

Moving Education:
Building a Model Integrated Dance Partnership
for Elementary School Classrooms

by

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A THESIS

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Abstract

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Title: MOVING EDUCATION: BUILDING A MODEL INTEGRATED DANCE
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This thesis explores the relatively recent phenomenon of in-school arts partnerships through the specific lens of integrated curricula. Through a literature review and pilot project, its goal is to propose and evaluate the feasibility and viability of integrated arts partnerships in dance at the elementary school level, given challenges currently facing teachers under the No Child Left Behind Act. Chapter one describes the context and purpose of this study. Chapter two establishes important methods and definitions for the literature and research review. Chapter three examines recent and important literature and issues impacting arts in education and in-school dance partnerships. Chapter four provides a detailed background, generally and specifically situating the pilot project geographically, culturally, and within the methods employed in conducting and evaluating the project. Chapter five reports project results and summarizes conclusions.

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And to the children I've taught for the past ten years, who've taught me that every kid is a dancer.

"Wait a minute," she cried. "So you can't dance? Not at all? Not even one step? How can you say that you've taken any trouble to live when you won't even dance?"
Hermann Hesse, Steppenwolf

For Spencer, my dancing partner in life. Someday, we'll learn to tango.

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CHAPTER 1: INTRODUCTION

Problem Statement

As dance administrators and educators, we share concern at the current erosion of arts education funding in our nation's public schools (Remer 2003). We are also troubled by recent research suggesting that learning in the arts may be only increasingly threatened in the wake of five years of controversial No Child Left Behind (NCLB) legislation, which includes the arts as a "core" subject but does not enforce policy rhetoric with policy action (Chapman 2004; Meyer 2005; Center on Education Policy 2006a, 2006b). Not only are unequal and insufficient resources allocated to arts assessment standards and evaluation processes under NCLB, but "draconian" testing in mathematics and reading subsumes teachers' instruction time in other subjects, including the arts, foreign languages, and humanities (Meyer 2005; Center on Education Policy 2006a; Mishook and Kornhaber 2006, 3).¹

Moreover, we know that schools serving high percentages of low-income families are the least likely to offer arts instruction and experiences and the most challenged in having the capacity to reverse this trend (Fiske 1999; Mishook and Kornhaber 2006). These observations are disheartening in the wake of decades of scholarship proving that arts education's contributions to general learning afford a powerful means of closing the gap between high-achieving and underprivileged

¹ Enforced standards are requisite, many believe, to ensuring that the arts as a "core" subject actually make it into classroom curricula at all.

students (Ruppert 2006; Mishook and Kornhaber 2006). We consequently join educator Laura Chapman in vehemently challenging the myth that “no child is ‘left behind’ in art” (2004, 3).

Finally, given these considerations and issues, dance administrators and educators recognize the need for dynamic strategies to advocate for an arts education renaissance that we can help to initiate. Through a review of recent research and trends affecting arts education partnerships (wherever possible, bringing the neglected dance sphere to the discussion’s fore) and a model pilot project enacted in two Eugene-Springfield, OR, schools in Spring 2007, this two-part thesis works to be an innovating participant in this ongoing effort.

Issues Around A Potential Solution: Arts Integration

Arts “integration,” formally introduced to regional pockets of US public schools in the 1970s, is currently garnering formidable philosophical support—and relatedly, wide scale prominence in funding and implementation—as just such a vehicle for arts education “renaissance” across North America and internationally (Remer 2003; Western Australia Dept. of Education 2003). Especially in visual arts and theater, but also in music, teachers are working independently and with collaborating arts organizations in their communities to integrate the arts into learning in other academic subjects, and to integrate learning goals in other academic subjects into arts instruction. For complex reasons that will be explored in this paper, foundations awarding grant

support are also overwhelmingly favoring arts education units that are—be it comprehensively or more peripherally—linking the arts to other disciplines. Likewise, schools and teachers working with community arts organizations increasingly prefer integrated learning units that link art to other areas of classroom learning, both general (e.g., spatial awareness) and specific (e.g., Sumerian culture). Of 69 projects receiving funding through British Columbia’s “Artists in Education” 2006-2007 project list, for example, 27 of the community arts organization partners (a little over 39%) specifically list integrative goals as part of project objectives (Artists in Education 2006). Many more reveal concern with their units’ alignment with objectives for general student knowledge (e.g., “allow[ing] students to discover the power of metaphor, timing, silence, and the important balance between images and words” in one bookmaking project) that encompass and transcend “traditional” arts vocabulary of line, color, texture, space, rhythm, and harmony. These BC arts in education pilot initiatives taking shape only a few hundred miles away are illustrative of an increasingly global boom of new projects that are exploring and re-envisioning “integrated” arts learning in the classroom.

Of course, participation in the arts has always been a means for children’s development and application of skill sets integral to success not only in academia, but also in life: one need only consider hours spent practicing scales on the piano or the commitment it takes not to miss daily ballet class to know that the arts impart discipline, for example. At its best, therefore, this relatively new focus on arts integration does not reflect a radical redefinition of what learning in the arts *is*, so much as it refocuses the

ways in which we consider its relationship to other disciplines, and the ways in which we promote and utilize its unique potential for interdisciplinary learning toward a more holistic view of student growth. As an aside, integrated arts learning is not evolving without criticism and words of warning: some theorists caution that integrating the arts into other academic subjects undermines the validity of “arts for its own sake” and is self-defeating in the effort to establish art as a “core” academic subject in its own right (Chapman 2004). The discussion that follows in this thesis accordingly assumes a multifaceted review of current scholarship and case studies in integrative arts education. It also explores components of “healthy” integrated arts curricula that “honor the value of creative and critical thinking in the arts” while also affirming the value of interdisciplinary learning (Strand 2006).

Returning to the Canadian arts education program I have used as an example above, the “Projects List” demonstrates an exemplary commitment to funding community artists’ work directly in public classrooms. In their support of these artists, the organization thus also reveals a commitment to integration of another sort. The “integration” of community organizations into public schools’ teaching rosters not only helps districts make the arts available across socioeconomic strata, but also fosters children’s personal relationships with “expert” artists, who can make a unique contribution to students’ art experiences (especially in schools without art teachers, and for the students of classroom teachers with limited arts expertise). Though sourcing arts funding—especially in our nation—continues to be a challenge, school districts and

artists working in school districts as representatives of arts organizations of varying sizes are experiencing relative success in earning public and private support specifically for the development of these sorts of “residency” relationships.² Accordingly, this paper will give an overview of what educator and arts education administrator Jane Remer calls the “recent phenomenon” of artist/classroom and community group/school partnerships. It will also explore what these alliances imply for the arts outreach programs we choose to build as community organizations, and the positive and negative potentials of these integrated arts education funding trends (Remer 2003).

INTEGRATION IN DANCE

Integrative units in *dance* lag far behind the other art forms in prolific enactment and documented development. Of the 69 arts education projects awarded funding this year through the above-mentioned BC “Artists in Education” program, for instance, multiple projects span idioms and media through integrated units in: theater (e.g., Shakespeare, original drama, musical theater, storytelling, film/video storytelling, improv/character development); visual arts (e.g., sculpture, woodcarving, mixed media, mask-, canoe-, and blanket-making, drawing and painting, collage, murals, and ceramics); creative writing (e.g., poetry, fiction, legends, playwriting, slam poetry, and storytelling); and music (e.g., musicals, drumming, Brazilian percussion, hip-hop songwriting, CD album production, and handmade musical instruments). Only three,

² High-profile examples of integrated arts initiatives in the US include the Wolf Trap Institute for Early Learning Through the Arts in Vienna, Virginia, and the widely-documented Chicago arts in education partnerships, supported by the Chicago Community Trust.

however, plan to work with dance—and only two with dance at the important *elementary* grade levels, where students are building important skills at a rate that begins to slow significantly as they grow older (Sylwester 1998; U.S. Dept. of Education 2003). These “important skills” include both vital and sophisticated gross and fine motor skills, which dance is particularly well-suited among the arts to impart.

The almost total absence of dance projects in this Canadian grant-making organization’s funding awards is representative of a number of general phenomena relating to dance’s role in arts education everywhere. First, dance organizations, while increasingly active in schools, are typically active in ways that are, for multifarious reasons touched on in this paper, isolated. Because we do not often publish or codify our innovations in dance education, we do not enable other dance organizations to benefit from our in-school programs and pilot projects where they are already being implemented.³ And accordingly, each organization resourceful enough to brave an arts education partnership (as opposed to the much more straightforward—and less time-intensive—in-school assembly or open dress rehearsal) does so almost from scratch. Successful models exist, but do not often share the “why” and “how” of their partnership protocol with the outreach wings of other dance organizations.

Even *within* dance organizations, where staff turnover is high, accounts of well-implemented but under-documented in-school partnerships abound. In a case that is

³ An exception: Ample resources for dance residencies exploring creative movement with students do exist; we should celebrate these resources and put them to work as the foundation for new frontiers of dance residencies.

certainly representative of many others, one outreach coordinator worked independently for a period of three years to develop and implement a unique and thriving integrated dance residency as the central thrust of her ballet company's community programming. Out of necessity, the curriculum was based on her own process of trial and error and on literature in theater residencies that she had encountered in college: she reported that she had been unable to find support materials specific to dance to inform her efforts. After leaving her position with the mid-sized dance company for a museum administrative job that paid a living wage, the coordinator reported in a recent interview that "an outreach program [at the dance company] is certainly going on, but I have no idea what they are doing or if they are trying to carry on the integrated relationships I started" (Martin 2007). This innovating outreach coordinator's work is being continued as the inspiration for this thesis project, but the central problem remains. On an inter- and occasionally even *intra*-organizational level, we are too infrequently able to build on each other's expertise and experiences, and it is impossible to base an in-school dance partnership upon a documented and successful model. It is not surprising, therefore, that we are not yet "on the bandwagon" in contributing to scholarship, dialogue, and model projects to the newly-expanding and promising sphere of arts integration.

The review of research in part one of this paper should reveal that dance projects are often absent not only from outreach rosters (e.g., arts in education project lists everywhere) and from codified, available resources for dance organizations developing

their own outreach programs (e.g., published—or even recorded—accounts of model projects on which to base new programs), but also from much of the dialogue and research on arts education in general and integrative arts education in particular.⁴ The reversal of this virtual invisibility must not become the sole responsibility of dance organizations and their outreach divisions. This paper will explore the challenges dance’s absence in arts education scholarship presents for dance organizations innovating the world of arts education. It will also outline the reasons why arts educators and policy makers representing all disciplines should become invested in dance’s presence in research, policy representation, and the classroom.

Purpose of the Literature/Research Review & Pilot Project

As the problem statement suggests, a review of research in issues relating to dance’s potential place in arts in education and on the feasibility of supporting curricular objectives in other subjects through dance is in order, as is a pilot project that establishes just what—taking these critical and current issues into specific consideration—an integrated arts partnership in dance might look like. These

⁴ It is worth noting here that comprehensive data for, and aggressive in-school initiatives in, *all* of the arts is often underfunded and underrepresented in national research. For example: the National Endowment for the Arts (NEA), an independent agency of the federal government, is the primary federal agency responsible for supporting arts education in public schools. In comparison to its counterpart in science, however, the National Science Foundation (NSF), dollars communicate national priorities: funding for the NEA hovers around \$125 million; whereas funding for the NSF typically hovers around \$5 billion, with around \$1 billion going toward K-6 activities (Meyer 2005, 38). What’s more, 40 percent of funding for supplementary arts programs at the elementary level comes from parents; and as Lori Meyer tells us, “This unfortunate practice [or necessity] exacerbates the gap between high- and low-income students (2005, 37). Among the other arts, moreover (and especially visual art and music), dance has also traditionally received far less than its proportionate share of research and funding.

undertakings are mutually-reinforcing: the review of research carefully orients and contextualizes the project, and the project's findings bolster the research with the weight of practical considerations and actual results. Because of limitations of time and resources, a "phase one" of this pilot project is was completed in May 2007 at two area elementary schools; important further phases are necessarily limited to theoretical suggestions—and consequently, are reserved for enactment and more exhaustive exploration on a future timeline.

Significance/Value to the Field

In an *Arts Education Policy Review* essay only five months ago, dance professor Thomas Hagood (Florida International University, Miami) advocated for the imperative role that sourcing "field-based standards" and generating a "collective voice" must play in earning recognition and results for dance in our cities' classrooms:

In the local level K-12 educational setting, we have to appreciate the need for and value of field-based standards and the necessity of a collective voice for dance educators. If we can empower a vision for shared values in dance education, we may be able to instill greater appreciation for the merit and worth of a dance education for our students, their parents, and our administrators. (Hagood 2006, 36)

This two-component thesis project will actively engage with a review of pertinent recent research, studies, surveys, issues, and scholarship in the field of integrated arts education, especially where it informs community dance organizations' work in, and partnerships with, public schools. In so doing, it will add an important and heretofore missing link in presenting a "collective voice" for dance to the larger arts education

community. It will present this voice, moreover, toward the goals of: first, formally introducing the potential of arts integration in the elementary school curriculum to dance organizations and their outreach programs; and second, proposing integration approaches that take advantage of dance's unique potentials and challenges—and are, wherever possible, scrupulously timely.

The capstone of the project is the foundational phase of a model integrative dance pilot enacted to contribute to what Hagood might call the “field-based” reality: hands-on work with students and teachers in the classroom to explore the practical (and sometimes unforeseeable) dimensions of policy- and program-talk in action. In tracing the “phase one” EXPERIENCE DANCE! Project from my initial funding and conceptual stages to the project's implementation and evaluation, I also hope to provide a documented model for other dance organizations' reference, even as I wholeheartedly recognize the necessity for additional resources, considerations, field work, and engagement with other models in what I call “future phases” of my program. I conclude with general and specific recommendations for these future residency relationships, and for future research, scholarship, and policy considerations in integrated dance education programs.

The lenses of this research and field work are directed toward community dance organizations, arts educators, teaching artists, and arts administrators involved in instituting collaborative, in-school arts education projects or programs; the project may

also be of interest, however, to classroom teachers, policy makers, and general educators.

Assumptions, Premises & Central Arguments

This thesis is founded—as is much research in the area of arts education—upon the assumption that arts education is “something worth advocating for” and that it should be available to students in all public schools (Davis 1994; Chapman 2004; Morgan 2006, 2). This assumption aside, I do include current advocacy strategies for promoting arts education in the review of literature and research; I know from firsthand experience as a grant writer and arts administrator that these strategies are often valuable to advocates promoting in-school educational arts experiences in a climate where the arts, as one music teacher I interviewed put it, “seem to be on the chopping block every year” (Adee 2007). More explicitly, I assume that advocates of educational experiences in *dance* will benefit from a discussion of the discipline’s specific role in supporting student learning, as it is frequently underrepresented both in research and in classroom minutes devoted to arts instruction (e.g., Constantino 2003, 26).

Another integral premise of my research and the pilot project is that partnership collaborations between schools and community arts organizations uniquely and meaningfully benefit students, teachers, and schools (Davis 1996; Project Zero 1999; Ingram 2003). Correspondingly, partnerships give arts groups opportunities to actively engage with and invest in one of their most important demographics: their future

audiences, widening “the scope of their outreach/inreach net” and reaching “large numbers of the members of communities these organizations strive to serve” (Davis 1996, 13). According to one center director, “We go into the schools because that’s where the kids are” (qtd. in Davis 1996, 13). This thesis does not intend to promote arts partnerships in dance as a replacement for arts instruction as part of the regular classroom curriculum. Rather, it espouses the robust cohort of advocates portending that arts partnerships are a valuable means of supporting this regular arts instruction, especially given the arts’ tenuous place in the core curriculum, the ever-increasing burden on classroom teachers to assume responsibility for arts instruction, and, in dance, the limited likelihood that these classroom teachers will hold extensive expertise in the art form (Fineberg 1994; Herbert 1995; Morgan 2006).

Next, I assume that while dance organizations’ tried and true outreach methods of bringing students into the theater on a field trip to an open dress rehearsal—or, alternatively, of producing in-school dance assemblies—have benefited innumerable students and districts, new strategies of building relationships between students and dance are in order. Indeed, these “traditional” methods should certainly persist, as should the more rare in-school teaching artist residencies which give students valuable interactive exposure to, and experiences in, the principles of dance and creative movement. Innovations in our outreach activities, however, play a requisite role in responding to a new policy paradigm in which evolving challenges for teachers necessarily impact the place of in-school arts instruction and the kinds of collaborative

projects that teachers will be receptive to making time for in the curriculum (Adee 2007). As I have already suggested, we must actively work to make these innovations (including integrated arts education) accessible to our colleagues in dance. A Google search for “integrated dance curriculum” and “lesson plans” in April 2007 produced a promising number of hits, but the relevant representative pages were almost exclusively for the Kennedy Center’s “ArtsEdge” program, in which eight lesson plans that integrate dance into science curricula are promisingly (but belatedly), “coming soon,” and almost entirely related to students’ study of “weather.”⁵ (Certainly, dance has more to offer to student learning than “Things that Grow in Spring”!) As administrators and advocates for dance, we must “catch up” in formally documenting our work so that our creative collaborations with schools can continue to grow, develop, and touch the lives of kids in our communities.

Finally, the project assumes that though the pilot in-school integrated dance initiative that I present is necessarily the product of a specific context (see “Introduction to the Pilot Project,” below), it will nonetheless scaffold future community arts organization field work in elementary schools (especially in similar populations) through documenting the process and through bringing dance into the general

⁵ Exceptions include Ballet Hispanico’s (NY) exceptional efforts to integrate dance into (especially) bilingual elementary-age classrooms. They have web-published a report of a successful unit linking folk dance to Cuban history (http://www.ballethispanico.org/educational_programs/GuajiraDanceProject.pdf). Dance and the Child International publishes a bi-annual newsletter available to current members that profiles one exemplary integrated dance curriculum in each edition. Similar searches for “theater,” “visual arts,” and “music,” however, elicited two times, three times, and almost four times as many hits, respectively.

integrated arts education policy interchange. I assume that the project will be most appropriate as reference material for metropolitan school districts with active local dance organizations; alternative strategies (e.g., teacher training workshops) for rural districts, for example, must continue to be explored.

Introduction to the Pilot Project

Premises, assumptions, and targeted audience thus established, the thesis does set out to answer a complex and important web of heretofore unanswered questions. These questions relate the reviews of literature and research to each other and subsequently to the pilot project, and both components of the paper to recommendations for future project phases and policy considerations. The most foundational questions are introduced below; others are laid out in the following discussions of “Methods” in chapters two and four.

As I have suggested, the pilot project is intended to practically engage the ideal of a “model” integrated dance partnership within an idiosyncratic environment composed of real classrooms, children’s learning styles, and teacher-perceived needs. It answers the questions: “What does an integrated dance partnership look like and entail in the classroom?” And “Are the components of a model partnership, as suggested by the review of literature and research, feasible? To what extent?” As a pilot project, moreover, it undertakes this endeavor with the intent to educate dance organizations

about the potential intricacies and benefits of integrated dance residencies, and to build support and feedback for these outreach approaches in the process.

Toward these multi-faceted objectives, I outline both planning and implementation stages of this first phase of the project's development; verify cost and benefits; and allow for evaluation of design, procedures and alternatives. Evaluation, the last of these specific aspects of the pilot project, is especially important to me. A crucial aspect of any trial implementation of this nature is that it invites feedback and collective evaluation for feasibility, validity, and sustainability. I therefore hope that the project can become part of a continually-unfolding dialogue on how to build effective, holistic dance education partnerships. These evaluations may then be integrated into a re-evaluation of criteria for future phases of the project.

WHY A PILOT PROJECT?

In their report on the now-iconic pilot arts partnerships that revolutionized Chicago school districts beginning in 1993 (Chicago Arts Partnerships in Education, or CAPE), James Catterall and Lynn Waldorf argue for a pilot project's powerful potential to transcend status as a "model" in its capacity to generate awareness and interest for valid educational innovations:

A program can grow with the robust forces of a snowball, expanding its diameter by gathering devotees as it rolls. The "fashion" effect is another name for what we used to call the "contagion" effect of a pilot program. If the pioneer participants are succeeding and gaining praise and attention within a school, not to mention the good graces of the principal, additional explorer teachers and finally settler teachers will sign on. (Catterall and Waldorf 1999, 61)

This project pilot is purposefully restricted in its scope to one community and a sample of two classrooms as a means of assuring manageability in scale. It also embraces the above-noted “idiosyncrasies” of these classrooms as absolutely essential: they provide the practical, veritable context necessary for testing the feasibility of the endeavor. At the same time, of course, the limited scale and the inherent uniqueness of the sample render generalizations difficult. Nonetheless, it is my intention that the pilot project will provide a means of foregrounding documented integrated dance partnerships in theory and practice toward Catterall and Waldorf’s “snowball” effect. I thus present the pilot project with the sincere hope that it is only the first of a robust roster of forthcoming case studies, project proposals, and policy recommendations grounded in substantive integrated encounters with dance in the classroom.

CHAPTER 2: METHODS

Review of Literature and Research

Methodological Paradigm

The review of literature and research follows a paradigmatic framework that situates dance in education partnerships within a complex web of policy factors and funding trends that currently impact the nature of arts education collaborations. Figure 3.1, which opens the review in chapter three, establishes a “map” of this conceptual framework that I intend to be beneficial in two ways. First, it visually prompts the reader that though these topics are necessarily discussed rather independently in the review, they are indeed inherently linked. And second, it establishes four important—and also interrelated—stages pertinent to dance residencies that will be explored later in the pilot project: Conceptualization, Implementation, Assessment, and Sustainability.

Given the issues’ complex and even interdependent nature, this conceptual framework presents, of course, only one model for framing the issues and their relationship to each other. It also necessarily omits larger forces that certainly motivate developments in the arts and in education (e.g., the national economy). These disclaimers aside, the review does explore the issues most powerfully and specifically impacting US arts education partnerships in the twenty-first century with some depth. Ranging from No Child Left Behind legislation and its attendant classroom implications, to animated dialogues on “best practices” in arts education content and partnership approaches, moreover, these issues resonate as key concerns for all leaders and players

in education and the arts. Most importantly, the review brings dance (and in-school dance partnerships) to bear in the discussion.

Key Terms: Definitions & Brief Context

GENERAL TERMS

Arts Education

One of the most central terms for this project is *arts education*, which refers to instruction in or about art forms of dance, drama, media, music, visual arts, creative writing, and arts practice.

Arts in Education

“In” is, of course, the key word in *arts in education*, a more recent term implying not only instruction in the arts, but also a relationship between the arts and the whole of a child’s educational experience. In many cases, this term evokes a broader definition of “teaching in, through, and about the arts” (Remer 2003, 74).

Artists in Education, Performing Artists in Education, Session, Residency

The label *artists in education* has also evolved throughout the past few decades in parallel to thinking about arts education—and arts in education. In the 1980s, for example, the National Endowment for the Arts initiated an evolution in terminology from “Artists in Schools” to “Artists in Education”; this transition reflects “a significant shift in thinking about the arts as basic education in which artists serve as teachers alongside specialists and classroom teachers” (Remer 2003, 75). In our more specific

consideration of *performing artists in education*, the phrase represents an increasing faction of dancers, musicians, and actors with a desire to move beyond concerts, performances, master classes, and open rehearsals to reach—and teach—kids (Myers 2005, 32). In this paper, “artists in education” are defined as practicing or experienced artists (usually specializing in one or more arts disciplines) whose primary occupation is not regular classroom instruction, but who come into a school or classroom to work directly with students in their art form(s). Their time with students—which can range from one day or less (often called a *session*) to a full year or more—is often referred to as a *residency*.

Arts Partnerships

Usually, but not always, the current use of “artists in education” implies an *arts partnership* wherein a community arts organization sends an artist to work directly in schools in collaboration with school teachers, administrators, and students. (Though it goes almost without saying that there are varying levels of collaboration and, accordingly, varying degrees of “partnership.”) Partnerships achieved prevalence in the 1990s with their roots in the “arts council movement,” in which “the language and practice of networking, collaboration, and arts partnerships gain[ed] favor as a *modus operandi* at the federal, national, state, and local levels” (Remer 2003, 75). Fundamental objectives of an arts partnership are: to build sustained relationships with students on their own in-school “turf”; to bring (professional) art to them in an immersive, experiential, meaningful, and accessible way; and where time and resources allow, to

assist and learn from classroom teachers in the process. Partnerships are thus rooted in the premise that the *relationship* between children and art is important, and that a relationship of some nature between community arts organizations and schools can uniquely facilitate this goal.

Teaching Artist (TA)

Teaching artist (TA) is another name for the community arts ambassador who brings expert knowledge and passion for the arts into the classroom. The term was first introduced by the Lincoln Center Institute in the 1970s (Remer 2003, 74). Since then, the special role in education it denotes has been championed by many proponents. In 1988, for example, Charles Fowler asserted that schools alone “cannot assume the full burden of educating children in the arts,” and argued for support and resources to be contributed by TAs and the community for classroom partnership projects (qtd. in Remer 2003, 75). Then and now, the TA serves as a bridge between the community organization and the school.

ARTS IN EDUCATION CONTENT & APPROACHES

In terms of the kinds of arts in education programs classroom teachers and TAs alike are currently choosing to initiate, *discipline-based art education* (DBAE) is also a key term (and hot topic). DBAE arises out of the now legendary “Getty” model. In the 1980s, the John Paul Getty Trust established the Getty Center for Education in the Arts and launched with it a new approach to art education that brings the study and practice of art history, aesthetics, and criticism into balance with instruction in “studio art”

(Remer 2003, 75). Essentially, DBAE involves four components: productive, critical, historical, and aesthetic. It proposes that students should become engaged in: the process of making art; recognizing visual qualities in art and in the environment; understanding elements of the relationship of art to culture over time; and discussions of "the nature of art itself" (Eisner 1990, 424). DBAE "is intended to help students acquire the skill and develop the imagination needed for high-quality art performance," then, but also bolsters this learning with "helping students learn how to see and talk about the qualities of the art they see." As part of this multi-faceted process, supporters of the educational method say that students learn to "think like artists," developing "sophisticated learning styles in the process," and that it is an academically-defensible alternative to "educationally shallow" programs founded on paper turkeys and potato prints (Eisner 2002, 26). Critics, on the other hand, propose that it devotes too much time to "talking" about art and not enough time engaged in "making art," and question the theoretical validity of "formalizing a student's response to a work of art" (Swanger 1990, 437-38).

The Getty model's focus is on classroom teachers and the visual arts; at least in early materials, "artists as teachers are not mentioned," and neither are the arts disciplines of music, theater, and dance (Remer 2003, 75). TAs across disciplines are increasingly aware of DBAE concepts, however, and are most certainly using them to inform the nature of their work with students. I, for example, work in part from this model in the pilot project, though I also recognize that the process of equipping students

to “think like artists” is a time-intensive one, and accordingly will be more comprehensively “integratable” into future phases of the pilot project.

The next family of terms, *integration*, *arts integration*, and *integrated arts curricula*, is perhaps the most complex. “Integration” in the arts typically connotes instruction in, through, and/or about art forms of dance, drama, media, music, visual arts, literary art, and arts practice. It involves, moreover, a combination or merging of these disciplines with each other and/or with other classroom subjects. In short, it typically implies the application of the arts, or an art form, in learning across other disciplines through “activities intended by the teacher to extend, overlap, or reinforce understandings in more than one subject area” (McFadden 1983, 9). Proponents argue that this merging of areas thus also promotes the “integration” of student learning; a student has to have ownership of what they’re learning in science class, for example, to *embody* the way a jellyfish captures its prey. In parallel, students with a working knowledge of creative movement concepts of quality, levels in space, and locomoter/nonlocomoter movement might be given the opportunity to test and to demonstrate their mastery of these essential choreographic elements through “integrative” challenges such as this one. Criticism of arts integration arises when the arts made “subservient” to tested curricular subjects (Bresler 1995; Mishook and Kornhaber 2006); and some wonder if it is possible to integrate the arts at all without undermining their status as a “core” subject (Chapman 2004, Mishook and Kornhaber 2006).

The challenge of building, evaluating, and defending successful and beneficial integrated arts curricula that deflect these criticisms will be explored through discussion in the literature review and through practices in the pilot project. It is worth noting here, however, that this challenge is compounded greatly by the fact that the terms themselves are “contested and confusing” – and that it can be “confusing,” accordingly, to gain a sure sense of what is being argued for or against (Mishook and Kornhaber 2006). Says one scholar team, for example, “integrate” can denote and/or connote:

[T]he use of project-based learning to address community problems or issues (Wolk 1994); thematic instruction (Ackerman and Perkins 1989); multiple intelligences (Gardner 1983); transfer of knowledge across artistic and nonartistic disciplines (Darby and Catterall 1994; Fiske 1999; Hamblen 1993); the use of arts to enhance the study of academic disciplines (Catterall and Waldorf 1999; Fiske 1999); or interdisciplinarity among different art forms, such as painting and music (Roucher and Lovano-Kerr 1995). (Mishook and Kornhaber 2006, 4)

My own research proved these theorists’ point. I came across advice to “fully integrate [the arts] as a core subject of learning” (i.e., to employ them as a basic subject), protocol for how to “integrate” the arts into multi-disciplinary units (i.e., to fuse learning more holistically), and assertions that the arts enable students to “integrate” what they are learning across subjects (i.e., arts instruction equips children to synthesize concepts). Given the vocabulary’s ambiguity, this paper assumes the definition I offered above in my introduction to the term. Awareness of its multifarious prevalence in arts strategies and literature is valuable, however, in attesting to integration’s growing presence as a concept in educational theory. Likewise, an awareness of its penchant for

metamorphosis is an effective testament to the need for a codification of arts education terminology as we forge ahead in reform, innovation, and advocacy.

An introduction to the idea of arts integration paves the way for a brief discussion of *interdisciplinary*, *multidisciplinary*, or *cross-curricular* instruction. These terms represent educational objectives that are at the core of arts integration and, in the context of the arts, imply integration's multi-faceted, multi-subject instructional aims and approaches. For many teachers and theorists, interdisciplinary teaching represents a means of equipping students for success in an increasingly complex world. "In education," says one recent *Arts Education Policy Review* article, for example, "there is currently a rigid disciplinarity that does not reflect the ill-structured problems of the workplace, and that integration is crucial in multidisciplinary fields" (Mishook and Kornhaber 2006, 4). Many articulate another argument for the benefits of interdisciplinarity learning, which is that "rigid disciplinarity" is a recent, arbitrary, and divisive separation of learning. As such, they say, it engenders a departure from core, foundational philosophies of modern education, and enforces a hierarchy in which the arts are a superfluous, as opposed to essential, component of the curriculum. A recent conversation I had with a local teacher reflects many educators' frustration with this trend: "In the beginning," says David Adey, "in the beginning of modern formal education—I'm thinking ancient Greece, early Arabic culture—arts and academics were *one* thing. We've separated them, and now we're saying that we can't afford parts of the

core curriculum. It's a totally artificial separation" (2007). Another teacher speaks of the potential benefits of transcending this separation through an interdisciplinary approach:

I have always felt that all the subjects are one and should be taught as one. I also feel that we should tell the kids this: It's all one, social studies, science, math, music. I try to bring it up to the level of their everyday life. One of the teachers was complaining about one of the band kids who was having a problem with fractions. She wanted to pull her from the band program. When I asked if the child could use any aids during the next exam, she said, "Calculators are out." I asked, "How about pie pans?" She gave me a strange look, but she said, "OK." A long time before I'd gone to one of the bakers in the city and he gave me a lot of pie pans. So when I teach the breakdown of music notation, it's the same thing as fractions, but, I teach it with the pie pans—a whole note is a whole pan, a half-note is half a pan, and so on. I told the math teacher, if you let this child take the test with the pie pans on her desk, she'll pass. She did, too. With an A. (Mike Jordan, qtd. in National Association for Music Education 1991, 8)

One increasingly finds teachers willing to advocate for interdisciplinary, multidisciplinary, cross-curricular instruction. Despite NCLB's strict testing-by-subject, (enforced through "high-stakes" "accountability" measures, according to Mishook and Kornhaber 2006, and including "corrective action," "restructuring," and termination, according to the Center for Education Policy 2006a), teachers are applying multidisciplinary approaches to classroom instruction. Perhaps because of personal experiences that validate recent research in multidisciplinary learning and prove its exceptional capacity to develop creativity, complex problem solving and reasoning skills, and independence (Western Australia Dept. of Education and Training 2003, 4.1.1; Project Zero 2006c), new teacher Nicole Shofner says in a recent interview, "Oh, I integrate *everything*. It makes it easier to be creative—you can teach the students new things through skills they already have" (2007).

Since this paper's focus is creating strategies for dance education partnerships that are relevant in the environment teachers face today, the following chapters discuss how arts partnerships have the potential to be a model strategy of getting more teachers "on board" in multidisciplinary instruction—and of supporting those who already are.

TERMS IN ARTS ADVOCACY

Finally, two terms that refer to the way students learn will inform the arts advocacy discussion. *Bloom's Taxonomy of Educational Objectives* was first published in 1954 and is a seminal text that continues to impact educational theory and practice today. The Taxonomy establishes three core learning "spheres": *cognitive* (factual information learned in school, as well as higher-level skills such as analysis and synthesis); *affective* (the role emotions, drives, and feeling states play in learning); and *psychomotor* (how the movement of the body is involved in learning).

In arts education advocacy discussions, the Taxonomy's virtues are threefold. First, it calls attention to the affective and psychomotor domains, which are often neglected in school curricula. Next, it emphasizes higher-order thinking, which is more like the thinking done in art—and is also less amenable to simplistic measurement and testing methods. Finally, it cuts across the disciplines in a fusion that closely resembles "real" life, in which knowledge, body movement, and emotions used in concert are integral to successful communication. When teachers fuse all three domains into one (integrated) lesson, they pave the way for powerful teaching and engaged student learning (Anderson and Sosniak 1994; Wachowiak and Clements 2006). As a highly

physical activity, dance, moreover, is uniquely suited to develop psychomotor knowledge, and thus has the potential to bring it into the classroom in meaningful, engaging ways.

Also in the field of varied, complex modes of learning and knowing is Howard Gardner's more recent theory of *multiple intelligences*. In a 1983 text, Gardner revolutionized the arts world, asserting that the arts—and other kinds of learning—must indeed be considered “basic,” since they access valid kinds of learning that are not given equitable emphasis in the classroom. Gardner's research initially identifies seven kinds of intelligence, each of which *should* be assigned equal weight, including: linguistic and logical-mathematical (“valued most highly in this society”), but also: spatial, musical, bodily-kinesthetic, interpersonal, and intrapersonal. Asserts Gardner in a 1984 interview: “None of these ought to have a priority over others [...] In America, we are wasting a lot of human potential by focusing on only linguistic and logical intelligence” (Sanoff 1984). In promoting learning across disciplines, teachers have a greater opportunity to reach students across these ranges in learning styles and intelligences.

Limitations in the Field

According to one recent report on case studies in arts integration, previous work in integrated arts curricula has covered, and even “focused on” “the products of curricular partnerships and on models of curricular content to show how teachers can design arts integration curricula” (Strand 2006, 29). In this study, author Katherine

Strand advocates for vigorous examinations of the “process of collaboration, the ‘how’ and ‘why’ the partnerships worked as they did” in lieu of the more often-reported “how-to” (*ibid*). In dance, however, I argue that we need both these “products of curricular partnerships and [...] models of curricular content” —and with them, analyses of both “how” and “why.” This paper sets out to meet this challenge, but, as I have already hinted, encounters several inherent and preemptive limitations: first, the review is necessarily confined by the research and literature that has actually been undertaken and published. Not only has dance very recently begun to emerge out from under the auspices of “physical education,” for example, but we do not benefit from a longstanding and widespread heritage of in-school instruction, as in the case of music or visual arts (Remer 2003, 70). As a result, we do not explicitly benefit from much of the literature associated with enacting and protecting these important in-school roles.

Secondly and similarly, the “phase one” pilot project is necessarily limited by the wide scope of the work to be undertaken in the relatively new field of integrated dance curricula. Indeed, while we do have an exemplary current and historical record of outreach projects and initiatives that target youth, we are still on the frontiers of in-school partnerships and collaborations; and again, as a result, we are not able to directly benefit from the model project reports that document and summarize these relationships. Accordingly (and more specifically), we are not often included in discussions of the integration movement currently amassing so much attention from teachers, schools, and grant-makers.

In terms of the research that we *do* have on arts education—and particularly, on its benefits—we are limited in many cases by questions of correlation versus causation, especially where they do not separate students out by socioeconomic status (Winner and Hetland 2000; Smithrim and Upitis 2005). Do the arts *cause* higher SAT scores, or simply *correlate* to higher SAT scores among families who can pay for expensive tutors? Similarly, does higher arts involvement cause students to watch less TV, or merely correspond to a home environment where parents can afford to directly monitor their children’s after-school habits? In many cases, critics of the “marketing movement” caution that resolving these questions will require further research (Winner and Hetland 2000). Princeton’s Center for Arts and Cultural Policy Studies provides a good summary of the problem: “The arts have been heralded as a panacea for all kind of problems [...] Given these claims, the question arises of how to elaborate the causal mechanisms through which the arts have an impact (i.e., the intervening factors that connect a particular arts activity with a specific outcome)” (2002, 2). Again, as a means of establishing a relevant current resource for dance organizations, the review of literature and research will give an overview of the most widely-circulated claims for arts education’s benefits (including the few available studies of dance’s specific contributions) and will also engage voices challenging these studies in the dialogue.

Research Questions

The primary question for the review of literature and research is: given the issues facing classroom teachers and the status of arts education in schools today, what are the most important characteristics of a model integrated dance partnership? Underlying this inquiry are, of course, foundational questions relating to the *specifics* of these arts education status “issues,” where dance partnerships fit in to arts education in our era, why integration should be considered as a solution, and what sort of integrative prototype will best support classroom success as the basis for the model project. Other central questions arise in support of the central headings of Conceptualization, Implementation, and Assessment/Sustainability (see Figure 3.1).

Research Design

The review is designed to examine these important questions and issues impacting arts education partnerships in general and integrated programs in particular through a format that is at once both sequential and interrelated. The primary goal of the review is to contextually situate my pilot project and future pilot projects in dance, and to “set the stage,” so to speak, for a continued dialogue in which future scholarship, research, proposals, and action in dance education partnerships may play an active role. Wherever relevant, the review examines both sides of an issue at debate.

Finally, though the review is undertaken with United States policy in mind, I have also included briefly in the discussion an international perspective bolstered by my

examination of a number of documents and policy papers from other nations' governments and arts agencies, including England, Canada, and Western Australia.

CHAPTER 3: REVIEW OF LITERATURE & RESEARCH; ISSUE ORIENTATION

Introduction

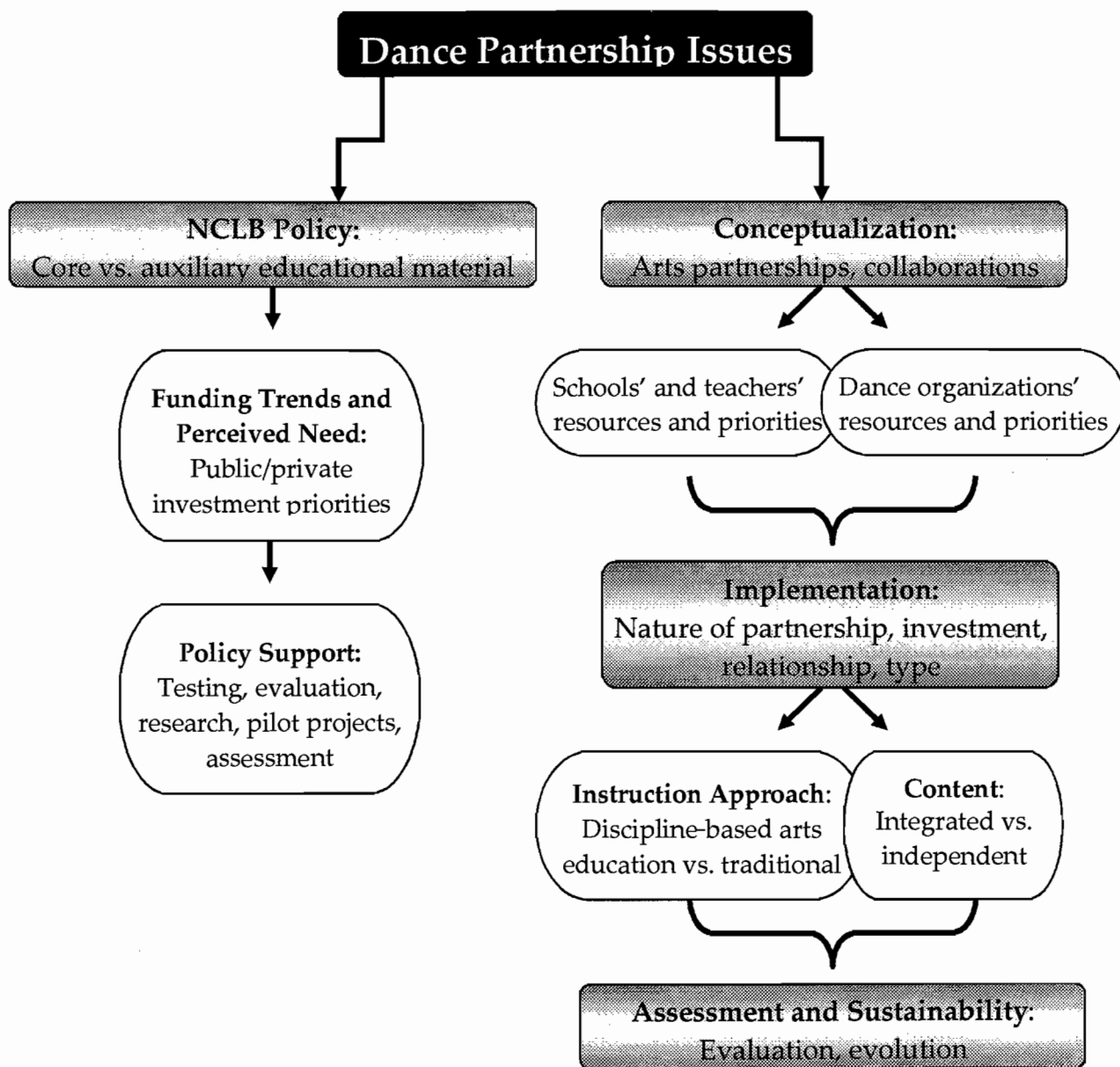
This chapter surveys literature, including scholarly articles, books and other sources (e.g. dissertations, conference proceedings) relevant to the issue of arts education in general, arts education partnerships in specific, and in-school dance education partnerships in particular. In addition, it works to provide not only a summary description and critical evaluation of the issue in scholarly literature, but also an overview of the significant research (and, where relevant, the lack thereof) that engages and informs this literature.

As everywhere in this project, I intend in chapter three not only to gather information, but also to synthesize it. Particularly in dance, this kind of synthesis promises to be both uniquely timely and especially constructive. Figure 3.1 positions issues that will be discussed and visually networks their relationship to each other.

REVIEW OVERVIEW AND OBJECTIVES

Each topic's discussion will raise important questions related to the nature of, or need for, successful integrated arts partnerships in dance. These questions set the stage for the pilot project in establishing what is yet to be learned about this relatively unexplored strategy—and the nature of, or need for, its potential contribution to the challenges facing public elementary school classrooms today.

Figure 3.1 Dance Partnership Issues



Arts Education Policy: NCLB

“As educators and policymakers focus on leaving no child behind, many are wondering whether our nation’s schools may inadvertently leave half of the child’s education behind.” -Meyer 2005, 35

KEY QUESTIONS FOR THIS SECTION

1. <i>What impacts do No Child Left Behind and other policy initiatives have on the status of arts education?</i>
2. <i>How do perceptions about the arts’ status as a “core” or “basic” subject relate to the status of arts education?</i>
3. <i>Why is elementary school a key time for arts education programs to be made accessible in dance?</i>
4. <i>How does arts/dance education intersect with the “achievement gap”?</i>
5. <i>What is the status of dance in its context of US schools and arts education?</i>

A number of forces in education policy currently “explicitly or implicitly” shape the nature and availability of arts education in American schools (Eisner 2000, 6).

Evaluating the precise impact of these policies is difficult: the issues are complex, and decisive research on their effects is wanting. The challenge is compounded, moreover, by the fact that the rhetoric in these policies is often unsupported by—or even at odds with—legislated enactment (Hatfield 1999; Morgan 2006).

First, a foundational issue: often undermining the efficacy of arts education is the fact that many policies “were not formulated within arts education or by arts education supporters, but rather they were policies formulated by people outside the field to influence the schools, which in turn influence art education” (Eisner 2000, 4). In essence, arts education has few “individual” policy initiatives, and one must therefore review general education policies which “determine the arts’ position within public school education” (Morgan 2006, 15). The most notorious and controversial of these recent—

and wide-reaching—general education policy initiatives is the No Child Left Behind Act (NCLB).

In the US, Congress identified the arts as part of what should be a core curriculum for the first time in public policy through the 1994 Goals 2000: Educate America Act. In NCLB's first adoption in 2000, they were re-asserted, this time through the lens not only of their importance in this core curriculum (at the same level, the legislation states, as English, reading or language arts, mathematics, science, foreign languages, civics and government, economics, history, and geography), but also through the lens of accessibility: NCLB expanded the federal role in education in order to "close the achievement gap between disadvantaged and minority students and their peers" (Ruppert 3). As such, it "paves the way for the arts to be recognized both as a serious subject in its own right and as part of a proven strategy to improve student performance in the other core subjects" (*ibid*).

Many components of NCLB policy reforms have the potential to be beneficial to arts education becoming accessible, consistently part of the curriculum, and of a high caliber (i.e., more than paper turkeys and potato prints) for all students. For example, the legislation stresses standards and accountability, teacher training and knowledge, and democratic availability across socioeconomic strata (Meyer 2005). As a core subject, then, the arts under NCLB are eligible for inclusion in broad categories such as continuing education classes for teachers and school reform and technology; and these are, of course, important resources for accomplishing important goals of narrowing

these gaps between high-performing and at-risk students and of equalizing accessibility disparities between privileged and low-income students. NCLB's establishment of the arts as a core subject thus theoretically supplies them the resources necessary to ensure that arts education is reliably available at equitable levels of quality and regularity.

As I have already suggested, however, there is a certain consensus in the education community—and among artists and general educators alike—that NCLB's stated goals are yet unsupported, and accordingly, yet unrealized. Reports like those from the Center for Education Policy (CEP), a national independent advocate of public education, consequently call for increased backing of the arts among other currently “left behind” subjects, asserting that they are “still a vital part of a balanced curriculum” (2006a, 10).

The next section of this paper lays out the specific areas for which, research and literature portends, additional arts education support is absolutely requisite.

AREAS IN NEED OF SUPPORT

First, the CEP report indicates that NCLB funding is dangerously lacking: for example, “80% of districts said that they had costs for NCLB that were not covered by federal funds. Thirty-three states said that federal funds have been inadequate [...]” (2006a, 4). “Both the President and Congress moved in exactly the wrong direction last year by approving a cut in federal education spending,” the report continues. “This year, the President has aggravated the problem by requesting further budget cuts in education just as the demands of NCLB are increasing. In the long run, this is a

counterproductive policy that will fuel criticisms of the Act” (2006a, 10). It is clear that a national movement to fund the educational reforms we have enacted will also be necessary in even beginning to realize the goal of accessible public education—and accessible public *arts* education.

Next, many NCLB critics argue that the standards for student learning so emphasized in other subjects (i.e., math and reading) are too-absent in arts education, which can lead to teacher confusion and inconsistency in arts instruction. Not only are the national arts standards optional, but they are also vague and have only “minimum competence as [their] goal,” with learning and performance objectives that are “nearly the same for all grade levels” (Colwell 2005, 21, 23). Advocates press for “high-quality standards for what students should be able to learn and know in the arts” to be developed and adopted by every state (Meyer 2005, 36; Colwell 2005, 22).

Teacher education and curricular materials to support these standards in arts education are also conspicuously lacking under NCLB (Eisner 2000; Finch 2004; Colwell 2005; Meyer 2005). Many argue that NCLB says that the arts are to be taught, but does not equip teachers to teach them: “Given the paucity of published curriculum material available to teachers, most teachers must create their own curriculum, whether they are prepared to do so or not” (Eisner 2000, 6), because “identifiable, comprehensive” K-12 curricula are lacking in not some, but *all* of the four “core” art forms (Colwell 2005, 23). Even more problematically, many teacher education programs lag in providing and requiring arts education preparation for prospective elementary school classroom

teachers (*ibid*). This shortage in teacher education would not be a problem if all—or even most—schools were guaranteed arts teachers. Needless to say, this is not the case. As it stands, then, deficiencies in teacher training and required background directly contradict current demands on teachers; Shofner told me matter-of-factly, for example, “Arts teachers were the first to go. Everyone knows now even before they start teaching that they’ll be responsible for teaching their own arts classes, whether or not they’re prepared to do so” (2007).⁶ When teacher training *is* available, it does not often include all four art forms (music, dance, theater, and visual art) listed as part of national standards in art education; dance is usually a last priority, even here.

Ironically, NCLB actually requires—theoretically—that teachers be “highly qualified” in the “core” subjects they teach (Chapman 2004). Some worry that this NCLB requirement thus “seems to be providing an incentive to local school districts to define subjects such as arts out of the core” (Finch 2004, 52). Also lacking are district arts consultants to assist teachers, especially those without “expert” knowledge in the arts (Eisner 2000, 6). Available teacher training and support mechanisms are therefore inconsistent—and even incompatible—with policy rhetoric. As one education specialist I interviewed put it, “A lot of teachers *can’t* be pro-active because even though they’re

⁶ In response to this recent trend, educational training degree and certification programs at the UO graduate program in Elementary Education and elsewhere require that all students take at least a cursory one-term class in Youth Arts Curriculum and Methods and in music education prior to certification.

supposed to be integrating art into the classroom, they have no *resources* to work with” (Parr 2007).

Literature furthermore asserts that assessments to measure students’ learning in the arts standards—and teachers’ instruction in the arts, as guided by these standards—are vital, as are accountability measures to ensure that the standards and assessments were enacted. While “virtually every state” has adopted arts standards, only a handful support this adoption through state “accountability systems” (Meyer 2005, 35):

The act of developing state standards has not necessarily translated into better classroom instruction for students across the country. Thus, it is important for states to not only have in place a set of comprehensive standards for students and teachers, but also to ensure that those standards are implemented in K-12 classrooms. (37)

Assessment and accountability systems are also needed, this literature asserts, because the data they provide enables and engenders the research and scholarship so needed in arts education.⁷

Finally, and perhaps most importantly, even in the case that teachers are equipped for arts instruction with standards, training, curricula, and assessment guidelines, “there is little time to teach the arts” (Eisner 2000, 6). This issue brings us to the last challenge in arts instruction for teachers under NCLB: the legislation has

⁷ For example, the National Assessment Governing Board (NAEP) includes the arts in assessments, but with much less frequency than it tests mathematics, reading, writing, and science. This clear disparity in policy investment across the subjects has sent a “less than encouraging signal to the states about the importance of the arts as a core subject” (Meyer 2005, 37). Perhaps more importantly, states are unable to benefit from the release of “test items, results of validity and reliability field tests and assessment exercises, and other ways in which the federal-state relationship works [...] in large scale assessment” (*ibid*; Colwell 2005).

“inadvertently placed the arts at risk” as it “narrow[s] the curriculum to reach higher student achievement results in a few subjects”:⁸

Policymakers and practitioners alike are hopeful that the impact of standards-based reform will improve student achievement nationwide. But, with most states emphasizing accountability in only a few academic subjects, many are concerned that teachers, schools, and districts are emphasizing those few subjects at the expense of other important components of a comprehensive education, such as the arts and foreign languages. (Meyer 2005, 35)

Though NCLB rhetoric establishes the arts as part of the “core” curriculum, literature accordingly warns of “an unintended consequence”: that states will direct attention and resources toward “complying with the law’s primary emphasis on reading, math, and science,” and will do so at the expense of instruction in other curricular areas (Meyer 2005, 35).

Policy experts’ hypotheses that untested areas, such as the arts, will be reduced under “high-stakes testing” (Mishook and Kornhaber 2006, 3) are now being confirmed. According to a 2006 CEP survey report, 71% of districts are making more time for math and reading by “reducing other subjects,” and in 2005-2006, nearly one-quarter of surveyed districts reported that instructional time in art and music was reduced “somewhat or to a great extent” to “make time for math and reading” (2006a, 3). Two phenomena thus emerge from NCLB’s rhetoric/reality discontinuity: perceptions of the arts as a “core” subject are directly undermined by the negligible proportion of

⁸ This is not to say, however, that the arts or any subject can be effectively taught without depth. After all, “substantive arts learning requires sustained effort [...] exposure does not equal education” (Gee and Bumgarner Gee 1997, qtd. in Hatfield 1999, 3).

resources they receives from the legislation, and subjects that are emphasized (namely, math and reading) subsume classroom time to the detriment of student learning in almost every other subject.

THE ASSESSMENT DEBATE

"[Without assessment], we have no national picture of whether the standards have found their way into classroom instructional practices. How many arts teachers subscribe to the standards? How many possess backgrounds of arts study and experience that allow them to deliver the requirements of the national standards to the students?" -Hatfield 1999, 2

"How can you test what a kid is getting out of music?" -Music teacher David Adee 2007

Though no literature argues against the need for teacher training and support structures, it is important to note that "standards" and "assessment" are currently a subject of impassioned debate in the arts education community. Some feel that arts education does not lend itself to explicit standards, assessment, or "testing." According to Eisner (2000), "the standards movement is in many ways predicated on assumptions of uniformity and predictability that are not always congenial to the deeper aims of the field" including individuality, risk-taking, and "eschewing standardization" (4). On the other hand, many feel that in "an age of accountability," catching the arts up by demanding that they are assessed would ensure that arts instruction—and high-caliber arts instruction—actually occurs, given "the unfortunate reality is that in many schools, what is assessed is taught" (Meyer 2005, 38).

The most persuasive voices in this debate do advocate for standards-based assessment because they recognize its importance in establishing quality and consistency. They also indicate, however, that the nature of assessment must be

innovated with the unique nature of the arts in mind. “Until policymakers and the public are no longer content with multiple-choice assessments and test scores, and understand that such assessments simply cannot measure the full range of human intelligence,” says one, “arts education is at a severe disadvantage” (Meyer 2005, 38).

Others argue that the arts—and especially the performing arts—*already* have their roots in “performance-based assessment,” and as such, actually provide model standards and strategies for accountability to those in the field of general education: “[The performing arts give us] a workable model of performance-based assessment that combines both quantitative and qualitative elements. [Performing arts educators] should be leading seminars to train the rest of us” (Miller and Coen 1994, 460; see also Arnold 1988, 27).

While the issue remains at debate, then, it is clear that arts education is not inherently “un-assessable,” and indeed, that well-crafted accountability strategies will be important in ensuring the future presence and quality of the arts in US classrooms.

SUMMARY: REALITIES UNDER NCLB

“To be left out is to be disregarded, and to be disregarded when it comes to competing for time and other resources to support one’s program.” -Eisner 2000, 4

In the wake of NCLB, some of the statistics are promising: 49 states have established content and/or performance standards that outline what students should know and be able to do in one or more art forms; and 43 states “require” schools or districts to provide art education (Ruppert 2006, 3). Yet other statistics, which find that only a fraction of elementary schools maintain “art rooms and art specialists” (suggesting, again, that most teachers necessarily create and present their own arts

curricula—and do so relatively unaided), prevent our painting too rosy a picture of schools' abilities to *achieve* these standards. They also (again) suggest a discrepancy between rhetoric under the Act and the reality it dictates for in-school art education. When a school is privileged enough to have these “art rooms and art specialists,” therefore, the specialists are predictably overextended, especially at the elementary level, where an “elementary art teacher with an art room may see as many as 500 students each week” (Wachowiak and Clements 2006, 24).⁹

In 2003, the board of directors for the National Association of State Boards of Education enacted a “Study Group on the Lost Curriculum,” charged with evaluating current curricula, especially in regards to instruction in the arts and foreign languages. The Study Group found that though “the arts are not necessarily ‘lost,’ this subject area has often been marginalized, and is increasingly at risk of being lost as part of the core curriculum” (Meyer 2005, 35). Four years later, most literature and research confirms that this danger remains acute.

One especially disheartening survey that will be explored in greater depth in following sections (including “Arts Accessibility”) illustrates that low-income districts trying to “catch up” in reading and math are at the greatest risk of cutting out arts instruction altogether:

[O]ne-quarter of the principals surveyed in Illinois, Maryland, New Mexico, and New York reported a decrease in arts instruction, whereas just 8 percent reported

⁹ I am presently waiting to hear back from superintendents in Eugene and Springfield school districts on the number of art teachers employed by each.

an increase. The situation was even more pronounced in high-minority schools, where 36 percent of principals reported decreases in arts instruction, and a third of these principals reported large decreases [...] Moreover, the future of arts instruction was perceived as imperiled [...] These findings subvert the stated intent of the No Child Left Behind Act (NCLB) by creating or exacerbating unequal access to the arts, which are considered a core academic subject. (Mishook and Kornhaber 2006, 3-4)

In parallel, another sample shows schools with arts foci are overwhelmingly those located in *high* socioeconomic areas (Chapman 2004, Mishook and Kornhaber 2006).

Again, Mishook and Kornhaber explain:

High-SES parents and communities see high-quality arts education as part of a high-quality general education and work hard to maintain funding and resources for their children's schools. [...] By contrast, schools with high numbers of poor children face the twin dangers of low-quality arts education and teaching practices where test preparation and curricular narrowing are most likely to take place in response to the introduction of high-stakes tests than at high-SES schools (Lomax et al. 1995; McNeil and Valenzuela 2000). (2006, 10)

Of course, it is vital that all students are engaged in, and given the opportunity to, achieve in math and reading. Much literature argues, however, that students are entitled to a comprehensive education that also includes exposure to other subjects, including social studies, the arts, foreign languages, and science—and that minority and low-income students have disproportionate and decreasing access to comprehensive educational experiences (e.g., CEP 2006a, 10).

Scholarship including both literature and research thus tracks unsettlingly negative impacts on art education under NCLB: not only are the arts stagnating under unsupportive or insufficient policy, then, but they are actually *eroding* in many US districts (CEP 2006a, 2006b; Mishook and Kornhaber 2006). Even more contradictory to

NCLB policy, schools serving low-income communities often appear to bear a disproportionate amount of the burden (*ibid*). A key current policy problem is therefore that NCLB “reforms” are not being enacted in the arts, and are instead enacted in other subjects at the *expense* of arts education—and at the expense of low-income students.

These current challenges facing in-school arts education and arts instruction directly impact the programs teachers are interested in implementing and are *able* to implement. Accordingly, they also raise concerns for the nature of the arts partnerships we build, as will be explored in the following sections.

ART AND THE “BASICS”

“In most cases, there is a vast difference between the way the arts disciplines and traditional basics are regarded and treated in elementary and secondary education. How can this be? Why is it so easy to avoid a real curricular encounter with the arts? In the case of the arts, part of the problem is a lack of consistency between the term ‘basic’ as an arguing point or symbol of inclusion versus the meaning of ‘basic’ in conceptual and operational terms.” -Hope 2006, 3

I have just discussed the ways in which national policy identifies the arts as a “basic,” “core” subject, even as recent sources suggests that NCLB legislation may actually undermine the integrity of in-school arts education. This disconnect between rhetoric and supportive action is paralleled elsewhere on the national stage.

“Legislation, speeches, and papers” regularly bill the arts immediately alongside “English, math, and science,” for example, but similarly exhibit a questionable commitment to asserting or supporting their importance in the classroom (Hope 2006, 3).

Likewise, a 2005 Harris Poll reveals that parents recognize that the arts are important: 93 percent of Americans, in fact, designate them as a “vital” player in a well-rounded education, and 79 percent agree that incorporating arts into education is “the first step in adding back what’s missing in arts education today” and even profess that “it’s important enough for them to get personally involved in increasing the amount and quality of arts education” (see Figure 3.2). Sixty-two percent, however, “believe there are other people or organizations in the community who are better suited to take action (than they are)” (Americans for the Arts 2005). Of course, more than support from parents will be required to make arts education widely available, but this survey’s rather contradictory responses provide yet another meter of problems challenging arts education’s “real” status in our schools: most Americans are unsure who should take responsibility for arts education—and just where to start in the first place. Not surprisingly, then, “Objective observers are struck by the failure of rhetoric alone to make much change, at least on an observable time scale” (Hope 2006, 3).

Though this paper is based on the premise that the arts are indeed “basic,” at least to a comprehensive educational experience, a “back-to-basics” approach (i.e., one

86% Agree that an arts education encourages and assists in the improvement of a child’s attitudes toward school

83% Believe that an arts education helps teach children to communicate effectively with adults and peers

79% Agree that incorporating arts into education is the first step in adding back what’s missing in arts education today

54% Rated the importance of arts education a “ten” on a scale of one to ten

79% Believe it’s important enough for them to get personally involved in increasing the amount and quality of arts education

Source: May 2005 Harris Poll commissioned by Americans for the Arts

in which funding, personnel, and support are effectively dismissed for all subjects not deemed part of the essential curriculum) persists in the US. And according to *this* “basics” approach and in spite of NCLB assertions and promising public opinions, the arts are virtually invisible in public education (Remer 2003). This more explicit rhetoric/reality discrepancy thus hints at a deeper, more fundamental question: are the arts indeed *perceived* as “core,” or “basic” (Remer 2003)? In other words, are the arts “basic” in the same way that math and science are? This more “core” debate reflects an ongoing dialogue that necessarily impacts the state of arts education in schools. Remer calls this debate-phenomenon the “educational pendulum,” an evolving dialogue that continually redefines the notion of what constitutes the “basics” (2003, 70)—and whether these “basics” receive equal weight in research, funding, assessment, and enactment. What phenomena may be responsible? Again, a review of the recent literature provides insight.

First, a certain explanation rests in ever-present concern with “increased school efficiency and economy” (Sylwester 1988, 31). Says Robert Sylwester:

Good arts programs are not *efficient*. They’re difficult to evaluate in an era concerned with measurable standards. Educators have therefore had to continually justify arts programs, but not algebra or spelling. This justification tends to focus heavily on public performance (concerts, plays, sports, and arts shows) as if that’s all the arts are about. (Sylwester 1998, 31).

Even as “measurable standards” are explored, much recent literature confirms Sylwester’s argument that “good arts programs” are not necessarily “efficient.” This is not to say that we cannot create *effective* programs that use teacher’s time carefully. It

does suggest, however, that “substantive arts learning requires sustained effort [...] exposure does not equal education” (Gee and Bumgarner Gee 1997, qtd. in Hatfield 1999, 3).

Another hypothesis proposed in 1994 suggests that “The problem is that much of the information supporting the value of music and art is not filtering down to the local level, where a great many decisions about the content of the curriculum are made” (Miller and Coen 1994, 460). In other words, those who decide the specifics of what national arts education policy looks like in local schools are often unequipped with the knowledge to make informed decisions.

Finally, some suggest that empty rhetoric on “supporting the arts” is, quite frankly, convenient: some seek “high-profile association with ‘bringing the arts to America’s children,’ while attaching the purpose of such programming to whatever social or educational cause is currently revving up the media, is a smart and effective means to generate political goodwill” (Gee 2004, 10).

In looking at solutions to reverse these trends, we may need to re-evaluate the kinds of intelligence upon which we base our more easily-identifiable “core” subjects. In his now widely-cited research on “multiple intelligences,” Harvard psychology professor Howard Gardner provided a rather revolutionary new description for how children learn: through “multiple,” as opposed to only “linguistic” and “logical-mathematical,” intelligences. According to Gardner and the wave of research that has followed his initial work, children possess different levels of proficiency and intuitive

knowledge in each of seven areas (Sanoff 1984). This potential is wasted in a school environment that offers instruction in—and thereby, opportunities to develop skills, and to *excel* in—a limited version of the core curriculum.

As stated, Gardner’s research rings especially true today, most notably in terms of the arts’ restriction to the “periphery” of the academic sphere. In *Art and the Creation of Mind*, Eisner accordingly provides insight as to the ways in which Gardner’s educational research is rarely manifested in current educational practice, and the repercussions of this unfortunate phenomenon:

Traditional¹⁰ views of cognition and the implications of these views have put arts at the rim, rather than at the core, of education. Schools see their mission, at least in part, as promoting the development of the intellect. “Hard” subjects such as mathematics and science are regarded as primary resources for that development, and the processes of reading, writing, and computing are believed to be the best means for cultivating the mind. We want, especially in America today, a tough curriculum, something rigorous, a curriculum that challenges students to think and whose effects are visible in higher test scores. At best the arts are considered a minor part of this project. (Eisner 2002, 1)

Promisingly, new policies and research explored in this chapter suggest that other intelligences—and blends between them, as can be fostered through interdisciplinary learning—are increasingly being recognized as important for careers and problem-solving in an increasingly complex and interconnected world, and as an essential component of “academic rigor.”

¹⁰ A better word might be “conventional,” since the Greek, Roman, and Arabic traditions certainly valued the arts as core knowledge.

POLICY SUMMARY

In summary, the arts are often seen as peripheral or a bonus to the “core” curriculum—or left out entirely. Among the arts, dance may often fare the worst. Even with national arts advocacy organizations’ aggressive efforts and the new No Child Left Behind Act, which affirms the central place of the arts in every school’s curriculum, the problem rests in part in public policy, and in part in the deep-rooted perceptions that shape this policy. Certainly, our national funding investment in, and support system for, arts education does not often match its unique potential to foster student holistic student learning and achievement. Nor, for that matter, does it reflect arts education’s stated status in policy, legislation, and the opinions of a majority of the American public.

Arts Education Accessibility

We continue to find substantial differences in the family income and education levels between our high arts and low arts groups. The probability of being “high arts” remains almost twice as high for students from economically advantaged families, and the probability of low arts involvement is about twice as high if one comes from an economically disadvantaged family.”

-Catterall, Chapleau, and Iwanaga 1999, 7

As a result of a number of factors (many already touched upon), there are currently inexcusable disparities in arts accessibility. This has implications that reach far beyond the current school year. First, educating youth about the arts is key to building a new generation of arts-appreciators based in all economic sectors of society. If gaps are allowed to persist in accessibility to arts education, performing arts organizations as well as other arts organizations will continue to serve primarily educated, upper middle-class Caucasian demographics, and to underserve other sectors of our society. Arts education

must not become a privilege. Next—and most importantly—discrepancies in education accessibility that correlate to economic or minority lines mean that many children are “left behind” in art, and at an age where they are developing important skills, habits, lifestyles, and mindsets that equip them for success in academia and in life.

The next sections of this paper explore important concerns relating to arts education accessibility, including building new generations of arts audiences, early childhood development, and, because it relates specifically to dance, physical fitness. Though these issues do not *always* directly impact arts education partnerships, they certainly inform the kinds of partnership sites we choose to work at, and the status of arts education in these schools (the pilot project, for example, contracted specifically with two schools serving low-income communities).

FUTURE ARTS PARTICIPATION AND CULTURAL LITERACY

Effective strategies for arts in education programs are required because in terms of erasing ongoing and future disparities in arts accessibility, and due to NCLB objectives and challenges, research is proving them absolutely crucial.

These issues of accessibility impact children’s future behavior in a way that should be of especial concern to performing arts organizations like dance companies. A new review of trends and public policy affecting the performing arts, *Performing Arts in a New Era*, has shown that exposure to the arts in childhood (possibly due, the report suggests, to higher levels of academic education such as correlates to high socioeconomic status) is one of the most powerful predictors of an individual’s future

participation in the arts and attendance at arts events, in part because “More highly educated individuals are more likely than others to have been exposed to the arts by family members in their childhood and to have taken courses in the arts in their schooling” (McCarthy et al. 22-23). And as R. J. Orend and C. Keegan concluded in their 1996 “Education and Arts Participation” study, early exposure to the arts is important because familiarity and knowledge of the arts are directly related to adult arts participation rates.

A foundational premise of much of the literature is that educational opportunity thus has a direct impact on choices and opportunity in life—and accordingly, should be equally available to *all* students. According to one Teach for America pamphlet, for example:

Educational disparities are greater in our country than they are in almost all other industrialized nations. Ours is a country where nine-year-olds in urban and rural areas are already three grade levels behind nine-year-olds in wealthier suburbs, where less than half of high school students in urban areas graduate, and where those who do graduate often read below basic levels. Ours is a country where a child who happens to be born in the Bronx or in Compton is seven times less likely to graduate from college than a child born in Manhattan or Beverly Hills. If an excellent education is fundamental to opportunity in life, our nation is far from living up to its ideals (Teach for America 3).

If we hope to close the education gap, these studies and arguments give us pause: this trend of privileged accessibility to core educational values will likely only increase as arts programs in low-income communities’ public schools continue to be restricted.

Returning to *Performing Arts in a New Era*, “arts socialization” (a central benefit of both arts education and more general exposure to the arts) is “particularly important in

explaining differences in participation among the less well educated.” It also provides the key to *transcending* barriers to arts exposure and participation across socioeconomic lines:

In addition to socio-economic variables, other background factors such as arts education and exposure to the arts as a child [...] have been shown to be strongly associated with increases in attendance at live performances and in listening to or watching recorded performances, and in the frequency with which individuals are involved in both of these activities. Moreover, these effects *appear to hold even after controlling factors of education*. (McCarthy et al. 24-25; emphasis added)

Here, *Performing Arts in a New Era* suggests that accessible arts education programs for youth have the potential to subvert even the strongest economically-grounded predictors of adult arts involvement. In summary, the arts are increasingly part of the gap in educational opportunity—and accordingly, educational outcomes—that persist along socioeconomic and racial lines in our country. As such, their absence or underuse as a “core” subject contributes to one of the US’s greatest domestic challenges. And because of their unique potential to equip young people for academic, social, and developmental success, they can also be an critical part of the solution—especially if we create and enact effective arts education programs that harness and capitalize upon this potential.

Also included in McCarthy’s *Performing Arts* project is an evaluation of “small- and medium-sized performing arts groups,” which he and his colleagues predict will face a monumental challenge in recruiting committed audiences in the decades to come. For McCarthy and his collaborating researchers, the “realities of aging audiences,

escalating costs, and static or even declining funding streams” pose a serious threat to the continued existence of small performing arts groups. For arts organizations, investing in arts education thus becomes a direct corollary to investing in a new generation of arts participants and culturally-literate community participants. And these new arts participants, in turn, will play an important part in keeping the arts thriving in our nation: new theatergoers, inspired and empowered by well-developed arts education programs, will be apt to play an important role in garnering reciprocal support for our arts organizations.

ELEMENTARY SCHOOL YEARS AND ARTS ACCESSIBILITY

“As with reading, the more learning that occurs in preschool and the early elementary grades in the arts, the less likely our nation’s children are to be ‘left behind’ and the less likely we are to leave half the child’s education behind.” –Meyer 2005, 37

Early childhood education establishes the foundations for learning success (US Department of Education 2003). In order to enable consistent and sequential development in any important learning area (e.g., those outlined in Bloom’s Taxonomy and Gardner’s multiple intelligences) and “vital connections within brain tissue,” research suggests that the initial introduction of that skill is best made when the student is in elementary school. While the arts should be available to students at all grade levels, elementary school is therefore a fundamental, high-opportunity window for schools and arts organizations alike to promote arts education experiences.

As articulated in extensive recent literature, the arts may also uniquely impact student learning achievement, especially when children are young. (Dance’s aptitude

for developing fine and gross motor skills is uncontested, for example.) Says one article: “Introducing the arts to children at an early age is important to students’ success in [the art form], and it can be important in other areas as well” (Meyer 2005, 37). According to the US Department of Education:

Children naturally sing, dance, draw, and role-play in an effort to understand the world around them and communicate their thoughts about it. A growing body of evidence demonstrates that when their caretakers engage them in these activities early in life and on a regular basis, they are helping wire the children’s brains for successful learning. (US Dept. of Education 2003)

Research in arts benefits is a growing—and fascinating—area that remains to be further explored, but is already suggesting much about how arts contributes to the way children learn and succeed in the classroom and in life.

Finally, in the primary grades, children are also shaping future opinions about the arts. In one Canadian study, for example:

The factor analyses indicated strong patterns of practice and views on the arts and schooling held by children as young as six years of age. These patterns appeared to deepen over time, and, although some diversification occurred as children aged, many basic patterns were in place by grade one. (Smithrim and Upitis 2005, 117)

As following sections will explore, scholarship in elementary arts education incentives, benefits, and effects is a field in which much research remains to be done. Nonetheless, it is clear that the arts education in the elementary school environment intersects with a key period in a child’s development—and accordingly, should be available to all children in this age cohort, as even NCLB portends.

PHYSICAL ACTIVITY AND DANCE ACCESSIBILITY

According to a recent *Future of Children* policy brief, only cancer ranks as a more serious American health risk than obesity, especially among children, where rates are rising especially quickly (Haskins, Paxson, and Donahue 2006). Like the arts skills discussed above, then, eating and exercise habits established during childhood importantly shape those in adulthood (*ibid*).

Among children, moreover, those from low-income families and minority communities are again at the greatest risk, in this case for childhood obesity. These children watch more television (and are thus potentially exposed to more commercials advertising “high-calorie, low-nutrient food”); typically live in neighborhoods with fewer healthy-food options and vendors; and experience “obstacles to physical activity [including] unsafe streets, dilapidated parks, and lack of facilities” (Kumanyika and Grier 2006, 1). Kumanyika and Grier pose “the schools that low-income and minority children attend” as a key site for “opportunities to lead the way to effective obesity prevention” (*ibid*).

As part of working to eliminate obesity among children from all socioeconomic strata, but especially among the minority and low-income students who are most at-risk for childhood obesity, the authors compel educators and policy-makers to closely examine children’s physical “environments”: “Ultimately, winning the fight against childhood obesity in minority and low-income communities will depend on the nation’s will to change the social and physical environments in which these communities exist”

(Kumanyika and Grier 2006, 1). One key directive adopted by both research teams—and the respected cohort of researchers on childhood obesity they represent—is that, as a key part of this “environment” (and one, moreover, that children spend a great deal of time in), “improved nutrition and physical activity within the schools [...] holds the greatest promise” (Haskins, Paxson, and Donahue 2006, 1).

As an intensely athletic activity, dance also “holds great promise” to engage children in healthy exercise while also imparting valuable knowledge about the arts, music, and individual expression. In-school elementary school programs in dance education should therefore be explored as a key strategy in the effort to eliminate childhood obesity before it lays the groundwork for unhealthy adult lifestyles. Dance partnerships—especially those enacted in schools serving low-income and/or minority communities—provide the potential to bolster in-school physical education programs while supporting accessibility to physical activities and healthy adult lifestyles among children from all sectors of society.

As arts organizations, we should be aware of the disparities that persist along income and minority lines in our nation—and work to counteract them with effective, dynamic arts education strategies.

Status of Dance

"In the past decade of educational reform, there has been one astounding accomplishment: The federal and state governments and the private sector have recommended and adopted policies to advance the [...] performing arts as essential to a comprehensive education. [...] However, several studies have revealed that there are serious flaws in some arts education policies."

-Hatfield 1999, 2

"Dance is in most respects the least viable of the arts education programs in large elementary schools as in small ones. The data are negative with unfortunate consistency."

-Leonhard 1991, 185.

Dance, too, has rhetorical status in our nation. For the first time in the 1994 Goals 2000: Educate America Act and again reiterated in NCLB, dance is designated a core art form (along with music, theater, and visual art), and the arts are elevated as a core academic subject.

As might be expected, the consensus from dance educators and administrators on NCLB and its Goals 2000 predecessor is mixed. On the one hand, we are thrilled: two new performing arts have been included as "core" or "basic" to education, and legislators have included dance and theater alongside arts education legacies in music and visual art. On the other hand, we are increasingly aware that rhetoric does not guarantee reality in existing or proposed policy support systems. Likewise, it certainly does not guarantee perceptions of the arts as "basic" in the same way as math or science.

We are fairly certain, moreover, that dance is not consistently perceived as "basic" in the same way as the other arts. Indeed, among these arts (music, theater, and visual arts), dance consistently ranks in the bottom half (Leonhard 1991). An accompanying repercussion of this low rank is reflected in what we know, or better put,

do not know about the status of dance education: as I have iterated elsewhere in this paper, definitive, wide-reaching research in the arts is wanting, and research about dance among the arts is almost nonexistent. The last time there was a full national review of arts education in American public schools, for example, was 1988-89 (compared with regular surveys of "health" in other areas of education. In 1997, the National Assessment for Educational Progress (NEAP), the nation's "report card," did publish results of the first performance-based field test in the arts. Visual arts, music, and theater were evaluated, but dance was only field tested (Remer 2003, 76). This all goes to say that in surveying the status of dance education in America, the researcher is hard-pressed to "piece together" a picture.

When dance *was* comprehensively surveyed in 1988-89, a number of patterns regarding its presence in "small" (enrollment <500) and "large" elementary schools (enrollment >500) emerged. These patterns establish that without exception in the 1988-1989 school year, dance education came in last in every availability category surveyed, though even this comprehensive study found so few schools offering dance education to review that it matter-of-factly prefaces with a disclaimer that the "number of schools is insufficient to provide a sound basis for generalizations" (Leonhard 1991, 17, 37). First, over half of both sizes of schools offering dance education reported \$0 for funding for dance programming (17, 36). In other words, dance education at schools who offered it was supported *entirely* by teachers, artists, and organizations willing to go out of their way to make dance education available to students. Dance also had significantly fewer

instances of instruction: according to what Leonhard calls the “stark reality” of the study, 92.8% of the small elementary schools and 91.1% of the large elementary schools surveyed do not offer any kind of dance instruction (16, 36).

These low levels of instruction were not counteracted by other measures.

Accordingly, the study also unequivocally revealed fewer or lower: instances of school-sponsored field trips to live dance performances (24.5% of the small schools and 36.6% of the large schools surveyed attended field trips during the 1988-89 school year, compared to over half of schools for each museum, live music, and live drama field trips); visiting artists/performers and artists-in-residence¹¹; and levels of parental support (2.5% of parents reported “strong support” for dance, compared to 44.8% for music). In exploring possible explanations for this weak showing on all fronts,

Leonhard explains:

Dance is the least highly developed of the specializations in arts education for a variety of reasons. [...] Dance education came into the public school arts curriculum more recently than the other arts. As a result, fewer states have dance certification and there are few specialized teacher education programs in dance. Dance education was introduced by physical education teachers who had special interest and abilities in dance. Dance educators are to be commended for the remarkable progress that this survey documents [...] dedicated teachers in a few elementary schools are demonstrating the feasibility of dance education with little or no funding. (205)

¹¹ Interestingly, small elementary schools were almost comparable to large elementary schools in the number of artists-in-residence during a three year period: 30% of small schools in Leonhard’s survey reported having visiting artists compared to 36.4% of large schools. Among the sixty-four schools with a residency, three reported residencies in dance, compared to 12 in music, 20 in visual art, 10 in drama/theater, and 19 with “multiple” types of residencies (1991, 5).

Here, Leonhard makes several valid rationalizations for low instruction numbers to be recast as “real progress” (*ibid*). The context his 1988-89 survey provides would be much more heartening, however, were these numbers challenged by “real progress” in the status of dance education today, almost ten years and two hearty reform bills later. Of course, without another national survey, it is difficult—if not impossible—to say just *what* the status of dance today is. Several research “puzzle pieces,” however, suggest that despite predictions of continued progress and disclaimers of an “insufficient sample for generalization,” Leonhard’s findings continue to be representative in many ways.

Especially in the aftermath of “high stakes testing” in reading and math under NCLB, many states are only falling increasingly behind in arts education. According to a Hewlett Foundation/SRI Research Institute study, California recently earned an “F” in its implementation of arts education programs (American Arts Alliance April 2, 2007). (Ironically—or perhaps correspondingly—California is usually recognized as a leader in education.) If we assume that Leonhard’s findings on dance’s status as last among the arts persist in classrooms today, we can also assume, then, that dance suffers the most from states’ reduction in arts instruction time under NCLB and poor funding for arts, education, and arts-in-education.

Recent research, however spotty, verifies the hypothesis that among the arts, dance continues to be the most currently underused. As part of a very comprehensive Chicago Community Trust education initiative, for example, a survey was conducted of the status of arts education in Chicago Public Schools during the 2000-2001 school year.

Data was sourced on both “school-provided arts” and “programming” provided by community arts organizations. For the elementary school sample surveyed, the average student received: 58 minutes per week of arts education from “in-school arts specialists in the four disciplines” (Constantino 2003, 25). Of this 58 minutes, averages of 28 minutes were devoted to music, 27 for visual art, 2 for theater, and 1 for dance (*ibid*). Insofar as these results are representative of national trends, the status of dance education in public elementary schools is distressing. Though it is now among the “core” arts subjects that students are supposed to know about—and are entitled to instruction in under NCLB—then, dance is still rarely present in classroom learning, and hardly given enough time for meaningful learning to occur.

Dance very likely continues to be underrepresented in classroom minutes devoted to arts instruction because of overdue and underdeveloped infrastructure. The first section of this chapter suggested that to actualize NCLB rhetoric across the “achievement gap,” it was necessary to implement widespread standards and assessment, teacher training and curricular materials, and accountability systems. The next paragraphs argue that these support structures are acutely and specifically needed in dance education.

In terms of standards and assessment, research suggests that resources are lacking. For example, one state’s forerunning efforts in arts standards and assessment, Standards of Learning, has been in place in Virginia since Goals 2000’s inaugural year in 1995. Under SOL, standards were developed for language arts and English,

mathematics, science, history and social studies, computer technology, foreign languages, health, physical education, and the fine arts. Separate standards, moreover, have been established for “visual arts, music, and theater,” but not dance (Mishook and Kornhaber 2006, 5). In Virginia, therefore—and in many other states like it—dance has not even been assigned “standards.” Accordingly, it can not be assessed for its presence or quality in classroom instruction.

Next, in looking at teacher training and curriculum availability, an important trend to note is that in Leonhard’s review, dance was taught primarily by physical education teachers (i.e., 60%, or nine of the fifteen small schools offering instruction, out of a 208 school-sample). Many of these teachers at the elementary level, Leonhard reports, had little or no formal instruction in the discipline; we can only assume that this percentage will increase as more classroom teachers are required to assume responsibility for their students’ PE classes. Though I certainly argue for dance to be celebrated for the physical activity it can bring to the schoolweek (and in our current context of childhood obesity), a trend of dance being conflated with PE may lead to dance’s status as an “inferior” art form in school priorities and parent perceptions: physical education teachers are not trained or required to provide historical, cultural, professional, and artistic instruction during the gym period. Teachers with no PE training, moreover, are perhaps even more likely to overlook dance as a holistic, multifaceted player in schoolweek learning (or, as Table 3.3 suggests, to use it in any

capacity at all). Dance education has important and unique facets to offer as an art form and cultural artifact that can be explored in concert with many other subjects and units.

In conclusion, dance has been, and continues to be, underrepresented in funding, research, and support infrastructure among the arts, a field itself challenged for equal weight as a core academic subject. While its presence in PE curricula was its initial basis and remains promising, the link between PE and dance is also problematic in potentially limiting dance to “creative movement” in the gym.

Status of the Arts in Education: Summary

In a 1998 survey, one third of students received absolutely no instruction in the arts in US public elementary schools. Almost ten years later, NCLB policy and other professed opinions included, the status of the arts in American schools appears to continue to be threatened. The arts are increasingly underfunded, and are often last to be added and first to be cut from school curricula and teachers’ lesson plans, especially in schools struggling to get mathematics and reading test scores up. With increasing frequency, elementary school budgets hold no room for physical education, music, or art staff.

As a result, teachers are expected to “multi-subject” teach; they are fully and solely responsible for meeting federal requirements in not only the traditional academic subjects, but also in physical education and the arts. In response to this recent trend, educational training degree and certification programs such as the UO graduate

program in Elementary Education are responding: the UO requires that all students take at least a cursory one-term class in Youth Arts Curriculum and Methods and one in music education prior to certification. With ten weeks of arts instruction and theory, however, teachers with little or no auxiliary exposure to the arts—and, very likely, even less experience with dance—in their backgrounds understandably may feel it best to stick to what they know. As a result, art lessons may center on building holiday ornaments or paper turkeys (i.e., not the kind of art that promotes the development of complex cognitive skills or the ability to appreciate Monet), and avoid dance together. In the face of these trends, literature advocates that arts education policy under NCLB require and support teachers in fostering the highly expressive and discriminative choices that characterize the most effective arts education programs, and to do so through providing high-quality standards, teacher training, curricular support via well-developed arts projects, units, and tasks, and some measure of the extent to which these national goals are being met.

In general (and more promising) trends, art education is valuable to the public, who is increasingly aware of recent policy's failure to enact consistently effective arts education programs available to all students. The same Harris Poll that reveals widespread public opinion about the importance of arts education (though it wasn't necessarily supported by personal investment), for example, reports that 80 percent of Americans "worry that testing exclusively in English and math will lead to less class time for art, music, history, and other subjects" (Finch 2004, 50). What's more, 66%

believe that “an emphasis on testing encourages ‘teaching to the test’—60% believe that teaching to the test would be ‘a bad thing’” (*ibid*). Though the public also avows uncertainty as to how they should become part of the solution to disappearing arts education, arts instruction is increasingly a topic that bears weight on the national radar.

Returning to the specifics of dance, even if a school’s arts program is thriving, dance is rarely integrated into the arts curriculum. (And thus, not surprisingly, one third of college graduates have never heard of revolutionary dance-maker George Balanchine, a founder of New York City Ballet and the American ballet movement.) As a result, classrooms all across America are not benefiting from its incredible and unique potential value to reach students who aren’t being reached (in *ways* they aren’t being reached), and to challenge students who are already excelling.

In summary, as the arts—and dance—are becoming perhaps increasingly relevant in the twenty-first century, the requisite—and corollary—national policy support and funding to back them is perhaps only increasingly jeopardized. Given this atmosphere of increased need and threatened or nonexistent federal or district funding for arts education, nonprofit arts groups assume an important part of the responsibility for enacting (often privately- or self-sponsored) arts programs and residencies. In response to fabulously successful pilot partnerships and clear need, recent arts policy proposals from governments all over the world (including in the US, through the Department of Education) actually advocate for more partnerships such as these to be initiated between school systems and outside arts and cultural organizations (Western

Australia Dept. of Training and Education 2003, 4.1.4; Chapman 2004, 12). Given many teachers' discomfort or unfamiliarity with the project of creating dance experiences for their students, it is an easy argument that such partnerships between schools and arts groups would seem more valuable, and even critical, in *dance* education—and that we should develop strategies for developing models to respond to this need.

In the face of these challenges and this exciting opportunity, three topics for the next discussion surface. First, what role do we, the community dance education partner, play when we are able? And second, in the face of these challenges, why should we consider integrating our dance education partnerships into the curriculum? Finally, what concerns should we be mindful of in our efforts to build the most effective partnerships?

Collaborations in Dance Education

"The Arts Education Division of the National Endowment for the Arts has recently placed emphasis on placing artists-in-residence in school settings with what appears to be an excellent effect..." –Leonhard 1991, 5

"Overall, community arts centers offer out-of-school opportunities for learning that have the welcome promise to enrich in-school education but also have the worrisome potential to replace in-school art education. [...] Already suffering from widespread program and staffing cutbacks, some arts educators fear that in-school services provided by community arts centers may ultimately 'justify' the elimination of public school arts specialists and classes." Davis 1994, 13

KEY QUESTIONS FOR THIS SECTION

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|--|
| 6. What unique challenges and possibilities does the current status of arts education under NCLB offer for arts partnerships as a solution, and for the nature of the partnerships themselves? |
| 7. Why should dance organizations and elementary schools consider arts partnerships? |
| 8. Are there any potential dangers to arts partnerships? |

POTENTIAL OF DANCE EDUCATION PARTNERSHIPS

Arts partnerships between dance organizations and public elementary schools present a unique vehicle to address challenges confronting the status of arts education and arts education accessibility in dance under NCLB.

Because of challenges stemming from NCLB and continually-eroding arts education funding and percentages of classroom minutes devoted to arts instruction, schools and teachers stand to benefit greatly from community dance organization resources, which can enable them to take full advantage of the arts' status as a "core" subject. Thereby, these organizations can help schools prove and evaluate—one classroom and one case study at a time—the benefits of dance education for student learning. In so doing, they contribute to the store of research on dance in education—and the effort to erode perceptions of dance as less than a "core" arts discipline and the arts as less than a "core" academic subject.

Next, dance in education partnerships are a potentially powerful way to address another current challenge: that the vast majority of public school teachers are currently unprepared to meet even the vague standards for dance instruction proposed by NCLB. Under the wing of professional artists, teachers have the opportunity to accrue skills and confidence in the art form as we wait for teacher training programs to "catch up." In this sense, too, arts partnerships—assuming that they are well-crafted and implemented—offer a means of boosting the caliber of arts education, thus not only

supporting arts education, but supporting *high quality* arts education, especially in schools with few resources.

Even where teachers are already integrating creative movement into the classroom, partnerships with professional dance organizations also afford students exposure to the professional art form: in learning the “language” of the performing arts (e.g., “talking” through movement and music), children assimilate the building blocks of cultural literacy.

Finally, much like a laboratory experience in a science class, partnerships allow for a more “in-depth” experience wherein students may be immersed in various authentic aspects of the discipline while building personal relationships with an artist in the context of a “safe” educational sphere that is also assisted and facilitated by the presence of the teacher, a professional classroom educator (Ingram 2003, 114).

Dance groups, along with organizations representing all arts disciplines, have already proven their commitment to arts outreach and education. Indeed, “almost every museum, symphony orchestra, dance group, and theatre company has a substantial education program,” says one recent report (Colwell 2005, 19). Collaborations as a central thrust of many of these programs, moreover, have proven to be a trend “on the rise” for over ten years (Leonhard, 1991; Davis 1994, 14). A key philosophy underlying this trend is the engagement of the community in accessibility to high-quality arts education; as one program describes it, “Partnerships are a way of connecting

communities to schools as they work together toward better educational opportunities for young people" (Burnaford et al. 2001).

FUNDING FOR ARTS EDUCATION PARTNERSHIPS

That arts—and dance—partnerships are increasingly prevalent should not be taken as a sign that funding for these partnerships is necessarily also "on the rise."

While funding for arts education is threatened, however, grantors do appear to be increasingly favoring partnerships above other forms of arts education in their distribution of all available funds (Fineberg 1994; Ingram, 2003; Morgan 2006).

Beginning with this central question of funding, I outline below some of the complex issues facing arts partnerships in the current cultural and educational environment.

One of the most definitive ways to map priority is through funding, where a number of interrelated trends impacting arts education partnerships emerge. First, the US Department of Education lists arts partnerships as a key interest and even a financial priority under NCLB (Colwell 2005, 19). Again, however, there exists a profound rhetoric-reality disconnect that undermines this professed prioritization: in February 2006, and for the sixth straight year in a row, the President's budget eliminated funding for the Department of Education's Arts in Education program, the \$35 million arts education safeguard that is traditionally added to the Department of Education budget by the Senate and accepted by the House in conference (American Arts Alliance 2006). Likewise, NCLB authorizes "arts education activities in research; model school-based arts education programs; development of statewide tests; in-service programs; and

unspecified collaborations among federal agencies, arts and arts education associations,” yet funding for these programs was cut in 2003 when the arts were deemed a lower priority with “limited impact” (Chapman 2004, 12). To make matters worse, funding from the National Endowment for the Arts both for arts education and for arts organizations has likewise also been virtually eliminated in recent years (Morgan 2006). These multi-faceted cuts in federal funding have two key repercussions for nonprofit arts organizations and the arts education programs they enact.

First, as nonprofit arts organizations, federal funding cuts dictate that we are increasingly dependent upon private funding to support not only educational programs, but also general organizational undertakings. As a result, some literature suggests that we are increasingly bound to tailor programming according to the guidelines of funding available. In other words, private funders are currently in a powerful position to dictate arts programming on all fronts (Renz and Atienza 2005, qtd. in Morgan 2006, 24).

Second, these granting priorities held by private funders also directly reflect the current scarcity in public funding. As might be anticipated, foundations are aware of the ways in which cuts in arts education funding to and through the US Department of Education and the NEA affects public schools in parallel to nonprofit arts groups. Distressed by these and other cuts to the arts’ presence in school budgets, private foundations are therefore assuming much of the responsibility for ensuring that children have access to educational arts experiences (Remer 2003). This concern is reflected in private granting trends, which favor arts organizations’ enactment of in-school arts

education programs—and therefore necessarily require some degree of partnership between schools and arts groups (*ibid*). One recent review of the literature relating to funding for arts partnerships accordingly reports that “Although foundation support for the arts has fluctuated in the last several years, grants for arts education have been increasing and support for arts education has grown faster than general arts giving [...]” (Morgan 2006, 24). In sum, foundations are “looking to arts organizations as providers of arts education both in the schools and as outside programs” and targeting funding to this area accordingly (*ibid*).

This phenomenon is visibly articulated in Carey et al.’s 1999-2000 survey of secondary schools supporting supplemental arts education, wherein agencies clearly designate residencies as their top funding priority for arts education. After artists-in-residence (which received the highest priority), the next highest percentage of funding was awarded to “visiting artists,” another form of arts partnership (Ingram 2003, 117).

Challenges: Potential for Funding Dependencies

The conundrum, of course, is that private foundations should not be required, expected to, or counted upon to fund core subjects of the public education system. In accepting these funds, and even basing our programs on them, a valid argument might be that arts and dance groups are only exacerbating irresponsible funding practices on the part of state and federal education legislation, and thereby creating a dependency on private bodies to fund public education. In the process, we potentially confer to them the power to dictate important characteristics of the tenor of this public programming,

however valid and warranted these characteristics may be for student learning and teacher support.

On the other hand, when not sufficiently governmentally subsidized or privately sponsored, a residency that brings a professional artist to schools can often be expensive enough to dissuade or prevent enactment, especially for districts responsible for meeting the needs of a high percentage of low-income families. (And these schools and student demographics, as I have already established, consistently feel the absence of arts education most acutely.)

It is clear that an important national debate on—and investment in—the nature and the future of arts education in public schools is requisite. In the meantime, we may have to evaluate the choices we make (i.e., in the funding we accept) on a case-by-case basis. As dance organizations, we must continue to explore solutions to make privately-funded community arts partnerships programs that clearly articulate our goals to augment arts learning in schools, *not* to replace of it altogether. Perhaps someday, we can achieve full year-long partnerships with schools (as in the Chicago CAPE projects) as co-teachers in our art form. Perhaps someday, these partnerships can also benefit from full public funding support. Until then, our hope is of course that dance makes its way into the regular curriculum and can be supported by our arts partnership “enrichment.”

Potential for Other Dependencies

Another potential dependency presented by arts partnerships is the danger that teachers and classrooms participating in residencies will feel themselves excused in dismissing dance after the project is over, saying “Well, the kids got their dance for the year!” For now, we might note that for the many schools in which dance does not exist at all as a curricular subject, dance once a year—especially if conveyed through a well-developed, multi-faceted, and effective unit—is certainly preferable to no dance at all. Again, however, a national dialogue and investment is in order.

We might also view an important part of our job in the residency as that of vicariously educating the teachers we work with about the power of creative movement to bring physical activity and student engagement to the school day. While we should not expect—or intend—to single-handedly equip teachers to teach dance as a discipline (i.e., to impart the p’s and q’s of *pliés* and *tendus*), we can certainly open their eyes to the possibilities inherent in creative dance, movemental improvisation, and basic choreographic concepts. Teachers who are exposed to dance’s potential and high usability among the arts, moreover, may be more likely to advocate for professional development opportunities in creative movement and for an increased presence for dance in schools. After all, all a school needs for dance education, in addition to a qualified teacher, is space and a CD player, as opposed to expensive art supplies or musical instruments.

DANCE PARTNERSHIPS SUMMARY

As I have argued, current literature and research in arts administration and accessibility compels dance organizations invested in educational equality and the future of the arts in America to demonstrate a matching investment in arts education. We already know that widely-available arts education in dance is fundamental to building a new generation of arts participants and ensuring that the arts are accessible to all sectors of our society. In schools, community organizations play an important role in providing the professional voices—and dancing bodies—that can bolster often-struggling elementary art education programs where dance is last on a long list of already-suffering arts priorities. Again, our intent must not be to replace regular arts education in the school. Instead, we hope to bolster its presence and, where possible, inspire teachers in its use.

Finally, when we *do* have the funding, support, and capacity for educational dance outreach programs, it is clear that we also have a mandate to make them as effective and carefully-crafted as possible, taking into consideration the specific needs of the classroom, school, district, and city. The next section outlines strategies in conceptualizing, implementing, and assessing dance partnerships through the relatively new trend of arts integration.

Conceptualization: “Smart” Partnerships

“The arts [...] are essential elements of a broad and dynamic curriculum. Motivation is born out of success. When young people find what they’re good at in education, they tend to improve overall. Schools everywhere are under pressure to raise academic standards. Too often they think this means working within tightly defined subject boundaries, dropping the arts and humanities and focusing only on conventional academic learning. This is entirely wrong. The sure way to undermine achievement is to focus on it in the wrong way.” K. Robinson, 2001

KEY QUESTIONS FOR THIS SECTION

9. <i>Given these challenges and contextual issues, what kinds of arts partnership programs in dance are teachers most likely to implement in their classrooms?</i>
10. <i>What unique benefits, challenges, and opportunities does dance integration bring into classroom art/dance education, and collaborative teacher-artist/school-dance organization relationships?</i>
11. <i>What other current strategies might be applied to dance partnerships to support teachers’ objectives and challenges, and to facilitate meaningful, multi-faceted student learning in the classroom?</i>
12. <i>How does arts/dance education intersect with the “achievement gap”?</i>
13. <i>What is the status of dance in its context of US schools and arts education?</i>

Given the challenges and opportunities schools and teachers face under and in spite of NCLB, simply offering partnership opportunities to schools may not be enough. Partnerships must be carefully conceived and implemented to attract collaborating teachers, effectively engage all or most students, and provide enough evidence of impact (even if this “evidence” is effusive teacher feedback in lieu of standardized test scores) to inspire sustainability. This is not to say that art can or should be rushed, or to suggest that “efficiency” should impose boundaries on our art-making and teaching. Put very simply, however, there is a clear need not only for arts partnerships, but for “smart” arts partnerships.

This final section of the literature and research review accordingly explores the strategies of arts integration and discipline-based art education (DBAE) as important potential players in reversing dance's absence from elementary school curricula, supporting holistic student learning, and building robust arts experiences (Eisner 2002; Smithrim and Upitis 2005; Mishook and Kornhaber 2006; Strand 2006). Not only do these strategies act as promising solutions for teachers, but research, literature, and model projects in the other disciplines are also revealing them to be dynamic approaches to enacting partnerships as well (Burnaford et al. 2001; Morgan 2006; Strand 2006). More specifically, this scholarship suggests that arts integration and DBAE support "smart," successful partnerships: relationships between community organizations and schools that enrich the quality of schools' art education curricula, engage students and teachers, and are likely to be documented and duplicated for a lasting, wide-reaching impact (Burton et al. 1999; Morgan 2006; Strand 2006).

One of the certain leaders in the arts integration partnership movement is the Chicago Arts Partnerships in Education (CAPE). CAPE administrators explain that their rather radical innovation was rooted not only in a realistic evaluation of the status of arts education in Chicago schools, but also in a close examination of the nature of arts partnerships in city districts. In the early 1990s:

[...] professional arts organizations were providing exposure programs (like student matinees and gallery tours), and organizations dedicated specifically to arts education were vending residencies to schools. There was very little assessment of how well these programs were actually serving schools, and access was inequitable and disorganized, both at the district level and inside individual

schools. And while the quality of these exposure and residency programs was often quite high, there was something missing. They didn't 'take' as part of school culture, and they didn't 'catch' as curriculum. (Burnaford et al. 2001)

As established through CAPE's exemplary leadership, arts integration is an important strategy of reversing the disconnected relationship between community arts organizations and schools that persists in cities across the US today.

STRATEGY: ARTS INTEGRATION

As I have suggested, integrated arts learning is a movement that is gaining increasing prevalence (Remer 2003; Morgan 2006). Indeed, educators see benefits in integrating the arts education program into interdisciplinary units across the curriculum; in such a case, kindergarten students might explore "seasons" simultaneously in science and multiple arts disciplines, listening to and discussing Vivaldi's *Four Seasons* as they create original artwork depicting their favorite season—or what they hear in the music—and learning about specific scientific characteristics of each time of year. These new strategies of thinking about the ways in which learning is best facilitated—and different subjects' relationships to each other—are resulting in "positive changes in the school environment and improved student performance" (Ruppert 2006, 3).

Integration and Student Learning: Inter-Disciplinary, Inter-Intelligence Approach

Arts integration is rooted in a larger movement towards interdisciplinary learning currently taking place across all subjects. As such, it benefits from a host of recent reports attesting to and documenting its value (Burton et al. 1999; Western

Australia Dept. of Education and Training and Dept. of Culture and the Arts 2003; Project Zero 2006a, 2006b, 2006c). Harvard's Project Zero Interdisciplinary Studies Project, for example, is currently exploring ways in which disciplines can be integrated to give students access to complex "big" issues such as diversity and global warming.

Problem solving in our era, Harvard researchers argue, requires:

[S]cientists, historians, psychologists, and artists alike to converge on solutions that defy the limits of a single discipline. Interdisciplinary understanding (i.e., the ability to integrate knowledge from two or more disciplines to create products, solve problems, or produce explanations) has become a hallmark of contemporary problem-solving and discovery—and a primary challenge for contemporary educators. (2006b, 8)

As I have suggested, arts educators are also recognizing the importance of enacting this more general research in interdisciplinary achievement through specific initiatives in integrated *arts* education (Burton et al. 1999; Eisner 2002; Smithrim and Upitis 2005; Mishook and Kornhaber 2006; Strand 2006). Hence, Project Zero has also developed *Artful Thinking*, a model approach for integrating visual art and music into regular classroom instruction that establishes objectives "[t]o help teachers create rich connections between works of art and curricular topics" and "to help teachers use art as a force for developing students' thinking dispositions," including questioning and investigating, observing and describing, reasoning, exploring viewpoints, comparing and connecting, and finding complexity (2006b, 2006c). The research-based approach "to teaching thinking"—and to arts integration—is already wowing teachers using it in an international network of schools (2006b, 3-5). Project Zero's initiative also reflects a

growing international movement towards arts integration: governments and agencies in Canada and Australia are also advocating for interdisciplinary arts instruction as a means of equipping young people for what they call “future success,” which requires thinking across disciplines (Western Australia Dept. of Education and Training and Dept. of Culture and the Arts 2003; Canadian Conference of the Arts 2006).

Integration’s foundation in interdisciplinarity, especially where subjects with inherently different demands on learning are merged (e.g., a logical-mathematical subject with a bodily-kinesthetic one), also accesses greater percentages of the multiple intelligences. In so doing, it engages young people in academic and life success:

Education [...] should help [young people] recognize and develop their own unique capabilities. Human culture is so rich and diverse because human intelligence is so complex and dynamic. We can think about our experiences in all the ways we have them – visually, in sound, in movement and in touch as well as through words and numbers. All young people have academic abilities; for some this is their real strength. But they also have other abilities, which may be expressed through music, art, sport, design, dance, and in other ways. (Burnaford et al. 2001)

Integration therefore promises to engage students favoring all sorts of intelligences. In parallel, the strategy also engages students at both ends of the “achievement” spectrum: through putting different intelligences and ways of learning to work in exploring a “big” learning goal (e.g., a kindergarten unit on shapes), it reaches children who “fall through the cracks” of traditional instruction approaches. It also, however, affords new challenges to students who are already excelling. Teachers faced with addressing an increasingly wide range of abilities in the classroom as talented and gifted and special

education classes disappear stand to especially benefit from this unique and inherent value of arts education (Adee 2007). In engaging or re-engaging students in learning, interdisciplinarity—especially where it integrates one or more art disciplines, which are typically based in some of the lesser-taught intelligences—thus invests students in their education. Over ten years of CAPE partnerships authenticate the phenomenon:

The arts offer many different ways to think and communicate—ways that have been the drivers of human culture and creativity down the ages. Too many young people never discover these abilities because education doesn't value or look hard enough for them. As a result, they often turn away from or against education altogether. CAPE has an impressive record of re-engaging young people in education by rekindling their confidence in themselves and their real abilities. (Burnaford et al. 2001)

In these ways, integration comes full circle. With goals of investing in student achievement in unique ways, the strategy in turn has the unique potential to invest all students in their own meaningful scholastic engagement. As CAPE theorists put it, interdisciplinarity equips “learners [in] knowing themselves as learners.” In so doing, moreover, it also yields a “community” that embraces and celebrates “a wide range of students with a wide range of interests, aptitudes, styles, and experiences” (Burnaford et al. 2001, 10, xxvi).

Interdisciplinarity and Dance

Among the conventional “academic” subjects and even among the other arts, interdisciplinary learning through dance is particularly promising because the art form is based in both basic and sophisticated bodily-kinesthetic, visual-spatial, and interpersonal learning. According to Smithirim and Upitis and others, these three

intelligences are often underused (and thus underdeveloped) in the classroom (2005, 122). As PE programs are cut from the schoolweek, moreover, it will become crucial to source not only new arenas for student exercise, but also to build body awareness.¹²

Finally, finding connections between the arts and other subjects is also a goal of the national standards for arts—and dance—education.

Teacher Participation and Engagement

Integration also engenders “smart” partnerships because it compels both classroom and arts teachers to think in concert, and likewise, to think about the arts’ connections to other subjects in concert. This kind of dual-investment collaboration is increasingly cited as a key component of sustainability: equal input is designated vital to ensuring that both partners’ goals are met and thereby to facilitating positive and continued future partnerships (Ingram 2003).

As envisioned by CAPE schools, which provide one of the most important models for any integrated arts collaboration, partnerships—especially when enacted district- or city-wide—thus promise more lasting success than the traditional arts

¹² A 2007 *Newsweek* article tracks recent research in the long-lasting effects of exercise on learning in “brains that are still developing” (i.e., elementary-age children), finding that it is especially important for children with ADHD. Phil Tomporowski, a professor of exercise and movement science, for example, found that his sample of third- and fifth-grade PE students experienced accelerated “executive functioning” as well as increased skills in areas ranging from math to logic to reading. Tomporowski hypothesizes that exercise, which is accompanied by the creation of blood vessels in the dentate gyrus (a region of the hippocampus, which is used in memory), supports learning that recruits this and other parts of the brain. Exercise is also being linked to increased ability to focus, healthy exercise habits later in life, and perhaps even decreased likelihood of Alzheimer’s, which studies suggest is a greater risk for sedentary adults (2007, 38-55).

residencies. “Partnerships,” says CAPE, become a “network” that “mak[es] culture a true part of school culture” with an essential basis on the interfused roles of both classroom teacher and teaching artist:

The CAPE network was formulated as a model [...] by insisting on the on-going participation of classroom teachers and arts teachers in planning the role of the arts and visiting artists in CAPE schools, and by facilitating long term partnership relationships between individual schools and arts organizations. (Burnaford et al. 2001)

This shared responsibility for the lasting success of the experience is paralleled by the partnership’s dual “product”: an educational experience that “forg[es] a clear connection between arts learning and the rest of the academic curriculum.” This “clear connection” promises to transcend the effects of “artists-in-residence” programs because it “actively seeks to move arts learning beyond those time-limited encounters that are usually isolated from the rest of instruction in schools” (*ibid*).

Finally, a practical consideration that merits a brief exploration: teachers attest that integration of the arts—and indeed, the integration of all subjects—is an ideal way for them to facilitate both the development of interdisciplinary skill sets and the enactment of ambitious goals challenged by limited classroom instruction time (Shofner 2007). Some suggest that accordingly, arts integration’s “renewed emphasis on interdisciplinary curriculum development has given music [and the other arts] the opportunity to hold a more balanced position with other subjects” (Kite et. al. 1994, 33).

Impact Across the Curriculum

Finally, arts integration advocates argue that the strategy's basis in arts instruction can "make learning more meaningful across the curriculum" because the arts can "suggest new ways" for teachers and students to interact with other subjects (Strand 2006; Burnaford et al. 2001):

Attention to the critical and creative strategies used by artists in the creation, analysis, and evaluation of art can help students make connections with critical and creative thinking in other disciplines to make learning more meaningful across the curriculum. (Strand 2006, 39)

Especially through looking at and talking about art, but also through creating artistic solutions to problems (e.g., an arts "challenge" to second grade students to use teamwork to create a "human puzzle" that uses only shapes on level two and stretches from one fixed place in the room to another), students build cognitive dexterity:

In arts learning young people become adept at dealing with high levels of ambivalence and uncertainty, and they become accustomed to discovering internal coherence among conflicting experiences. Since young people live in worlds that present them with different beliefs, moralities, and cultures, schools should be the place where learning fosters the reconciliation of apparent differences. (Burton et al. 1999, 43)

This kind of learning is inherent in "art for art's sake" instruction, but an interdisciplinary approach also uses it to actively "teach" the way teachers instruct in other subjects, and the way students process information in other subjects—and in life.

Challenges to Arts Integration

As with any educational reform, arts integration has attracted some criticism. Some arts advocates, for example, are "wary" that any movement merging arts and non-

arts subjects undermines efforts to establish the arts as an autonomous curricular entity (Chapman 2004; Colwell 2005; Mishook and Kornhaber 2006). "This wariness," say Mishook and Kornhaber, "is spurred partly by the already precarious position of arts education in schools and the fear that the arts will become 'dangerously diffused' into the curriculum" (2006, 4). Likewise, some argue that despite the obvious plusses, arts instruction via an integrated unit risks the potential of being subsumed by "academic" subject(s) with which it is fused, especially while these subjects continue to be perceived as more core priorities (Colwell 2005, 21). Even dance educators have weighed in on the debate, similarly cautious of hierarchical presentations of the subjects being integrated that may render the art discipline inferior (Stinson 1988; Slater 1993). As early as 1988, one warns:

Since children (as well as most adults) learn better and retain more when their whole bodies are involved, learning other subjects through movement has become both popular and valuable [...] this is a very valid way to use movement. However, when the primary goal of movement activities is to learn other subject matter, the aesthetic experience tends to get lost. (Stinson 1988, 7)

These valid warnings—especially in dance, which is already underrepresented in the classroom—need not dissuade arts organizations from advancing integration strategies altogether, but rather should inform our creation of "smart" partnerships. Accordingly,

integration must strive toward what Mishook and Kornhaber and others term “co-equal” instruction in which students:¹³

[U]nderstand that arts learning is not isolated from academic learning and that academic learning and art learning are two things in our culture that go hand in hand. [...] Here arts integration serves broader cultural understanding and a movement for cultural change, while keeping the arts as the primary driver of learning. (2006, 7)

In the “co-equal” view, the arts garner equal instruction time, emphasis, and autonomy, inspiring each other—and students—through independent and merged learning objectives. In *this* kind of arts integration, the arts are “an equal partner, integrating the general curriculum with arts-specific contents, skills, expressions, and modes of thinking, and [the curriculum] addressed large principles and issues” (Bresler 1995, qtd. in Strand 2006, 30). Case studies of Bresler’s approaches for what I call “smart” integration accordingly document “holistic learning experiences addressing cognitive, physical, moral, affective, and spiritual dimensions of their lives [...] creative and analytical thinking skills were taught in addition to concept and skill-acquisition content for learning in the arts and in other disciplines” (Strand 30).

It is this kind of case study, or model project, in a “smart” integrated dance partnership that is so needed now in our discipline in order to pose and explore the potential challenges and benefits of the strategy for teachers and dance organizations alike.

¹³ The term was first proposed by Lioria Bresler in “The Subservient, Co-Equal, Affective, and Social Integration Styles and Their Implications for the Arts,” *Arts Education Policy Review* 96.5 (1995): 31-38.

CONTENT: DISCIPLINE-BASED ART EDUCATION

Integration thus established as a positive approach to bring arts education into dialogue with other subjects, a discussion on the nature of the arts instruction to be integrated is in order. This objective is complicated by the fact that the content and purpose of arts education is itself also the subject of longstanding dialogue and “ambivalence” (Eisner 2001; Remer 2003). The existence of a range of philosophical camps begs a question: “Are the arts to be taught ‘for their own sake,’ as tools for learning in other subjects, as aesthetic encounters that develop perception and the imagination, or as the native disciplines of art history, aesthetics, production, and criticism?” (Remer 2003, 70).

The most persuasive current model for the content of arts partnership units seems to be not one of these approaches, but rather a fusion of them that involves “three crisscrossing pathways” of instruction and goals for student learning. These “pathways” include, according to another Project Zero initiative: production (i.e., acquiring basic skills and principles of the art form); perception (i.e., studying works of art to “understand the kind of choices artists make and to see connections between their own and others’ work”), and reflection (i.e., assessing one’s own work “according to personal goals and standards of excellence in the field”) (2006c). This content focus not only on art “production,” therefore, but also on thinking, writing, and sharing about art. In other words, it is based on a synthesis that also includes intensive cognitive activity, some of it including complex objectives such as exploring perspectives, problems, and

metaphorical relationships, and reasoning and evaluating (2006c). Likewise and more simply put, Ingram attests that “In surviving partnerships, multiple dimensions of the work receive regular attention” (2003, 114). These “multiple dimensions” in turn coach students to develop important arts proficiencies that Lee, a dance educator, pegs as “participants, observers, and critics” (Lee 1996, 3)

Though not conceived with dance education or even arts partnerships explicitly in mind, DBAE provides a codified model for just such a multi-faceted approach to content; as such, it can help to bring a supportive architecture to partnerships. As outlined in chapter two, arts instruction in DBAE includes production, perception, and explorations of both historical and cultural contexts. Each of these areas of learning in turn allows for “reflection.”

An integral component of DBAE’s premise is that this fusion of objectives equips the arts with concrete viability as a core subject “[DBAE is] a more sophisticated and intellectually defensible basis for arts education [...] art as expression [only] is a flabby base for an educational program. It provides neither structure, nor standards by which to devise, implement, and evaluate arts curricula” (Swanger 1990, 438). In its merging—its *integration*, we might say—of art production and art expression with specific goals for art exploration and discussion (both as a form and in historio-cultural context), DBAE thus provides a strong foundation for educators to assert the arts as a “co-equal” subject that is indeed “academic” in its own right (Eisner 1990, 2002; Swanger 1990).

In short, I suggest that adopting DBAE's multi-pronged technique for instruction in, through, and about the arts provides us with another important frontier for "smart" integration: not just integration across inter-curricular priorities, but also an *intra*-curricular merging of goals.

"SMART" DANCE PARTNERSHIPS

In dance, as I have already argued in this paper, there are varied manifestations of partnership instruction in schools, many of which are not yet actively fusing education on different ways of knowing in the arts (i.e., "participant, observer, critic"). Equally pressing is classroom teachers' need for assistance in integrating dance into classroom learning in a substantive way: as shown in Table 3.3, over half of teachers do not integrate dance into the curriculum "at all."

As professional arts organizations partnering with classroom teachers, we are an ideal team to provide integrated arts instruction that fully realizes DBAE goals. Together, we can equip students to experience dance as "artists, observers, and critics" through instruction that includes participatory movemental activities, discussions of context, and viewing and learning about the professional form itself. In the process of balancing "appreciation" and "involvement," we can equip children to learn in, through, and about the art, engaging them as "cultural detectives" who are confident that dance is a language they can understand and earn ownership of if they are willing to look closely enough.

Table 3.3 Arts Integration in the Classroom: Percentages of public elementary school classroom teachers according to the extent to which they include the arts in their instruction

	Not at all	Small extent	Mod. extent	Great extent
Music	10%	48%	27%	15%
Visual arts	1	23	49	27
Drama/theater	10	52	30	8
Dance	55	33	9	3
Teach thematic units that integrate subjects including the arts	7	27	38	28
Use prepacked curriculum materials/textbooks to teach the arts	49	36	11	3

Source: Ingram 2003, from "Creating Strong Foundations: Arts Education in Public Elementary and Secondary Schools, 1999-2000" by Nancy Carey et. al., pub. National Center for Education Statistics

Summary

This chapter has worked towards not only a review of literature and research, but also a detailed review of the *issue* of arts partnerships and arts integration, especially as it informs the work yet to be done in dance-specific educational curricula.

Integrating is becoming increasingly prevalent among different arts education projects enacted by community partners as a means to achieve and support goals of interdisciplinarity and complex learning (e.g., CAPE, Strand 2006).

Also promisingly, scholarship and case studies are appearing that establish a model for "collaborative arts integration curricula that honor the value of creative and critical thinking in the arts" (Strand 2006, 29). As we might expect, dance is barely mentioned in these models, however.

Teachers do not only need innovative solutions; they need effective education programs that *implement* these solutions, especially in dance. Where partnerships and

programs *are* effective and well-crafted, arts education programs in schools indeed stand to gain important benefits from the collaborative residency work of dance organizations and teaching artists partnering with classroom teachers. This research and these examples are promising—and now we need a model that puts the strategy into dance education partnership “practice” is in order.

This approach has certainly been explored in dance, but not widely documented in a model or even case study available to arts organizations as a reference. Because integrated arts curricula in any art form has pros and cons, as well as potential dangers, the challenge for my project, therefore, is not only to develop an “integrated” arts curriculum, but also an integrated unit that takes valid concerns from scholarship and dialogue in the other art forms into account. Building upon these persuasive initiatives and educational theories, can a model dance outreach partnership that utilizes and integrates the unique and expansive capacities of dance be enacted? What is required for this model project to be successful?

CHAPTER 4: METHODS

Pilot Project

This initial phase of the pilot project puts the validity and viability of integrated arts partnerships (both in teachers' schedules and for student learning) to test through defined objectives, a manageable scope and sample, and a carefully designed and documented implementation process. Chapter four lays out the project's context and methods from start to finish. Factors from those influencing site selection to evaluation criteria are explored in five sections: Setting/Orientation, Key Players, Planning, Data Collection, and Analysis Methods.

Setting/Orientation

LOCATION: EUGENE/SPRINGFIELD

The following is a brief orientation of the sample cities of Eugene and Springfield with each other and within the context of Oregon and the US. This data, while certainly not exhaustive, nonetheless provides benchmarks for the ways in which the schools and their respective communities may act as "representative" – and the ways in which they are unique, even from each other. It also, of course, contextualizes the implementation of the in-school pilot projects within their parent cities: Harris Elementary in Eugene and Moffitt Elementary in Springfield.

I have chosen to include a number of comparative statistics for the cities, including population, income, unemployment rates, and adult education levels. Because a correlation between a community's size, income, and education levels and student

performance often exist, this data is valuable in reviewing—and thus orienting—a school or district.

Population, Income, and Unemployment

The sister cities of Eugene and Springfield share a metropolitan population of over 200,000 and status as the second-largest urban area in Oregon. In Eugene, per capita income in 1999 was \$21,315; median annual household income was \$35,850. Significantly lower in Springfield, per capita income in 1999 was \$15,616; median annual household income was \$33,031. Comparatively, average per capita income in 1999 was \$20,940 in the state of Oregon and a slightly higher \$21,587 in the US. Likewise, median annual household income in 1999 was \$40,916 in Oregon and higher \$41,994 in the US (US Census Bureau). The unemployment rate in the Eugene-Springfield metropolitan area was a high 6.0 percent in March 2007, compared to 5.2 percent in the state of Oregon and 4.4 percent in the nation as a whole (US Dept. of Labor 2007).

Poverty Rates

In Eugene, 8.7 percent of families and 17.1 percent of individuals live below the poverty line. In Springfield, almost twice as many families (14.8%) and a slightly-higher 17.9 percent of individuals fall below the poverty line (US Census Bureau 2000). Comparatively, 9.2 percent of families and 12.4 percent of individuals in the US are “below the poverty level”; Eugene and Springfield thus evidence high comparative poverty rates for individuals in both cities, and particularly high poverty levels among Springfield families. This high rate of poverty among families with children is reflected

in the percentages of low-income families both pilot project schools (and especially Moffitt, the Springfield school) serve. It also suggests that the schools are not alone, however: these percentages locate Moffitt, Harris, and other Eugene-Springfield schools as part of a large network of "Title I" schools in the US (see "Location: Harris and Moffitt Elementary Schools," below).

Education

In terms of education, Eugene is the home of the University of Oregon, along with five other colleges or satellite campuses; this formidable network of higher learning institutions is perhaps reflected in the city's higher-than average level of adult education (compared with the state as a whole; see Appendix G). Comparatively, Springfield has a slightly higher average of adults with at least a high school diploma, but a considerably lower average of adults with at least an undergraduate degree (compared with both Eugene and with the state as a whole; see Appendix G).

Despite Eugene's higher-than-average education rates and Springfield's lower levels of individual and family income, the cities do compare rather closely to Oregon medians and averages (see Appendix G). The state of Oregon, furthermore, often ranks in the middle (number 23-26) of lists of all states' median income, personal per capita income, etc. (Oregon University System 2002, 3).¹⁴ On many of these statistically-suggested fronts, the cities may therefore act as rather representative of a range from

¹⁴ Many additional facts about the cities are available from the US Census Bureau at: <http://www.census.gov/>.

slightly privileged to slightly disadvantaged communities—insofar, that is, as any unique population can “represent” another. I outline below the ways in which statistics about Harris (Eugene) and Moffitt (Springfield) fit into this data matrix.

LOCATION: HARRIS AND MOFFITT ELEMENTARY SCHOOLS

In statistically contextualizing Harris and Moffitt Elementary Schools, I include information on percentages of enrolled students from low-income families, levels of comparative reading and math “proficiency” (as reflected by state test scores), the ethnicity/race of its student body, class sizes, percentage of students with special needs, and spending per student.

Except where otherwise noted, statistics are taken from the most recent available publications of the internationally-recognized independent financial research and analysis service company Standard and Poor’s; data is tabulated in Appendix G for comparisons across categories and included in more individualized tables in most sections below. District, state, and national averages utilized in comparisons include both public and private schools.

Economically Disadvantaged Enrollment

First, as I have already suggested, both schools on the roster for the pilot project have significantly higher percentages of students from “economically disadvantaged” families than do their parent districts. This is of note, given some educational analysts’ persuasive suggestion that schools serving a high percentage of economically disadvantaged students must devote additional resources to helping these students

overcome what they call a “challenge” commonly accepted as “an indicator of risk” (Standard and Poor’s 2007). At Moffitt, 70.2 percent of students come from families qualifying as “economically disadvantaged.” In Springfield District 19, by comparison, the percentage of families in this category is high but stops short under half of all students enrolled (48.9%). In Eugene, many students in Harris’s student body come from a higher average socioeconomic status (SES). Compared to Eugene District 4J’s average of 32.0 percent of “low-income” student enrollment, however, Harris’s 59.9 percent of low-SES students is also considerably high—and considerably over half of all students. Furthermore, to put these numbers in larger context, Oregon’s average of low-income students is 40.9 percent; the US’s is 37.7 percent. To qualify for federal assistance, schools must demonstrate an enrollment of at least 40 percent of low-income students (US Dept. of Education 2006). Moffitt and Harris alike are thus well above both state and national averages in this area, and fall in the upper echelons of Title I schools for the number of low-income families they serve.

Table 4.1 Economically Disadvantaged Enrollment by School and District

	Moffitt	Springfield District 19	Harris	Eugene District 4J	OR	US
Economically Disadvantaged Enrollment (%) (2005)	70.2	48.9	59.9	32.0	40.9	37.7

Source: Standard and Poor’s 2007

Note: To qualify for “Title I” assistance, schools must demonstrate that at least 40% of students come from “low-income” families.

Students with Disabilities

Another “special need” that often requires extra investment from districts includes the cross section of a student population with disabilities: these students “often require additional instruction and resources to help them achieve their full potential” – and to meet tested standards for academic proficiency (Standard and Poor’s 2007). With the Springfield district serving a student body that is composed almost in one-fifth (18.7%) by students with disabilities, Eugene is at an again-lower 15.1 percent. Yet given Oregon and national averages of 14.2 and 12.2 respectively, both districts’ high percentages of students from low-income households are compounded by these relatively high percentages of students with disabilities.

Table 4.2 Students with Disabilities by District

	Springfield District 19	Eugene District 4j	Lane County	OR	US
Students with Disabilities (%) (2005)*	18.7	15.1	17.2	14.2	12.2

Source: Standard and Poor’s 2007

Reading and Mathematics Proficiencies

State test results, widely available only for reading and math, show a “snapshot of student performance” in comparison to state standards (Standard and Poor’s 2007); but, especially in light of chapter three’s discussion in the literature and research review, they should not be overweighed in their indication of student’s intelligence. Both schools have proficiency scores that are higher than their parent districts (see Table 4.3, below), and seem well on their way to ensuring that 95 to 100 percent of students score

“proficient or above” in reading and mathematics by 2014, per NCLB’s objective timeline (Chapman 2004, 3). Both, in other words, are effectively evidencing their commitment to math and reading instruction through test scores; accordingly, both met requirements for “Adequate Yearly Progress” in 2006.

Table 4.3 Reading, Math Proficiency and AYP by School and District

	Moffitt Elementary	Springfield District 19	Harris Elementary	Eugene District 4j
Reading Proficiency (%)	85.8	73.1	92.4	82.1
Math Proficiency (%)	84.2	72.5	94.3	79.6
Adequate Yearly Progress (2006)	Yes		Yes	

Source: Standard and Poor’s 2007

Race, Ethnicity, and English Language Learners

The composition of a school’s student body in terms of race and ethnicity is an important factor in contextualizing schools “because of the need to reduce the achievement gaps between student groups” (Standard and Poor’s 2007). As might be expected given the racial/ethnic distribution of both the communities they serve and Oregon as a whole, both districts have a high percentage of white students (Eugene 72.9%; Springfield 80.7%); the most notable difference between the districts’ student makeup is Springfield’s greater proportion of Hispanic students (11.3%, compared to Eugene’s 6.6%; see Appendix G for all percentages). Of the total student populations of the districts, lower-than-average percentages are English Language Learners (ELLs), though the Springfield district serves many more ELLs than does Eugene’s.

Table 4.4 English Language Learners by District

	Springfield District 19	Eugene District 4J	Lane County	OR	US
English Language Learners (%) (2005)*	6.4	2.7	3.4	11.8	7.9

Source: Standard and Poor's 2007

Student/Teacher Ratios

Class sizes and ratios of students to teachers in a school can be informative in their presentation of an estimated class size. Though analysts say that small class sizes should not be assumed an exclusively “positive” benefit (a ratio of fewer students per teacher requires that more teachers be hired, and not all communities “have a pool of qualified teachers from which to draw”), they nonetheless do allow for “more individualized attention and permit greater flexibility in teaching strategies” (Standard and Poor’s 2007). Research has also shown that low-income students in early grades—exactly the population, that is, of the pilot project sample—may especially benefit from this more individualized attention in smaller classes (American Educational Research Association, 2003). Moffitt and Harris alike have a greater ratio of teachers for their student enrollment (16.3 and 17.8, respectively) than do their districts or Oregon’s averages, suggesting fairly small class sizes. Nonetheless, they do exceed the national average of ratio of a low 15.8 students per teacher.

Table 4.5 Student/Teacher Ratio, Enrollment by School, District

	Moffitt	Springfield District 19	Harris	Eugene District 4J	OR	US
Students/Teacher (2005)	16.3	21.7	17.8	22.1	20.1	15.8
Enrollment (2005)	305	11,163	192	18,257		

Source: Standard and Poor's 2007

ART AND PHYSICAL EDUCATION AT HARRIS AND MOFFITT ELEMENTARY SCHOOLS

The information I've been able to gather about regular arts and physical education programming in these schools and their districts is much more limited than the preceding statistics on test scores and student teacher ratios. Accordingly, my data sources consist primarily of small-scale teacher interviews and questionnaires.

Relatively un-informative calls and email requests to local district offices confirmed that even among districts, quantitative data on the arts (e.g., number of schools with regular arts instruction, kinds of instruction, even number of art teachers on staff) are virtually uncharted and/or uncalculated in Eugene-Springfield, as I imagine they are in many cities. These questionnaires and interviews, though limited, allowed me to create a sketch of the status of these programs in my pilot schools.

Data Collection

Though, as I've said, uncertainty persists about the general state of arts education programming in public elementary schools in Eugene District 4J and Springfield District 19, I was able to determine the basics of art and physical education availability at Moffitt and Harris from questionnaires distributed to participating teachers. The questionnaires asked about the presence of visual arts, music, theater, "other arts," and physical

education teachers on their school's staff, and the number of hours per week these teachers were conferred, respectively, in scheduled class time with the class. It also asked the teachers the "flip side" of this question: how much time *they* spent instructing each of these subjects per week in scheduled class time. Adee's knowledge gaps in the workings of the classroom teachers at Harris—he sees students for music and band practices and sometimes during recess, but doesn't often work with them in their classroom "home"—were filled via an interview with K-3 teacher Nicole Shofner. Here, except where otherwise noted, all data comes from recent teacher questionnaires and interviews.

Because perceptions can be valuable in determining information that is sometimes difficult or impossible to measure, the questionnaire next asked teachers to rate the arts (visual arts, music, dance, and theater) in order of perceived priority and accessibility in their school. In an email addendum to the survey, teachers were asked for another perception, this time their personal attitude about the students' accessibility to physical experiences: "Do you think that the students at your school receive enough opportunity for physical activity during the course of the *regular* school day? If not, what would be the ideal amount of time?" Responses for all questions are tabulated in Table 4.6, below. From questionnaire answers, I have been able to evaluate the context for the pilot project, answering the question: "In terms of each school's existing and established arts programming, where does the pilot integrated dance partnership fit in?" Where possible, the paragraphs below strive to limit extended discussions of the data's

implications until chapter five (“Results”), presenting only the facts and perceptions gathered.

Visual Arts

In terms of the information that I *did* amass from the two participating teachers, I found a number of significant correlations and complications to research suggested in chapter three’s “Review.” First, per national trends, classroom teachers at Moffitt and Harris are responsible for providing their own visual arts instruction. At Moffitt, Wing designates one hour per week to visual arts instruction that is often, but not always, tied to something else the students are studying in the curriculum; for their bird unit, for example, the students learned about birds in science, have a book called *Tito and the Golden Wings*, and drew and painted their own “Titos” now displayed in the school’s west hall.

At Harris, Adee says that though visual arts instruction is a part of classroom learning, a certain number of hours are not consistently devoted to its study each week as a regular part of the curriculum. First and second grade Harris classroom teacher Nicole Shofner verifies that she typically doesn’t track the number of hours spent in direct visual arts instruction in her classroom, and adds that she instead chooses to “integrate” art into “multidisciplinary” learning and other units.¹⁵ Unlike Moffitt, Harris students also benefit from a large number of visual arts partnerships: “I think that last

¹⁵ As an aside, it is noteworthy and authenticating that unprompted with code words by my interview questions, Shofner’s personal vocabulary and core teaching strategies often align explicitly with the literature review’s key discussions and terminologies, as they do here.

year, they did visual arts and a ceramics project—there was even puppetry,” recalls Adee. These partnerships augment the “integrated” instruction and give the arts temporary priority in short, time-intensive units—but only sporadically, when and as TAs are available to work with the classes (also see “Arts Education/Dance Education Partnerships and Programs in Area Schools,” below).

Music

In music, both schools evidence perhaps their greatest commitment to the arts. Each provides students with one hour per week (two half-hour class sessions) of instruction from a part time staff teacher who specializes in music. Adee has a varied movement background, and Harris students, especially the youngest, accordingly benefit from his incorporation of creative movement into their music classes. This music teacher has also chosen to, as he says, “live frugally” and limit himself to working at only one school for the part-time status that they can afford to pay (as opposed, he says, to some of his colleagues, who serve as many as five schools simultaneously). In supposedly “spare” time, then, Adee takes it upon himself to organize a family “Barn/Folk Dance Night” twice per year. In addition, he engages students through a number of after-school music programs, including the locally lauded Harris Marimba Band. One wonders how, given Adee’s responsibilities with “recess duty,” these extracurricular student groups and their performance schedules, and a “part-time” teaching load of twenty-four classes per week, Adee stretches his 5.0 FTE salary so far.

Likely in great part because of Adee, Harris boasts of an “excellent music and drama focus” on the school website (Harris Elementary 2006). Yet its stated “school improvement goals” are telling in their direct relationship to state testing in reading and math under NCLB. The school website provides a prime example: there, objectives for the current school year are listed. Two of the three goals bear a direct relationship to students’ test performance in explicitly these subjects:

To increase learning for all students in the area of literacy, as measured by Oregon State Assessment Test and school-based curriculum measures; To increase learning for all students in the area of mathematics, as measured by Oregon State Assessment Test and school-based curriculum measures; [and] To create a safe and inviting environment that promotes and supports student learning. (Harris Elementary 2006)

The tension between arts programming and “literacy [and] mathematics” that is established under NCLB and hinted at on Harris’s website is articulated more explicitly by Adee in a recent interview. “If you’re asking how NCLB impacts music programming,” he says, “how it impacts what I’m trying to do, then I’d have to say that the effect is generally negative. We could do a lot more if the whole school wasn’t jumping through these hoops for math and reading.” And in terms of its impact on the classroom teachers, “In a blanket statement, I’d have to say that to me, they are more stressed out and less happy.” Shofner doesn’t put it exactly in those words, but she does affirm NCLB’s active and sometimes mixed impact on her classroom:

NCLB has a huge impact on what you teach [...] I’m a first year teacher, so I have my notebook with the standards and I refer to it all the time. I have to check what they’re emphasizing and the standards so that the kids can do well on the

tests. Sometimes too, they leave something out that you know is important, so you try to add it in.

What do these Harris teachers say when quizzed about NCLB's *arts* standards? Adee is taken aback because he had not been aware that arts standards for learning even exist: "I guess I'll have to go back and look through my files," he says, rather sheepishly. When asked if he might pay closer attention to the standards if they were "enforced" or "supported" through testing or evaluation, Adee is adamant about his ambivalence. "I feel that it's really important that these kids have one area in school that isn't tested—that we see the experience itself as valid. So I'd say evaluate, yes, and I do, with self- and peer-evaluations. But 'test'? No."

Physical Education

In physical education, Wing reports that Moffitt students spend two hours per week in physical activity taught by the classroom teachers (no PE teacher is on staff at the school, even part time or less). According to Adee and Shofner, Harris students have PE only one hour per week, but do profit from a staff Physical Education teacher who is also responsible for after-school sports activities and organizing track meets, etc.

Drama, Dance, and Perceived Arts Prioritization

Finally, as was expected, neither school has theater or dance teachers on staff. Shofner took a course on using creative movement with elementary schoolers as part of her teacher training and says she puts it to use, employing movement to keep her "busy" Harris class engaged; recently, for example, they've explored "waves" and

“swaying” to music in the classroom as part of their oceans unit. She acknowledges that it is not likely that many of her more veteran Harris teacher colleagues have benefited from such training (though she remembers seeing coursework in Continuing Education classes for integrating the visual arts, for example, she doesn’t remember ever seeing a movement prep course), and likewise that it is not likely that *they* incorporate as much dance-based creative movement in their classroom work as she does. As I have already stated, however, Adee works to provide a foundation in what he usually calls “movement” (as opposed to “dance”) through his often-moving music classes. Between teachers like Shofner, however rare, and Adee’s instruction, however distilled from “professional dance,” every Harris student thus likely has some sort of exposure to dance or “dance” during her elementary school tenure.

Adee also tries to incorporate theater and drama, and says that “there are a few plays that happen here [at Harris] every year.” Interestingly, however, despite the school’s stated “excellent drama focus,” he rates drama last in an order of prioritization and availability at school. Indeed, in order of priority, the Moffitt and Harris teachers’ rankings were identical: when prompted to “classify these areas of art in what you perceive as their order of priority and availability at your school,” Adee, Shofner, and Wing listed “music, visual arts, dance, and theater” in that order—with music taking precedence, and drama being the least priority. (Adee, however, did clarify that when all is said and done, “dance and drama” are fairly equitable in his Harris classroom.)

Wing did not elaborate on drama opportunities for her students, though she did indicate that she wishes “more of any art” were available to her students.

Table 4.6 Arts Education Programming at Participating Schools

	HARRIS	MOFFITT
Music teacher on staff/Scheduled time spent in music/wk	Yes: 2 sessions/wk with students; additional opportunities (i.e., band, choir) available for interested students	Yes: 2 sessions/wk with students
Visual art teacher on staff/Scheduled time spent in art/wk	No: Classroom teachers are responsible; help from parents and visiting TAs; time spent in art is unscheduled as a specific subject	No: Wing responsible for 1 hr/wk with students
Gym/PE teacher on staff/Scheduled time spent in PE/wk	Yes: Staff PE teacher responsible for 1 hr/wk with students; organizes after school teams	No: Wing responsible for 2 hrs/wk with students
Theater teacher on staff/Scheduled time spent in theater/wk	No: 0 hrs/wk	No: 0 hrs/wk
Dance teacher on staff/Scheduled time spent in dance/wk	No: Adee tries to incorporate movement in his work with the students	No: 0 hrs/wk
Prioritizing arts education: Perceived Order of Significance by Participating Pilot Project Teacher	Music, Visual Arts, Dance, Theater	Music, Visual Arts, Dance, Theater

Source: Participating teachers' responses to select questions in the "Post-Program Survey," Appendix I

The next sections explore the availability of arts education programs provided by area arts organizations in local schools—and the theoretical ability of schools which serve low income schools to financially compensate arts organizations for residencies and partnerships. This is perhaps even more difficult to statistically map, as partnership availability and type varies from year to year (again, due to high turnover, sustainability issues, and arts organizations “spreading” their outreach programs across schools).

TITLE I & EDUCATION FUNDING

More than 50,000 of public schools across the country like Moffitt and Harris (that is, schools with 40 percent or more students who qualify under the US Census’s classification of “low- income”) use federal funds from “Title I,” a set of assistance programs under the Elementary and Secondary Education Act. Title I funds provide additional academic support and learning opportunities “to help low-achieving children master challenging curricula and meet state standards in core academic subjects.”

Schools receiving Title I funds are regulated under federal legislation including NCLB (US Dept. of Education 2006). Title I funds ideally support NCLB’s “primary objective [...] to close achievement gaps between students by bringing all students, regardless of race, ethnicity, gender, or income to the ‘proficient’ level on state standardized tests by the 2013-14 school year,” by giving disadvantaged students the resources they need to succeed on these tests (Ruppert 2006, 7).

For many schools, of course, Title I funds provide essential assistance in supporting after-school programs and tutoring. Once again, however, arts and physical

education are recognized neither as part of the problem, nor as a "core" part of the solution. Under Title I, funds support, for example, "extra instruction in reading and mathematics," as well as special preschool, after-school, and summer programs to "extend and reinforce the regular school curriculum" (*ibid*). One may not assume, however, that these funds often sponsor programming in the arts or physical education, (ever-threatened in all schools, but especially those serving low SES students). Indeed, though the arts are a supposed "core" subject, they do not directly reinforce the federal program's mission to support children in "meet[ing] state standards," since in art, these standards are usually optional. Likewise, though there is professed concern for the "obesity epidemic" in our nation, programs like Title I do not make equal opportunity physical education a priority. Yet again, then, NCLB and its attendant legislation seems to neglect providing the substantive support mechanisms to enact its lofty "achievement gap" goals in *all* component subjects of a comprehensive education.

Accordingly, at Moffitt, the new reality in which teachers are responsible for their own visual arts and physical education curricula, "is not a pretty sight," says Wing, "believe me. Some teachers just aren't prepared to teach these areas of the curriculum" (2007). In an informal interview, one UO Education master's student graduating this June recently divulged that at the school where she is currently completing her practicum, PE simply "doesn't happen [...] I'm trying to change that for the kids, but the teachers just don't seem to have the time, or interest, or energy to care" (Alleman 2007). It also appears that at Moffitt, the teachers are limited in the time they can devote to PE;

Wing says that teachers are doing their best to convince school and district administrators of the need for PE at least three times a week, if not every day, “like it used to be” (*ibid*). Wing’s fervor might be especially warranted at Harris, where students’ one hour per week of gym gives them only 3 percent of their school week in scheduled physical activity.

Among art teachers, the experience is similar. Even in a school which highly values its “music and theater focus,” Adee corroborates that “Every year, [music] appears on the chopping block, along with TAG, school counselors, libraries, physical education...” (2007). Adee implies that the regularity with which funding is threatened for these programs is a phenomenon that necessarily raises tension between teachers, faculty, and staff, forced to lobby for their programs at the expense of other education services. Many times during the interview, he pragmatically apologizes in advance for the fact that “this is public school, and you’ll see that we just deal with what we have” (2007).

In public schools like Moffitt and Harris, “what we have” for the arts confirm Adee and aspiring elementary teacher Stephanie Alleman’s experiences of “shrinking time, money, and energy” (Adee 2007). In both districts, spending per student is already well below national averages, and trails even Oregon’s comparatively poor investment track record. More specifically, spending for the *arts* increasingly relies, especially in these schools, upon community arts organizations willing and able to partner with

teachers in making high-caliber arts instruction an important part of the curriculum—without, ideally, creating the dependencies flagged by the research review.

Table 4.7 Spending/Student by District

	Springfield District 19	Eugene District 4J	OR	US
Spending/Student (2004)	6,973	6,969	7,618	9,414

Source: Standard and Poor's 2007

During our last planning session, Adee seats me in the “guest of honor chair,” a 70’s armchair recliner upholstered in plaid flannel, and returns to the subject of the arts at Harris, again praising the school for its efforts to keep the arts active in the classroom in spite of the national and local atmosphere in education. “Some teachers here are doing really amazing things: project fairs, art in their classrooms.” He also acknowledges, however, that these are often the teachers that have an arts background, and are not so legitimately burned out (in part from added burdens of serving multiple roles as counselors, librarians, special ed teachers, TAG coaches, and art teachers) that they simply can’t “make that extra effort.” (Along these lines, Moffitt Elementary teacher Nancy Wing, retiring this year because of her own self-diagnosed “burn out,” confided that some people—including her attorney husband—do not understand that “teaching could easily be a twenty-four hour-a-day job if you let it.”)

It is clear that these teachers can benefit from arts partnerships that bring dance’s unique fusion of art, physical activity, and musical appreciation into the classroom. It is also clear, however, that not just any arts education service is appropriate or even

feasible for their current challenges; they need programs specifically built to address objectives, requirements, and shortcomings under, especially, NCLB.

When Adee touches on the availability of arts education programs in the community to bolster school programs under funding fire, then, he lays out what he sees as the real issues at the heart of arts education and arts partnerships: the partnerships' relationship to school reality.

The problem isn't that there aren't wonderful things available to us, things like private programs outside the school—the problem isn't even a question of “are they good or not.” The problem is that scarce resources equal an overextended faculty. The problem is trying to fit it into how we're teaching, what we have to do, what we're going to do. How do we make these outside programs part of our program? Teachers are busy preparing kids for tests. This isn't just talk; it's not just what everybody says. It's *true*. The current administration's idea of education is founded on tests, and tests are a formidable time-eater.

In conclusion, arts educators must participate in the consistent re-evaluation of national education policy: it concretely affects the programs we are able to share with schools. Meanwhile, we must also work actively to create effective and timely strategies for our partnerships with them.

ARTS EDUCATION/DANCE EDUCATION PARTNERSHIPS AND PROGRAMS IN AREA SCHOOLS

As I have already suggested, ascertaining the presence of arts education curricula in public schools with percentages and ratios is difficult. Just as problematic, however, is generating an overview of arts education and dance education partnership initiatives in a given area, including Eugene-Springfield: high staff turnover among arts administrators quickly and dramatically affects the nature of programs in place, and

many smaller organizations with limited funding play hop-scotch between schools in an effort to make a broad impact. Funding uncertainty is a perpetual concern for organizations of all sizes, and directly challenges project sustainability. Providing an overview of educational “arts partners” in the area thus promises to be both challenging and productive. As is the case in any community, Eugene-Springfield’s arts organizations’ offerings are certainly unique and in a perpetual state of metamorphosis. This overview should establish, via its brief exploration of the nature of available area in-school programs, a “snapshot” of trends in the nature of a mid-sized metropolitan area’s arts partnerships. It also situates the unique characteristics of the pilot project at this moment.

Local Umbrella Arts Organizations

In Eugene-Springfield, several umbrella arts organizations are major forces in facilitating arts education and the assignment of TAs to area schools. The first, Lane Arts Council (LAC), shepherds funds from the City of Eugene Cultural Services Division through Community Arts Grants and strives to ensure that county schools benefit from arts residency programs. Through a number of their own specific projects (some in-school, some after- or summer-school), LAC reports having directly reached 20,000 students countywide in 2005 through 43 artist residencies, many of them at rural schools (2005).

LAC’s programs intersect with a critical issue for our Title I pilot project schools. While the programs guarantee quality and a broad outreach/inreach net, they aren’t

always free. LAC artist residencies, for example, even when partially subsidized, cost schools \$720-800 for a one-week residency, \$1395-1610 for two weeks, and \$2060-2415 for three weeks. These residencies—as they are accompanied by *extensive* classroom time (a week of residency provides up to four contact sessions per day, over five days, or 20 hours per week total)—are a bargain in many ways.¹⁶ Again, however, my concern is for the low-income schools which most desperately need assistance providing arts education experiences. In schools where teachers sometimes find it necessary to purchase paper and school supplies for their students out-of-pocket, where will this auxiliary budget come from? Though both participating teachers were effusive in their positive response to the pilot project, each responded in the negative when asked, “Would you have been able to bring a program like this into your classroom if it weren’t free (i.e. sponsored by an outside organization or foundation)?” (Adee and Wing 2007).

In Eugene and cities in thirteen other states, the challenge of sourcing funding for arts education—and arts education partnerships paid for in any amount by the schools themselves—is filled by another outreach program, ArtsBridge. ArtsBridge is a relatively new education program designed to strategically respond to the need for arts education in states’ public schools. During the 2003-4 school year, the Eugene/University of Oregon branch of the program received grant funding to support five qualified UO students to teach courses in art, drama, and music free of charge in

¹⁶ I do not intend to suggest that professional artists should not be paid for what they do; with a background in professional dance myself, I emphatically support fair compensation, which is still too rare a reality.

five Lane County elementary schools, impacting approximately 500 students (ArtsBridge America 2003; Vandervoort 2007). Schools are not selected on the basis of their ability to pay, however, and accordingly, at least one school of the five benefiting from ArtsBridge's excellent and often integrated instruction is a prestigious area private school (Vandervoort 2007).

Local Dance Education Partnerships

Our community is fortunate to have programs like Youth Arts and ArtsBridge taking the charge of building new generations of culturally-literate citizens seriously: both organizations do strive to keep arts education both accessible and vibrantly alive for young people in our area. Both also strive to provide TA residencies in all art forms. Like the British Columbia artist residencies featured in my introduction, however – and like residencies all over the world – programs in dance are often underrepresented. As I hope the research review has suggested, the reasons for this under representation are complex, and include the fact that few dance TAs are often available in a given community for an arts organization to consider bringing on staff.

In area programs devoted specifically to dance and creative movement education among elementary school-age children, Sparkplug Dance leads the endeavor through "Arts from the Inside Out." Through this project, young students build relationships with a dancer-instructor and experience creative dance through experiential movement activities. Heretofore, Sparkplug programs like this one have most often engaged students through after-school programs (important services for families from all SES)

that do not focus on particular dance form(s), but rather on a holistic and more general creative dance experience that is often based on a structured, guided improvisation.

Lane Community College has just launched a very new program called the "Oregon Integrative Arts Initiative," partnering with Sparkplug director Rachael Carnes and elementary school music teacher Debi Noel and working with students at Brattain Elementary (OR Integrative Arts Initiative April 2007). This program unequivocally evidences that Eugene educators—even in dance—are now coming "on board" the integrated arts movement. In this project, Sparkplug's interests and objectives are in striking parallel to the pilot and to the general sweep of current integrative arts education programs:

[Sparkplug and collaborators] have woven district and state standards into science education with dance and music so that students explore in a variety of modalities the concepts of the science curriculum in a highly engaging format [...] you will see energized learning as students demonstrate their knowledge of science, music, and movement. (Oregon Integrative Arts Initiative April 2007)

It will be exciting to see how this program unfolds in the future and if it carries potential for collaborating with the Ballet Fantastique pilot project.

On the other end of the spectrum, Eugene Ballet regularly offers reduced-price tickets to local students for a "student matinee" (essentially a dress rehearsal of a large production that schoolkids are invited to watch in the theater). Of course, this kind of effort also has value in teaching children about dance, says dance educator Theresa

Purcell:

Observing dance, whether it is a professional company or student class work, is a valuable component of a complete dance program. Frequently dance observation is overlooked because the emphasis of most learning experiences is experiential—the children are actively involved in physically learning or creating dances. But observation can give children an appreciation for dance as a means of nonverbal communication and expression. (1994, 35)

Eugene Ballet, like many ballet companies, often augments the observatory experience with pre- and post-performance materials distributed to participating classroom teachers that engage children in thinking about the experience of watching dance through specially crafted open-ended questions for in-class discussion sessions facilitated by the classroom teacher (Eugene Ballet Company 2000). When effectively paired together and enacted, these kind of questions and dance viewings are directly in line with some of the most persuasive recent Project Zero research on complex thinking and DBAE's goals to equip students to think and to articulate what they "see" in art.

Interviews with local teachers raise a red flag in predicting the relevance and full effectiveness of this program in the days of NCLB legislation, however. While it is a "tried and true" strategy, it requires that teachers siphon classroom time for arts projects outside the curriculum—in other ways, that they work rather independently to facilitate student learning in the art form—and do so at a time when more and more classroom minutes are consumed by the process of preparing for and implementing "high stakes testing" requirements (Chapman 2004, 4). For example, though Wing says that she hopes for "more art of any kind" to be provided by partner arts organizations, and perceives herself as a "highly creative person" who "feel[s] confident in [her] ability to

facilitate dance/creative movement activities,” she says that she would *not* have been likely to use “information packets” with student questions and background material on dance prior to the residency—in other words, that resources such as those Eugene Ballet sometimes makes available would not have been relevant to her classroom activities (Wing 2007).

In inviting children into the studio (or a school gymnasium-turned-“studio,” as in the case of Sparkplug’s project) and into the theater, these projects are exemplary for the groundwork they lay. As is the case with many dance outreach programs internationally, they are not as of yet, however, assimilating these two integral aspects of the experience: the integrated approach and the professional dance world. Moreover, in the case of the Eugene Ballet activities, they are not being innovated for relevance in contemporary classrooms.

SUMMARY

My discussion in the literature review proposed that an assimilation of these spheres (observation, discussion, and experience; and professional dance and creative movement), if it were posed and tested in a model project, may have the potential to be uniquely beneficial to students, relevant to teachers’ current challenges, and mindful of trends impacting the future of the performing arts in our nation.

Within this multifaceted context including national policy and trends, community, district, and school, the integrated arts curriculum in the Ballet Fantastique pilot project was constructed to explore both the professional arts sphere (as featured in

Eugene Ballet outreach activities, when offered) and experiential movement in the art itself (as usually featured in Sparkplug Dance programs). It was also enacted with the objective of determining if increased relevance to teachers and potential impact on students might be achieved through interdisciplinary collaboration with another curricular unit or priority.

Key Players

BALLET FANTASTIQUE'S DANCE IN EDUCATION PROGRAM: THE EXPERIENCE DANCE! PROJECT

Ballet Fantastique is a nonprofit dance organization located in Eugene, Oregon. The organization is comprised of a small training academy, the area's only chamber ballet company (responsible for producing both professional concerts and extensive outreach performances and events), and the EXPERIENCE DANCE! Project, established in 2003 as the group's educational outreach wing.

The EXPERIENCE DANCE! Project's inaugural undertaking was a series of educational in-school assemblies offered free of charge to a handful of schools; it has since expanded to take responsibility for awarding free tickets to Ballet Fantastique performances to students at local schools and producing educational lecture demonstrations in collaboration with area arts groups (including the local symphony and university art museum) and interactive post-performance dance learning sessions. This year, as a Project director and the Ballet Fantastique TA working in-classroom, I developed and implemented the pilot dance residencies with the aim to build personal

relationships between professional ballet dancers and students, teachers, and school staff, exploring the validity and viability of schools and community dance organizations collaborating to build an integrated unit in dance.

SCHOOL & TEACHER CHARACTERISTICS

School Characteristics

In-school arts partnerships (especially in the visual arts) appear to already play a key role in the arts curriculum at Harris (Adee 2007). At Moffitt, Wing wishes for more; and speaking specifically of dance partnerships or residencies, Wing says they occur "if at all, once per year." Adee's response is similar: though they did have a Sparkplug after-school creative dance offering this year for two intensive weeks, the Ballet Fantastique project is the only program that guarantees that all students in the combined first and second grade class have an opportunity to participate.

Table 4.8 Harris, Moffitt School/Arts Partnership Characteristics

	HARRIS	MOFFITT
Outside arts experiences: Approximate number of outside arts experiences so far this year	3-4	1-2
Outside dance experiences/partnerships of any kind: Approximate number of outside dance experiences so far this year	"Including Ballet Fantastique, one. Sparkplug also did an after-school program."	"If at all, once a year."

Source: Participating teachers' responses to select questions in the "Post-Program Survey," Appendix I

Teacher Characteristics

Similarities and differences among participating teacher characteristics also impact project results and success. It was immediately evident to me that both participating teachers possessed the “strong convictions, tenacity, flexibility, and trust” that Katherine Strand argues are integral traits teachers bring to the most successful partnerships (2006, 36).

In other characteristics, I chose to work with both a classroom and a music teacher because I wanted to explore through the pilot project the flexibility of an integrated dance unit to be enacted with a collaborator from each capacity; in some schools, arts teachers may be more likely to work with a TA, in others, it may be more feasible for a classroom teacher.

I surveyed the participating teachers for their previous experiences with arts and arts integration and their personal habits with, and opinions about, the practice. I also asked them to share self-perceptions of their ability to facilitate art in the classroom. This information, I hypothesized, would be important in evaluating the results of the survey, and creates the opportunity to map changing attitudes through future phases of the project; for example, in three years, do more or fewer teachers feel that “music, dance, and theater activities are too noisy or disruptive for the classroom”? It also enables future correlations to be made between my data and recent studies (e.g., Oreck 2004, upon whose teacher surveys my “perception” questions are based). Select

responses to these questions appear in the tables below; others are reserved for more in-depth discussion in "Results" (chapter five).

Table 4.9 Teacher Characteristics, Background in Arts Education

	HARRIS	MOFFITT
Previous participation in an "integrated arts" unit: "Have your students ever participated in an 'integrated arts' project enacted by a community arts organization?"	"Yes, primarily visual arts."	"No."
Previous participation in an "integrated dance" unit: "Have your students ever participated in an 'integrated dance' project enacted by a community arts organization?"	"No."	"No."
"Arts integration" in the classroom pt. 1: "Do you try to 'integrate' the arts into your classroom teaching, or do you teach the arts as separate subjects?"	"Sometimes."	"Sometimes."
"Arts integration" in the classroom pt. 2: Integrate which arts subjects with which academic subjects?	"Music with various subjects: science, social studies, math."	"Various types of art with science/language arts/math."
Participating collaborating teacher: Arts; Teacher has prior dance/movement background and already integrates it "some"	✓	
Teacher integration practices: Classroom; Teacher has no prior dance/movement background and does not typically integrate dance		✓

Source: Participating teachers' responses to select questions in the "Post-Program Survey," Appendix I

Table 4.10 Participating Teacher Perceptions

	HARRIS	MOFFITT
I feel that there are many students in my class who would especially benefit from more art activities in the curriculum.	✓	✓
I consider myself a highly creative person.	✓	✓
I consider myself an artist.	✓	No
I feel confident in my ability to facilitate dance/creative movement activities.	✓	✓
I feel constrained by the demands of the curriculum I have to teach.	✓	No
I feel I don't have enough time to teach the arts along with the rest of the curriculum	✓	No
I feel that the arts are given equal priority with other subjects in my school.	No	No
I feel that dance is given an equal priority with other arts	No	No

in my school.		
I don't have enough space to use movement effectively in the classroom.	No	✓
My students have trouble concentrating on other work after an arts activity.	No	No
I am concerned that music, dance, and theater activities are too noisy or disruptive for the classroom.	No	No

Source: Participating teachers' responses to select questions in the "Post-Program Survey," Appendix I

Planning

BUDGET & FUNDING

On the initial LAC Community Arts Grant application (submitted in May 2006; see Appendix E), the budget for the new arts in education pilot project residency component was anticipated to be approximately \$1,175. Anticipated costs included TA time (\$16/hr @ 62.5 hrs), press materials about Ballet Fantastique and the project for participating teachers and area media and instrument design, printing time (\$50), evaluation/survey printing costs and instrument printing time (\$85), and travel expenses (\$40).

Because years in the performing arts make me acutely aware that projects can be more time-consuming than anticipated, I kept detailed logs of my time. In all, I spent eight combined hours with students in planned, contracted dance residencies: four half-hour sessions with one class at each participating school. In addition, Adee invited me to work at Harris in additional classes of third graders, kindergarteners, and combined grade one and two classes on two consecutive Wednesdays, for a total of four additional hours of class time with a range of students. I also assisted in planning and

implementing a dance “informance” for the students to “perform” for Family Music Night on May 16, for a total of six additional hours of instruction time with students.

At Moffitt, I crafted seven page specialized “Ballet Journals” for the students to complete (see Appendix J, and “Data Collection,” below), and designated two hours of additional time to coaching the students through the questions in the booklets and to evaluating and tabulating their responses; evaluation and generation of all instruments was tallied at approximately ten hours.

My hours total, at 63.2, was thus very close to my initial LAC estimate; my other expenses were likewise directly within designated amounts. I anticipated that, as with any partnership, the first year is bound to be most time-consuming for both the TA and the collaborating teacher; after this initial investment, partnerships can unfold much more smoothly and efficiently (and thus, much more inexpensively). I also invested additional time in pilot project preparation (e.g., longer survey instruments, etc. that engaged with the research review) because of its dual status as both a project and the subject of an academic “study.” Administrators or TAs evaluating the duplicability of the project could anticipate spending much less time in this kind of preparation.

Table 4.11 TA Time Tallies at Participating Schools: Actual (Rounded)

	HARRIS	MOFFITT
Planned residency programs	2 hrs	2 hrs
Additional classes/instruction	4 hrs	.5 hrs
Performance	6 hrs	N/A
Travel time (including teacher meetings, load in/out); not including fuel/vehicle (see “travel expenses”)	1 hr	2.5 hrs
Ballet journals, response	2 hrs	8 hrs

evaluations; time with students to complete responses		
Teacher communication	2.5 hrs	2.7 hrs
Planning/prep time; research about units children are studying; sourcing material from classroom teachers, etc.	14 hrs	12 hrs
Press materials about Ballet Fantastique and the project for participating teachers and area media and design time	1 hr	1 hr
TOTALS: 63.2	34.5 HRS	28.7 HRS

Source: Daily logs

Finally, because both schools said they could not have participated in the dance residency without outside funding having subsidized the program's entire cost, the partial funding awarded from Lane Arts Council was absolutely essential. Because maximum grant size for Community Arts Grants cannot exceed \$1,500, however, additional funding sources (public and private) will need to be explored for the project's sustainability and growth in the future.

SITE AND PARTICIPANT SELECTION

The two area public elementary schools and participating teachers selected for the pilot project's initial phase demonstrated important shared qualities and informative differences. More about the schools, collaborating classroom teacher characteristics, and, of course, the character of the project at the respective schools, appears below.

Results and analysis follow in chapter five.

I initiated the process of site and participant selection by consulting educational experts in my network of current contacts, asking them for a recommendation of schools

that they felt would be good candidates for, and most benefit from, the pilot project. District 4J teachers in Eugene recommended Harris because of recent funding challenges in the arts they said it was experiencing (I was never able to confirm if Harris is indeed experiencing greater arts funding challenges than other 4J schools, but it does serve a greater percentage of low-income families than most 4J schools). Similarly, a teaching consultant for a nationally-recognized elementary school reading curriculum based here in Lane County recommended Moffitt because of the number of low income students it serves. The consultant particularly spoke of Wing's willingness to collaborate with pilot projects, speaking of the consultant's field testing of the new ReadWell 2 spelling curriculum. Teachers at the schools were asked about their interest in participating in the project; both Adee and Wing responded almost immediately in the affirmative, citing the uniqueness of the project and their interest in arts partnerships as influencing their decisions. Wing is also retiring this year, and according to the ReadWell consultant, "wants to give the kids some special experiences" (Norton 2007).

PLANNING PROCESS

The planning process for the residencies began with participant invitations and evaluation for selection, then moved into collaborative planning with teachers by email and in person. I spent approximately 40 minutes in preliminary personal sessions with each, though I was able to have a bit more time with Adee on one Wednesday, in which his school day includes a half-hour "planning" period that we put to work in evaluating

the previous student session and in collaborative discussion, brainstorming and mapping strategies for activities in the next class period.

Throughout the process of implementing the project, Adee and Wing were very responsive to emails and phone calls, though their own time commitments dictated that they often needed several days to respond. Because of this email communication foundation, we were able to use face-to-face time efficiently. I appreciated, for example, that I could often double-task collaborative planning with personal interviews on the teachers' experience with arts instruction.

Sessions with teachers began with identifying the objectives of the pilot project. Subsequently, a suitable theme for integration was suggested by the teacher. (Adee and I surveyed classroom teachers for a topic they were prioritizing with students, and chose "oceans" from a range of units including "states of matter, communities, and soils.") I asked teachers for key vocabulary and concepts they hoped students would build, and to share any especially difficult concepts that they anticipated the students would be challenged by. I felt it was vital to the success of the integrative unit to assemble unit vocabulary during the process of planning project activities. I was particularly interested in targeting in the project those concepts that students could most benefit from a "closer" experience with.

Via this process and independently of one another, both sets of teachers suggested science units for the project residency. Wing wondered via email what we could do with "birds," and when I met with her to share some of my preliminary ideas

for dance activities, she identified key vocabulary of “habitat,” “predators,” “life cycle,” and “migration,” along with different bird “characteristics.” At Harris, Adee and I felt that “oceans” or “states of matter” were the most potentially well-suited for an arts exploration, and settled in on the former when we learned that it was the science subject that would run most concurrently parallel to the residency. Harris classroom teachers supplied the names of types of undersea creatures students were learning about, including “sharks, sea horses, anemones, and jellyfish.”

As I have already suggested, communication continued throughout the residencies, but was not over-emphasized or overly-regulated: the teachers were busy and so was I. I also wanted to test the boundaries of what we could accomplish: for teacher and TA satisfaction, what were the delineations of a “manageable” time commitment?

Per teacher instructions, I often arrived to work with the students, immediately packed as much as I could into every minute I had with them, and then helped them line up for the next activity of the day. Post-session, the situation was very similar. At Moffitt, Wing rarely had time to “debrief” after the residencies; the children needed to be whisked back to their classroom to gather backpacks and catch the bus home. Likewise, Adee’s classes are, with one exception, back-to-back, to the minute; students from one grade leave and the next class arrives.

RESIDENCY CHARACTERISTICS

Given these important similarities and differences in every contextual area—from school district, to teacher and school characteristics, to previous experience and rapport with visiting artists, to the nature of the planning relationship with the participating teacher—it should come as no surprise that the residencies, too, share unique and shared “personalities.”

Key characteristics of the residencies are laid out in the table below, and their implications are explored in the “Results” section.

Table 4.12 Residency Characteristics

	HARRIS	MOFFITT
Grade level: Primarily 2 nd	✓	✓
Number of students	Approximately 25 students participate in full unit; 75 other students experience at least one session	28 students
Student demographic: Title I (40% of students or more fall under federal “low-income” category)	✓	✓
Integration with curricular unit: Science (by teacher choice, both cases) ¹⁷	✓	✓
Collaborative planning time with teacher: 40 minutes total; combination of email, phone, and in person	✓	✓
Integration focus: “Big” ideas of unit	✓	
Integration focus: Both “big” and more detailed ideas of unit		✓
Planned student sessions: 120 minutes total (four 30-minute sessions)	✓	✓
Student sessions: Consecutive weeks (Wk. 1: T, H; Wk. 2: T, H)		✓

¹⁷ Mishook and Kornhaber note studies that establish that teachers “(along with the artist helping to plan and carry out the lesson) were more likely to integrate the arts with reading and social studies than science and mathematics” (2006, 4), so the teachers’ choices are of note.

Student sessions: Inconsecutive weeks (Wk. 1: W, H; Wk. 2: W; Wk. 4: W); Adee was sick and couldn't meet with me on the consecutive H	✓	
Unexpected challenge: Work with students immediately prior to recess (Harris); end of the school day (Moffitt)	✓	✓
Evaluation forms: Completed by teachers	✓	✓
Material assessment worksheets: Worksheets assessing students' assimilation of key dance concepts completed by students		✓
Response forms: Short response forms about the residency completed by students		✓
Concluding performance for students	✓	

Source: Participating teacher interviews, project logs, teachers' responses to selected questions in the "Post-Program Survey," Appendix I

Data Collection

COLLECTION METHODS

An important source of data collection included questionnaires and surveys administered to teachers and response and assessment worksheets administered to students. As I discuss in depth in the following section, instruments included both closed- and open-ended questions as a means of generating both quantitative data that could be cross-tabulated and qualitative data that lends depth to the analysis. All instruments are included as exhibits in the appendices. These instruments provide important measures of teacher perceptions, arts and physical education availability in participating schools, and student assimilation of vocabulary. Furthermore, they provide additional feedback that, though I am not in a position to fully analyze at this time, may be looked at more closely in the future and/or in relationship to future phases of the project.

I also sought to capture a more evocative picture of arts learning, however: I felt it was important to probe deeper meanings and to enlarge my understanding of the context in which the learning was taking place. Accordingly, I conducted and recorded strategic and formal interviews with classroom and art teachers (including one aspiring teacher), as well as with school and district administrators, over the course of five months during and prior to the project. For over a year, I have also been in personal contact with Amy Martin, former outreach coordinator and TA from Ballet Nouveau Colorado—and the developer of the model that initially inspired and informed this research and pilot project. Other data collection methods included a combination of observation, daily summary logs for each session with students (logs included details of instruction; student, teacher, and staff comments; and notes for myself as to what activities worked particularly well or conversely, may not have been particularly well-suited to the space available or to the students' level of experience), and careful notes taken at planning meetings with teachers.

INSTRUMENTS

Project instruments utilized for analysis in the pilot project include a teacher "Post-Program Survey" (Appendix I) administered to teachers at both schools, and a student response workbook ("Ballet Journal" part two; Appendix N) and assessment tool in the dance concepts administered to students at Moffitt ("Ballet Journal" part one; Appendix J).

As with all components of the pilot project, the instruments are designed to operationalize concepts and questions that appear in the research review as objectives or questions to explore. The instruments are composed of specific closed and open-ended questions that are founded in larger theoretical questions: for example, the teacher question “What do you think about ‘integrated arts’ education? Are you more or less likely to undertake an ‘integrated’ arts partnership (vs. one that does not specifically ‘integrate’ the arts into other classroom learning)?” links directly to the pilot’s exploration of teachers’ perception of the relevance of integrated dance education partnerships. Answers to this question thus directly inform my assessment of the feasibility of the pilot project becoming a model for more wide-scale implementation: to put it simply, if teachers do not perceive the premise of the pilot as valid and *valuable* to their classroom instruction, we have a problem!

Likewise, questions in the student response workbook begin to test the project’s hypothesis that, in teaching through a new vehicle, students might assimilate curricular learning in new ways or more effectively (e.g., “Did you learn anything new about birds when we did ballet?”).¹⁸ Assessment questions evaluate students’ comprehension and assimilation of core dance concepts I integrated into the class sessions; in one, accordingly, students are prompted to write down what level in space “Ms. Hannah’s partner, Chris, is in here in the picture.” Through the number of correct responses, I was

¹⁸ This, of course, is a much bigger question for future phases of the project and for general research in education and children’s learning styles.

able to qualitatively gauge the appropriateness of the level of vocabulary I used with the students. Because the workbook and assessment alike are being administered at Moffitt post-residency, I was also able to assess students' retention of the concepts a week after my work with them. Other groups of questions directed toward students ask them if they liked "learning about birds AND ballet"; in other words, they assess students' reactions to the integration of dance with the chosen academic subject.

In bringing dance into the classroom vis-à-vis the assessment and response tools and the project itself, the instruments also put into practice a core premise of this undertaking: that dance can be an academic subject—albeit a unique and uniquely valuable one—in its own right.

At Moffitt, student workbooks were modeled after "Composition and Skill" worksheets for the students' spelling and reading curricula. I chose this parallel format to assist Wing in administering the instruments, and because I hypothesized that the familiar format and the "Journal" title would signal students to take the workbooks seriously (as they do their reading coursework), even as they precluded students from perceiving them as a foreign "test." Wing and I chose to administer the instruments in two parts because accomplishing them in one week, given their comprehensive length, would be a challenge. Workbooks and assessment tools were administered sequentially.

I have included a number of responses from teacher questionnaires in the preceding sections of this chapter as a means of providing the context for the project; other responses will be explored and analyzed in the following chapter, “Results.”

Analysis Methods

The findings and discussion that follow in the next chapter are, of course, based on the data collected. Given the breadth of this data and limitations in time and resources, however, chapter five necessarily limits its lens of project evaluation to those aspects of the project that my research has designated most fundamental and informative.

CONTENT ANALYSIS AREAS: FEASIBILITY, VIABILITY

In proposing this pilot project, my central question was “What might an integrated dance residency crafted to respond to the current educational climate look like?” In evaluating it, my questions are narrower: “Was the pilot feasible—both for the dance organization and for the participating school—in a way that suggests it may function as a model for future, similar projects?” and “Do its results suggest that it is a viable solution for arts organizations seeking solutions to current challenges in bringing dance experiences to public elementary schools?”

My method of determining the project’s results will thus include an analysis of aspects of the project that work to answer these evaluation questions: “best practices” over the course of the school-organization relationship, student engagement and

response, teacher engagement and response, and the extent to which educational philosophy and goals were aligned, supported, and implemented.

ANALYSIS METHODS

Analysis methods include organizing qualitative information (e.g., the ratio of students who responded correctly to a question about levels in space, or the rating a teacher assigned to the project in comparison to other dance partnerships they have been involved in) into tables and spreadsheets. Where appropriate, tallies and descriptive statistics will be conducted. Patterns will be assessed in interview notes, student response worksheets and teacher surveys, and my own project logs. Again, at this phase of the project, I have more data available to me that can be comprehensively evaluated.

Limitations to the Pilot Project

Finally, prior to reporting project results, it is necessary to articulate the limitations of the project: limitations and the ways in which they are addressed inform the extent to which results are broadly applicable.

RESOURCES IN THE FIELD

Resources in the field that limit my pilot project, as they would most in this geographic *and* topical area, include funding scarcity for arts education, research in in-school partnerships specific to dance, documented previous models to use as a base (Ballet Nouveau Colorado has created something similar, for example, but they do not have start-to-finish documentation and analysis of their process and results).

These limitations in the field are significant because, as I have hinted elsewhere in this paper, they also establish the project's forerunning work (both in the literature/research review and in the pilot) as both acutely relevant and highly informative.

SCOPE

Limitations more specific to this project include the resources (time, financial, personnel, etc.) available to me and to Ballet Fantastique at this juncture. As laid out in the budget, 62.5 hours of TA time were budgeted for the project; one TA (myself) was available. Rather than working at more schools less intensively, I chose to devote considerable time to relatively in-depth work at two schools. On the other hand, rather than working with much depth at *one* school, I chose two somewhat similar schools as a means of allowing for an informative comparison. I chose schools with important differences, however (e.g., Eugene/Springfield, art teacher/classroom teacher, performance assessment/no performance, written assessment/no written assessment) as a means of building through the pilot project an estimation of the breadth and flexibility with which the project might be expanded in future phases. Finally, I chose to gather more data than I would be able to analyze in this phases as a means of anticipating future analyses that could be conducted.

In terms of the time I spent in the classroom and in preliminary planning, I again sought balance: I did not want to overwhelm teachers with a lengthy partnership at the end of the school year. Likewise part of the project was determining how much students

could gain from an experience of four sessions with a TA in dance, and if teachers themselves felt that the time was “adequate.”

INFORMATION & ANALYSIS

Finally, though I did collect extensive data, my limitations in scope determined that the sources for this data were rather narrow (e.g., number of questionnaires distributed, types and affiliations of teachers interviewed, number of participating students, etc.).

Future phases of the pilot project might explore the possibility of distributing the questionnaires to a wider base of teachers in a community’s schools, or even within one participating school: this would ensure verified accuracy and a range of experiences across the educator-population for the sample.

Context and limitations—general and specific—thus established, the report concludes with a focus on the project itself in chapter five, “Results.”

CHAPTER 5: PILOT PROJECT & FINDINGS

EXPERIENCE DANCE! Project

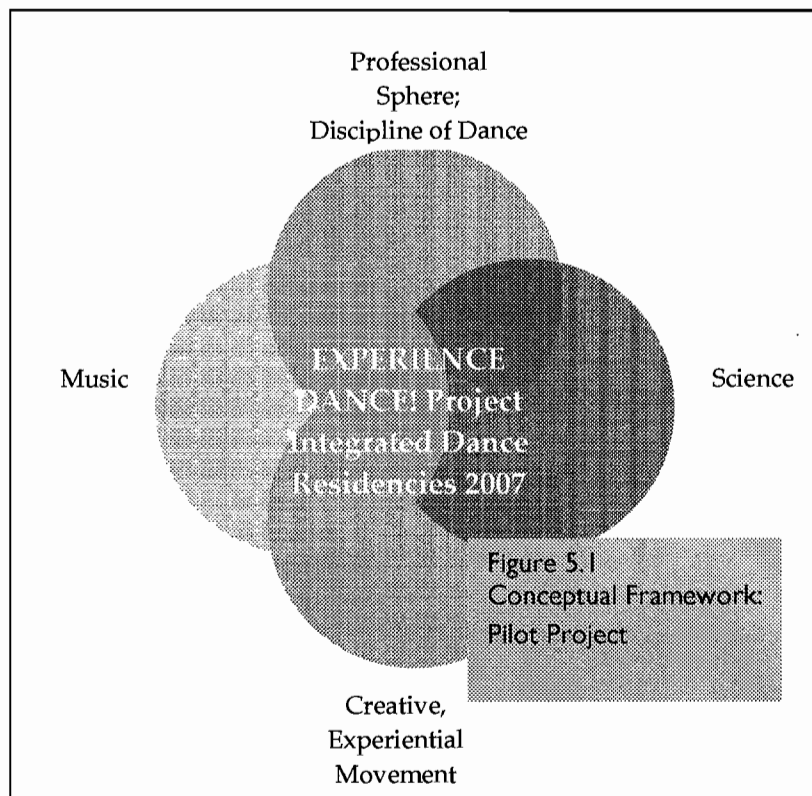
Section Overview

As is evidenced throughout the first four chapters of this thesis, the pilot project was initiated in response to—and in the wake of—a number of questions about the feasibility and validity of integrated dance partnerships in elementary school classrooms. In light of the discussion in chapter three’s literature and research review, the need for an integrated unit in dance addressing current teacher needs for effective, well-crafted arts education programming was clear. A specific challenge to this undertaking also arose: could such a partnership also address underprogramming in dance, facilitating substantive learning in the art form and presenting the discipline as a “co-equal” subject in its own right?

I assumed that the concept—an integrated dance education partnership between a public school and a professional dance organization—had been explored, but also recognized that the process of establishing and exploring its viability for establishment on a broader scale would require a documented pilot project from which to begin the process.¹⁹ This initial phase of the project is accordingly only one component of what

¹⁹ I have been able to find isolated instances of integrated partnerships in dance that exist, or have existed, including one project through NY’s Ballet Hispanico and Martin’s Ballet Nouveau Colorado project, on which my research is based. Neither of these programs offers full documentation of process, however, and it is unclear if either is currently being implemented.

will need to become a comprehensive evaluation of the strategy's potential—and begin to provide concrete answers to these questions.



Even so, this first phase of the pilot project potentially affects and informs broader-scale dialogue and implementation. First, quite simply, it records one process in crafting and enacting such a partnership in a current context. As such, it

functions as a needed model for projects and case studies and as a possible subject of in-depth study. Relatedly, it presents the practical challenges and possibilities that emerge when dance organizations and public elementary school teachers collaborate in an integrated curricular unit. Finally, it offers a preliminary analysis of the project results. The results of the project are presented in four sections: Conceptualization (objectives); Implementation and Assessment (enactment and outcomes); and Assessment and Sustainability (outcomes and recommendations). Summaries of student responses from the Moffitt worksheets appear in the appendices, and teacher responses have been

tabulated below and in chapter four.²⁰ The chapter summarizes the extent to which I met the objectives, goal, and scope assumed by the project, including: the results' intersection with the literature review; impacts observed; student and teacher engagement and responses; actual versus expected results; an evaluation of results and the lessons learned; and conclusions and recommendations. My evaluation is based on informal program assessments, observed student engagement and learning, teacher anecdotes, and evidence of student inquiries. It also includes, of course, student and teacher responses to the evaluation forms included in the appendices. In a more long-term study, measures of attendance and citations of classroom activities that followed or surpassed individual benchmarks in the state/federal standards would add to the rigor of this analysis. In its operationalization of central themes of the paper, I intend for this chapter to act as a conclusion to the thesis.

Conceptualization

ALIGNING PHILOSOPHY AND GOALS

CAPE establishes as a primary analysis category the extent to which the partners' goals, objectives, and teaching philosophies are aligned (2007). Accordingly, a clear indication that Ballet Fantastique's goal of bringing each of the four elements outlined in Figure 5.1 to the two participating schools was met—and that these goals and teaching

²⁰ Because of time limitations and the performance, I was unable to have students complete even basic response worksheets at Harris. Future phases of the project will ensure that all students provide written feedback on their experience with integrated learning in dance.

styles complemented school learning goals—is a key criterion in evaluating the project’s success.

At both schools, teachers reported on post-program surveys that the project had indeed: “support[ed] the curriculum and educational values of the school”; “effectively engage[d] and interest[ed] the students”; made “dance accessible for the students”; and “enhance[d] student learning about the performing arts,” rating the project at 100% of a possible best match in each category (2007). Adee summed up his sentiments about the partnership: “the content was excellent and the instruction was excellent, and it fit with what we’re doing. As a teacher, that’s exactly what you look for” (2007).

In terms of specific goals for student learning, it was absolutely requisite that each teacher was, like Ballet Fantastique, invested not only in enhancing the curricular unit, but also in giving their students a substantive experience with dance. Wing, for example, stated both the art form and the chosen science subject as parallel primary goals for her participation in the project: “I wanted to students to be exposed to ballet and to gain additional knowledge about birds” (2007). As the literature suggests and as I hypothesized, a “co-equality” of goals on the part of both partners thus proved vital to establishing the foundation for successful “co-equal instruction.”

In terms of the other aspect of integration I wanted to explore (i.e., merging creative movement with learning in the professional disciplines of dance and music), both teachers were again supportive. Indeed, each was thrilled with the extent to which the program activities were active and participatory, enhancing kinesthetic learning

skills through creative exploration. The teachers noted with approval that students “huffed and puffed and were getting a great workout” and “really got some of the creative concepts and started taking their own movement more seriously, in the dance unit and even in terms of a more long-term effect on their movement explorations in their classes [with me]” (Wing 2007; Adee 2007). Both teachers, likewise, were also pleased with the opportunity for students to expand their awareness of the professional art form by developing artistic skills in dance technique (e.g. positions of feet, arms, and hands, theatricality in dance), musical vocabulary and comprehension of rhythm and tempo, and basic principles of choreography (e.g. positive and negative space, levels, teamwork, “self-space” or “kinesphere,” and opposing movement qualities such as fast/slow or smooth/sharp, and initiation/sequencing). Adee and Wing alike were surprised by the students’ openness—especially among the boys—to “taking [the project] seriously” and “learning about real ballet” (Adee 2007; Wing 2007). Adee accordingly asked that the core dance demonstration we shared with parents at the Harris “Family Music Night” was the students’ assimilation of vocabulary and skills. In similar affirmation of the students’ response to learning the “nuts and bolts” of the discipline, several Moffitt students provided their favorite “fact” about ballet as “the moves.”

Shared goals (such as are evident in these aspects of the project’s integrated learning objectives) are the first component of effective collaboration, a concern the next section explores in greater detail.

Implementation & Assessment

FACILITATING EFFECTIVE COLLABORATION

Collaboration was a factor hypothesized to be fundamental to predicting and proving project success, and to establishing the potential for sustainability. Literature and model projects in other disciplines clearly suggested that for an effective partnership, teachers and TAs would need to collaborate to some extent in dual teaching, and to a great extent in learning from each other in support of the co-generated learning goals (Remer 1996; Burnaford et al. 2001; Strand 2006). According to Burnaford's anthology on CAPE programs and the model they provide for integrated arts partnerships, "Working *through* the curriculum is a process of doing. It involves an ongoing cycle of research, planning, collaboration, connecting, and balancing. Teachers—and their artist partners—are engaged with students in the learning of both skills and concepts" (2001).

Teachers at both schools demonstrated—albeit in unique ways—a commitment to this collaborative "process of doing," as was very evident in their parallel commitment to dual instruction. Especially with Adee, I experimented with Strand's suggested model of "team teaching," in which partners "'Try on' partners' areas of expertise and become students while their partner [leads] instruction" (2006, 37). Toward this goal, I arrived early on project days to observe his teaching style and rapport with the class. During the residency, I was a "student" myself during his units

on music; he likewise danced right along with the students as I led instruction. At times, we explored improvisatory team teaching, in which he provided musical accompaniment that gave students cues in a dance “challenge” I had assigned them. In one instance, I assigned different groups in the class to one of two “schools” of fish, and Adee assigned each school a musical sound that “told” them when to move. When they heard Adee play their sound, the students knew to follow the leader of their “school”; when the music stopped, they froze their shapes. This team teaching appeared to work well for the students.

Wing and I explored a different, but also successful, collaborative process at Moffitt. Here, I independently led class sessions, while she assisted with classroom management and facilitating the CD player (a thankless, but absolutely essential component in ensuring that we had music during the dance activities). Wing’s contribution to the collaborative approach was to independently initiate instruction in residency concepts in general classroom learning. While we did not “team teach” during my sessions with the students, then, we did work as a team via a more extended technique: Wing’s integration of vocabulary and movement into other classroom learning signaled to the students that the material they were learning with me was not only special, but also significant. It also gave them additional time to gain ownership of central themes, as was surprisingly evident in their response worksheets: twenty-five students collectively mentioned “passé” explicitly (and often with the correct French spelling) in their free response questions twenty-seven times, or more than once per

student. (I had used the ballet position to explore birds like cranes, who stand on one leg—or “perch in passé”—as a means of temperature regulation.) The effects of the Moffitt partnership were thus also promisingly suggestive and certainly concrete: our collaboration suggested that teachers who show a commitment to the designated artistic objectives through their independent classroom instruction have the potential to make an even greater impact on students’ assimilation of this material. The unexpectedly solid results from this aspect of the partnership thus support project viability because they indicate that teachers may adopt residency themes and integrate them into classroom instruction as relevant—and know that, in the process, they are encouraging the students to make complex and rewarding interdisciplinary connections. It also suggests avenues for future phases of the project wherein teachers might be more overtly encouraged and guided in such “next-step” integration. Wing, too, was attentive to the students’ successful learning. When asked if she would consider the Ballet Fantastique project “a true ‘collaboration,’ she answered “Yes [...] Together we allow for optimal learning to occur” (2007).

According to Strand, teachers with strong convictions in “the value of teaching critical and creative thinking” and “creative learning” are likely to contribute positively to partnership success (2006, 36). As is evidenced through their initial and immediate interest in participating in the pilot project and through their efforts in implementing the project, both teachers certainly possessed these skills in abundance. Their collaborative contributions (albeit different in form) made the project even more successful than I

could have anticipated—or accomplished on my own—because it lent the learning important weight and more fully engaged the students.

PLANNING STRATEGIES

Strand stresses in her theoretical model of integrated arts curricula that missions be “matched,” in great part because the participating TA will often have less weight in curricular planning and enactment than will the classroom teacher, and that accordingly, a great amount of trust is involved (2006, 39).

Per Strand’s assertion, planning time proved especially important for Wing, who, when asked to supply “one aspect that made this program successful” in the post-program survey, answered, “I think the preparation before Hannah began teaching was important” (2007).

For both teachers, my sharing preliminary movement ideas as part of our planning sessions seemed valuable: it enabled them to have confidence that the concepts and method aligned with their own teaching strategies, and that the residency project, though a very new idea for them, would therefore be a unique program that nonetheless “fit in” and uniquely supported their classroom agenda. In other words, both appreciated a preview of its integrative potential, not only in terms of material, but also in terms of how this material would be accessed and conveyed to their students.

Answers to other questions that may inform a more in-depth analysis of teacher “engagement” with the residency (especially following a later project phase) are listed below.

Table 5.2 Teacher Engagement with Residency

	HARRIS	MOFFITT
Teacher engagement with residency: Teacher stays in classroom during student sessions to observe and/or participate in instruction	✓	✓
Teacher application of residency concepts: Answered “yes” when asked, “Did you integrate any of the concepts explored during the dance sessions in your regular classroom teaching?”	✓	✓
Teacher’s level of activity in classroom during direct residency instruction	High	Low
Supplementary Preparatory Materials Desired: “Would you have liked to receive information packets prior to the residency about this program that could have been used to help students prepare for the residency?”	No	No

Source: Post-Program Survey

Table 5.3 Teachers’ Desire for Additional Arts Education Opportunities

	HARRIS	MOFFITT
More of any art available	“Yes, I want it all—if we can fit it into the schedule.”	✓
More dance assemblies	✓	✓
More dance residencies	✓	✓
More dance performance field trips		✓
More music assemblies	✓	✓
More music residencies	✓	✓
More music concert field trips		✓
More visual art projects		✓
More trips to art museums		✓
More theater assemblies	✓	✓
More theater residencies	✓	✓
More theater show field trips		✓

Source: Post-Program Survey

Table 5.4 Participating Teachers’ Responses RE: Ballet Fantastique Pilot Project

Key for Rating Questions: Scale of 1 to 5; 1=not at all; 5=great extent

	HARRIS	MOFFITT
Rating this program compared to other dance assemblies/performance that you and/or your students have participated in	5	5
Support the curriculum and educational values of the school	5	5
Effectively engage and interest the students	5	5
Make dance accessible for the students	5	5

Enhance student learning about the performing arts	5	5
Felt that time (four ½ hour class sessions) spent with students on the residency was adequate; no other “ideal amount of time”	Yes; “but would have loved to have had more time”	Yes
Teacher perceptions of student engagement: “What percent of your students would you say were ‘engaged’ with the program learning during the residency sessions?”	99%; “they were eating out of your hand”	95%
Project cost: “Would you have been able to bring a program like this into your classroom if it weren’t free (i.e. sponsored by an outside arts organization or foundation)?”	No	No
Did anything hinder the success of the program?	No	No
Goals for program: Felt that their personal goals for the program were met	Yes	Yes
Teacher perceptions of student learning: “Did you notice any changes in the students over the course of the dance experience? (Short/long term).”	Yes	Yes

Source: *Post-Program Survey*

PARTICIPATORY FOUNDATIONS

The project proved particularly successful in terms of the participatory relationship it built not only with collaborating teachers, but also with students. Indeed, Adee notes the project’s participatory nature as a fundamental incentive that attracted his involvement initially, despite being busy enough to have already turned down a number of community arts organizations who offered to “vend” subsidized arts residencies that year. When arts programs do come into the schools and do align with teachers’ instructional priorities, Adee notes that they too often “aren’t participatory.” To get kids engaged in the arts—and to get him to “sign on”—he argues that they are well-suited to have qualities and characteristics like the pilot project’s:

[...] they have to experience it. They can’t just listen to perfect music on the TV or the computer. They need to connect with each other through the art-making,

do things together through the music, the arts. There's no substitute for human contact, for dancing together, for playing music together. (2007)

From my first day of instruction at each school, I sought to take full advantage of the residency's participatory character, asking students to tell me what they knew so far about each unit. This opening strategy oriented me as to how far along in the curriculum the teachers had gotten (Wing intimated that classes do not always unfold exactly according to any teacher's schedule), and immediately engaged students, who were thrilled to tell me what they were studying. The technique not only built ownership of the material (they were "teaching" me--and loved it), but it also rendered me less of a stranger, since we were establishing a shared vocabulary on their terms.

BREADTH AND DEPTH

Without reservation, I am certain in retrospect that while a four-session residency with the classes enabled me to endow the students with significant knowledge about dance and was helpful in attracting busy participating teachers, an eight-session partnership (such as was Martin's standard in the Ballet Nouveau Colorado model) would have enabled me to delve more deeply not only into more fully collaborative teaching, but also into student participation in the learning process. An additional four sessions would not only have allowed for time to touch upon other components of DBAE (i.e., historical and cultural context for dance), but would have also allowed me to engage the students in generating more of their own movement, which is a more time-intensive process requiring a strong rapport with the class and some level of

student comfort with the idea of moving creatively.²¹ With four sessions under our belts, the students had gained visible coordination and body awareness (I discuss this in greater detail below), but were only touching upon the vocabulary word “choreographer,” not really thinking of *themselves* as “choreographers.”

In terms of the teachers’ sentiments about the breadth and depth of the unit, Wing checked the “yes” box (in lieu of “No; should have been [additional hours]”) when asked if the length of time spent with the students was “adequate” (2007). She also indicated, however, that she “would be likely to take advantage of” “more of any art available” were it offered to her students (2007). Similarly, though he admitted to being busy enough to have turned down a number of supplementary experiences offered by community arts organizations to his students this year, Adee said that our partnership, while “adequate,” “could have been longer” and specifically suggested eight weeks as a substantive time span (2007). These responses suggest that teachers may have become more receptive to the project through immersion in its objectives and instruction.

The students’ responses were perhaps most demonstrative in terms of a desire for increased breadth and depth in instruction. On my first day at Harris, for example, I overheard a student proclaim, “Why wasn’t she here sooner?” And on the Moffitt

²¹ Of course, a year-long or even term-long partnership would be the most ideal. As Martin put it when I asked her how long she felt would have been *her* ideal for the partnerships she enacted: “I could have gone on as long as they would have let me, but of course they were limited and so were we.” In lieu of this ideal, she did argue for an eight-week partnership as a consistently viable option for both schools and dance organizations, however, and asserted that significant dance learning—on the part of both students and teachers—can take place during this time span. Given Martin and Adee’s similar reports, I propose an eight-week session as a phase two option for the pilot project.

response worksheets, every child checked at least one box indicating that there were “other things about dance” that they would “like to learn about.” Almost half of the class, moreover (12 students), checked an ambitious four or more categories out of six additional learning areas he or she hoped to explore.

TELLING THE STORY

“It is fitting that we tell this story in many voices because one of the arts’ strengths and gifts to education is a special ability to unearth multiple perspectives on a given theme.” -Burnaford et al. 2001

I approached the collaboration with two additional goals that I was apprehensive would be difficult to measure: that students would learn to pay attention to detail (part of them becoming “cultural detectives”) and that they would gain unique perspective of a school unit. The objectives are explored below in the context of student engagement with them; once again, the project’s results exceeded my expectations.

Focus: Integrating Dance and a Chosen Curricular Unit

The CAPE partnerships attest that arts integration “encourages leaders of young learners to see the connections between knowledge in one area to another” (Burnaford et al. 2001). As evident in my work with the pilot project classes, dance integration also encouraged *students* in creating these important and valuable connections. Overt and subtle proof abounds, especially in Moffitt student response worksheets. One student titled his journal “Ballet is like a bird,” therein matter-of-factly assimilating my discussion of professional ballet repertoire that assumes birds as characters (e.g., most notably, the “Bluebird” pas de deux from *Sleeping Beauty*), and our creative movemental

exploration of the dexterity, quickness and gracefulness of movement, and individuality that birds and dancers alike demonstrate proficiently.

In her documentation of positive “case studies” in effective arts integration, Strand argues that students must understand that “The arts are not to be treated as ‘projects’ that demonstrate learning in other disciplines, but rather that arts are another way to learn” (Strand 39). In evidence of such an achievement in the project, students asked if they learned anything new about birds over the course of the project provided answers ranging from: “What they eat,” to “They fly in the shape of a V.” The latter response is especially interesting, given that the children had a particularly difficult time “migrating” together in formation on our first day together; they needed three sessions to garner the body awareness for moving together as a group with some kind of consistency of spacing and pace. Other answers suggest students’ positive response to birds as an access point to movement, but stressed the participatory dance experience- aspect of the integration; to the same question, then, one student responded, “yes I learned flying it was fun.” Many students provided responses referencing or detailing activities from the initial moments of our first session together. In so doing, they demonstrated a long-term retention of knowledge (over a period of almost a month) that can be instilled through even brief moments of experiential, embodied, interdisciplinary learning such as is uniquely featured through the pilot’s basis in both arts integration in general and dance in specific.

Also of note in evaluating the success of the project's integrative focus was that, when prompted to draw "an interesting activity we did in our project," half of the students focused on dance, and half focused their drawing on birds. In drawing captions, therefore, one read, "Sometimes girl birds go hunting, sometimes boy birds go hunting"; another simply states "pointed and unpointed [toes]." When asked if they liked that the subjects were explored together, 92% of students (23 of 25) said yes, and explained why. In most cases, students either cited their enjoyment of dance, their interest in birds, or that "it was fun" to do both "at the same time." Students' engagement in *embodying* the science concepts, moreover, was evident in such statements as "We got to run to the south and to the north" and a drawing in which children are portrayed with the caption "The first one is hatching the egg and the second one is trying to fly."

At Harris, students were similarly entranced with the exciting challenge of intersecting new dance concepts (one of them that we particularly focused on was "initiation") with what they were learning in science about oceans. In one exercise, we were "sharks" and the students supplied shark anatomy vocabulary from which we initiated our "swimming." Rather than simply "teeth" and "nose," as I might have expected these second-graders to suggest, students offered "gills" and "fins," and accordingly absorbed their classmates with the task of moving with both anatomical specificity and sophisticated vocabulary from the science unit. Students asked themselves where gills are located, and how they might represent fins, for example—

and simultaneously worked to “initiate” movement based in their scientifically-informed artistic decisions.

Focus: Integrating Creative Dance and Professional Concepts

In my integration of creative movement, learning in the ballet vocabulary, and concepts in professional dance, I chose to address national standards for arts learning, however vague (see the appendices of this paper for a list of standards in dance, music, and theater that I have tagged for their potential relevance to integrated dance units).

As a relevant aside, I found this vagueness simultaneously frustrating (it was somewhat uninformative) and liberating (it did not limit my instructional goals). It is clear that national or even state-wide learning objectives in the arts are valuable in ensuring a standardized level of quality and a basis for assessment and accountability, especially for teachers without extensive arts instruction expertise, and in ensuring that the arts do not become a “subservient” (as opposed to “co-equal”) player in integrated units. This is not to suggest, however, that the standards should dictate every minute of a teacher’s arts instruction time.

To return to standards employed in the pilot project, I focused primarily on equipping students to “communicate at a basic level in dance,” which seemed an appropriate objective to inform student learning in this relatively short pilot partnership. According to the US Department of Education, “This includes knowledge and skills in the use of the basic vocabularies, materials, tools, techniques, and intellectual methods of [the] arts discipline” (Appendix C). Of course, with only four sessions, I anticipated

that students would be able to delve more deeply into the process of learning dance vocabulary than they would be equipped to employ this vocabulary independently to make their own movement; the important latter component, I planned, would come in later phases of the project. I did, however, engage students at both schools in rather advanced “challenges” that touched upon self-generated creative movement. One of these forays into the fundamentals of choreography, or beginning to “communicate” through dance, was for students to make a variety of different shapes at specified levels in space very quickly, and according to musical cues from a *Carnival of the Animals* variation which told them when the “popcorn kernels pop.” I asked the students to do their best to try to make a new shape every time, and we repeated the exercise at each level in space. The cues I assigned to “shape-making” come at increasingly frequent intervals in this piece of music, requiring students to be consistently attentive to, and engaged in, active listening. Because the exercise moves quickly, moreover, they did not have time to become self-conscious about sharing their own ideas; and because we repeated the activity three times, they gained increased confidence as they anticipated where the music might speed up, slow down, or try to “trick” them. I stressed “process” in this exercise, challenging the children to not worry about making the “perfect” shape, but instead to discover new shapes that they had not made before.

A high percentage of students at both schools consistently demonstrated assimilation of knowledge in many of the unit’s most difficult concepts; 80% of all Moffitt response sheets (and 90% of students who completed the task), for example,

correctly identified the level in space of a jumping dancer as “level three” (an especially sophisticated prompt, since it involved students’ projection of embodied learning into visual observation). Other excellent response percentages appeared for true/false statements, in which 92% of students correctly agreed that “Music can be fast, medium, or slow—and so can dance,” and over three-fourths of students correctly disagreed with the tricky statement “Girls in ballet *don’t* jump or turn. They *only* dance on pointe.” Many students’ papers evidence erasures on these tough technical questions, which indicates to me that more time with the material would have given them increased confidence in their instincts.

As with these questions, then, the first two pages of the worksheet instrument administered to Moffitt students assessed not only an abstract, experiential creative process, but also what students were able to assimilate from the project in terms of imparted knowledge and vocabulary. In other words, I tested students’ knowledge as a means of evaluating to the goals established for the project (e.g., the appropriateness of the dance concepts I chose to teach). In all, students did quite well on most questions, though some had particular difficulty making the “leap” in linking the bird-inspired positions we explored in class to photographs of birds; in retrospect, I wish that I had incorporated these photos and visual learning more directly into my instruction, as I did with images of jellyfish and sea horses as movemental inspiration for students at Harris.

In students’ drawings, their invested learning at every point on the achievement spectrum is particularly evident. In visually articulating the difference between pointe

shoes and ballet slippers, for example, students surprised me. Many drew one set of shoes with ribbons and one without (a “fact” I never shared with them, but that they were nonetheless attentive to); one actually wrote “click” and “no click” to describe the experience of tapping the shoes on the floor and insight into their different construction. Finally, many of the more difficult-to-decipher depictions reveal careful—if unexpected—thinking on the part of these young students. Upon a close examination, for example, one student drew “shoes” in the same shape that differ only in their shading; I recognized this difference only on my fourth time through the student worksheets, when I realized that this youngster had drawn the different experience of handling each of the shoes. She accurately recognized that the pointe shoes—shown as darker in her picture—are much heavier than ballet slippers.

Finally, in general, the students who completed worksheets appear to be fascinated by both professional dance and with the process of moving themselves: the two top responses for the question “Which of these things would you like to learn more about?” were “More about ballet steps” (18 of 25 students) and, tied for second, “More about boys and dance” and “More of me making my own steps” (16 of 25 students for each category). When asked if they had a question about dance, moreover, all 21 respondents supplied one that had to do with dancers’ experiences (e.g., “Is it hard?” and “How high can boy dancers jump?”). As evidenced by these questions about the world of professional ballet, participating students were particularly stimulated by the opportunity to build a personal relationship with an artist; it piqued their interest in the

subject. This bridge between children and the world of performance is, of course, a unique facet of a partnership between schools and professional dance organizations that offers particular potential for engaging students in dance learning and in the future of the arts in their communities.

Students' interest in both of the featured dance-integrated aspects of DBAE (as I chose to adopt and adapt it) thus suggests a high level of student engagement with the dual components of the project objectives.

Physical Education Experience

Over the course of even four sessions, participating students became visibly more aware of themselves and each other in space. On day three, for example, students at Harris were ready to tackle the challenge of leading "schools" of classmate "fish" through Adee's rather small music room without colliding with other "schools." Leaders and teammates alike worked together to accomplish the task admirably, all while also integrating different levels in space and initiation with specified fish-inspired anatomy.

Eighty percent of Moffitt students (and 90% of those who completed the task) correctly transferred this spatial awareness to paper in responding to a question asking them to "draw a kinesphere of self-space around Ms. Hannah in the picture."

In completing the statement "Dance is important for young people to do because [...]" the Moffitt responders demonstrated a trend towards recognizing the physical benefits that I assume they personally responded to: "exercise" arose as a key word ten

times; and “energy” and “muscles” were likewise cited as benefits several times. When reporting “Something I didn’t know about ballet before,” a number of students articulated a new (firsthand) knowledge that “dancers have to work hard.” Even the tall-tale “favorite fact” one young man shared (“men [dancers] can jump over seven feet,” a “fact” I am sure I did not impart!) reveals a new appreciation for dance’s inherent physicality.

Assessment & Sustainability

SURPRISING KIDS WITH DANCE: STUDENT ENGAGEMENT

As I have tried to indicate through these snapshots of response to, and participation in, the project, both sets of students were tremendously responsive to the project’s concept and premise—and were so, moreover, in highly personal and uniquely perceptive ways. On the covers of their “ballet journals,” almost all students drew themselves or the class on the cover, not a picture of a “professional” dancer. Student ownership of material and process such as is evident in responses like these is a high predictor of their engagement with the learning (Strand 2006, 33).

I was also surprised by how many students, in their drawing of “an interesting activity we did together” matter-of-factly drew pictures of an activity from the first day that I had been sure they would not remember; almost every activity is represented in some form in the response worksheets as evidence that it made an impact on the students. Many, moreover, drew bird-related activities, suggesting that this

interdisciplinary learning was effective in their long-term retention of concepts like migration and life cycle. At Harris, students would remind me from session to session if I left out one of their favorite activities, and I was consistently invited to “recess” and informed of new learning about oceans that “could be a cool dance.”

Both teachers were surprised by this high level of student response, especially among boys in their classes who had been overheard grumbling about “having to learn ballet” before the partnership began, and later became some of the project’s most enthusiastic learners. Again, “[learning] more about boys and dance” was a top selection for Moffitt students who wanted to know more, and many students listed facts about male dancers, indicating that they were, as a *Register-Guard* reporter put it, “well beyond any notion that ballet is just for girls” (Williams 2007). Adee noted that “the boys in the class are definitely taking their movement more seriously” (2007). Shy and “problem” kids likewise surprised me, teachers, and themselves over the course of the residency, offering responses to my questions and just beginning during the last session to reveal a willingness to lead activities. Again, more time with the students would have almost certainly yielded informative data and observations substantive testaments that arts-integrated learning engages students from all points on the “achievement” spectrum. I was consistently met with cheers of “This is fun!” and “I like this!” from all students, 95% and 97% of whom were “engaged” in the learning, according to Wing and Adee, respectively (2007). By the third session at Moffitt, when *Register Guard* reporters

and cameramen came to watch my work with the class, the students appeared more proud of their knowledge than they were shy of flashing cameras and flashy notebooks.

Confronted with the challenge of summarizing project “success,” I turn to Strand’s case-study analysis of recent integrated arts units that “honor the value of creative and critical thinking in the arts,” even as they “provide meaningful and powerful [inter-curricular] learning experiences for students of all ages and capabilities”:

The value of arts integration lies in its great potential to help learners experience learning as a holistic endeavor that connects their personal feelings with intellectual and physical skill development and helps them anticipate learning challenges with joy. Examples of programs that accomplish these goals should be constantly sought to learn more about how more students can be given the same opportunities” (Strand 2006, 39).

The results of this first phase of the pilot project prove highly positive in connecting students intellectually and physically into a process of “anticipating learning challenges with joy” — and surprising themselves, teachers, and at least one dance organization in the process. The project also begins the process of addressing Strand’s exhortation to offer “example” programs, offering integrated *dance* partnerships as a certain new sphere for exploration in our field.

Conclusion: Moving Desks and Opening Minds

To summarize, in a current funding climate where public elementary schools receive limited funding for arts education and face increased challenges to arts instruction time under NCLB legislation, arts experiences sponsored and enacted by community arts organizations as their communities’ “cultural ambassadors” are more

important now than ever. In addition to ensuring the future health of the arts in our nation across all economic strata, building cultural literacy in new generations of young people promotes accessibility to arts' intrinsic benefits: cultural understanding, communication and expression, aesthetic awareness in an increasingly visual culture, and interdisciplinary thinking. Yet with the decreased classroom time devoted to this important educational pursuit (in part because of a perpetuated cycle of reduced funding that especially impacts schools serving low-income areas), how do we best use children's attention when we have it? This thesis has posed that a dance education program that works across curricular units has the most potential to be effective for elementary school teachers and students in the era of NCLB—and accordingly has incredible potential to equip a new generation of arts-appreciators and well-rounded participants in our nation's communities.

Toward substantiating this proposal, I conducted a literature review on issues relating to such integrated partnerships in dance and initiated the first phase of a pilot project intended to practically engage the ideal of a "model" integrated dance partnership within an idiosyncratic environment composed of real classrooms, children's learning styles, and teacher-perceived needs. It has narrowed the introductory questions to these: "Given the issues facing classroom teachers and the status of arts education in schools today, what are the most important characteristics of a model integrated dance partnership?" and "What sort of integrative prototype will best support classroom success as the basis for the model project?" and finally, "Is there a

way to create a dance education program in our community that is ‘integrated,’ even as it celebrates dance ‘as a subject in its own right?’”

Now is a crucial time in promoting art education—and education *about* art education, especially in dance. The goal of the EXPERIENCE DANCE! arts-in-education partnership was to build this interdisciplinary approach into a substantive and collaborative arts experience. My hypothesis was that if such a program were implemented in a pilot project, it would prove promising as a model for the enactment of other similar projects by nonprofit dance organizations building new arts outreach curricula. The first phase of the pilot project began the process of testing this hypothesis, which will be continued—and, I hope, confirmed—in forthcoming phases two and three of the pilot, which will extend the residencies (phase two) and present them to other dancer organizations for a surveyed review of the professional community’s perception of their feasibility (phase three; could be enacted simultaneously with phase two). In other words, then, this project sought to provide a model preliminary “answer” to these questions through conceptually merging a science unit with dance, and incorporating both experiential creative dance movement and learning about dance as an art form (see Figure 5.1). Other important elements of dance education taken from the DBAE method (i.e., student exploration of choreography, cultural and historical contexts of dance, and a more in-depth exploration of observing dance) have been reserved for future, more time-intensive eight-week phases. In sum, I have intended this project to contribute to the small (yet growing) community of dance educators and administrators who are

increasingly engaging in dialogue with our colleagues in other fields on the future of integrated arts curricula in American public schools.

For dance organizations particularly, this opportunity to re-assert the central role we believe dance ought to play in arts, physical education, and even general academic curricula is a valuable and exciting one (exciting enough, even, to warrant spending hours in the grant researching, writing, and sourcing process). And equipped with this tremendous responsibility – and its empowering potential – we *can* build new dance outreach projects and partnerships that move arts education in ways more effective than ever.

Appendix A

Website Resources for Further Research

HELPFUL WEBSITE RESOURCES

Americans for the Arts: <http://www.artsusa.org/>

ArtsBridge America: <http://www.artsbridgeamerica.org/>

Arts Edge/Kennedy Center: <http://www.artsedge.kennedy-center.org/teach/wlk.cfm>

Creative Dance Center: <http://www.creativedance.org/>

Cultural Policy and the Arts National Data Archive: <http://www.cpanda.org/>

Lane Arts Council: <http://www.lanearts.org/youtharts/schoolarts/>

National Art Education Association: <http://www.naea-reston.org>

National Endowment for the Arts/Arts Education Publications/Studies:

<http://www.nea.gov/pub/pubArtsed.php>

Rand Corporation Arts Research: http://www.rand.org/research_areas/arts/

US Department of Education/No Child Left Behind:

<http://www.ed.gov/nclb/landing.jhtml>

Appendix B

Integrated Unit Assessment Rubric (Sample)

<p>Hannah Bontrager</p> <p><i>Second Grade Curricular Unit/Rubric for Evaluation</i></p>	<p>Name: _____ Date: _____ Reading Group Level: _____</p> <p>Understanding of Bird Characteristics, Habitats, Adaptations (Matching Sheets) _____/20</p> <ul style="list-style-type: none"> ■ Student clearly understands how adaptations in a bird's beak equip it to eat different kinds of foods (10). ■ Student clearly understands how adaptations in a bird's feet equip it to function in different habitats (10). <p>Understanding of Bird Nests; Creative Writing Activity _____/20</p> <ul style="list-style-type: none"> ■ Student demonstrates understanding of the bird nest's relationship to bird survival (5). ■ Student uses appropriate level vocabulary words to articulate intent in their bird nest project, and displays level-appropriate control over spelling and mechanics (5). ■ Student relates decisions in the form and function of the bird nest to the bird's needs (5). ■ Bird nest is creative/writing is creative (5). <p>Visual Art Activities _____/30</p> <ul style="list-style-type: none"> ■ Student demonstrates understanding and use of an analogous color scheme (10). ■ Student demonstrates effort at the bird-drawing technique before creating their own "superbird" (5). ■ Student displays creativity in both projects (3). ■ Student can articulate the two different reasons for a bird's unique colorations (camouflage or plumage to attract a mate or assert control over territory) (2). ■ Student can describe the type of habitat that both of their birds are most adapted to live in (10). <p>Dance Activities _____/30</p> <ul style="list-style-type: none"> ■ Student engages in the activities and participates fully, especially in the activity depicting a standard bird's life cycle from egg to migration, and relationship to the nest (10). ■ Student demonstrates understanding of the opposite relationship of "North" to "South" (30). ■ Student watches the dance-viewing activities carefully and makes observations about the movement, including recognizing different movement qualities for different types of birds (10).
<p>TOTAL: _____/100</p> <p>Teacher Comments:</p>	

Appendix C

Integrating—and Evaluating—Across the Arts:

National Arts Standards that Include/Intersect with Dance Education

Core Area	Grade Standard First Appears In	Content Standard	ArtsEdge Content Standard #
Dance	K-4	Identifying and demonstrating movement elements and skills in performing dance	D1
		Understanding choreographic principles, processes, and structures	D2
		Understanding dance as a way to create and communicate meaning	D3
		Applying and demonstrating critical and creative thinking skills in dance	D4
		Demonstrating and understanding dance in various cultures and historical periods	D5
		Making connections between dance and healthful living	D6
		Making connections between dance and other disciplines	D7
Music	K-4	Listening to, analyzing, and describing music	M6
		Evaluating music and music performances	M7
		Understanding relationships between music, the other arts, and disciplines outside the arts history and culture	M8
Theater	K-4	Script writing by planning and recording improvisations based on personal experience and heritage, imagination, literature, and history	T1
		Acting by assuming roles and interacting in improvisations	T2
		Designing by visualizing and arranging environments for classroom dramatizations	T3
		Directing by planning classroom dramatizations	T4
		Researching by finding information to support classroom dramatizations	T5
		Comparing and connecting art forms by describing theatre, dramatic media (such as film, television, and electronic media),	T6

		and other art forms	
		Analyzing and explaining personal preferences and constructing meanings from classroom dramatizations and from theatre, film, television, and electronic media productions	T7
		Understanding context by recognizing the role of theatre, film, television, and electronic media in daily life	T8
	5-8	Understanding context by analyzing the role of theatre, film, television, and electronic media in the community and in other cultures	T8
	9-12	Designing and producing by conceptualizing and realizing artistic interpretations for informal or formal productions	T3
		Researching by evaluating and synthesizing cultural and historical information to support artistic choices	T5
		Comparing and integrating art forms by analyzing traditional theatre, dance, music, visual arts, and new art forms electronic media productions	T6

Source: Kennedy Center's ArtsEdge Program

Appendix D
Project Media Release

Ballet Fantastique
60 East 10th Avenue
Eugene, Oregon 97401
Mia Label
Public Relations Coordinator

FOR IMMEDIATE RELEASE

BALLET FANTASTIQUE AIMS TO INSPIRE ELEMENTARY STUDENTS BY
COMBINING SCHOOL WITH DANCE

In spring 2007, Ballet Fantastique begins a pilot arts residency through its EXPERIENCE DANCE! Project. Professional dancers will work with teachers at Harris and Moffitt elementary schools in Eugene and Springfield from April to June to create a program exploring academic subjects through the art of dance.

Ballet Fantastique's Executive Director Hannah Bontrager describes the project concept, "Instead of reading about a tornado, kids dance a tornado." Ballet Fantastique is a non-profit training chamber ballet company and academy in Eugene.

"Because dance is such a powerful tool, I plan to enact an arts-in-education program that builds this interdisciplinary approach into the elementary school arts curriculum, while laying the groundwork for students to become sophisticated thinkers later in life," says Bontrager.

According to Bontrager, "Children don't learn as much when they just see something in front of them as they do when they get in and take a closer look." This non-traditional classroom approach provides students with the opportunity to draw connections between various subjects and build sophisticated and creative learning styles.

Participating children will also learn about dance, gain ownership of the artistic medium and explore basic elements of creative movement in their own bodies. Ballet Fantastique hopes to ensure that local children have the chance to experience the power of vibrant classical dance.

Bontrager notes, "This project is exciting and unique among other outreach programs because it integrates dance with other kinds of classroom learning. Through it, teachers can challenge already excelling students while also giving under-performing kids the chance to feel successful in the classroom." She continues, "Plus, this project fills the need for arts education in our community."

The dance company will work with Harris Elementary School in Eugene and Moffitt Elementary School in Springfield, which is a Title I school (a high percentage of students come from low-income families). These schools, like many in the U.S., continue to face arts education budget cuts. Teachers are often forced to act as substitute art teachers without any formal training.

Moffitt Elementary's second grade teacher Nancy Wing says, "I'm so excited to have my students participate. Many of them have had very little exposure to ballet and any arts education projects." She continues, "I'm excited that Hannah is going to make her lessons transfer into our study of birds."

Ballet Fantastique directors hope to fully implement this project as a model for other dance organizations across the state, expanding it over the years while continuing to inspire students and build relationships with children in the community.

The EXPERIENCE DANCE! Project is funded by a Lane Arts Council grant, with support from the City of Eugene Cultural Services Division.

Please contact Hannah Bontrager at (541) 206-8977 or director@balletfantastique.org for applications and details about the project.

Appendix E

Project Grant Application/Proposal

Commitment & Contribution to a diverse arts program in Eugene

The *Experience Dance! Project* includes two dynamic new components that take the next step in building dance literacy in our community. They not only expand awareness, but also build relationships with youth:

1. Another innovative partnership will present new choreography with stellar dancing, this time in the Shedd Institute's Jaqua Concert Hall: *Cakewalk Ballet and other Fairytale Favorites*. This unique ballet project, composed by American composers Louis Gottshalk and Hershy Kay, works within the Shedd's mission to present American composers—it also specifically targets youth audiences. New choreography by Ballet Fantastique and aspiring local choreographers will sparkle with whimsy, energy, and humor. (October 06; the Shedd)
2. The educational component will be developed to build extended relationships with students at two area schools. According to a unique and highly successful model from Ballet Nouveau Colorado, the partnerships will include student attendance at the *Cakewalk Ballet*, engaging on-site lecture demonstrations, and long-term residencies (developed in partnership with the schools) that bring together dance and academic studies in an interactively and progressively. (September 06-June 07)

Benefit to the Eugene community

The *Experience Dance! Project* expands accessibility to, awareness of, and participation in the arts on two fronts:

1. Close to 800 community members will experience Ballet Fantastique's *Cakewalk Ballet* at the Shedd. Children's admission will be subsidized: 300 free seats for children ages 14 and under will be reserved for children from local schools and cultural institutions. Near capacity in the Soreng last fall, this move to a larger theater enables us to reach a larger audience while "breaking in" OFAM facilities for dance, establishing a precedent for its use by other area dance groups. The more informal venue, family-friendly matinee time, and inexpensive adult admission (\$14) will appeal to non-traditional theatergoers. The outstanding caliber of the ballet performance will continue to inspire audiences of all backgrounds, and to elicit such praise from critics as "impressive and spectacular!" (on *Mosaico de Danza*, an *Experience Dance! Project* performance, *Register Guard*, October 05).
2. The Project has already brought high-caliber, interactive dance experiences to over a thousand local schoolchildren. In our current climate of reduced funding for arts programming, our School Residencies (offered at no cost to schools) take the next step, and build relationships that support student *participation* in the arts. They will: enhance student learning through quality dance education in public schools; support curricular priorities in collaboration with teachers and school staff; promote the value of the arts for both entertainment and for their capacity

to enhance student learning; both bring children *into* the theater and bring the theater to the students; and develop the kind of personal relationships between students, dancers, and the art form that has proven to grow lifetime participation in, and appreciation of, the arts.

The *Experience Dance! Project* will also benefit local artists and dancers:

- I. This project will continue to enhance the artistic portfolios of local performers, expanding opportunities to not only 20 dancers, but also to 4-7 aspiring local choreographers. Auditions will be held in June 06.

Likelihood of successful completion & importance of a Community Arts Grant

Ballet Fantastique consistently provides compelling, evocative classical productions of the highest artistic caliber that merit collaborations with such world-class organizations as Eugene Symphony (January 05). We have an established Academy, an experienced artistic staff, and, with the continuing accomplishment of the *Experience Dance Project*, a growing and dedicated community following. While these resources ensure that we can continue to successfully fulfill the project and attract local sponsors, a Lane Arts grant is vital in assuring that we are able to bring the project into its next phase—and that we can bring these innovative partnerships to schools. If awarded, the grant will be applied directly towards production expenses.

Thank you!

Appendix F
Local Media Article

City/Region

The Register-Guard

Dancing "birds" get a workout

By Anne Williams

The Register-Guard

Published: Friday, May 11, 2007



Hannah Bontrager (center) of Ballet Fantastique has led four half-hour sessions at Moffitt Elementary in Springfield during the past two weeks. Before that, she spent two weeks at Eugene's Harris Elementary.

SPRINGFIELD - With her lithe, muscular dancer's body, Hannah Bontrager made the "bird dance" look effortless, perching on one leg with arms outstretched before bounding across the Moffitt Elementary School gymnasium in simulated flight Tuesday afternoon.

But for many of the two-dozen fledglings following behind her, it wasn't so easy. They puffed and they panted, and a few were flushed by the time she let them rest.

"Are you working hard yet?" she asked the children, all of them second-graders in Nancy Wing's class at Moffitt. "Did you know real dancers do work very hard?"

For many of the children, Bontrager is the first ballet dancer they'd ever seen, and she was clearly an inspiration.

"It's kind of fun - I'm thinking about doing it," said 8-year-old Badger Kimbl, one of several boys in the class who seemed well beyond any notion that ballet is just for girls.

Bontrager, executive director of the Eugene-based Ballet Fantastique, has led four half-hour sessions at Moffitt during the past two weeks, concluding a grant-funded pilot project called Experience Dance. Before that, she spent two weeks at Harris Elementary in Eugene working with music teacher David Adee.

The project was funded through a \$1,200 grant paid for through the city of Eugene Cultural Services Division and administered by the Lane Arts Council. The grant also paid for 500 children to see a Ballet Fantastique performance of the "Cakewalk Ballet" at the Shedd.

"We're bringing dance into the schools and kids into the theater," said Bontrager, 23.

Bontrager said she hopes to gain support to continue and expand the project, which is designed to introduce children to ballet and explore academic subjects - at Moffitt, birds, which has been a unit of study in Wing's class this spring - through dance and movement. The project is also the subject of Bontrager's undergraduate thesis at the University of Oregon, where she's in the Honors College.

She noted what has been painfully obvious to many local parents and children in recent years: That the arts have largely been squeezed out of the elementary school curriculum, partly because of budget constraints but also due to a stepped-up focus on standardized testing.

While Bontrager said all children benefit from exposure to the arts, programs such as hers have an even greater impact at schools such as Moffitt and Harris, which serve comparatively high percentages of disadvantaged children.

"It's certainly amazing to come in here and work with kids who haven't had a chance to do this before," she said.

Bontrager - "Ms. Hannah" to the Moffitt students - began Tuesday's session by passing around toe shoes for every child to examine, urging them to tap the ends against the gym floor to get a feel for how they work. Then she demonstrated, eliciting a "Wow!" from one wide-eyed girl.

A lifelong dancer and 2002 graduate of South Eugene High School, Bontrager studied at the prestigious Kirov Academy of Ballet in Washington, D.C., and danced professionally with the Denver-based Colorado Ballet for one season before returning to Eugene in 2003. Three years earlier, she and her mother, Donna Bontrager, launched Ballet Fantastique, a training academy and chamber ballet company that strives to offer a classic training experience to young dancers of all backgrounds and means.

While still a professional dancer, Bontrager said she hopes to continue teaching and become an arts program administrator or outreach coordinator.

"I just feel like I can touch more lives in a direct way," she said.

Bontrager packed a lot into Tuesday's half-hour, leading the children through a variety of movements, all the while introducing them to new vocabulary such as "allegro," "adagio" and "kinesphere" - the personal space around a dancer, or, as she told them, a bird in flight.

While Badger had only ever seen ballet on television, classmate Eden Wilde had taken lessons before - albeit for only a week.

"It's fun," said Eden, demonstrating some of her new moves after the session. "Especially because it gets you all kind of relaxed and excited about dance."

Wing said working with Bontrager has been a joy for her and the students. She recalled hearing a couple of boys grumble on the way to the gym the first day that they would never do ballet, but they quickly warmed up to it.

"I could go on and on about (Bontrager) - she's so wonderful," Wing said.

"She has incorporated not only doing just movement around birds, but she's using vocabulary, demonstrating different concepts with birds. She's been talking about a bird's habitat and what they eat and how they fly."

Many of her students, she said, "are trying to run out to the store and buy ballet shoes."

Appendix G

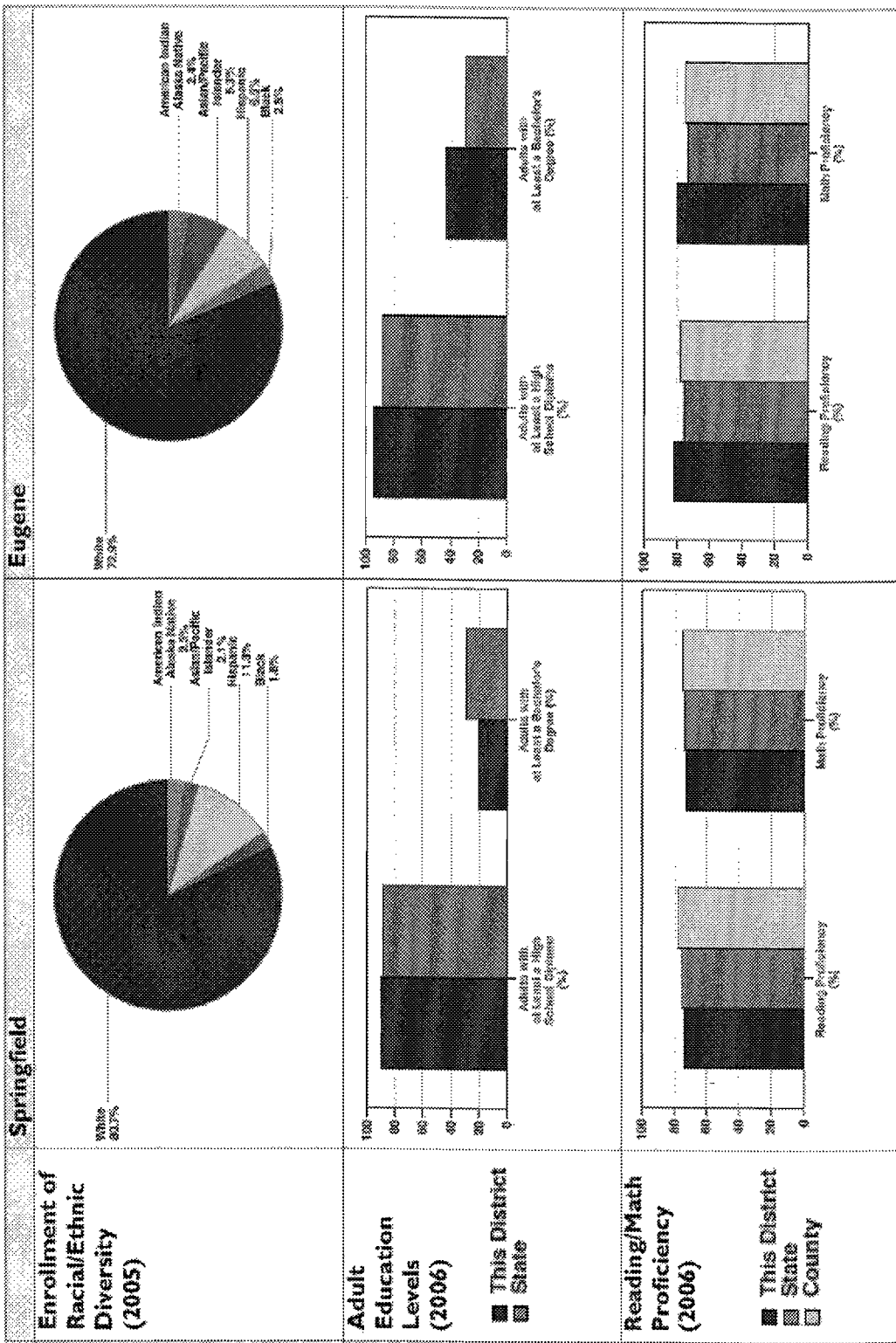
Harris/Moffitt Data Comparison

Springfield & Eugene Comparison

Tables created with information from Standards and Poor's on <http://www.schoolintasters.com/>

	Moffitt Elementary	Springfield School District	Harris Elementary	Eugene School District	Lane County	OR	US
District	Springfield 19	Springfield 19	Eugene 4-J	Eugene 4-J			
Reading Proficiency (%)	85.8	73.1	92.4	82.1			
Math Proficiency (%)	84.2	72.5	94.3	79.6			
Students/Teacher (2005)	16.3	21.7	17.8	22.1		20.1	15.8
Enrollment (2005)	305	11,163	192	18,257			
Spending/Student (2004)		6,973		6,969		7,618	9,414
Economically Disadvantaged Enrollment (%) (2005)*	70.2	48.9	59.9	32.0		40.9	37.7
Adequate Yearly Progress (2006)	Yes		Yes				
English Language Learners (%) (2005)*		6.4		2.7	3.4	11.8	7.9
Students with Disabilities (%) (2005)*		18.7		15.1	17.2	14.2	12.2

* "The percentage of students with special needs is important to consider when viewing student performance because these students often require additional instruction and resources to help them achieve their full potential. Schools are expected to help all students meet state standards for academic proficiency. [...] While these are not the only factors that place students at-risk, they are the most commonly accepted and available indicators of the challenges that many students must overcome. The identification of students with special needs is an important factor that should be measured over time, since the composition of a student body can significantly impact classroom dynamics and spending distributions within a school, district, or state."



Appendix H
Sample Interview Form

Interview Date: _____

Person Interviewed: _____

Job Title: _____

Question	Response	Comments

Areas for further research: _____

Appendix I
Post-Program Survey—Faculty and Administration



BALLET
Fantastique

60 E. 10th Ave., Eugene, OR 97401

541.342.4611

www.balletfantastique.org

EXPERIENCE DANCE! PROJECT

Post-Program Survey – Faculty and Administration

Thank you for inviting Ballet Fantastique to your school for this pilot project in integrated dance education! We are very interested in your opinions about this aspect of the EXPERIENCE DANCE! Project. Please take a moment to fill out this survey to help us in future in-school programs.

I am a(n):

- Teacher
- Administrator
- Staff
- Other (please explain) _____

Would you have liked to receive information packets prior to the residency about this program that could be used to help prepare students for the residency?

- Yes
- No

If yes, what kind of information would have been helpful—and would you have been most likely to use? (Check all that apply)

- Interactive movement ideas for working with students
- General information about dance
- Information about the residency goals
- Other (please explain)

Approximately how many students does your school currently serve? _____

Does your school currently have these teachers on staff? (If yes, please indicate the number of classes/week your students have class time with these teachers.)

- Music: _____
- Visual Art: _____
- Gym/PE: _____
- Other: _____

Do you fill in as the primary teacher for any of these classes? (If yes, please indicate the number of hours/week you teach each of these classes.)

- Music: _____
- Visual Art: _____
- Gym/PE: _____
- Other: _____

Please classify these areas of art education in what you perceive as their order of their priority and availability in your school.

- ___ Visual arts
- ___ Music
- ___ Dance
- ___ Theater
- ___ Other: _____

Approximately how many times per year do your students experience any sort of dance education (including assemblies or outside performance as part of a field trip)? _____

Which of the following would you be likely to take advantage of, were more opportunities available to your students?

- More of any art available
- More dance assemblies
- More dance residencies
- More dance performance field trips
- More music assemblies
- More music residencies
- More music concert field trips
- More visual art projects
- More trips to art museums
- More theater assemblies
- More theater residencies
- More theater show field trips

On a scale of 1 to 5, with 5 being the highest rating, how would you rate this program compared to other dance assemblies/performances that you and/or your students have participated in?

1 2 3 4 5

To what extent did this dance program meet the following goals, 5 being “to a great extent” and 1 being “not at all.”

(1=not at all, 5=great extent)

Support the curriculum and educational values of the school. 1 2 3 4 5

Effectively engage and interest the students. 1 2 3 4 5

Make dance accessible for the students. 1 2 3 4 5

Enhance student learning about the performing arts. 1 2 3 4 5

Did you feel that the time (four ½ hour class sessions) spent with the students was adequate? What would be an ideal amount of time for a program like this?

- Yes
 No; should have been _____

Have your students ever participated in an “integrated arts” project enacted by a community arts organization?

- Yes (appx. number or times/year: _____)
 Not this year
 Not ever

Do you try to “integrate” the arts into your classroom teaching, or do you teach the arts as separate subjects? Why?

- Integrate often; especially _____ (arts subject) with _____ (academic subject)
 Integrate sometimes; especially _____ (art) with _____ (academic subject)
 Never integrate because: _____

Quick Questions

Check all that apply.

- _____ I feel that there are many students in my class who would especially benefit from more art activities in the curriculum.
 _____ I consider myself a highly creative person.
 _____ I consider myself an artist.
 _____ I feel confident in my ability to facilitate dance/creative movement activities.
 _____ I feel constrained by the demands of the curriculum I have to teach.
 _____ I feel I don't have enough time to teach the arts along with the rest of the curriculum
 _____ I feel that the arts are given equal priority with other subjects in my school.
 _____ I feel that dance is given an equal priority with the arts in my school.

- I don't have enough space to use movement effectively in the classroom.
- My students have trouble concentrating on other work after an arts activity.
- I am concerned that music, dance, and theater activities are too noisy or disruptive for the classroom.

Please answer these questions in your own words.

What do you think about "integrated" arts education? Are you more or less likely to undertake an "integrated" arts partnership (vs. one that does not specifically "integrate" the arts into other classroom learning)?

Did you integrate any of what we did in the program into other lessons with your students?

Do you think that programs of this nature are most likely to be successful when they are collaborative? If yes, would you consider *this* program a true "collaboration"? How could the project have been more "collaborative," and if it were, would you have been more or less likely to sign on to it?

What were your goals for students participating in this program, and do you feel that these goals were met? How do you know?

Did you notice any changes in the students over the course of the dance experience?
(Short/long term)

What was one aspect that made this program successful?

Was there anything that hindered the success of this program?

Do you have any additional feedback about this program that you would like to offer Ballet Fantastique?

What percent of your students would you say were “engaged” with the program learning during the residency sessions? _____%

Would you have been able to bring a program like this into your classroom if it weren't free (i.e. sponsored by an outside arts organization or foundation)? _____ Yes _____ No

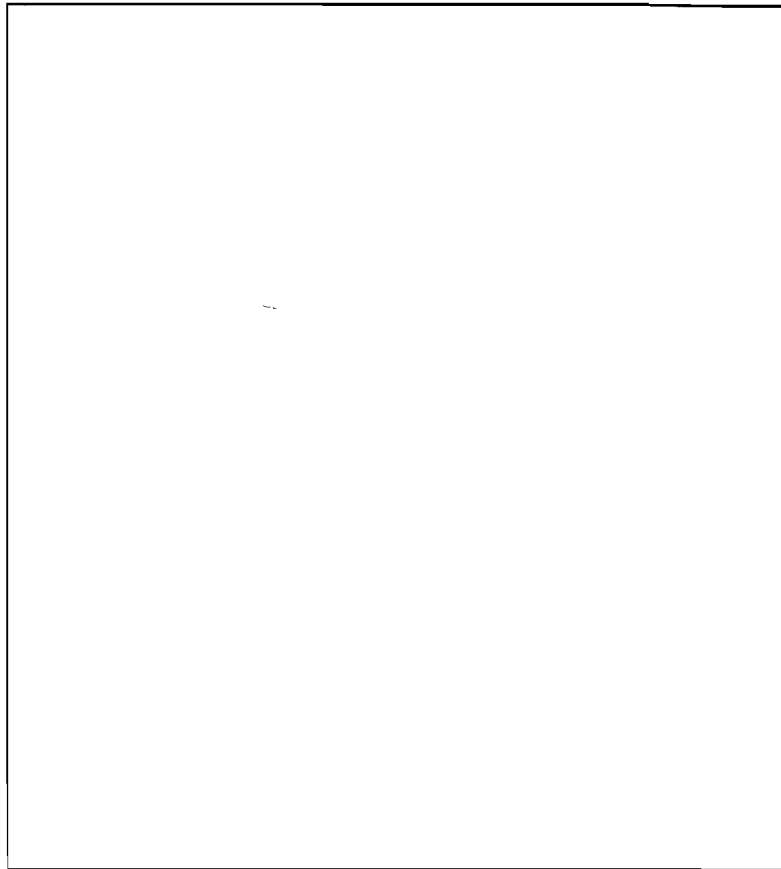
Are you interested in working with Ballet Fantastique's outreach programs again?

- In-school performance/assembly
- Collaborate on a residency project
- Other (please explain) _____

THANK YOU SO MUCH FOR TAKING THE TIME TO COMPLETE THIS SURVEY!

Appendix J
Student Assessment and Response Worksheet (Ballet Journal)

My Ballet Journal



Cover Art by _____

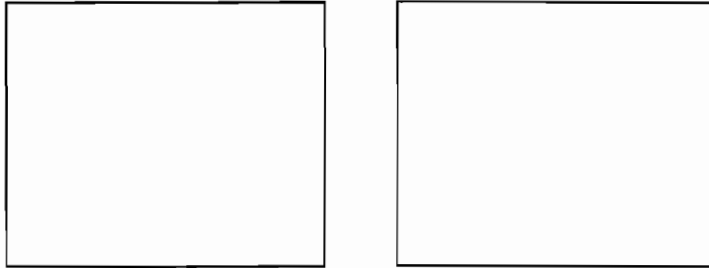
Title of Book _____

Author _____

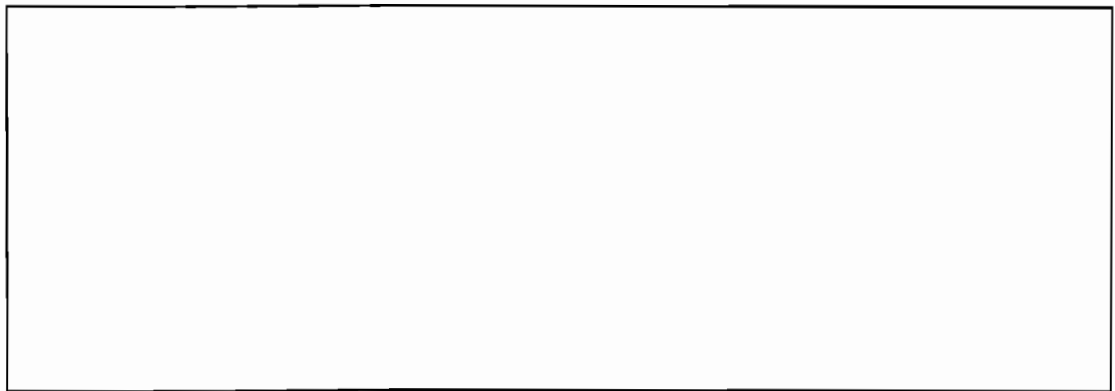
Illustrator _____

Facts About Dance

Pointe shoes are made especially to help female dancers stand on their toes without hurting themselves. Draw the difference between ballet slippers and pointe shoes.



Boys don't stand on pointe shoes. Draw a picture of what they have to be especially good at, instead. If you have time, label the things on your picture that your boy dancer is doing.



Read each sentence. Is it true or false?

Music can be fast, medium, or slow—and so can dance.

_____ Yes, that is true.

_____ That is *not* true. It is false.

Girls in ballet *don't* jump or turn. They *only* dance on pointe.

_____ Yes, that is true.

_____ That is *not* true. It is false.

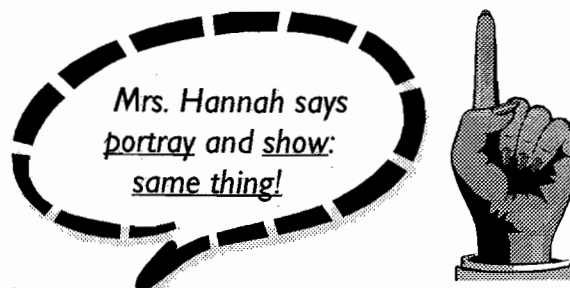
A plié can happen in almost any position of the feet.

_____ Yes, that is true.

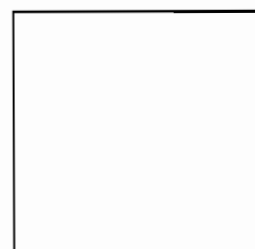
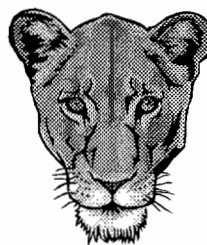
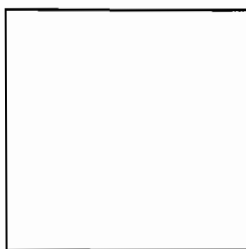
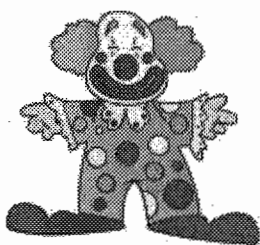
_____ That is *not* true. It is false.

Dancer Draw

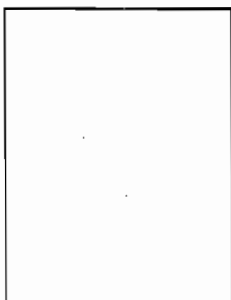
Dancers use different positions of their feet and hands to portray, or to show, different characters.



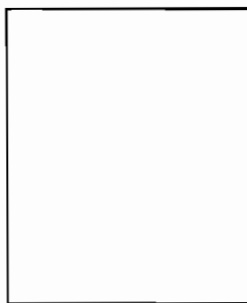
You're a dancer now, too! Draw the hand position that a dancer would use to portray each character.



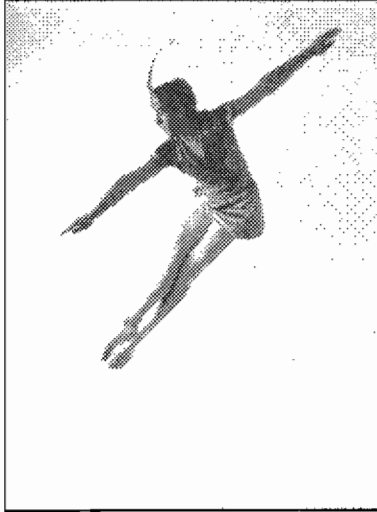
Flamingos have long legs and necks to help them find food in deep water.
Draw the ballet position you know that looks like this flamingo's feet.



Birds sometimes stand on one leg because curling the other leg under their body helps keep the foot warm and conserves body heat. They will stand on one leg in both cool and warm environments. **Draw the ballet position you know that looks like this stork's feet, perching in passé.**



Mrs. Hannah's partner, Chris, is performing the "Bluebird" dance from a famous ballet.



First, draw a number on the picture to show what level of space he is in: 1, 2, or 3.

Then, check the list of facts about the shape he is making in this picture.

- _____ He is jumping.
- _____ He is on the ground.
- _____ His feet are pointed.
- _____ His feet are flexed.
- _____ He looks light.
- _____ He looks heavy.

We learned how dancers work together in space.

What does the big word kinesphere, or self-space mean?

Draw a kinesphere of self-space around Mrs. Hannah in the picture.



My favorite fact about ballet is:

Optional: Draw a picture of your fact.

What I Learned About Dance

Something I didn't know about ballet before is:

Did you learn anything new about birds when we did ballet?

What's one question you have about ballet?

What I Think About Dance

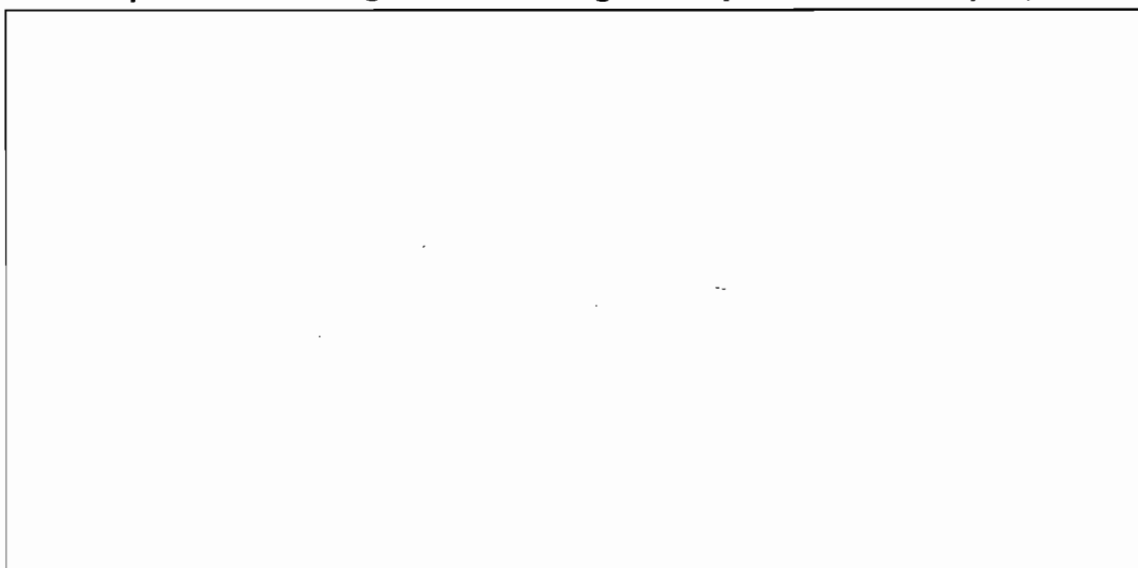
Dance is important for young people to do because:

During this project, we talked about birds AND ballet.

I _____ this part of the project because:

liked didn't like

Draw a picture showing an interesting activity we did in our project.



Write a caption for your picture.

Which of these other things about dance would you like to learn about?

_____ More about boys and dance. _____ More about ballet steps.
_____ More about pointe shoes. _____ More making my own steps.
_____ More about how to be different characters.
_____ More about: _____

My Opinions

Is there anything else you would like to say about the project?

Draw a smiley face next to each thing on the list that you agree with.

I like language arts.	
I like math.	
I like science.	
I would like to do more language arts.	
I would like to do more math.	
I would like to do more science.	
I like music.	
I like art.	
I like dance.	
I like gym.	
I would like to do more music.	
I would like to do more art.	
I would like to do more dance.	
I would like to do more gym.	

For Ms. Wing only

Student grouping: _____

Other notes: _____

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