn.” Participants witness a transformation in their students when they engage in dance, leaving very little necessity for convincing them of its value.

Yet it seems that the bridge from valuing the art form to taking action in the classroom is difficult to construct. What participants did not discuss explicitly in this topic area was the impacts of dance on them as teachers and as human beings. In her interview, Dee noted,
...if you don’t personally experience it yourself, and feel and see that value and make your own connections as a learner you can’t begin to do that as a teacher. And so that basically is really what happens during the process. At times people say this is not for me. I don’t want to do it. We can give them data about arts integration, movement, dance, how it helps with learning. How it helps with social emotional skills, neurocognitive functions. But that doesn’t have a big impact until they personally experience it for themselves. Seems to be the nature of humans, [laughs], we have to know it, or we don’t get it. (Lines 158 – 164)

Some of the teachers do “get it” in Dee’s terms. Becoming comfortable as movers, at least enough to move with their students, is crucial. Elizabeth and Isabel relayed a similar outlook, noting that in order for students to want to participate, the teachers must not only exhibit a good deal of confidence, they must also maintain a safe space for students to express their individuality.

E: It’s all about how it’s presented to them. If you present it in a shaky way, then they’re going to pick up on that, and they’re not going to want to.

M: So it’s about your own confidence and your own comfortablity with it?
I: And it’s also about the way you react when they do it, because, I have a group that dances at indoor recess to Michael Jackson and whatever, but when they first started it, I could tell some people were pointing and I nipped it immediately. I just let them know ‘uh uh. They can do whatever they want up there.’ (Lines 750 – 758)

In distilling these comments down, it appears that simply valuing the arts and dance integration is not enough to increase dance instruction in schools. As I present the data in the following sections, it will become clear that teachers must put several factors into effect in order to successfully implement movement in the classroom. Context, support structures, and personal motivation overlap to create a system that permits, or does not permit, a teacher from moving with his or her students.

7.5 Professional Development Needs

When asked to describe the types of professional development that they considered particularly helpful, the teachers’ comments revealed several common threads. Perhaps the most prominent of these was the desire to be able to implement the concepts from a professional development workshop into their classroom right away. Elements that assisted this process were to see the exercises modeled as they would be executed in reality, resources that helped them adapt the activity to different contexts, and enjoying being there.

Isabel and Elizabeth have been inundated with workshops about “data,” as a result of their new principal’s focus on test scores; Isabel was thus starving for what she called
“true professional development, how to make your teaching better” (Lines 322 – 323). Another important aspect for Isabel and Elizabeth—who have been deprived of many liberties since their new principal came to their school—was choice. They have little power in their classrooms now, and looked forward to deciding how to better their teaching practice on their own. Nancy described her first goal as wanting to “fill a gap in my current knowledge, to refresh particular skills, thinking processes or to enhance my own development and my abilities in any number of curricular directions” (Lines 299 – 301). Emma added that having the opportunity to “bounce ideas off” other teachers was also helpful when attending a workshop (Line 60).

My questioning surrounding professional development also led to the comparison of one-day workshops to multiple session series. In general, everyone (including Dee) described multi-session programs as more in-depth, and providing the opportunity to try out an activity, assess it for things that worked and those that did not, and then being able to come back and discuss those trials with other teachers. Conversely, they noted that one-day workshops were useful for providing exposure to a concept, but not much more than that.

This knowledge was particularly helpful for my own feelings about The DANCE Project in Phase III, in which the curriculum is being delivered as a one-day workshop for teachers across the state. Knowing from the beginning that the goal is not necessarily to completely overhaul teachers’ feelings about dance in the classroom, but to instead provide a first glance or an enhancement to something they are already doing, positively changes my outlook on the project. A one-day workshop will not create wide-spread change on a large scale. But it does have the potential to plant a seed, that, with nurturing
and additional resources, can grow into something more substantial. The two poems below take these perspectives into account, and further showcase participant voices.

Ideal PD

beneficial for students  lots of connections
embed in dance practice  implement right away
valuing  try what the kids try
reflective and pedagogic  what it would look like
true professional development:  this is how it could be
make your teaching better
see it unedited  examine my own thinking
giving examples
fill a gap in my knowledge
used in a classroom
make-and-take  use quickly
make-and-take  modeling
take back and use  refresh skills, thinking processes
good use of time  letting teachers pick
worth my time
Making it a choice  builds relationships
I got to choose  opinion is valued
want to participate  want to be there
away from the classroom  away from here
away from here
mix it up  refresh thinking processes
talk with teachers
how things worked  teacher accounts
distill new information
bounce ideas  excited about what you’re learning
I’m going to try this today
In these poems, I experimented with the idea of “mini poems” that Kristyn highlighted, as well as the pared down, more powerful words and phrases. The words here describe the trends I discussed above, in a less orderly fashion. One thing I have realized in creating these poems is that this work is not linear. To connect it again to the process of dance making, the pieces do not always come together all at once or from beginning to end. Many people and perspectives contribute to the composition as a
whole, just as many individuals contribute to providing professional development that “sticks” (see Chapter Six). Taking participant needs into consideration is a crucial element in ensuring that ideas and concepts elicit some transfer from workshop to classroom.

7.6 Support

In this category, the teachers and Dee described three main situations: having support, needing support, trying to give support. Emma and Nancy reported having a great deal of support from their principals. Emma felt very “lucky,” to be “allowed” to continue with The DANCE Project in Phase II, because “there’s some principals that would not. I know we had a couple other teachers in the program that were not allowed to do that after they changed schools” (Lines 94 – 96). This principal continues to support Emma, who has been able to have The Dance Company come to her school for a number of projects.

Nancy’s school environment is also very supportive to movement education, which is, in large part, motivated by Nancy herself. As a former dance specialist, Nancy entered a general classroom teaching position because of budget cuts. In the five years that she has been at her current school, a great deal of movement activity has been instituted across grade levels. Nancy not only works with her team teacher, but also with the PE teacher and several colleagues in attending arts integration workshops, implementing dance in their classrooms, and bringing in artists to work with the students.
For Nancy, “it feels like we really have a school that supports kinesthetic education” (Lines 160 – 161).

In stark contrast, Elizabeth and Isabel had a new principal come to their school three years ago, who emphasizes data and test scores above all else. There is no administrative support for alternative learning methods, especially not for untested subjects. As a result, both teachers, along with their third grade team, have taken to organizing arts activities on their own, without asking permission or telling the administration. Isabel provides an example below.

M: Where do you go for resources or help if you need ideas?

I: We have a literacy coach—this is something really cool that we did on our own: our literacy coach takes dance classes, like waltzing and jitterbug and all that kind of stuff. Well, she had taken a waltz class and we decided to combine our language arts with fairy tales, and had a fairy tale ball. So her teacher came in for free and taught our third grade kids how to waltz. Talk about out of your element. Including me.

M: Did you participate as well?

I: Oh yeah. Yeah, we all did. And then, we had a whole period, which isn’t very long, it probably went an hour, where the kids learned how to waltz. They demonstrated, we practiced, and we were doing plays—fairy tales too—so we called it fairy tale ball. We decorated the hallway, we dressed up, the kids dressed up, and we presented our plays and then we had the fairy tale ball with punch and cookies and dancing…

M: And what was the reaction across the school when they knew that was going on or when they saw you preparing?
I: Well, we’re kind of isolated down here. So I think some people maybe didn’t know at all. But we had music going and it was pretty big—decorated, lights hanging, balls hanging down—I don’t know, I don’t know. We took pictures, and we, we didn’t hear much about it other than from our parents, and the students loved it, or were uncomfortable, that kind of stuff. But kindergarten teachers came down and they thought it was pretty cool.

M: What did the parents say?

I: Parents thought it was a great idea. (Lines 147 – 184)

Elizabeth and Isabel’s monthly “professional development” meetings are focused on data collection and analysis, and if the staff has concerns on any issue, they must request it to be on the agenda well in advance of the meeting. Further, there is virtually no cross-grade-level communication, and thus, no whole-school, unified education culture. Teachers stay in their classrooms and meet with their same-grade-level teams only. Isabel went to a higher level administrator about these issues, but had not heard back about the results at the time of the interview. Though they are frustrated, both teachers described their survival methods as just remaining focused on their students, and continuing to provide support to each other and to their team in the midst of such a negative school climate.

As an administrator, Dee faces different challenges. She must work with both teachers and education authorities when attempting to bring dance into their schools. Thus, she must not only garner support from her community, but must also maintain support within The Dance Company, and among her colleagues in the dance education field. She has educational resources to offer, but does not have the human resources to
seek out recipients of these materials and services on a large scale. Dee must therefore rely largely on self-motivated teachers to come to her when they are interested in dance and movement integration. Yet she notes that there is no system in place for interested teachers to engage with dance on a consistent basis unless they seek it out themselves. The Dance Company can provide some services, but nothing that implements a dance program in schools all year for more an indefinite period of time.

An additional layer of support that Dee feels is lacking is that from national professional organizations, for education departments within professional dance companies. The National Dance Education Organization would be the most obvious place for someone in Dee’s position to turn for professional support. For a long time, though, Dee has felt the organization overlooks professional companies; the story that she tells below highlights her dissatisfaction.

Well some of the support can come from the leadership of the institution that you work for. Some of it is through mentors and colleagues in the field. I can’t say that we are strongly supported with our national service organization. I personally can’t say a professional dance company is supported. And Dance/USA doesn’t do that either. Higher Ed is kind of sketchy with their support as well, because there’s this feeling of ‘well they’re the artists’ so they don’t know anything. They’re not rigorous, they’re not academics, they don’t understand the creative process behind the artmaking’ and I just want to turn around and say ‘what do you think it is that we’re doing here, then?’ What are we doing? And that was my point with one of my colleagues at the conference, the NDEO conference, was ‘do you understand that dance
organizations that have companies provide more services to experience than what a public school system does or higher education does for the community? Do you get that? Do you understand that?’ And she didn’t understand that. But who do you think’s doin this stuff? That and the commercial studios. Who do you think is doing it? You can tell I have a chip on my shoulder [laughs]. I’m frustrated. (Lines 305 – 318).

As the Director of Education at a professional dance company, Dee faces a number of support obstacles. In spite of these challenges, though, she has been able to work with colleagues and partners in the community to fund several professional development programs for teachers of all grade levels, and in doing so, increase the presence of dance in local schools.
Support

supportive principal
need more support
school supports kinesthetic education
no support system for reconnecting with
dance on a regular basis

No flexibility
flexible leadership
worked with us
more and more arts out of our building
problem solving
frustrated

lucky
had we asked his permission, he probably would have said no
allowed
not a lot of creativity

bigger school, lack of space
our choir is our identity
everything is based on data
emphasize dance making
seek out dance experiences on their own
try to reach out to teachers
try to provide resources
chip on my

shoulder
do teachers reach back
great relationship with specials team
classroom teachers and subject specialists come together
teach in parallel fashion
teaching can be very isolating

no collaboration across grade levels
talking about things that are not on an agenda
talking and networking
deliberate connections to the curriculum
meet with other teachers
mentors and colleagues in the field
keep focusing on our kids

Because participants’ words were so powerful and passionate on this subject, I
felt that I needed to keep longer phrases in tact in this poem. Here, the contrast between
flexible supportive environments and those that are stifling and unsupportive becomes
clear. However, each teacher remained firm in their loyalty and dedication to bettering
their students’ education.
7.7 Politics and School Culture

No program within a school setting can operate without being impacted by the context within it is situated. In an ideal situation, many things are possible. But as the data thus far has shown, several factors (time, budgets, support, etc.) prevented The DANCE Project from operating in its most ideal state. Dee mentioned a couple of common points of resistance that arise when attempting to implement a dance program at a school: the assumption that boys do not want to dance or the teacher who does not want to participate; but, as she points out, “when you’re working with teachers, you’re working with all of that. They bring all of that to the table with them. And it gets very messy…but interesting” (Lines 337 – 342). As an administrator, observer, evaluator, dancer, teacher, and advocate for the arts in education, these insights are important to remember. Change can only occur when the new plan works within the parameters of the implementation site.

Similarly, Isabel made reference to the low socioeconomic status of the students who attend her school. She said that the whole school read a book about poverty, including the principal, but that did not seem to change his perspective about how learning occurs (or does not occur), and the ways in which life situations affect students in school.

I: So he read the same words as I read, but then he says to us, ‘poverty doesn’t matter.’ I’m not saying they can’t learn. I’m saying things are going to be different. I mean I think all kids can learn, but you have to acknowledge the poverty piece, and just because I acknowledge it doesn’t mean I’m not going to have high expectations, you know?
M: But you have different challenges to deal with than teachers in middle class and upper class districts.

I: Yes. Exactly. Trying to get parents involved. It’s really bad. It doesn’t mean they don’t care. They care a lot. But they’re working, or they’re depressed, or they’re not working and they’re somewhere else. There’s so many different scenarios. 26 kids, 26 different scenarios, and they’re all different. But until you sit with them and learn every single background, you can’t get to any of the academics. Because they have to know that you care. So that’s the part that he doesn’t understand, and I don’t think he ever will. (Lines 417 – 430)

The culture the principal has established, as Isabel and Elizabeth describe it, is one of high teacher accountability, but low administrator accountability. While he asks them to submit monthly data reports, their principal gets no reprimand for failing to learn students’ names after three years. Teachers feel that they are constantly looking over their shoulders, forced to explain how they use their time, and as a result, feel insubordinate when they stray from the rigid policies in place. The principal’s practice has bred a culture of fear across the school, but again, Elizabeth and Isabel know that their students have no understanding of this, and continue to give the kids the attention and education they desire and need.

Other topics that fell into this category have to do with how policymakers treat the arts in education. Emma admitted to being frustrated when budget cuts almost always lead to reducing the arts funding. She noted, “it’s almost like you have to make sure you’re integrating it in the classroom. ‘Cause one day you may be the art teacher, the music teacher. It’s like, that might be the only access they get...
to it” (Lines 49 – 51). In this statement, Emma highlights her dedication to providing a well-rounded, arts integrated curriculum to her students. However, teachers who have not invested in professional development centered on arts integration, like Emma has, may not have the tools to implement arts activities in their classrooms should the art or music teacher be cut. (There is almost never a dance teacher to even be considered for cutting.)

Policymakers are also concerned with test scores and 21st century skills: communication, collaboration, critical thinking, and creativity (see the Partnership for 21st Century Skills: www.p21.org). Several teachers mentioned having to justify dance and arts integration work to administrators concerned with test performance. But Nancy, who does the most dance instruction with her students out of all the teachers, noted,

The students took those [state achievement tests] as if they owned [them] this year. When I got them, they couldn’t even sit quietly for a minute and listen or at least be able to rest their minds enough to focus on the task at hand. One thing that remained consistent throughout the school year was that the students engaged in movement daily. I consciously support movement to make a break from a long session of non-movement. Then there was yoga and short movement phrases, and Simon Says. Before the [state standardized] tests I ‘ran them’ outside on the playground. I guided them to run races and laps to get their dendrites synapsing fast. I didn’t have a lot of time to set up a movement class before each morning’s testing cycle, but during the breaks we did all kinds of stretches, movements and yoga poses. Did it help? I am certain it helped. Was it a defining factor for them doing? No. It was the combination of everything together. (Lines 435 – 446)
Stories like Nancy’s provide the kind of evidence that is crucial to justifying and maintaining the arts’ presence in educational settings. Emma also discusses the importance of encouraging colleagues to push past their comfort zones to do this kind of work. Through The DANCE Project, she realized, “I don’t have to be an excellent dancer to be able to teach movement in my classroom,” (Lines 83 – 84) and she communicated that to other teachers in her building as well. Teachers trust other teachers. As more educators who have experiences with dance, in ways that positively affect their teaching practice, more interested and motivated teachers will begin and continue doing the same.
Politcs and School Culture

dance instruction can build bridges

money politics reign. then economics.
policy takes so long to change

who place time

getting the word out

access negative climate

negative vibe

he doesn't understand

separate a human being

human

we’re all in this together

take advantage

on your heels

speak in their language

don’t limit

watched constantly

we need all the art forms

cut the arts required

messy
taking away

defensive

insubordinate frustrating
downer on school climate

subversive pushing people

push against it

civil disobedience

achievement and academic success test data kids

above and beyond prepare for test

21st century skills

they need attention do it right

find their passion

Overall, in the political climate of education, teachers and administrators face a
great deal of challenges when looking to integrate dance into the classroom. However, as
the valuing piece suggested above (section 7.4), dance provides endless benefits to
students and teachers. Politics, budgets, and authorizing bodies will always be factors in
educators’ ability to thrive in a school setting. The more research, physical evidence, and
motivation available, the easier it will be to convince policymakers and education administrators that embodied learning is essential to creating well-rounded human beings.

7.8 Looking Back

In asking the participants to think back to their involvement in The DANCE Project, most of the feedback was extremely positive. Moments of note included attending a performance at The Dance Company, having the teaching artists come into their classrooms, and sharing their work in front of all the other schools in November, 2009. Many teachers recognized that their students rarely get to engage in opportunities such as these, which created a great impact for them as developing individuals. The poem below also highlights the project’s power to expose teachers and students to new ways of learning and demonstrating knowledge. Many teachers had never seen their students behave in such positive ways, and many students had never be granted the opportunity to express themselves through their bodies.

A third aspect of the project that teachers enjoyed was working and meeting with colleagues from other schools and districts. In Phase II, the coaching system Dee put into place helped teachers with less dance experience a great deal. What started out as a way to build the novice teachers’ confidence and skill level also established relationships between the teachers. Nancy’s class even became pen pals with a class that Nancy was coaching. Thus, the project not only facilitated more dance and dance making in these classrooms, it also strengthened ties within the dance and education community.

With regard to negative feedback, Dee and the teachers primarily expressed a desire for more. More workshops, more time with the dancers over a greater number of
months. Deeper connections with the art form, more modeling of lessons, and more mentoring. Most of these requests were impossible to fulfill based on budget constraints, but, regardless, everyone involved made the best of what was available.
Looking Back

bringing in the arts and movement
dance in my generalist classroom

storytelling through dance
just a different way to do something I’m already doing

adapting curriculum
It’s not my comfort zone
I really don’t know what to teach them

informed opinion from someone who specializes in teaching dance
don’t have to be an expert
I have the tools, it’s a matter of pulling them out and using them

ability to engage
if you push them and you challenge them they can do it
clearly connected to standards
students connect with the art form
share our choreographic process

a whole different creativity
opening my eyes
open minded
seeing my kids in a different light
keep working
kids sharing their work

they need it. they need that integration
collegiality
work with other teachers
work with teachers consistent basis

meeting like minded individuals
children aware of dance making
see more dance
see a professional company perform

It was wonderful
really enjoyed

opportunity for us and for our kids
cultural emersion into the art form
workshops helped me to physicalize
very beneficial
amazing
choreographic ideas
dancers amazing
time to plan
ballet choice

we could’ve done more
more of time spent with teaching artists
more consistency, more contact, more mentoring
deeper involvement

longer term basis

Not just one shot deals
In composing the poem above, I again used longer phrases to highlight participants’ voices on the subject. This allowed me to experiment with the physical appearance of the work on the page, and challenged me to work against symmetry, while still maintaining a sense of balance.

7.9 Conclusion

As a result of my interviews with Dee, Emma, Elizabeth, Isabel, and Nancy, I have come to understand the ways in which educational change can work, and those inhibiting that change. Personal and professional value systems can not always match up with practice when they do not align with the wishes of authorizing bodies. In working to facilitate a greater presence for dance in education through professional development, it then becomes important to not only work from the “ground up,” as in with the teachers in their classrooms, “top down” advocacy is also crucial in this venture. Earlier in this chapter, I came to the realization that change of this nature can only occur when an environment supports it. This reinforces a previous assertion that successful program implementation relies on working with individuals to create programming that suits their personal, professional, and contextual needs.

In returning to my research question: Is dance/creative movement integration training for general classroom teachers an effective strategy for increasing the time, space, and energy devoted to dance in education?, the answer can be “yes” when:
the services are delivered in ways that enable teachers to implement the concepts directly into their teaching practice (concepts are modeled, teachers try the activity itself, other teachers relay their experiences, connections are made between dance and other subject areas)

- teachers have multiple and ongoing experiences with the topic
- school climate and authorizing bodies are open and supportive to dance integration
- policymakers, governing bodies, and financial institutions provide professional development service providers with adequate funding
- arts organizations and school districts build mutually beneficial partnerships

With this information, the quest for change can be approached through many different avenues. Although The DANCE Project’s curriculum did not necessarily become a staple in these teachers’ curriculum, those who had little dance experience before are now more open to similar projects, and they have seen the powerful affects that dance can have on students. If they had help from dance professionals, they would be willing to use dance in their classrooms. The more experienced teachers, who consistently use dance in their classrooms found some sense of professional enrichment from the project, and enjoyed working with colleagues from around the city.
Finally, though my research has been focused on professional development in
dance, the teachers I spoke with talked about so much more. Notably, Dee discussed the
aspects of being “human” during our interview. In moving forward, it is important to
remember that embodied practice is part of being living, breathing human beings who
continue to develop well after school ends. Engaging in dance and movement practice on
a daily basis is not simply for the professional development of teachers or the academic
enrichment of students; it is also for maintaining ourselves as human beings.
CHAPTER EIGHT

DATA COLLECTION AND ANALYSIS:
THE DANCE PROJECT, PHASE III

8.1 Introduction

Following the student performance, the State Department of Education offered to fund a series of professional development workshops that would train classroom teachers throughout the state to use the finalized curriculum. In these six-hour workshops, Dee leads participants through each of the first five lessons, and communicates methods for modification based on the age of their students. The sixth lesson is for students to create their own movement, using the composition techniques they gain through the first five lessons. Teachers receive a copy of the full curriculum, which is also accompanied by a DVD and music CD. Although participants are informed that the workshop will be primarily movement-oriented, Dee encourages them to take care of themselves and stay within their body’s physical capabilities.

This third phase of the project is ongoing, and holds different goals than Phases I and II did. Whereas the previous stages worked with a small group of teachers on an ongoing basis with the intention of piloting lessons and providing a deep engagement
with dance and movement, the workshops in Phase III use The DANCE Project curriculum to introduce participants to the use of movement integration in their classrooms. These workshops cater to a much wider audience, though, without the opportunity to provide an in depth or multi-session exploration.

Initially, approximately fifteen school districts and educational service centers notified the Department of Education of their interest in hosting a workshop, however just four full workshops and one partial workshop have run so far due to low enrollment, serving about 54 participants statewide. Because of the time and workload of administering the workshop, Dee requires a ten teacher minimum. According to Dee, the patterns of enrollment indicate that teachers are more likely to attend the workshop if they can receive time off from a regular school day and are not required to travel a great distance. This finding aligns with Mac Donald’s (1992) study, which identified these factors as motivators for in-service participants.

Given these preliminary results regarding workshop participation, Dee now looks to schedule workshops at times that are most convenient for teachers to attend. As I discussed in Chapter Seven, the effectiveness of the workshops and impact on teachers’ attitudes and practice regarding dance in education will rely heavily on teachers’ interest in attending, the environment in which the program is administered, and the support they receive during and subsequent to their participation in the program.

8.2 Pre-Workshop Measures

The participants completed several forms prior to the onset of the workshop; Dee developed some of these measures for The Dance Company’s use, and I developed others
to supplement that data. Dee and I granted each other access to each of the data sources. We asked participants to supply personal information, years of teaching experience, classroom context, previous experience with dance, their use of dance or movement in the classroom (if any), their perceptions of the value of dance (on its own and used in the classroom), and their goals for engaging in the professional development workshop. All survey measures can be found in Appendix D.

8.2.1 Participant Information

Workshop attendees were asked to list their personal demographic information, however participation was completely optional; 46 individuals completed the worksheet. Results in Table 8.01 reflect participant diversity in age, disciplines, and number of years teaching, however, the participant pool was almost entirely made up of white women.

| Personal Characteristics of Participants |
|-----------------------------|------------------|-----------------|
| N=46                        |                  |                 |
| Age                        | Sex/Gender      | Race/Ethnicity  |
| 22-27                      | 11 Female       | 44 White        |
| 28-34                      | 7 Male          | 2 Black         |
| 35-41                      | 6               |                 |
| 42-48                      | 6               |                 |
| 49-55                      | 7               |                 |
| 56+                        | 8               |                 |
| n/a                        | 1               |                 |

Table 8.01 Personal Characteristics of Participants

Regarding the grades taught, Dee held a workshop for all the Kindergarten teachers in one district, which greatly skews the distribution of grade levels toward
Kindergarten. However, when disregarding that outlier, Table 8.02 shows that the grades and subjects teachers taught were well distributed across first through fifth grade, and included general classroom teachers as well as subject specialists.

<table>
<thead>
<tr>
<th>Grade Levels Taught and Years of Teaching Experience</th>
<th>N=46</th>
</tr>
</thead>
<tbody>
<tr>
<td>Grade/Subjects Taught</td>
<td></td>
</tr>
<tr>
<td>Kindergarten</td>
<td>18</td>
</tr>
<tr>
<td>1st Grade</td>
<td></td>
</tr>
<tr>
<td>2nd Grade</td>
<td>4</td>
</tr>
<tr>
<td>1st/2nd</td>
<td>1</td>
</tr>
<tr>
<td>3rd Grade</td>
<td>1</td>
</tr>
<tr>
<td>K-5</td>
<td>1</td>
</tr>
<tr>
<td>Music</td>
<td>5</td>
</tr>
<tr>
<td>Art</td>
<td>4</td>
</tr>
<tr>
<td>PE</td>
<td>3</td>
</tr>
<tr>
<td>Special Ed-Adapted PE</td>
<td>1</td>
</tr>
<tr>
<td>Gifted and Talented</td>
<td>3</td>
</tr>
<tr>
<td>Intervention</td>
<td>1</td>
</tr>
<tr>
<td>All subjects</td>
<td>1</td>
</tr>
<tr>
<td>Teaching Experience (Years)</td>
<td></td>
</tr>
<tr>
<td>Student Teaching</td>
<td>1</td>
</tr>
<tr>
<td>1-5</td>
<td>12</td>
</tr>
<tr>
<td>6-10</td>
<td>7</td>
</tr>
<tr>
<td>11-15</td>
<td>5</td>
</tr>
<tr>
<td>16-20</td>
<td>6</td>
</tr>
<tr>
<td>21-25</td>
<td>4</td>
</tr>
<tr>
<td>26-30</td>
<td>4</td>
</tr>
<tr>
<td>31-35</td>
<td>5</td>
</tr>
<tr>
<td>36-40</td>
<td>3</td>
</tr>
<tr>
<td>Table 8.02 Grade Levels and Teaching Experience</td>
<td></td>
</tr>
</tbody>
</table>

In the pre-survey that Dee developed, participants were asked to describe their teaching context. Although the question asked: “Please tell us about the context of your work, including the school and classroom setting and the background and characteristics of your students,” the extent to which each teacher supplied all the of the information requested varied to a moderate degree. The spectrum ranged from general classroom teachers in PreK through eighth grade, to subject specialists in special education, physical education, music, dance, student teaching and intervention for reading and math. In
addition, participants taught at schools that ranged from very low income to upper-middle income student populations. It is not possible to note the percentages within each of these categories as not all of the teachers supplied this information; Table 8.03 therefore presents the range of contexts represented, but does not supply the quantitative data.

<table>
<thead>
<tr>
<th>Participant Teaching Contexts</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>N=54</strong></td>
</tr>
<tr>
<td>General Classroom</td>
</tr>
<tr>
<td>Specialist Teachers</td>
</tr>
<tr>
<td>Student population</td>
</tr>
<tr>
<td>Environment</td>
</tr>
<tr>
<td>Pre-K-8&lt;sup&gt;th&lt;/sup&gt; grade</td>
</tr>
<tr>
<td>Special Ed</td>
</tr>
<tr>
<td>Phys Ed</td>
</tr>
<tr>
<td>Music</td>
</tr>
<tr>
<td>Dance</td>
</tr>
<tr>
<td>Intervention: reading and math</td>
</tr>
<tr>
<td>Student Teaching</td>
</tr>
<tr>
<td>Special Needs</td>
</tr>
<tr>
<td>Gifted/Talented</td>
</tr>
<tr>
<td>Low income/low</td>
</tr>
<tr>
<td>parent involvement</td>
</tr>
<tr>
<td>Below poverty line</td>
</tr>
<tr>
<td>Upper middle class</td>
</tr>
<tr>
<td>Rural</td>
</tr>
<tr>
<td>Suburban</td>
</tr>
<tr>
<td>Urban</td>
</tr>
<tr>
<td>Low Income</td>
</tr>
<tr>
<td>Middle-Low Income</td>
</tr>
<tr>
<td>Middle Income</td>
</tr>
<tr>
<td>Upper Middle Income</td>
</tr>
</tbody>
</table>

Table 8.03 Participant Teaching Contexts

8.2.2 Previous Movement Experiences and Engagement With Dance

In asking participants about their previous experiences with dance, Dee and I looked to gain an understanding of what knowledge and experiences teachers entered the workshops with, and determine the skill levels with which we were working. We altered the workshops according to our findings. The majority of teachers (68.5%; N=37) had “Little” or “Some” experience with dance, much of which occurred in their childhood or as part of other activities they participated in during adolescence such as cheerleading,
band, or choir. In adulthood, common movement experiences listed were yoga, social dancing, or attending performances. With this range, Dee was challenged to create both beginning, moderate and advanced level instruction during the workshops in order to keep each teacher engaged.

Figure 8.01 notes that 16.7% (N=9) participants had a great deal of experience with dance—they had five or more years of formal training, they had taught dance or choreography, they had performed professionally, etc. On the other end of the spectrum, 14.8% (N=8) of participants stated they had no experience with dance. Therefore, most of the participants fell in the “Little” (37.0%; N= 20) and “Some” (31.5%; N=17) categories. Here, “Little” is defined as having taken a few years of dance as a child or an adult, maybe dances socially with friends or attends an occasional dance or musical theatre performance. “Some,” refers to a greater level of engagement, perhaps as a member of the band, choir, or drama team as a teenager, or as someone who takes classes or workshops and/or attends dance performances regularly.
Prior Experiences With Dance
N=54

Table 8.04 delineates the types of experiences participants listed as partaking in throughout their lives. These range from formal dance training to social and exercise-based movement activities to attending ballet and Broadway performances. In her interview (See Chapter Seven), Dee noted that personal experience with body awareness is a great factor in determining educators’ openness to using dance in their classrooms. Formal dance training is not necessary to be effective at engaging students’ kinesthetic senses, however, so it is very likely that the experiences listed in Table 8.05 have prepared workshop participants to consider moving with their students.
<table>
<thead>
<tr>
<th>Types of Dance Experiences</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Formal dance training</strong></td>
</tr>
<tr>
<td>(including classes)</td>
</tr>
<tr>
<td>Childhood and/or adult</td>
</tr>
<tr>
<td>classes: ballet, tap, jazz,</td>
</tr>
<tr>
<td>ballroom, modern/lyrical,</td>
</tr>
<tr>
<td>pointe</td>
</tr>
<tr>
<td>Choreography</td>
</tr>
<tr>
<td>Dalcroze Eurhythmics</td>
</tr>
</tbody>
</table>

**Table 8.04 Types of Dance Experiences**

In addition to participants’ personal experiences, Dee and I were interested in teachers’ previous professional explorations in dance. In answering the question, “What kinds of professional development or training have you had in dance?” teachers generally supplied the quantity of experiences and the types of workshops or courses they had taken. I distributed participants’ experiences in the following categories:

1. Extensive: Consistently attends PD workshops; might have a degree in dance
2. Some: Has attended two or more workshops or taken two or more classes in college; may have some dance training
3. Little: May have attended one workshop or taken one class
4. None: Explicitly states “I have no experience with PD in dance” May have dance training but no PD.

An additional category of “No Answer” was designated for participants who left the space blank. As Figure 8.02 shows, the majority of participants 70.4% (N=38) had no previous experience with professional development in dance. 13.0% had “Little” experience, 7.4% had “Some,” and, finally, 3.7% (N=2) of participants had “Extensive” experience with professional development in dance. 5.6% (N=3) did not answer.

Previous Professional Development in Dance
N=54

Figure 8.02 Previous Professional Development in Dance
To qualify the results from Figure 8.02, Table 8.05 lists the cadre of professional development experiences that teachers reported. These courses fell into four categories: courses taken in college, which were predominantly arts-based; physical education, which focuses more on social/leisure dances; arts integration; and “Other.”

<table>
<thead>
<tr>
<th>Types of Previous Professional Development</th>
<th>College Courses</th>
<th>Physical Education-Based</th>
<th>Arts Integration</th>
<th>Other</th>
</tr>
</thead>
<tbody>
<tr>
<td>Dalcroze Eurhythmics</td>
<td></td>
<td>Folk dance workshop</td>
<td>Arts Integration with state content standards</td>
<td>Jacques D’Amboise material</td>
</tr>
<tr>
<td>Laban Movement Analysis</td>
<td></td>
<td>Phys Ed Convention with variety of dance workshops</td>
<td></td>
<td>Visiting artists in classroom</td>
</tr>
<tr>
<td>Creative movement</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Dance in early childhood</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Table 8.05 Types of Previous Professional Development

Next, after asking if the teachers had personal and professional experiences with dance, participants reported whether or not they used dance in the classroom, what the results were, and what types of movement activities they conducted. 88.9% (N=48) of participants reported using some type of dance or movement in the classroom, while 11.1% (N=6) had not. Teachers reported that students “loved,” and “enjoyed” the activities and that they had “fun.”

Table 8.06 lists the types of activities teachers engaged in with their students. Many teachers, presumably a majority of whom teach physical education, teach social
dances such as square dancing, line dancing, or popular dances like the electric slide. Other teachers did more arts-based activities such as the use of basic dance concepts, improvisation, or musical theater-based choreography. In another category, teachers used dance as part of an integrated lesson or with another unit such as spelling or music. This integrated category also revealed that some participants use specific movement programs such as “Brain Gym,” “Phonics Dance,” and “Jack Hartman,” each of which includes specific movements in a prescriptive lesson-by-lesson fashion, meant to assist with student learning. Finally, teachers used dance as exercise, with daily warm ups, yoga, or lummi sticks (wooden sticks used for teaching rhythm).

<table>
<thead>
<tr>
<th>Types of Dance/Movement in the Classroom</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Social Dances</strong></td>
</tr>
<tr>
<td>Line</td>
</tr>
<tr>
<td>Square</td>
</tr>
<tr>
<td>Circle</td>
</tr>
<tr>
<td>Macarena</td>
</tr>
<tr>
<td>Electric slide</td>
</tr>
<tr>
<td>Chicken dance</td>
</tr>
<tr>
<td>YMCA</td>
</tr>
<tr>
<td>Folk</td>
</tr>
<tr>
<td>International</td>
</tr>
</tbody>
</table>

*Table 8.06 Types of Dance/Movement Used in the Classroom*
8.2.2.1 Summary of Findings: Previous Experiences and Engagement With Dance

Overall, the range of teachers’ previous experiences with and uses of dance as individuals, professionals, and teachers varied a great deal. While some teachers signed up for the workshops on their own volition, others (such as the Kindergarten teachers) were required to go as a whole school or district. With four workshops and approximately 54 participants, the sample size is not large enough to make generalized statements. From this data set, it appears that most teachers had some personal experience with movement, but many had never been to a formal workshop on the subject. Thus, professional development sessions and literature in statewide newsletter for teachers can assist dance educators in reminding teachers of their own positive kinesthetic experiences. Perhaps the increased visibility of dance integration techniques would motivate educators to increase their use of movement with their students, and their willingness to invest in their teaching practice to do so.

8.2.3 Valuing Dance

The Pre-Survey asked teachers two open-ended questions regarding their perceptions on the value of dance, and its use in the classroom. Asking teachers to comment on the value of dance and the value of using it in the classroom is not only a way to understand our participants’ thinking, it is also an opportunity for them to realize ideas for themselves. When asked to put something on paper, the teachers were forced to reflect on a question that perhaps they had never considered before. Requesting this information before the workshop also helped to remind participants why they were there.
to begin with, and how their own practice and their students might benefit from the day ahead.

As a whole, the participants did not share any negative perceptions regarding the value of dance, or of using it in the classroom. The open ended format allowed them to respond with any comments that came to mind, rather than choosing from a selection of pre-determined answers. Some teachers did not realize that one question: “What is your perception of the value of dance?” was asking about the value of dance in general, while the second question, “What kinds of purposes (e.g., creative expression, communication) do you think dance serves, both in the classroom and in life?” was more focused on dance within educational and real life settings. Because teachers were attending the workshop specifically for professional development, they likely assumed that the questions were all classroom-centered.

The results presented in Figure 8.03 show the quantity of answers to the first question, which ranged from “Very valuable” or “Very Important” (55.3%; N=21), “Valuable” or “Important” (21.1%; N=8), “Great” (15.8%; N=6) to “Kids Love It” or “Kids Enjoy It” (7.9%; N=3). I did not interpret this last category to mean that teachers did not love it, simply that the teachers were answering based on their perceptions of its use in the classroom. This brings up an important point, though, that teachers’ responses were highly focused on benefits to their students, and not necessarily the equally valuable benefits to themselves as individual movers and practitioners.
Teacher Perceptions On the Value of Dance
N=38

Figure 8.03 Teacher Perceptions On the Value of Dance

In Table 8.07, educators listed the ways in which dance might be valuable in school and in life, and in Table 8.08 they discuss the purposes for dance in the classroom. Participants valued dance in general and for use in the classroom in the following categories: creative, physical/bodily, learning, enjoyment, development, and in reference to the fine arts, with the physical/bodily and learning categories garnering the most results. These responses are inspiring to me, as a scholar wishing to increase the use of dance and movement activities in the classroom: the fact that so many educators grasp how and why dance is valuable creates spaces to then act on these beliefs.
<table>
<thead>
<tr>
<th>Creative</th>
<th>Physical/ Bodily</th>
<th>Learning</th>
<th>Enjoyment</th>
<th>Development</th>
<th>Fine Arts</th>
</tr>
</thead>
<tbody>
<tr>
<td>Freeing Self Expression</td>
<td>Body awareness</td>
<td>Learning</td>
<td>Fun</td>
<td>Increases confidence</td>
<td>Important aspect of fine arts curriculum</td>
</tr>
<tr>
<td></td>
<td>Exercise</td>
<td>Remembering</td>
<td>Positive experience</td>
<td>Child development</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Stress relief</td>
<td>Educational tool</td>
<td>Kids love it</td>
<td>Cognitive skills</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Reduces obesity</td>
<td>Helps with reading and math</td>
<td>Appeals to all ages and cultures</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Flexibility</td>
<td>Integral to PE program</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Balance</td>
<td>Storytelling</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Coordination</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Core strength</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Energy</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Cardio fitness</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Bilateral</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>movement</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>strength</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Table 8.07 Value of Dance in the Classroom and in Life
8.2.3.1 Summary of Findings: Value of Dance

From the responses to questions regarding the value of dance and the purposes for using it in the classroom, it appears that this sampling of educators see great benefits for engaging in kinesthetic activities with their students. Although many do not have an understanding about dance from an arts perspective, they believe creative movement can help students develop creatively, physically, and cognitively, and enjoy doing so. It does not appear likely that attendees at a dance integration workshop would feel starkly
different, but these are the individuals who—if they are not already doing so—could be targeted to become leaders amongst their colleagues to increase the presence of dance in education.

### 8.2.4 Goals and Willingness for Engagement With Dance

One method for measuring the likelihood that participants will invest in the content being delivered at the workshop is to ask them to rate their initial willingness to use dance in their classrooms, and to articulate their goals for the workshop. This provides the participants as well as the workshop facilitator with a baseline upon beginning the session. Ideally, unwilling participants would become more willing after they had experienced the curriculum for themselves, though that may not always materialize in reality.

When answering the open-ended question, “What is your willingness and disposition to use dance in your classroom?” pre-service survey results showed that participants were “Very Willing” (34.1%; N=15) or “Willing” (22.7%; N=10) to use dance in their classrooms, 18.2% (N=8) were “Open To It,” 13.6% (N=6) were “Willing But Not Sure How,” and 11.4% (N=5) would “Love to Use It More” (see Figure 8.04).

Teachers did not share any feelings of unwillingness. So it appears that, given the right tools and preparation, the educators in this sample could and would at least attempt to integrate dance into their teaching practice.
To provide a baseline for the participants’ goals and expectations upon entering the workshop, in order to compare them to thoughts at the end of the workshop, we asked them to delineate their goals. This information would also provide Dee and I with an understanding of whether or not the workshop’s promotional materials and write-up in the Department of Education’s newsletter was accurately describing what concepts the workshop would cover. As Table 8.09 indicates, educators were primarily interested in learning new techniques that they could directly apply in their classrooms, gaining an understanding for dance concepts, and in enjoying themselves during the workshop. Many cited classroom and behavioral management as a major concern as well.
<table>
<thead>
<tr>
<th>Application</th>
<th>Increased Understanding</th>
<th>Enjoyment</th>
</tr>
</thead>
<tbody>
<tr>
<td>Incorporate what I learned into my lessons</td>
<td>Gain confidence in dance</td>
<td>Enjoy</td>
</tr>
<tr>
<td>Add movement and music to everyday routine</td>
<td>Increased understanding of dance</td>
<td>Relax</td>
</tr>
<tr>
<td>Learn more ways to integrate dance into lessons</td>
<td>Learn the benefits of dance to share with other teachers</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Learn other dance forms</td>
<td></td>
</tr>
<tr>
<td>Bring something exciting back</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Try new ideas</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Add creativity</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Take something back to use right away</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Add to what I already do</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Table 8.09 Participant Goals for Involvement in the Workshop

Dee developed two focusing questions in addition to the pre-survey inquiry: one to be answered in the beginning and the other at the end of the workshop. The first question target participant goals in reference to the changes teachers wished to implement in their teaching practice, and the ways in which they expected the workshop to help them execute their goals. Their responses, highlighted in Table 8.10, generally fell in two categories: Teaching skills or personal knowledge and interest in improving student learning. Within these categories, teachers displayed a belief that the professional development workshop in which they were about to partake could: improve their overall
teaching practice, make learning more meaningful for their students, improve student behavior and attention, and increase their confidence with movement. Here, the responses demonstrate a great deal of respect for the power of movement to impact not only the participants and their teaching, but also the students who will be receiving the new instruction.

<table>
<thead>
<tr>
<th>Teaching Skills/Knowledge</th>
<th>Student Improvement</th>
</tr>
</thead>
<tbody>
<tr>
<td>Movement education</td>
<td>Ways to use student energy in planned way that links to learning</td>
</tr>
<tr>
<td>Connection between dance and movement</td>
<td>Increase daily moving opportunities for students</td>
</tr>
<tr>
<td>Tying dance to content standards</td>
<td>Increase student comfort with music and dance</td>
</tr>
<tr>
<td>New teaching ideas</td>
<td>Link facts to movement to improve retention</td>
</tr>
<tr>
<td>Ways to make learning more fun and meaningful</td>
<td>Increase student engagement and achievement</td>
</tr>
<tr>
<td>Find ways to use all the senses in learning</td>
<td>Improve students’ ability to focus, follow directions, and listen</td>
</tr>
<tr>
<td>Expand knowledge of dance to teach in PE</td>
<td>Increase creative experiences for students</td>
</tr>
<tr>
<td>Improve ability to listen to and inspire students</td>
<td>Engage boys, to keep them from getting lethargic</td>
</tr>
<tr>
<td>Strengthen overall teaching practice</td>
<td>Curb excessive talking and improve students’ listening skills</td>
</tr>
<tr>
<td>Feel more confident dancing with my students</td>
<td></td>
</tr>
<tr>
<td>Improve integration in classroom</td>
<td></td>
</tr>
<tr>
<td>Learn about [The DANCE Project]</td>
<td></td>
</tr>
</tbody>
</table>

Table 8.10 Participant Goals for Changes to Teaching Practice
8.2.4.1 Summary of Findings: Willingness To Use Dance and Initial Goals

In sifting through these responses, participants goals for their teaching practice and openness to engage with dance are virtually identical to those that the pilot project teachers from Phases I and II communicated (see Chapters Six and Seven). Wanting to improve their teaching practice as well as their students’ learning experiences were thus consistent goals throughout each phase of The DANCE Project. A necessary goal for us, then, as deliverers of professional development, is to address participant needs by explicating material so that teachers can directly apply it to their practice right away. While there are some concepts that may take more than one workshop to grasp, teachers enroll in professional development sessions with the goal of learning something they can use immediately.

8.2.5 Knowledge, Skills, and Resources

Until this point, participants have been asked about their previous experiences, their perceptions on the value of dance, and their goals and willingness to implement dance in their classroom. When asking the question, “What skills do you think you need in order to incorporate dance in your regular teaching strategies?” Dee and I now inquired how we could best facilitate participants’ application of the information they learned in the workshop. Follow up questions regarding the particular resources that would be helpful and their knowledge of the dance standards helped to elucidate the extent of their understanding about dance as an academic subject. Respondents listed skills in the dance
content and physical arena to classroom management, personal motivation, and as well as resources such as audio/visual support and human resources (see Table 8.11).

<table>
<thead>
<tr>
<th>Skills Needed</th>
</tr>
</thead>
<tbody>
<tr>
<td>Dance Knowledge</td>
</tr>
<tr>
<td>Basic dance and movement vocabulary</td>
</tr>
<tr>
<td>Movement procedures</td>
</tr>
<tr>
<td></td>
</tr>
<tr>
<td></td>
</tr>
</tbody>
</table>

Table 8.11 Skills Needed for Teachers to Incorporate Dance

Anticipating that resources would be a common necessity, Dee also asked what types of resources teachers expected to use in their movement lessons, and provided examples such as books, music, video, websites, artists, mentors, professional development. Table 8.12 displays their preferences below. Music garnered the greatest number of requests at 24 with “all of the above” following at 16. These responses fall in
line with participant needs in Phases I and II. After the first year, Dee supplied a CD with music to help teachers during their lessons, because many requests. From this information, it appears that the more resources teachers have access to, the greater likelihood they will be able to integrate their curriculum with movement activities. If they see how many different avenues by which dance can connect with what they are already doing, it may be less of a stretch to conduct a lesson through kinesthetically-based methods.

<table>
<thead>
<tr>
<th>Resources Needed: What other kinds of resources (e.g., books, music, video, websites, artists, mentors, professional development) might you need to make curricular integration successful?</th>
</tr>
</thead>
<tbody>
<tr>
<td>Books</td>
</tr>
<tr>
<td>Music</td>
</tr>
<tr>
<td>Video</td>
</tr>
<tr>
<td>Websites</td>
</tr>
<tr>
<td>Professional Development</td>
</tr>
<tr>
<td>Mentors</td>
</tr>
<tr>
<td>Artists</td>
</tr>
<tr>
<td>All of the above</td>
</tr>
<tr>
<td>Space/Bigger Classroom</td>
</tr>
<tr>
<td>Time</td>
</tr>
<tr>
<td>Other:</td>
</tr>
</tbody>
</table>

Table 8.12 Resources Needed for Successful Dance Integration

One final inquiry in this area questioned the participants about their familiarity with the state content standards in dance. Although according to the Elementary and Secondary Education Act (aka No Child Left Behind), all of the arts, including dance, are considered core subjects, many educators are not even aware that standards for dance exist. Asking participants about their familiarity brings the dance standards to their
attention, and provides them with an additional set of resources to consult as they look to implement dance in their classroom. As seen in Figure 8.05, the majority of participants (74.1%; N=40) answered they were “Not At All Familiar” with the standards, while 14.8% (N=8) felt “Somewhat Familiar,” 3.7% (N=2) were “Very Familiar,” and 7.4% (N=4) did not answer the question.

**Participant Familiarity with State Content Standards in Dance**
N=54

![Pie chart showing participant familiarity with state content standards in dance]

**Figure 8.05 Participant Familiarity with State Content Standards in Dance**

Aligning curricula to content standards in the arts and in other academic areas establishes credibility and justification for initiatives such as The DANCE Project within education policy communities. When teachers see that the curriculum connects dance
standards with the Language Arts, Science, Math standards they already use, The DANCE Project’s lessons become more valuable. In addition, the foundation of arts integrated learning, is to create interdisciplinary connections for students, who then have the opportunity to grow and develop in a holistic school environment.

8.2.6 Summary of Pre-Measure Findings

Pre-workshop measures asked participants about themselves as individuals, as teachers, and as movers. While there was a great deal of diversity in terms of teaching context and years of teaching experience, the population of approximately 54 participants was predominantly white women. Two men and one individual of color comprised the minority. Because dance is a medium that spans cultures, nations, and religions, a more diverse population could bring additional perspectives for teachers to share in each of the categories examined here:

- previous experiences with dance
- perceptions of the value of dance
- willingness and goals for incorporating dance into their classroom, and
- knowledge and resources needed to integrate their curriculum

Thus far, participant responses in this third stage of The DANCE Project fall in line with those the pilot teachers presented in Phases I and II. The 54 individuals who completed the pre survey appeared to have varied levels of exposure to dance, with most of the weight in the “some” and “little” categories. Although most of the participants
engaged in some type of movement activity with their students, very few had engaged in formal professional development on the subject. Perhaps in consequence, 18.5% (N=10) of participants reported being “somewhat” (N=8) or “very” (N=2) familiar with the state content standards. So, while 70.4% (N=38) of participants find dance valuable or important and 81.5% (N=44) stated they were willing to use dance (to varying degrees) in their classrooms, many did not seem to have a great deal of training in how to do so. It should be noted that there were no negative comments listed in either of those two categories; some participants did not provide an answer.

Here, similarities can be seen between Phase II and Phase III. In Chapter Seven (7.4.2), I highlight the teachers’ feelings regarding the value of dance, yet note that believing in the value of the art form did not necessarily guarantee that the teachers were able and motivated to institute dance practices in their classrooms. Factors that can assist teachers in changing their practice include support from their school, accessible training, and usable resources. The topics covered in the pre-survey target these areas by asking educators how they can be successful in doing movement with their students.

Participants responded to these inquiries by saying they would need skills in dance content, physical abilities, classroom management skills, personal motivation and open mindedness, and as well as resources such as audio/visual support and mentorship from teaching artists. Asking teachers to outline their goals and needs not only informs us as project administrators, it also helps them as participants to assess their pre/post accomplishments. While it is not possible to attend to all of the participants’ needs within the course of one workshop, changes can be implemented over a series of sessions in order to continue enhancing our practice as well.
I attended two of the four workshops that Dee conducted on The DANCE Project curriculum. Both occurred during the week on a day explicitly reserved for teachers’ professional development. Dee has communicated that these days are the most likely to draw participants, because they are required to engage in some sort of in-service training. The first workshop I attended was required for all of the kindergarten teachers in the district; the second was one of many options from which teachers could choose that day. While requiring all teachers to attend certainly has benefits in that a whole district can work together in creating change, it also increases the chances that there will be traces of negative energy. Indeed, the dynamics between the two groups were quite different, with the teachers who chose to attend engaging more deeply with the material. There could be several explanations for this, however, especially because many kindergarten teachers felt the material was too advanced for their students.

As a participant-observer, I went back and forth between actively participating, especially if there was an odd number during a partnering activity, and sitting back and observing. I was conscious of my note-taking during the workshops, though I did not see people noticing me or exhibiting discomfort during the workshops. Below is a sampling of my field notes from the sessions. I took two different approaches: the first account is more descriptive and chronologically linear, and the second came from a five-minute, free-write at one point in the day.
Field notes: May 21, 2009

In-Service Day, Kindergarten Teachers

After initial introductions and paperwork, Dee begins the lessons. Because the lessons were written for older children, Dee continuously discusses the ways they could modify/adapt this curriculum to their Kindergarten students. To give an example, she tells them about Emma, one of the pilot project teachers who adapted many lessons to fit her curriculum. Dee says that [The DANCE Project] “changed [Emma’s] teaching practice. In all honesty I don’t think today will change your teaching practice. But I hope it will get you to think about things in a different way.” This is interesting to me, and perhaps a bit disappointing, but probably realistic.

Teachers chat and giggle as Dee directs them through the lessons. Dee tells them to “catch a bubble in your mouth,” which is a strategy they can use in their own rooms. Dee reminds them that she’s “teaching them as adults,” so they must rely on their own expertise to anticipate how their students will react.

During lunch (away from the site), Dee shares that she feels the teachers are not participating to the extent she normally likes. She has to keep prompting them for answers, and wonders if they’re “buying in” to the material or just along for the ride.

After lunch, teachers’ dispositions seem to remain slightly apathetic. Dee continues having to prod them for answers and draw them in from the edges of
the room. I overhear teachers talking about wanting to go home and “when do I get to use my yoga mat?”

At one point in the afternoon, the Visual Arts and Dance Coordinator from the Department of Education arrives to observe the workshop. I am surprised to see her. Although Dee expected her to be there that day, I am impressed that it actually happened. She asks a few questions and stays for a short while. Knowing she has a primarily visual arts background, I wonder what her expertise in dance education is, and how/why she funded this program. With such constraints on budgets, it is impressive to have such funding available.

A few participants leave after the afternoon break, and the day finishes on a similar note as it started. Teachers seem to rush through their post-workshop paperwork and leave in a hurry.

Field notes: October 16, 2009

Teachers from variety of backgrounds: PE, music, general ed, special ed…

Chatter fills the room. Classical music from the chase scene in the ballet is playing in the background. Teachers work in pairs, laughing, strategizing, moving, planning. Dee circulates around, letting the teacher work on their own. Pairs begin practicing their sequences, refining them at Dee’s suggestion. One teacher asks if their libretto can be read while they dance. “Not yet,” says Dee. At this request, I wonder why non-dancers often want to speak while dancing… gets
back to the larger conversation about “getting it” when watching dance (especially ballet).

I start to wonder how the strong presence of a narrative helps/hurts the longevity or sustainability of this curriculum. Does this unit only “work” because there is a narrative? What is the capacity for teachers and K-5 students to grasp a modern dance concept in a similar fashion? Not all dances have narratives… is this type of curriculum reinforcing the idea that, as audience members, we should try to find the narrative story in order to understand dance?

Dee stops the partner work with her drum beat. She asks teachers to clap her beat back two times. She gives them more time and tells them what will happen next. Teachers ask for clarification and return to their partner work. I find myself constantly taking note of her teaching—she seems to flow seamlessly through each transition, uses tools and strategies that cue the participants effectively, and helps problem solve/modify activities for people having trouble. She offers clear descriptions and important insights, making me wonder if I could ever conduct an all-day workshop like this one.

Although these reflections took on two different formats, the contrast in the environments was clear. As overall groups, the teachers who opted to attend the workshop were more willing to engage with the material and with Dee than those who were required to be there. Two of the teachers I interviewed—Elizabeth and Isabel—confirmed that having a choice for their in-service days makes them more eager and
excited about participating (see Section 7.5). Ironically, these impressions contrast much of the literature suggesting that whole-school reform is one of the most effective ways to create and sustain change (see Chapter Four). For the kindergarten teachers who did enjoy themselves and connect with the material, they have a large number of co-participants who they could potentially contact for support and further ideas. In contrast, teachers who attend on their own might be left to implement new ideas without a close network of colleagues who have undergone similar training. Dee always offers her contact information for educators interested in continuing their involvement with professional development in dance, however, none of the participants from the four all-day workshops have reached out to her.

8.4 Post Workshop Measures

At the end of each workshop, participants completed a post-survey, and answered a second focusing question (see Appendix D). 38 individuals completed these materials, as opposed to the approximately 54 who completed the pre-survey. Throughout the course of the six-hour workshops, some participants left early, or opted not to complete the post-service materials. The post-service survey asked participants to discuss the usability of the sessions overall in specific terms: “What sessions did you find most/least useful and why.” Additionally, participants were asked to rate the dance/movement and administrative/presentational aspects on a scale from one to four, with four being “Great” and one being “Poor.” Teachers also reported on their comfort levels, integration and assessment practices, and listed two things they learned during the day.
Overall participant feedback was primarily positive. Neither the dance/movement section nor the workshop administration was rated below a two out of four, and people generally enjoyed the sessions and took away useful activities. The only common thread of negative feedback came from several kindergarten teachers who felt the lessons were too advanced for their age group, and that Dee had not adapted the curriculum to make it accessible to them and their students.

I should note that I did not develop the post measure; Dee developed the survey and I used it for coding and analysis. One concern that arose in this analysis process was the wording on two of the questions regarding participant comfort and frequency of use regarding movement activities in the classroom. The questions are written in the present tense, which makes it hard to understand if the participants were being asked to comment on their current practices, or what they anticipated would occur after the workshop. In the future, these questions could be reworded to clarify their intention.

8.4.1 Usability of Sessions

In responding to questions regarding the usefulness of sessions, some participants listed specific lessons and others focused on skills that spanned all sessions; the results are shown in Table 8.13. Though 38 individuals completed the measure, many provided more than one response. Eight participants found all of the lessons useful. Six respondents found Lesson Four useful, in which participants drew a map of a cave and then physically followed the map with their bodies (see Appendix C). Six participants also found the various connections with language arts (vocabulary building, storytelling, etc) helpful. A variety of movement activities and concepts rounded out the rest of the
answers, for teachers who felt their students would “love” the activities, saw connections
to their own classrooms/subject, and anticipated positive behavior changes for their
students.

<table>
<thead>
<tr>
<th>Most Useful Aspects of Sessions</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>N=38; Possibility for more than one response per participant</strong></td>
</tr>
<tr>
<td>All</td>
</tr>
<tr>
<td>Cave Lesson/Maps</td>
</tr>
<tr>
<td>English/Language Arts Connection</td>
</tr>
<tr>
<td>Dance integration/Dance in Classroom</td>
</tr>
<tr>
<td>Mirroring</td>
</tr>
<tr>
<td>Movement Lessons/Exercises</td>
</tr>
<tr>
<td>Warm Up Poem</td>
</tr>
<tr>
<td>Dance and Stories</td>
</tr>
<tr>
<td>Improvisation</td>
</tr>
<tr>
<td>Math/Geometry</td>
</tr>
<tr>
<td>Connection to Standards</td>
</tr>
<tr>
<td>Drum</td>
</tr>
<tr>
<td>Handouts</td>
</tr>
<tr>
<td>Modeling</td>
</tr>
<tr>
<td>Movement- Application to Our Lives</td>
</tr>
<tr>
<td>No Answer</td>
</tr>
<tr>
<td>Not sure</td>
</tr>
<tr>
<td>Video</td>
</tr>
<tr>
<td>Warm Up/Body Awareness</td>
</tr>
</tbody>
</table>

**Why:**
- My kids will love this!
- They bring in different aspects and ideas of movement
- Cave scenes were fun and can easily be used for art (perspective, middle ground, foreground, background)
- [The lessons] were sequenced and I could see where they were leading us.
- Children would enjoy and learn to cooperate with others

Table 8.13 Most Useful Aspects of Sessions

With regard to the least useful aspects of the workshops, Table 8.14 shows that
most of the teachers either did not answer, or answered saying that they found all of the
sessions useful. Four teachers felt the curriculum was not suited for Kindergarten-aged students, but one noted that it could probably be adapted. Two teachers did not like the activities that incorporated drawing, and two did not find the cave lesson useful.

<table>
<thead>
<tr>
<th>Least Useful Aspects of Sessions</th>
<th>N=38; Possibility for more than one response per participant</th>
</tr>
</thead>
<tbody>
<tr>
<td>No Answer</td>
<td>17</td>
</tr>
<tr>
<td>None</td>
<td>7</td>
</tr>
<tr>
<td>Too Advanced for Kindergarten</td>
<td>4</td>
</tr>
<tr>
<td>Drawing</td>
<td>2</td>
</tr>
<tr>
<td>Cave Lesson</td>
<td>2</td>
</tr>
<tr>
<td>Characters in a Dance Story</td>
<td>1</td>
</tr>
<tr>
<td>Movement Levels [High, Middle, Low]</td>
<td>1</td>
</tr>
</tbody>
</table>

**Why:**
1. Cave Lesson: I liked it, but can't see how I would use this; I don’t know that I learned anything new
2. I can't draw
3. Gave suggestions but need to act at the K level
4. With some thought could be modified to K

Table 8.14 Least Useful Aspects of Sessions

These responses indicate that the majority of participants felt that the sessions were useful, and that they enjoyed themselves during the workshop.

### 8.4.2 Individual Session Ratings: Dance/Movement

Participants rated the Dance/Movement portion of the workshop on a scale from one to four, with one being “Poor” and four being “Great!” in reference to the lessons, classroom management, and reflection/discussion aspects of the sessions. As Figure 8.06 indicates, results were highly favorable. 68.4% (N=26) of participants ranked the “Lessons” a four, while 26.3% (N=10) ranked them a three. Similarly, 65.8% (N=25)
ranked the “Classroom Management” a four, and 26.3% (N=10) ranked it a three. Finally, 60.5% (N=23) ranked the Reflection/Discussion portion a four, while 31.2% (N=12) ranked it a three. One individual ranked the Dance/Movement sessions a two in each category, and one or two participants did not respond, or did not circle a number clearly for each question. Although the sample size is considerably small, the results indicated that the participants were highly satisfied with the Dance/Movement sections of the workshop.

**Individual Session Ratings: Dance/Movement**

N=38

![Bar chart showing individual session ratings for Dance/Movement categories: Lessons, Classroom Mgmt, Reflection/Discussion.

**Figure 8.06 Individual Session Ratings: Dance/Movement**

291
8.4.3 Individual Session Ratings: Valuing the Workshop Format/Presentation

Participants ranked the format/presentation of the workshop (Organization, Preparation, Execution, Communication, and Variety of Activities) equally high to that of the Dance/Movement portion. The same individual who ranked the Dance/Movement sections as a two also ranked the execution, communication, and variety of activities at a two; the participant did not provide explanation for his/her dissatisfaction. However, all other participants circled either a three or four in each of the categories, as seen in Table 8.15 and in Figure 8.06. One participant circled both three and four in each of the first four categories, raising the total number of responses for all but “Variety of Activities” to 39. The results from these rankings suggest that participants were pleased with the format and presentational aspects of the workshop.

<table>
<thead>
<tr>
<th></th>
<th>Rank: 4</th>
<th>Rank: 3</th>
</tr>
</thead>
<tbody>
<tr>
<td>Organization</td>
<td>82.1%; N=32</td>
<td>15.4%; N=6</td>
</tr>
<tr>
<td>Preparation</td>
<td>79.5%; N=31</td>
<td>20.5%; N=8</td>
</tr>
<tr>
<td>Execution</td>
<td>76.9%; N=30</td>
<td>20.5%; N=8</td>
</tr>
<tr>
<td>Communication</td>
<td>71.8%; N=28</td>
<td>25.6%; N=10</td>
</tr>
<tr>
<td>Variety of activities</td>
<td>71.1%; N=27</td>
<td>26.3%; N=10</td>
</tr>
</tbody>
</table>

Table 8.15 Favorable Participant Responses Re: Workshop Format/Presentation
8.4.4 Participant Comfort and Classroom Practices

The post-survey asked participants to identify their level of comfort with movement integration, in terms of frequency, with the options being: “Most of the time, “Occasionally,” and “Never.” Here, the results indicated that the majority of participants felt comfortable most of the time or occasionally. However, six participants circled the statement “I am comfortable using movement in my lessons,” which presents the probability that those respondents also feel some sense of comfort with dance integration. However, the question is written in the present tense, and does not make explicit that the inquiry is focusing on participant feelings as a result of the workshop. I did not develop
the survey tool, but this would be something to consider revising, to include time-based vocabulary such as “I now feel…” or “After taking this workshop I…”

Participant Comfort With Dance Integration
N=38

As Figure 8.07 shows, 55.3% (N=21) of participants reported feeling comfortable integrating movement into their lessons “Most of the Time,” and 28.9% (N=11) said they felt comfortable “Occasionally.” The remainder of responses came from the 15.8% (N=6) participants who circled the statement “I feel comfortable using movement in my lessons” instead of selecting a frequency.
The next question on the post-service survey reads, “I integrate movement activities into lessons.” As previously noted, even though this question is listed on the post-service survey, it does not explicitly ask whether this is in reference to participants’ practices prior to attending the workshop, or their expectations following the session. Thus, it is difficult to ascertain whether or not the workshop impacted teacher practice in this regard. Nevertheless, Figure 8.04 shows the results, which, again, fall primarily into the “Most of the Time” (39.5%; N=15) or “Occasionally,” (50.0%; N=19) categories, but with a greater portion in the latter. One participant circled the statement instead of a frequency in this question as well.

**Frequency of Movement Integration**  
N=38

![Pie chart showing frequency of movement integration]

*Figure 8.09 Frequency of Movement Integration*
In the final “ratings” section, participants commented on their plans to use the assessment strategies that Dee shared in the workshop on the same scale as the previous two questions. Most participants planned to use the assessment tools “Most of the Time” (28.9%; N=11) or “Occasionally” (52.6%; N=20). One participant (2.6%) said he/she would “Never” use the strategies, and six (15.8%) did not answer (see Figure 8.09). A follow up question asked what alternative assessment methods teachers would use, to which three participants answered:

- “Character identification, helping other teams with constructive criticism – active participation”
- “Both summative and formative”
- “I’ll use observation, writing samples, and the creation of art”
Assessment is a crucial aspect of dance integration work, as educators not only need to conduct movement activities with their students, but measure progress as well. In order for education authorities and policy makers to respect dance as a legitimate academic subject, teachers must treat dance activities in the same way as other “academic” exercises. Students can fill out self-assessments, and teachers can observe students’ ability to grasp the concepts, as dictated by state standards or lesson objectives. Arguably a difficult task for teachers new to movement integration, assessing student achievement in dance is important to carry out.
8.4.5 Two Things I Learned and How I Will Use Them

The final question on the post-service survey asked participants to “List two (2) things that you learned today or that changed your way of thinking about dance.” Responses fell into four categories: “Skills/Knowledge”; “Cross-Curricular Connections”; “Classroom Management,” and “Thinking about ‘Dance’” (listed in Table 8.16).

In the Skills/Knowledge section, participants noted concrete skills, activities, or information that they gleaned from the workshop. Some were general concepts such as “spatial awareness,” and others were specific topics like “cave names.”

People who highlighted aspects of Cross-Curricular Connections discussed the ways in which dance could feed into or across other aspects of their curriculum; “Using dance with stories,” and “pairing dance with artwork and drawing” are two examples.

The responses regarding Classroom Management predominantly focused on student behavior, and how to carry out a lesson while maintaining the class’s attention. Attention was also paid in this category to student dispositions, such as feeling nervous or needing encouragement.

Finally, a large contingent of participants changed their thinking about the word “dance.” To many, “dance” connotates training, professionalism, and henceforth, fear or anxiety. But The DANCE Project’s curriculum is written for individuals of all movement experience levels. The workshops clearly helped educators understand that one does not have to be a trained dancer to integrate movement, and that the definition of “dance” is broad and inclusive.
A final measure of impacts on participants’ learning is the second focusing question: “How can you use the skills and ideas you experienced in this workshop to engage your students in learning?” Table 8.17 lists the responses, which I reported in three categories: Skills/Knowledge/Classroom Practices, Student Engagement, and Cross-Curricular Connections. In the first column, participants discuss their learning in terms of themselves: the skills they learned, techniques they can use in setting up activities, and how they will take initiative to engage their students through movement. In the middle column, participant responses focused specifically on the students: the ways in which students can further enjoy and succeed in learning, and how movement can positively affect student behavior. Finally, in a somewhat overlapping fashion with responses in Table 8.16, participants discussed how the concepts from the workshop can apply to other subject areas such as literature/stories and map skills in alignment with content standards.
### Two Things I Learned Today That Changed My Thinking About Dance

<table>
<thead>
<tr>
<th>Skills/Knowledge</th>
<th>Cross-Curricular Connections</th>
<th>Classroom Management</th>
<th>Thinking About “Dance”</th>
</tr>
</thead>
<tbody>
<tr>
<td>Creative movement ideas</td>
<td>Being able to use movement with stories and books</td>
<td>Transition must be smooth</td>
<td>Anyone can move/dance</td>
</tr>
<tr>
<td>How to use the stage/symmetry</td>
<td>Importance of movement for academic retention</td>
<td>Students may feel nervous in front of their peers</td>
<td>Did not change, just supported my thinking</td>
</tr>
<tr>
<td>Vocabulary/Dance terminology</td>
<td>Ways that movement can enhance learning</td>
<td>Managing movement with drum rhythm</td>
<td>Communicating through dance</td>
</tr>
<tr>
<td>Mirroring activities teach students to lead/follow</td>
<td>Teaching map skills with movement</td>
<td>Need to encourage more student participation</td>
<td>Integration can be quick and easy</td>
</tr>
<tr>
<td>Have children “choreograph”</td>
<td>Pairing dance with artwork and drawing</td>
<td></td>
<td>Dance can take on a variety of forms</td>
</tr>
<tr>
<td>Levels: high, medium, low</td>
<td>Integration is important for imagination</td>
<td></td>
<td>Movement is dance</td>
</tr>
<tr>
<td>Cave names</td>
<td>Connection to writing and feelings</td>
<td></td>
<td>Dance isn’t difficult, just unknown</td>
</tr>
<tr>
<td>How to better watch dance</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Spatial awareness</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Ways to evaluate dance</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Table 8.16 Two Things I Learned Today That Changed My Thinking About Dance
FOCUSING QUESTION 2: How can you use the skills and ideas you experienced in this workshop to engage your students in learning?

<table>
<thead>
<tr>
<th>Skills/Knowledge/Classroom Practices</th>
<th>Student Engagement</th>
<th>Cross-Curricular Connections</th>
</tr>
</thead>
<tbody>
<tr>
<td>Skills and variety of movement across the curriculum</td>
<td>Flexible, relaxed, and fit students are more open to learning</td>
<td>Use movement as a basis for my lessons</td>
</tr>
<tr>
<td>I have more knowledge and confidence to incorporate this into my program</td>
<td>I can engage my students by using words, drawing and imagining to integrate movement</td>
<td>Curriculum can be a framework to adapt to my classroom</td>
</tr>
<tr>
<td>I will use variety: small groups, reflection, partnering to keep the class on task</td>
<td>Get students more excited about learning</td>
<td>Cross curriculum teaching</td>
</tr>
<tr>
<td>Bring movement vocabulary into classroom</td>
<td>Relieve student tension</td>
<td>Using dance to demonstrate UDL [universal design for learning]</td>
</tr>
<tr>
<td>All aspects of creative expression.</td>
<td>Encourage students to use their bodies in new ways</td>
<td>Create dances for familiar/favorite stories</td>
</tr>
<tr>
<td>I will look for opportunities to move more</td>
<td>Allow students to explore creative experience of dance</td>
<td>Cave lesson and map skills</td>
</tr>
<tr>
<td>Incorporate more movement and music in my teaching</td>
<td>More engaged students = more learning</td>
<td>Music/movement to teach content standards</td>
</tr>
<tr>
<td>Daily application will be important</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Movement to help with classroom management techniques</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Table 8.17 Application of Skills to Teaching Practice

When comparing Tables 8.09 and 8.10 (participants’ goals) to Tables 8.16 and 8.17 (participants’ learning), it appears that a great number of teachers left the workshop
having fulfilled many of their expectations. Initial goals (Table 8.09) centered on applying knowledge to teaching practice, increasing understandings of dance, and enjoying the day. As Table 8.16 demonstrates, teachers were able to articulate specific techniques and exercises they could use in their classrooms to integrate movement; in addition, they described how they expected dance to positively impact their students, and why it was important for them to experience movement at school.

Table 8.10 highlights further interests of teachers with regard to improving, strengthening and gaining insight into their teaching practice. Again, they wanted to learn more methods for integration and to improve students’ learning. In the post-workshop focusing question (Table 8.17) teachers listed a variety of items that could accomplish both of these goals. Responses demonstrated that teachers were leaving the session with tools, skills, techniques and understanding of how and why to implement movement activities in their classroom on a regular basis.

8.4.6 Summary of Post Measure Findings

At the end of each workshop, participants completed a post-service survey that inquired about the usability, content, and format of the workshop. The post-service survey and a post-service focusing question also inquired about teachers’ intentions to change their practice through the methods explored throughout the workshop. Through both qualitative and quantitative responses, participants reported largely positive feedback in each category.

In comparison to teachers’ stated goals in the beginning of the workshop, post-service results indicate a positive correlation. In general, teachers wanted to learn more
about how to incorporate dance, what types of tools and lessons would benefit their students most, and to increase their comfort levels for integrating movement into their lessons. Following the workshop, teachers expressed that they had indeed gained understanding in these areas, and many expressed a greater appreciation for dance; they learned that “dance” can be many things, and that anyone can do it.

8.5 Conclusion

In this final chapter of data collection and analysis, I have investigated participant experiences from Phase III of The DANCE Project. Through my examination of pre and post survey measures, as well as participant observations and qualitative interviews, it appears that the one-day workshops focused on The DANCE Project’s six-lesson curriculum positively impacted participants in several areas: Teaching skills, classroom management, knowledge/understanding of dance and the ways movement can intersect with other content areas, and implications for increased student engagement and learning. Participants provided very little negative feedback regarding the content and/or format of the workshops. From an administrative standpoint, it may benefit analysis to reword some of the post-service survey questions in order to clarify their meaning (see Section 8.4.4).

Because long term data is not available in this phase, I cannot comment on the longevity of these impacts. After a full day of engaging with the curriculum, it is not unlikely for teachers to feel energized and eager to implement what they have just learned. A further test would be to consult the participants periodically after the workshop to see if they ever used or were still using the concepts they learned from their
one-day experience with The DANCE Project. As long-term data from the Phases I and II suggests (see Chapters Six and Seven), it can sometimes be difficult to continue with new practices when support structures or consistent engagement with the subject matter does not occur. Further, each of the participants from the pilot project—as well as Dee, the project’s primary administrator—describe one-day workshops as opportunities for exposure, but not necessarily being a format capable of significantly impacting teaching practices.

In an April, 2011 interview, Dee discussed her outlook on one-day workshops:

D: One shot deals can be effective because they can be used as an overall way to inform and open someone’s eyes about a topic and generate interest and motivation. However, consistency and long term interaction with the subject, the art form, the whatever it is, really has a much larger, deeper impact. And we found that with [The DANCE Project] teachers, of which many are still involved with [The Dance Company] in some way shape or form, whether they bring their kids to the morning at the ballet or whether they call me up and say ‘can we have someone come in and do a residency around this subject area’… that has a much bigger impact than one day workshops, and we know that, we already know that. So by offering [The DANCE Project] curriculum, it’s kind of a long shot but sometimes I hope that it will generate people to come back to us or seek out other opportunities in the dance field for more professional development in dance.

M: So more of a gateway to additional practice, rather than everything they need all at once?
D: Right, absolutely. I mean, just think about it. Think about how you, how we as learners learn things and get comfortable with topics, it’s long term exposure. But usually our interest is piqued through some type of interaction or encounter with that subject area, or a person from that subject area who’s teaching, and like you said, I hope that it is a gateway.

M: And do you have a lot of returning people from the workshops?

D: I’m going to say no from a statewide standpoint. I have not. But, on the other hand, we have not been in a situation because where we’ve been in the state has been scattered all over the place. I can’t say that if I did a workshop in [a city in the northeastern part of the state] two years ago, if I were to offer it in [another city in the central part of the state] if those teachers would come. I would highly doubt it. So some of it is limited geographically. I do know, from other professional development workshops, like the work we’ve been doing with [the local city] schools for years, we do have repeat attendees coming back because they want another spin on it, give us another lesson. So I do see that happening. But just by its very nature of [The DANCE Project] work, I haven’t seen that happening. (Lines 49 – 79)

From these comments, it appears that the long-term impacts of The DANCE Project do not necessarily align with the responses from participants immediately following the workshops. Dee also pointed to a key factor potentially inhibiting many of these teachers from establishing a continued relationship with The Dance Company: location. The Dance Company is located in the central part of the state, which, combined
with its small staff, makes it difficult for Dee to reach schools more than 50 or 100 miles away. The Department of Education has made it possible for Dee to travel to these schools when the districts generate enough interest (ten teachers per workshop), but only for a one-day session. As a result, teachers who may attend a workshop in their local school district might be left with few resources for support to continue learning about movement integration. While it is still possible that participants implemented some type of movement in their classrooms after attending the workshop, or that they decided to take another dance-centered professional development at a later date, I can only speculate about these possibilities.

Additional support systems or networks among teachers interested in continuing their movement practice would likely prolong the impact of the one-day session, but requires teachers to expend their personal time, without receiving any credit toward their continuing education requirement. Still, it is clear that the workshops in Phase III of The DANCE Project at least temporarily impact participants’ thinking, understanding, and motivation to implement dance in their classrooms. Perhaps they will be more likely to reengage with movement activities in the future, if presented with the right opportunity.
CHAPTER NINE

CONCLUSION

9.1 Introduction

My ultimate goal as a professional within the dance education field is to increase the opportunities available for students to move their bodies during the school day. To research the ways in which this goal might be achieved, I pursued the question:

_Is dance/creative movement integration training for general classroom teachers an effective strategy for increasing the time, space, and energy devoted to dance in education?_

Because formalized arts programs taught by specialists, are not feasible for many school districts, classroom teachers are often expected to be the sole providers of arts education. Treating this situation as an opportunity, rather than a setback, The DANCE Project developed a six-lesson curriculum to help classroom teachers integrate dance into their lessons. Led by the Director of Education, “Dee,” at a mid-size dance company in the Midwest (“The Dance Company”), Phase I of the project engaged eight primary school teachers who attended professional development sessions, and piloted the first five
lessons of the standards-based, dance-integration curriculum over a nine-month school year. As it was written in the grant proposal, the goal for this project was for “children, youth and adults [to] demonstrate skills and deepen their knowledge and/or understanding of the arts.”

In Phase II, operating under this same goal, the teachers and their (new) students collaborated with teaching artists from The Dance Company to choreograph original works based on Lesson Six of the curriculum. Students shared these works with the other schools in November 2009 at The Dance Company’s Performance Space. Phases I and II were evaluated by “Edward,” an outside consultant, whose reports were also valuable in the data analysis process.

Phase III of The DANCE Project is ongoing. Sponsored by the Department of Education, teachers across the state can now attend a six-hour workshop in which they experience the five-lesson curriculum that integrates dance with English Language Arts, Visual Arts, Drama, Math, and Science for grades K-5. Dee’s goals for Phase III are to provide positive experiences with dance that change teachers’ thinking, and perhaps motivate them to pursue additional professional development workshops on dance integration. Approximately 54 educators have participated in the four workshops that have run to date.

My MA thesis, *Time, Space, and Energy for Dance In Education* (Gross, 2008), evaluated the implementation of Phase I of The DANCE Project. This dissertation extends my previous research by evaluating and analyzing Phases II and III. Under the umbrella of a case study methodology, I employed the following qualitative research methods: autoethnography, participant observation, qualitative interviews, document
analysis, narrative analysis and poetic transcription. I began by reviewing the literature surrounding school culture, arts and dance integration initiatives throughout the twentieth and twenty-first centuries, and followed with an analysis of The DANCE Project. Sub-questions that guided my inquiry included:

- What strategies do teachers find useful (or not useful) in helping them implement “alternative” teaching strategies on a consistent basis?

- What obstacles prevent teachers from implementing dance/creative movement activities into their lessons?

- What additional support might teachers need to implement creative movement activities in their classrooms?

- How can teachers’ positive experiences with dance and creative movement be transformed into creating forward movement for dance education on a national level?

- How can the relationships between professional dance and arts education organizations, school systems, and educational institutions be strengthened in ways that might create greater support for dance in education?

By considering overall teacher attitudes and implementation practices through the literature and data available from participants, the in this project, and dissecting contextual factors such as peer and administrative support, reasons for participation, and
student reactions that may affect these practices, I can make recommendations to the field.

9.2 Implementing Dance Practices in the Classroom

To assess the effectiveness of professional development on classroom teachers’ use of movement activities with their students, I considered participants’ perceptions on the value of dance, their prior experience with the art form, their goals and needs from a professional development session, and the knowledge they gained from their experiences.

9.2.1 Valuing the Art Form

When asked to describe their perceptions on the value of dance as an art form and for using it in the classroom, teachers’ responses were unanimously positive. While this is encouraging, participation in the project was largely voluntary, meaning that teachers who opted to attend a workshop or be part of the pilot study were likely those that already valued dance or the arts to some degree. On pre- and post-service measures, participants commented on the benefits of dance to impact students’ creativity, physicality, learning, enjoyment, human development, and arts appreciation. The most striking omission here is discussion on the benefits to the participants themselves—as teachers and as human beings.

Framing this work within an educational context certainly primes individuals to respond in reference to their professional settings. However, understanding that embodied practice is valuable in its own right, not just as a tool for gaining other types of knowledge, might increase educators’ motivation to engage in movement with their
students and the effectiveness of professional development in dance. Providing information about the inherent value of dance, as well as opportunities to experience it for participants themselves could further assist educators’ understanding in this area.

9.2.2 Prior Experience

Perhaps the best indicator of whether or not a teacher will engage with dance in their classroom after attending a professional development session is his or her prior exposure to dance integration techniques. Participants in Phases II and III exhibited varying levels of dance knowledge; some had never danced before while others had been teaching dance for more than twenty years. Most participants fell somewhere in the middle: perhaps they were enrolled in dance lessons as a child, or take dance-like exercise classes as an adult, or maybe they attended performances occasionally. However, three out of the seven Phase II participants (42.9%), and 70.4% of the Phase III attendees had never participated in professional development in dance prior to their engagement with The DANCE Project (see Chapters Seven and Eight). In correlation, Phase II teachers who had prior professional development in dance continue to use dance integration, while those who experienced it for the first time do not. However, contextual factors may have also played a role in their freedom to engage with dance after the project’s conclusion. No data from Phase III is available regarding teachers’ use of dance following the workshops.

While these results do not present a causal relationship, the correlation is something for professional development providers to consider. Taking additional measures to follow up with workshop participants following their session to increase the
potential for impact of services delivered. Multi-session workshops can provide participants with additional exposure to a given skill set or the opportunity to pilot lessons and troubleshoot with other teachers. Yet multiple session workshops also require a larger commitment, which could deter first-time goers. Perhaps, a scaffolded system of offerings, in which participants could take beginning, intermediate, and advanced level professional development trainings depending on their experience with the subject matter could suit the needs of teachers looking for an introductory experience as well as those wanting to engage more deeply. In addition, holding more than one session would allow service providers to take previous workshop assessments into consideration, and make changes accordingly.

In the case of The DANCE Project, Dee found it difficult to enroll the minimum ten participants per session, leading her to cancel many of the workshops in Phase III. However, those in attendance responded with positive feedback, which implies they may be likely to return for additional development opportunities in the future.

9.2.3 Goals, Needs, and Knowledge

When asked about what they looked for in a professional development session, participants in both Phases II and III wanted to acquire skills and knowledge that they could directly implement into their teaching practice. Modeling of lessons or actually doing the activities they were going to teach to students was another dominant theme; some teachers also wanted to watch the lesson being conducted with “real” students.
During Phase I of The DANCE Project, teachers attended a workshop in which they walked through each lesson, exactly as they would with their students. Years later, they still discussed that day as influential in their grasp of the overall curriculum.

Goals regarding the knowledge participants wished to gain focused on building confidence when using movement, classroom management skills, and methods for connecting movement activities to the curriculum already in place. In their post-service assessments, participants from Phase III indicated that the workshop had increased their understanding in these areas, and they listed a number of “usable” aspects from the curriculum. Some participants also arrived at a new perspective on “dance”—that anyone can do it and there are many different ways to “move,” thus opening their eyes to the plethora of moving options they can create in their classrooms.

On a short-term basis The DANCE Project was successful in attending to participant goals and needs for professional development to be “useful.” Through modeling lessons and “doing” what the kids were going to do, teachers experienced the curriculum first hand. With regard to long-term impact, Dee noted that about half of the teachers from the piloting stages continue to attend professional development trainings with The Dance Company, but that no one from Phase III has followed up with her for more information, resources, or training.

These results are not statistically significant, but can serve to inform future implementations of professional development. When teachers are away from their classrooms at a professional development training, they are primarily there to learn new techniques that will enrich their teaching practice. While Fowler & Lewman (1998) argue that implementation of new curricula is more successful when an entire school or at least
a significant portion of teachers work together to adopt the plan, some teachers in my study indicated that choice was a major factor in their willingness to engage with the material. Wanting to be there and enjoying the topic made a difference to these individuals, who have very little choice in their rigid school environments. School administrators might then work on finding a balance between requiring all teachers to enrich their practice in the same way, while also encouraging them to step outside of their comfort zone by exploring new ideas such as dance integration.

9.3 Challenges

Obstacles preventing teachers from implementing dance in their lessons are also important to address. Whether they are physical, personal, or perceived, if teachers feel they are unable to use dance in the classroom for any reason, they are unlikely to try. Some of the most common challenges inhibiting teachers from implementing dance into the school day were time and space. Large classes, small classrooms, stringent administrators, and lack of support are external factors that inhibit teachers from engaging with movement activities during the school day. Personal challenges center on finding self-confidence and gaining the practice necessary to create and execute successful movement-integrated lessons.

Implementing a dance-oriented curriculum in schools presents different challenges for administrators of professional development. Without control over where, when, and how teachers might choose to use the knowledge, and what types of support they will receive from school officials, service providers must rely heavily on building relationships with the educators in their community.
9.3.1 Time and Space

Teachers noted feeling pressured to focus on tested subjects, and worry that straying from the prescribed curriculum will negatively impact their students’ test scores. But, as several teachers in my study proved, it is possible to prepare for standardized tests and dance at the same time. Some teachers believed that their students’ scores were higher as a result of having opportunities to move. A great deal of advocacy work on state and national platforms relies on statistics that show how involvement in the arts is beneficial to student test scores. While these arguments do not necessarily help promote the arts as valuable in themselves, they help justify their place within educational settings.

Initially, restructuring lesson plans to include dance-integrated activities will take extra planning time, especially for teachers with little movement experience. But all new lessons require planning, and often need to be attuned to students’ individual needs. Reminding teachers that this work is meant to enhance the existing curriculum in order to help students learn not only the subjects on the test, but also about their bodies and about creating communities in the classroom is important in convincing them that the time investment will pay off.

With regard to space, every school has a space big enough for students to move. The availability of larger spaces, though, can be limited. However, sometimes asking the right person for permission to use cafeterias, music rooms, or gym spaces when they are empty is all that is necessary. When this is not a possibility, all movement can be modified to work small classroom settings while maintaining safe practices. Desks and
tables can be moved to the side and chairs can be stacked to create a movement space for
dance integration activities.

9.3.2 Confidence and Practice

An additional challenge for teachers is a lack of practice with teaching movement
and lack of confidence in moving their own bodies. Dee mentioned during our interview
that unless teachers can personally experience sensory awareness and know through the
body, it will be difficult for them to impart such information to their students. Some
teachers also admitted to feeling intimidated or self-conscious to move in front of other
people. Embarking on professional development is one method for alleviating some of
these anxieties. Many teachers from Phases II and III reported feeling more confident
after seeing lessons in action and physically experiencing the curriculum. Thus, with
additional professional support, teachers can increase their knowledge and abilities in
dance integrated learning techniques.

9.3.3 Support

Sometimes teachers who do have the energy to create time and space for dance
within educational settings, they are discouraged to do so by authorizing bodies in their
buildings and districts. For administrators who do not value movement or arts-integrated
learning practices, these alternative teaching methods take away from instruction in tested
subject areas. Without a background or personal experience in the arts, arts-integration
appears “fluffy,” or without substance to quote Nancy’s interview from Phase II (See
Chapter Seven). Elizabeth described feeling like she had to explain herself if the principal
entered her classroom during the movement activities in Phase II. Under the same principal, Isabel discussed the third grade teachers’ decision to include choir without asking permission, for fear of being turned down. Yet, motivated on their own, the third grade teachers worked together with their literacy coach to teach the students to waltz during their fairy tale unit. No situation like Elizabeth and Isabel’s is ideal, but they were able to integrate movement into their students’ school day nonetheless.

For Phase III participants, most school administrators are supportive, because they approve the teachers to attend the workshops. However, these teachers face other issues of support, because they do not all come from the same school or district. Sometimes two teachers from the same school attend a workshop together, but not often. Fowler & Lewman (1998) argue that implementation of new curricula is more successful when an entire school or at least a significant portion of teachers work together to adopt the plan, though some teachers in my study. Training teachers in a one-day workshop, then sending them back to school without peer support can limit their options for implementation. Because the program is usually voluntary, it is difficult to enroll several teachers from one school. Dee provides her contact information and makes participants aware of The Dance Company’s resources, but teachers are often left without support in their building to help them implement a new curriculum. Perhaps developing a formal networking system or planning a “follow-up” session could provide teachers with additional support from their colleagues and/or The Dance Company.
9.3.4 Administrative Challenges

Arts education administrators work in constantly shifting environments, with little job security or guarantee of available funds. When implementing programs in schools, they must not only develop curriculum support materials that are relevant and useful to the schools in their community, while remaining loyal to the art forms as aesthetic disciplines. By nature, outreach efforts build relationships between schools and their community partners. However, superintendents and school administrators must welcome the arts into their districts for arts education to be delivered on a consistent basis.

Administrators in The DANCE Project embarked on an initiative to develop a brand new curriculum. In order to make it usable for teachers, the lessons needed to be piloted. Thus, the teachers in Phases I and II faced additional challenges because the lessons were still in the drafting stages, and some expectations were unclear. For arts organizations who wish to provide “ready-to-use” lesson plans, this issue is particularly relevant. Teachers want usable resources, but in order to make them “teacher-friendly,” the lessons need to be tested. Here, strong working relationships between arts organizations and teachers could enable professional development providers to adequately meet the needs of their service recipients.

9.3.5 Responding To Challenges

In addressing these challenges, it is also important for arts administrators to remind teachers of their needs as learners. As educators, the participants want to enjoy their professional development experiences. They wanted to be excited about attending,
and to learn how to enhance their teaching practice. Likewise, kids want to have fun at school, and learn the information they need to be “successful.” Learning can occur through many mediums; dance and movement activities help the students learn not only the material on a set curriculum, but also about themselves as individuals and as part of a community. Enjoying themselves at school makes students excited to learn, and arguably more willing to engage during the school day.

When faced with questions regarding how to create time and space for movement activities, professional development facilitators can justify their practice based on the benefits teachers will reap from their efforts, for themselves and their students. Once lessons are designed and piloted, dance-integrated methods can lead students to approach concepts with increased eagerness to learn and positive behavior, leading them to deeper understandings. These characteristics represent the payoff for the initial investment of extra time and energy; they create higher quality education, at more efficient levels, for all students.

9.4 The DANCE Project in Context

To situate The DANCE Project within the context of dance education, I reviewed the literature surrounding historical and current initiatives in Chapters Three and Four. From this exploration, in combination with the data I collected from Phases II and III of The DANCE Project, it appears that the initiative at hand falls in line with work being conducted across the country, though partially out of line with the national agenda—spearheaded by the National Dance Education Organization— for dance to be taught by a dance specialist as a discrete, artistic discipline. While no one disputes the validity of the
NDEO’s request, the reality of achieving such an ideal in the current economic climate is in question. Thus, educating classroom teachers becomes one avenue for delivering dance education services to students.

However, these differing goals for dance education create a divide in the dance education field. Whereas organizations like The Dance Company provide some instruction from dance specialists and do a great deal of professional development with general classroom teachers, the NDEO’s platform has centered on regular dance instruction during the school day by a dance specialist since its inception in 1998.

The two dance veterans who participated in my study, Dee and Nancy, discussed this issue during our interviews. Neither of them disagree with this platform, but they understand that, realistically, encouraging classroom teachers to dance with their students is a more effective way to get children moving during the school day.

From Dee’s perspective, primary school education is mainly about developing students as individuals, not necessarily shaping them into specialists or experts right away. Accordingly, the type of movement that classroom teachers can share with their students would perhaps awaken them to their senses or begin teaching them about body awareness. Elementary school dance does not have to focus on producing highly skilled dancers; children can attend private studios for that type of training.

M: So in terms of the discussion about dance as an art form, dance as physical education, dance as integration, obviously you bridge a lot of those categories. How do you feel about… I know that some would argue with you that classroom
teachers should absolutely not be teaching “dance.” How do you justify that work or reconcile those controversies?

D: It’s kind of like—I don’t know exactly where I’m going to go with this, Mara—it’s kind of like sports teams. Right. If you have kids and they’re in school and you want them to play sports, so they’re involved in these little teams that parents are coaches for. They might have played the sport themselves a little bit. Some of them might have played in college. Some of them might even be pros. But most of the time, they’re just recreational athletes themselves, so coaching those sport teams all the way, you know, up into high school where it becomes much more specific and discipline based, I kind of look at it as the same way for dance or movement. When we get into a very disciplined base where, as one of my autistic student says at [the local community college] ‘it’s serious. It’s serious.’ That’s where I think you would want more of a specialist. Someone who is dedicated and has training and they’re creating work themselves or have created, or they’ve performed. That’s where you want a deeper look into that subject area. That’s how I liken it to that.

M: And if a school is fortunate enough to have a dance specialist

D: Then they should have it. Absolutely. You know, I’ll always advocate for that. We have music, we have art, some schools have theater. We need all the art forms, if we’re going to do it right. If we can’t do it right, then we have to have something else. So I’d rather have something instead of nothing. It’s kind of a desperate measure, but I feel that’s where we sit. And if you look at it from other cultures’ perspective it is a
very communal thing, this teaching of dance and sharing with movement. (Lines 459 – 483)

Dee brings awareness to the question of whether having no dance at all is better than having some dance, which is not taught by dance specialists. I would argue that some dance can lead to increased interest in pursuing more dance. Greater support from teachers and school administrators, could lead to additional opportunities for dance professionals to work in school settings.

Nancy contests the national agenda because of its separatist qualities. A former dance specialist and now a classroom teacher, she feels she has a great deal of freedom and power to provide a fully integrated experience for her students, and has collaborated with other teachers in her building to establish moving opportunities for all students. If dance instruction was limited to “dance” class, Nancy’s students would not be dancing at all.

N: …Since 2006, I have stepped away consciously from the national arts education, mainly because I don’t necessarily think that what we’re pushing is the right thing anymore… Specifically, I don’t think that the dance education agenda is the right agenda anymore.

M: What is the agenda that’s being pushed?

N: Oh, I think that the agenda is that dance [as an art] has to be taught as a separate subject during the 9:00-3:00pm school day. I don’t agree with that, though long ago I was a proponent of it. Because time is valued differently today
and we’re living more and more via asynchronous time. You can do/schedule a lot of things differently, but the dance education people are still playing something from another era. Playing the role of separatist has not served our discipline nor the arts as a whole well. Historically I understand the need to emerge as a separate subject but it is not realistic in the times.

M: So in your professional opinion, what is the best way to increase the presence of dance in education?

N: Make dance a part of the every day experience through multiple delivery systems. Make dance matter. Make dance meaningful. Make dance one of the many ways you can come to know something, and don’t separate. (Lines 1061 – 1039)

Nancy’s ending statement is extremely powerful. For Nancy, dance creates community. Her students blossom over the course of the year, and they learn about themselves and about each other as they work together in building a learning community. Dance gives Nancy’s students agency over their own education, a power they might not possess anywhere else in their lives.

All students and teachers have the right to engage with their whole selves before, during, and after the school day. Dance allows individuals to learn about and through their bodies, and contributes to not only the development of capable teachers and skilled students, but also to the growth of human beings of all ages. In looking to convince school officials and educators of these assertions, however, it is necessary to speak in terms that they understand, and perhaps to which they have more experience and/or
exposure. If the most basic tenet of this work is for children and teachers to move their bodies during the school day, the message that educators need to include dance in the classroom may be heard more clearly if framed as necessary to their health and well-being. For example, while the arguments for dance as a valuable and necessary artistic discipline remain secure, I noted in Chapter One that children’s health is on the decline, with special regard to obesity. By speaking to dance’s beneficial qualities to children’s health, arts educators might make more headway with school officials. This does not diminish the many other positive factors that dance and movement education offers to students, it simply presents dance in a new light—a light that might lead administrators to welcome dance into their schools more readily.

I realize this suggestion stares the dance as an art versus physical education debate in the face, but perhaps that is the point: to dispel the separatism, as Nancy said, and come together instead. The goal is for dance to gain presence within public schools. Ideally, a dance specialist would be a permanent fixture on every school’s staff, however that is not a reality in most of America. Thus, working toward a new goal that takes realistic contexts into account is necessary if any progress is to be made. This research involves a great deal of advocacy. Any good lobbyist knows that catering an argument to the issues an official feels passionately about increases the likelihood of garnering that official’s attention.

9.5 Recommendations to the Field

The premise of The DANCE Project is based on working with what is available, rather than working towards a distant ideal. This work is not suggesting that classroom
teachers should be the sole providers of dance in public schools, or that ideals should be forgotten. However, building support within all sectors of education: students, parents, teachers, administrators will continue providing empirical evidence of the value the arts carry in learning spaces. Exploring the ways in which professional development does or does not inspire teachers to use dance in their classrooms informs dance education professionals on how to continue delivering services given their current capacity to do so. Further, collecting feedback from participants allows program facilitators to make adjustments, to best serve their clientele.

Based on the literary and practical research conducted in this dissertation, I have discussed factors affecting the presence of dance in educational settings throughout this chapter. Now, after more than three years of involvement with The DANCE Project’s efforts to facilitate professional development for classroom teachers in dance, I have the following recommendations for dance professionals seeking to increase the presence of dance in educational settings:

- **Recommendation 1:** Dance educators should provide participants with information about dance’s inherent value, as well as opportunities to experience it to further assist educators’ understanding of and willingness to use dance in the classroom.

- **Recommendation 2:** Professional development providers should make additional efforts to follow up with workshop participants after their attendance, in order to increase the potential for impact of services delivered.
Recommendation 3: Service providers should vary professional development sessions to offer beginning, intermediate, and advanced level trainings to engage educators more deeply and consistently.

Recommendation 4: Educators, arts administrators, and school authorities must strengthen collaborative efforts with professionals within the arts and education communities in order to best fill teachers’ professional development needs and students’ learning needs. Support systems such as networks and follow-up sessions can further build relationships among partners.

Recommendation 5: Dance educators should work to make dance available to all students, through a variety of formats including specialized dance instruction, classroom instruction, arts-integration, artist residencies, and physical education. Enriching the practice of classroom teachers can provide students with dance-integrated opportunities whether or not they have access to a dance specialist.

When attempting to enrich a community, it remains crucial to assess its needs prior to designing a program for implementation. In her work across the state, Dee recognized the lack of dance specialists in schools, and the opportunity/necessity for classroom teachers to engage in movement with their students. While the current project was faced with challenges such as budget cuts and low enrollment throughout its three phases, it helped to positively change teachers’ perspectives regarding the possibilities for dance in their classrooms.
9.6 Continuing This Work

In building on this work, several opportunities exist to improve on the services delivered and to disseminate the information gathered through this dissertation. First, I have begun discussions with arts education colleagues across the city who are involved in pre-service teacher education. If teachers begin to shift their perspectives about learning in and through the arts prior to entering the classroom, they can integrate arts-centered activities in their teaching practice from the onset of their careers as teachers. While enriching existing teachers’ practice remains important, pre-service teachers are an additional population to access.

Second, when facilitating any professional development in the future, greater efforts can be made to follow up with teachers after they have had a short time to work with the material. If they are having trouble transferring what they learned in a workshop to their classroom, a follow up session of some sort might assist their practice, and therefore increase the impact of the initial professional development session.

Third, Nancy discussed her interest in creating leadership institutes for teachers interested in gaining a deep understanding of arts integration techniques. Together, we would design a system in which teachers could receive credit toward their continuing education requirement, or pre-service teachers could receive credit toward their degree requirements. Teachers make a substantial commitment of approximately three years, and attend the institute in teams from the same school. Professionals and graduate students from each discipline would also be enlisted to serve as mentors to coach teams. Although
it is just in the idea stages now, Nancy has seen similar initiatives work elsewhere and believes it could provide teachers with a rich and lasting relationship with the arts.

Finally, professionals from The Dance Company, higher education, the state’s Arts Council and Board of Education contributed to the development and implementation of The DANCE Project. Based on my participation and evaluation of this work, it has become clear that systems for support and communication among all of the partners involved is crucial to successful achievement of programmatic goals. Each of these stakeholders contributed valuable skills to the project, and served a different population of service recipients. As a result, the findings can benefit students and teachers from preschool to higher education, professionals in the arts, education, and arts education fields, and policymakers. However, to maximize the positive effects of this research, it must be shared in usable and accessible formats for each audience. Teachers need realistic implementation strategies, while policymakers need statistics and stories from their home districts. Members of the higher education community train pre-service teachers and often conduct the research that produces statistics and justification for funding and resources.

Each of these initiatives represents a substantial commitment from the administrators and participants involved, who will contribute to their successful implementation. One might argue that the projects above could take an entire career to complete. As a budding arts professional, I have a lifetime of work ahead of me, and professionals with whom I wish to collaborate in creating time, space, and energy for dance in education.
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Dear Dr. Sanders,

The above project [Participant Perceptions of Dance III] has been determined to be exempt under categories 1 & 2; the project number is 2011E0201. You may begin your data collection. I’ll send your official letter soon, but I wanted to let you know the status so you could begin if needed.

Please let me know if you have any questions. Good luck with your research!

Thanks,

Cheri

Cheri Pettey, MA, CIP
Senior Protocol Analyst--Exempt Research
Office of Responsible Research Practices
Ohio State University
1960 Kenny Road
Columbus, OH 43210
phone: 614.688.0389
fax: 614.688.0366
APPENDIX B

PARTICIPANT CONSENT
Dear [DANCE PROJECT] Workshop Participant,

As part of my Dissertation research at The Ohio State University, I am interested in your feedback regarding the professional development workshop administered by [The Dance Company] that you attended today. This survey is completely optional and your responses will not be connected to your identity in any way. Participation in this process is voluntary, and you can refuse to respond to any questions you do not wish to answer. 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 Project] as part of these workshops, including written feedback, and pre/post survey and data. Make some reference to OSU Office of Responsible Research (Protocol # 2008E0347).

Further, there will be an additional opportunity in the future to provide feedback regarding your post-workshop experiences through an in-person or telephone interview. Participation in this process is completely voluntary, and you can refuse to respond to any questions you do not wish to answer. 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. 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 via email: gross.237@osu.edu, phone: 413-335-5243, or mail: 485 Mendenhall Lab/125 S. Oval Mall/ Columbus, OH/43210, or contact my advisor, Dr. James H. Sanders III, Ph.D. by phone (614) 292-0266 email sanders-iji.1@osu.edu OR post at room 113 A&B 1661Tuttle Park Place, Columbus, OH 43214.

For questions about your rights as a participant in this study or to discuss other study-related concerns or complaints with someone who is not part of the research team, you may contact Ms. Sandra Meadows in the Office of Responsible Research Practices at 1-800-678-6251.

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, by initialing and signing below, 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 utilize the survey I have completed

___ It is ok to contact me for an interview in 6-8 weeks following the workshop

___ 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)

Witness: __________________________

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APPENDIX C

OVERVIEW OF DANCE PROJECT LESSONS
LESSON OVERVIEWS

Each Lesson followed the same format, in which an overview was provided, followed by the integrated content areas, connecting concepts, essential questions, the state standards that apply, the lesson objectives, tools for assessment, and the actual lesson procedures. Following the lesson, teachers could read about background information, vocabulary terms, helpful resources/materials to use in their implementation, and suggestions from the pilot teachers as to how to break up the lesson into different sessions. Throughout each lesson, there are prompts for using the accompanying DVD to show examples of the movement the lessons discuss.

Lesson 1: Finding Dance Vocabulary

Lesson Overview
In this lesson, students are introduced to dance as a specific movement vocabulary that includes determined usage of the elements of time, space and energy. [The story of focus in The DANCE Project], a ballet, is a dance form that selects its movement vocabulary and stage setting from an established art form beginning in the French courts of Louis XIV (1667 – 1750). Although ballet dancing has a specific movement vocabulary requiring many years of study to master, this lesson will explore how the basic elements of dance and moving, in general, relate to this art form and allow dancers to express meaning or tell stories through movement.

Integrated Content Areas
Dance and Language Arts

Connecting Concept
Vocabulary Building
Communication

Essential Questions
- What are the words used to describe dance movement?
- How do we group different kinds of movements?
- How do we use these movement words to make movement sentences?
- How does a sentence in language relate to a dance phrase?
- What is a choreographer and how does he/she work?
Lesson 2: Characters in Dance and Story

Lesson Overview
In this lesson, students will identify and develop contrasting movement vocabulary for each of two main characters in the ballet [name of ballet and main characters]. Students will write word descriptions for each character that describe the existing movement portraits provided by the action of the ballet. They then will take specific gestures assigned for each character and abstract specific gestures into dance movement in order to create dance phrases for chosen characters. Students will learn how to use the dynamic qualities inherent in movement to abstract common gesture and make dance.

Integrated Content Areas
Dance, Language Arts, Drama/Theatre

Connecting Concept
Character Development across disciplines
Emotion and Energy

Essential Questions
• How do feelings affect how we move?
• What are the dynamic qualities used in dance to depict emotional states?
• What makes a character move?
• What is the movement language used to define different characters?

Lesson 3: Three Characters in Dance and Costume

Lesson Overview
In this lesson, students will meet a third character in the ballet, one that is not human. Students will discuss the three different characters, and imagine and draw what each might look like. Up to this point, no pictures of any of the characters have been presented; only the story has been discussed.

Students will identify and develop contrasting movement vocabulary for each of three main characters in the ballet [name of ballet and characters]. Students will write word descriptions of their own for each character that elaborate on the existing portraits (provided by the action of the previous lessons). They then will take specific gestures assigned for each character and abstract specific gestures into dance movement in order to create dance phrases for chosen characters. Students will learn how to use the dynamic qualities inherent in movement to abstract common gesture and to make that gesture dance.

As the movements for the new character… are explored, there should be some kind of picture emerging in the imagination of students about how that character and the other two characters might look. Students will choose a character and design its look or
costume.

Students will be introduced to the costume designer for [the ballet], and learn about how she designed the costumes... They will also learn that the ballet...takes place in the Middle East therefore, the cultural location affects the look and type of costumes used for a ballet.

**Integrated Content Areas**
Dance, Language Arts, Drama/Theatre, Visual Art

**Connecting Concept**
Character Development across Disciplines
Emotion and Energy and Visual Picture

**Essential Questions**
• How do we use our imaginations to depict a character in movement that is not human?
• What is the movement language used to define different characters?
• How do we draw a character from a story that is inspired by movement?
• How much information does a costume designer need in order to design a costume for a character in a ballet?

**Lesson 4: The Cave: Exploring an Environment**

**Lesson Overview**
Set design plays a very important part in a ballet. The location and quality of the space transports the viewer into the magic of the performance. In [this ballet], there is a scene that includes a mysterious cave that [the main character] must descend into...

In this lesson, students will research the geology of a cave in order to draw a “set design (landscape) for [the ballet] and to motivate a “Cave Exploration Dance”

**Integrated Content Areas**
Dance, Visual Arts, Science

**Connecting Concept**
Environment inspires dance and knowledge
**Essential Questions**

- How can a cave inspire the design for a ballet set? What is a set design?
- What kind of light should it have? What animals live in a cave?
- How do we feel when we explore a strange place? What should we know about caves before exploring them?
- What kinds of movement will we use when we explore a cave?

**Lesson 5: Groups in Motion – Geometry Dances**

**Lesson Overview**

Geometry and the measured sense of patterns presented in the natural world, guide the choreographer when placing dancers on the stage and moving them in the stage space. Dancers are not placed randomly on the stage, but in carefully planned figures. They move along predetermined pathways. Circles, squares, triangles interspersed with asymmetrical or symmetrical groupings add interest to the positioning of dancers on stage.

In classical ballet, there is always a corps de ballet or group of dancers that dance together making many geometric spatial patterns and formations on the stage. They are like a chorus of harmonious voices, reflecting the emotions of the scene. In this lesson, students will study the stage as a cube and a rectangle. They will measure the space to find the center and divide the stage into halves (right and left, upstage and downstage). They will then create a group dance inspired by the “jewels” discovered in [the] cave.

**Integrated Content Areas**

Dance, Mathematics

**Connecting Concept**

Geometric shapes in stillness and motion

**Essential Questions**

- What is the relationship between geometry and the basic floor patterns in ballet? Two dimensional - space and figures that are defined by height and width only such as a square, circle, triangle vs. Three Dimensional - space and figures that are defined by height, width and breadth such as a cube, sphere, and cone.
- What are the most common closed and open pathways used in ballets?
- How does a choreographer design formations and positions for dancers on stage?
Lesson Six: A Dance of My Own

Lesson Overview
This lesson is a lesson designed to allow students to create something new based on the previous learning experiences of the [DANCE Project] series of lessons. It is a logical extension of the previous work and may be varied and implemented for a variety of folk tales and stories.

Integrated Content Areas
Dance, Language Arts, Visual Arts and Drama

Connecting Concept
Interdisciplinary Exploration and Synthesis

Essential Questions
• How do we use learned skills and content to create original work (synthesis)?
APPENDIX D

SURVEY MEASURES
Participant Information

The requested information on this form is strictly for assessment purposes. This information will not be connected to your personal identity, and will be kept strictly confidential. Filling out this form is completely voluntary and you may to decline to answer any questions as you choose.

What is your age? ________________

What is your sex? ________________

What is your race/ethnicity? ________________

What subject(s) do you teach? ________________

How many years have you been teaching? ________________

Have you ever taken an arts integration or creative movement workshop before? If so, please specify.
Dear Colleague: The following survey is designed to help us gain a picture of the participants prior to the professional development training. Please respond fully and candidly. Your answers will remain anonymous.

Part 1: Your Experience with Dance

Please describe your experiences with dance.

________________________________________________________________________
________________________________________________________________________
________________________________________________________________________

What kinds of professional development or training have you had in dance?

________________________________________________________________________
________________________________________________________________________
________________________________________________________________________

Have you tried to use dance or movement with your students? What were the results?

________________________________________________________________________
________________________________________________________________________
________________________________________________________________________

Part 2: Your Perceptions of Dance

What is your perception of the value of dance?

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

________________________________________________________________________
________________________________________________________________________
________________________________________________________________________

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

________________________________________________________________________
________________________________________________________________________
________________________________________________________________________

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

________________________________________________________________________
________________________________________________________________________
________________________________________________________________________

Part 3: Support Mechanisms

How familiar are you with the Ohio Department of Education Content Standards for Dance?

- Not at all
- Somewhat familiar
- Very familiar
What other kinds of resources (e.g., books, music, video, Websites, artists, mentors, professional development) might you need to make curricular integration successful?

________________________________________________________________________

________________________________________________________________________

________________________________________________________________________

What are your goals for your involvement in the PD Workshop?

________________________________________________________________________

________________________________________________________________________

________________________________________________________________________

Part 4: Your Context

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

________________________________________________________________________

________________________________________________________________________

________________________________________________________________________

Any other Comments?
What areas in your own teaching practice are you looking to improve, strengthen and gain insight into by participating in the *DANCE Project* professional development workshop?

________________________________________________________________________

________________________________________________________________________

________________________________________________________________________

How can you use the skills and ideas you experienced in this workshop to engage your students in learning?

________________________________________________________________________

________________________________________________________________________

________________________________________________________________________
What sessions did you find most useful and why?
________________________________________________________________________
________________________________________________________________________

What sessions did you find least useful and why?
________________________________________________________________________
________________________________________________________________________

Please rate the individual sessions:

**Dance/Movement**

<table>
<thead>
<tr>
<th>Curriculum Lessons</th>
<th>Great!</th>
<th>4</th>
<th>3</th>
<th>2</th>
<th>Poor</th>
<th>1</th>
</tr>
</thead>
<tbody>
<tr>
<td>Classroom Mng.</td>
<td>Great!</td>
<td>4</td>
<td>3</td>
<td>2</td>
<td>Poor</td>
<td>1</td>
</tr>
<tr>
<td>Reflection/Discussion</td>
<td>Great!</td>
<td>4</td>
<td>3</td>
<td>2</td>
<td>Poor</td>
<td>1</td>
</tr>
</tbody>
</table>

If you circled number 1 on any of these please state some specific concerns:
________________________________________________________________________
________________________________________________________________________

4. Please rate the individual sessions:

**Valuing The Workshop Format/Presentation**

<table>
<thead>
<tr>
<th>Organization</th>
<th>Great!</th>
<th>4</th>
<th>3</th>
<th>2</th>
<th>Poor</th>
<th>1</th>
</tr>
</thead>
<tbody>
<tr>
<td>Preparation</td>
<td>Great!</td>
<td>4</td>
<td>3</td>
<td>2</td>
<td>Poor</td>
<td>1</td>
</tr>
<tr>
<td>Execution</td>
<td>Great!</td>
<td>4</td>
<td>3</td>
<td>2</td>
<td>Poor</td>
<td>1</td>
</tr>
<tr>
<td>Communication</td>
<td>Great!</td>
<td>4</td>
<td>3</td>
<td>2</td>
<td>Poor</td>
<td>1</td>
</tr>
<tr>
<td>Variety of Activities</td>
<td>Great!</td>
<td>4</td>
<td>3</td>
<td>2</td>
<td>Poor</td>
<td>1</td>
</tr>
</tbody>
</table>

If you circled number 1 on any of these please state some specific concerns:
________________________________________________________________________

- Please circle the answers to the following statements below:

  A. *I am comfortable in* using movement in my lessons. Most of the time  Occasionally  Never
B. I integrate movement activities into lessons.

- Please answer the following below regarding the lessons from the workshop. I will use the assessment strategies shared in the lesson

  Most of the time       Occasionally       Never

*If not—What will you use to assess student work that integrates movement/dance into the content? __________________________________________________________

________________________________________________________________________

7. What grade and/or subject do you teach?

________________________________________________________________________

8. List two (2) things that you learned today or that changed your way of thinking about dance.

Thank you for completing this evaluation. It is helpful in our future planning of professional development activities.