Warning Concerning Copyright Restrictions

The Copyright law of the United States (Title 17, United States Code) governs the making of photocopies or other reproductions of copyright material. Under certain conditions specified in the law, libraries and archives are authorized to furnish a photocopy or other reproduction. One of these specified conditions is that the photocopy or reproduction not be "used for any purposes other than private study, scholarship, or research." If a user makes a request for, or later uses, a photocopy or reproduction for purposes in excess of "fair use," that user may be liable for copyright infringement.
Dance Education in Elementary Schools

By LIORA BRESLER

Contents

1. Advocacies and Realities
2. The Setting
3. Dance within a Classroom Festivity
4. Free Dancing: A Prelude for the Day
5. Dance Appreciation in a High-Track Class
6. Barriers to Dance Education
7. Discussion: The Ideal and the Actual
8. Implications
9. Notes

SYMPOSIUM ON THE STATUS OF K-12 DANCE EDUCATION: A NATIONAL PERSPECTIVE

Decisions should be made by teachers and policymakers and should be the result of deliberation and negotiation.

In this issue of Design for Arts in Education, we examine the status of dance education from four perspectives: musician Liora Bresler, an "outsider," looks at dance programs in Illinois elementary schools; Susan Stinson presents the point of view of high school students regarding the value of their dance classes; Patricia Knowles and Rona Sande describe "model" dance programs in four different parts of the country; and Peggy Schwartz addresses the creation, growth, and demise of dance teacher certification in the state of Massachusetts, reflecting national trends in teacher education, certification requirements, and program implementation.

Patricia Knowles, coordinator

What should be the basis of dance education in elementary schools? Both aesthetic theories and theories of dance education give us the vision of what can be, what we should aspire to, and why. My experience in curriculum evaluation studies, however, has led me to realize that advocacy for high-quality education is driven more by ideological yearning than by realistic assessment of schools and classrooms.[1] Effective reform is seldom born of goal setting and standard raising, but rather of intensive analysis of problems and careful delineation of areas susceptible to improvement.[2] It is with this assumption that I set out to explore, describe, and interpret dance programs in the schools. The analysis hinges on a variety of contexts and issues: administrators' goals and perceptions, financial constraints and allocations, teachers' expertise, and school values. These contexts, I believe, are crucial to understanding what is happening in schools. In turn, understanding what is happening in schools is crucial to improvement of practice.

The need for program assessment as a basis for establishing policy has been expressed within the field of education for the last and a half decades.[3] Recently, these claims have been asserted
within the field of arts education. While a plethora of papers discuss the ideal curriculum, there is little knowledge about what actually happens in the school. In "Needed Research in General Music," Eunice Boardman stated that the goals of music education are pretty much agreed upon; it is the gap between the desired and actual outcomes that should be addressed in research.

Why is there such a gap between desired or stated outcomes and actual achievement by students? Until the profession can more clearly diagnose the reason for this discrepancy, research into specific aspects of general music is basically useless.... It is at this level of problem clarification that research is needed.[4]

This article examines dance instruction as it operates in three ordinary elementary schools (grades K-8), focusing on contents, structures, pedagogies, and evaluation practices.[5] The data are based on two year-long case studies.[6] In the second part of the article, I draw on these findings, and in particular on what I regard as the barriers to an improved dance program. I also suggests implications for policy in dance education.

Advocacies and Realities

The importance of dance activities in the primary grades of schools is acknowledged by aestheticians and dance educators. Within the academic community, advocacies emphasize affective, expressive, and aesthetic rationales and highlight exploration, creativity, and inner directedness. The ideas recommended by the Getty Center, which espouse the integration of conceptual development, skills development, a base of knowledge, and creativity, provide another basis for dance education.[7] Other theoreticians advocate the importance of qualitative thinking in a variety of modes of representation, and the development of multiple intelligences.[8] Howard Gardner critiques the unique, one-dimensional concept of intelligence and presents the notion of multiple intelligences, including bodily-kinesethic as a specialized intelligence.[9] Elliot Eisner refers to dance as a unique and important mode of representation, capturing experiences and meanings and crucial to an expanded view of knowledge.[10] The choice of a form of representation is a choice in the way the world will be conceived, as well as a choice in the way it will be publicly represented. As Basil Bemstein noted, curriculum not only conveys the past but also shapes consciousness.[11] Hence, establishing a curriculum defines the opportunities that children will have to experience different forms of consciousness.

Of the different advocacies, the Getty Center's discipline-based arts education (DBAE) ideas have been developed most extensively into curricular goals and activities. After being successfully implemented in a number of school settings,[12] they were recognized as feasible and now provide the basis for some new state goals in the arts. Illinois is an example of a state that recently required statewide evaluation of the arts. One of the issues in the case studies described here is the extent to which the Getty Center's ideas are translated into dance curricula in ordinary schools.

The Setting

I conducted the case studies in three elementary schools: Washington school in Chicago and Prairie and Centennial schools in the small blue-collar town of Danville, Illinois. (For the
purposes of this article, fictitious names have been used for the schools and participants.)
Washington houses 780 students in grades K-8 and employs 37 certificated faculty. Minority
students comprise 74 percent of the school population. Fifty percent of the students are entitled
to free or reduced lunches. About 70 percent of the parents are single.

Prairie houses 820 students in grades 2-5, 60 certificated faculty, and most of the special
programs in the Danville district. Centennial, a K-1 school, houses 440 students and 20 certified
faculty. Minority students in both schools make up 42 percent of the school population and 60 to
65 percent of the students are entitled to free lunches.

**Instances of Dance Education in the Schools**

**Dance within a Classroom Festivity**

It's a beautiful spring day. Parents and neighboring classes are gathered in Ms. Jones's second-
grade classroom to attend the Spring Frolic performance. The play, presented in eight
reproducible pages in Frank Schaffer's April-June 1984 issue of School Days, promises active
participation for everybody ("Bring out the hidden talents in your little actors and actresses,
dancers, singers and artists. Every member of your class, from the shyest to the most outgoing,
will make an important contribution to this delightful program for spring. ") It features narrative,
songs, and skits and concludes with a "Bunny Hop" dance. The choreography is representative of
other productions in the school: Kick right leg to the side two times two.

- Kick left leg to the side two times two (two times).
- Hop forward, hop back (four times).
- Hop forward three times.

Young, excited students in bunny hats and velvety outfits kick and hop with the typical seven
year-old energy mingled with some performance apprehension. Parents applaud heartily. The
event contributes more than a mere memory, states the principal, it strengthens the ties between
school and community.

**Free Dancing: A Prelude for the Day**

- 9:15 in the morning. "Mrs. Metzer's children are flying all over the room," comments her
  neighbor with a critical smile as I enter Mrs. Metzer's room. Indeed, these second graders
  have started their day, as they do almost every other day, to the sounds of the Muppet
  Songs. The record player is on, sounds flow, and without further prompting, the children
  start moving around. The pace and gestures follow the mood of the song: energetic in the
  first, slow and soft in the second, lively in the third. Without being aware, Metzer
  followed an Italian overture form (fast-slow-fast), as far as the choice of tempi and
  moods are concerned. Boys use the full space of the room, crossing it from one end to
  another. Girls tend to stay in the same place, moving with smaller, subtler movements.
  Within different phrases in the same song, couples transform to groups of five to six
  children, then back to couples. Occasionally Metzer joins, floating gracefully around the
  room. There is little feedback (one "very nice" in three ten-minute observations) and little
  monitoring. The children seem to be intrinsically motivated.
• 9:25. The music ends. Back to straight rows and reading.

Dance Appreciation in a High-Track Class

As part of the high-track class's project, where each class chooses a favorite topic to research, this fourth grade elected dance. The "Creative Language Art" teacher, Cathy Lewis, is standing in front, presenting each of the nine books she brought from the library, introducing content, activities, and people. In a pleasant voice, she reads titles, "This is Creative Dance for Schools, and this is Partners All Places All." She recounts personal anecdotes, "I know this man [the author], I met him when I was in a play at my daughter's school. He does square dance. He taught a whole group of people to square dance for the play, so maybe we can learn some square dancing here"; and occasionally touches on contents, "This one is such a beautiful book and it has in here the history of dance throughout the world in different places. This picture was painted on a tomb in Egypt in 2500 B.C., so it is four thousand, five hundred years ago. painted this picture of people dancing. . . ."

This series of dance lessons was characterized by quick, alternating foci and activities. During their five sessions, the students watched "Dance Theater of Harlem" on a video; listed types of dances; wrote a paragraph on a favorite dance; went on a field trip to see The Nutcracker ballet (in which one of the students was performing); learned Indian folk dances; taught their teacher how to "House" dance; and watched and reviewed the video "Choreography by Balanchine." These sessions elicited interest, at times enthusiasm, in their variety and breadth of activities.

Most frequent in the school landscape was the role of dance activity as an occasional part of class and school productions, as in Jones's class. The Christmas program at Washington school featured Mexican, Israeli, and Chinese dances. The school celebration of Ethnic Week included an Indian dance, coached under the guidance of the Hindi Sikh teacher. For these festive occasions, the emphasis was on including a flavor of different cultures, thus introducing diversity in an otherwise predictable play. The rehearsals did not address the acquisition of techniques and the development of skills. The highly-routinized movements reminded us of other school arts activities-precut paper turkeys and dittoed pumpkin pies. Whether "hopping" or "coloring between the fines," these tasks did not aim to arouse the aesthetic awareness advocated by Gardner and Eisner. In fact, the emphasis on sheer performance and schema often pulled away from the creative, from involving the expressive self.

Dance within school productions sometimes brought out the distinction between the popular and the vulgar. The controversy on what is "proper" seems to be part of the cultural bias concerning the human body. Allan Dole, the bilingual Spanish teacher, told me about his unhappy experience in preparing his students for the ethnic school lunch:

I had some girls that did know some of the [Mexican] dances, and we were to perform them here at school this year. They were not strictly the national dances: they were the dances that people do in the dance halls and so on. The principal didn't like it. She said: "These are bar dances!" and she cut short their dance.
With the exception of festive occasions, classroom teachers rarely included dance in the curriculum. When "creative dancing" did occur, as it did regularly in Metzer's class but rarely in other classes, it was always conducted in the primary grades. Children's apparent joy of kinesthetic exploration to the musical sounds certainly contributed to positive dispositions toward dance and movement.

In all my school visits, the only attempt to cover the academic aspects of dance (e.g., history and appreciation) occurred at the middle level and within a high-track class. The breadth of topics over a short period of time and the teacher's lack of professional background resulted in a somewhat superficial coverage: topics were presented as "appetizers" rather than a part of systematic learning, somewhat like learning to play the piano, violin, and trumpet for a week each. At the same time, it provided the students with rare exposures to areas—including criticism, choreography, multicultural forms, and performance opportunities—within the world of dance to which students would not otherwise be exposed.

Whenever dance did occur in the school, it happened not because it was part of the school agenda, but because the individual teacher cared for it. Metzer told me that dance and music were what she most enjoyed doing and that if "they would not let her do dance, she would not enjoy teaching as much as she did." As the comment from the neighboring teacher indicates, dance was not only discouraged, it was also more susceptible to criticism. An anomaly within the school culture, dance was perceived as a potential source of noise and disruption.

Even those teachers who cared for dance typically chose not to integrate it into the regular curriculum. Nancy Dawson told me of her lifelong desire to be a ballerina and her decision, at the age of thirty, "to just take a ballet class with a friend of mine. Because we were never able to do it as children." Later on she admitted that "it nearly killed us, but we enjoyed it so much because it was something that we always wanted to do." Like Metzer, Dawson enjoyed dance in her private time. Unlike Metzer, she was reluctant to integrate it into the curriculum. The pressure for academics was too strong, time too short. The boundaries between serious academics on the one hand, and leisure and entertainment on the other, were clear.

Music specialists were more likely than were classroom teachers to include some dance in their programs. Administrators and teachers pointed to the lack of expertise and time as key obstacles. ("We do the best we can, but our biggest problem is time.") The integration of the arts into other subjects was regarded as a solution that would not require time or expertise from classroom teachers. Integration usually meant a dance episode integrated into music and physical education (P.E.) classes. P.E. teachers told me that they included a few "simple dances" with the lower grades within the school year. When music specialists were available, as they were in the Danville schools, they included the "Hora" or "Jingle Bells" dance when it fitted the song of the day. In both P.E. and music, movement was primary and expression, creativity, and aesthetics marginal. Typically a one-time project, there was little concentration on the development of skills or on sequence and continuity. Music teachers told me that dance activities were the first to go in the music curriculum under the pressure of budget cuts in music and tighter state goal requirements.
Very rarely, the children would get a glimpse of dance education rooted in disciplined tradition. In one such instance during my two years of field study, a dance student-teacher came in the spring to the Washington kindergarten class for seven weeks. Even though part of her mission was an in-service program for classroom teachers, her reception was similar to that of other specialists and artists-in-residence--at best welcomed and enjoyed, but scarcely regarded as a resource from which classroom teachers could learn. Under the school's busy schedule and its value system, teachers typically used these visits to do other things that needed to be done; for example, planning and grading papers.

For those who could afford private classes and wanted them (a small minority of the school population), trained teachers offered ballet and dance courses in the community outside the school. In Chicago and in the Danville area, cultural and civic centers featured dance performances. Occasionally, these penetrated into the school experience. I joined the Danville second and third graders for a specially scheduled youth dance concert performed by the local university ensemble in the Krannert performance center. For most of these children, this was their first exposure to an artistic dance performance. The children especially seemed to enjoy the humorous dance and the interviews with dancers between pieces. Moments of fascination, judged by the children's "oohs," occurred when confetti fell or when there was a dramatic fighting effect. Was there a follow-up class? Classroom teachers told me that they asked the children what their favorite pieces were. Sometimes children noted such details as the dancers' outfits. Longer-term effects? Two third graders told me after the performance that they wanted to be dancers. The more assured and prosaic effect is that the children will remember a performance as something positive, something worth going to. Some may become future supporters of dance, a first step in building educated dance audiences and dance advocates.

Barriers to Dance Education

In Illinois, school principals were only required to take action when the Illinois State Board of Education (ISBE) instituted new requirements for testing that included the arts. Public Act 84-126, effective 1 August 1985, amended the School Code of Illinois to include, for the first time in state history, a requirement that the goals for learning be identified and assessed. The fine arts were among the six primary areas identified, and dance was one of the four arts. Local school districts were required to develop and submit to ISBE for approval local learning objectives that met or exceeded the state goals. The broad goals included the understanding of the principal sensory, formal, technical, and expressive qualities for each of the arts; the identification of processes and tools required to produce dance; the demonstration of basic skills necessary to participate in the creation and/or performance of the arts; the identification of significant works in the arts from major historical periods and how they reflect societies, cultures, and civilization, past and present; and the description of the unique characteristic of each of the arts. Since there are few dance specialists, classroom teachers hold the main responsibility for teaching most of the dance curriculum.

Standardized tests in grade levels 3, 6, 8, 10, and 12 are scheduled to start throughout Illinois in 1994. Here is a sample of art goals in dance for grade 3.

By the end of Grade 3, students should be able to:
(1) Recognize changes in body shape, space and time in a movement sequence

(2) Identify matching or non-matching body parts while watching a movement sequence

(3) Identify changes in simple rhythmic patterns in a movement sequence

(4) Understand action words which express ideas in selected movements such as explode or collapse

(5) Understand the story depicted in a selected dance

(6) Relate personal preference for a dance in terms of the sensory, formal and technical qualities

(7) Understand the ways the sensory, formal and technical qualities perceived in a dance interact to express ideas[13]

As observed earlier, the ideas and language of the State Goals for Learning are clearly influenced by discipline-based arts education thinking in the visual arts. The gap between these ideas and the reality of the school is striking. None of the observed instances of dance covered the state requirements. Not surprisingly, the new requirements aroused confusion and much indignation. Matt Davis, Washington's principal, said:

The state just can't dictate like this. I saw some of the art tests on ballet and dance. That's not realistic! Unless they send teachers to learn how to teach that. There is no one in the school that even knows that. I don't know that. I would fail that test. You can't just legislate improvement. You can't just say we are going to raise test scores. You've got to build the ground. You've got to provide the resources and the leadership. Resources without leadership are worthless.

You can't impose change from the top. You have to create the staff to do that.

Oftentimes people in the State Department of Education win say, "We have to do this, this, and this." But we have no money to do it. We were not asked if we wanted to do it, we were not asked how we could do it. And many times where we have been involved we worked for years to do something and then funding clears out and nothing ever happens to it. So people are discouraged. I know the intentions of the legislators are very good, very admirable, but....

Dawson, a second- and third-grade teacher who was Washington's representative to the committee writing district goals, talks about the frustration involved in trying to design a curriculum:

[In the committee] we're having a hard time trying to scale the State Goals down for the child. We have one representative from each school. They are all elementary teachers with no background in dance or music. We have no expertise. We asked for art specialists to come in and help us. I know [ISBE] would rather that we do it ourselves. And we are all frustrated. They were talking about the different trends in art. I have no idea what they're talking about. So we have to try to figure out, how does this belong in kindergarten, first grade, second grade, etc.?
We're already had three meetings, and each time the group is getting smaller and smaller because the teachers are just getting frustrated.

Part of the resentment is triggered by what is perceived as a top-down imposed decision. There is a long history of little teacher involvement in decision making concerning curriculum. Yet, teachers are responsible for implementing these decisions. Dawson said:

The state has just been pushing everything. AH right, we're now teaching drug abuse and sexual abuse, and we are now going to teach the arts. We also have to teach reading, language, spelling, social studies, P.E., health, music, and writing. They keep shoving more and more onto you. You can't get through anything. You're always behind. And teachers are getting very frustrated, very, very frustrated. We are told that the people who sit on the arts curriculum council for the state are all from the university. There is one teacher there. They don't understand what it is like to be in the classroom! Some of them have never been in a classroom. That is what is frustrating to us. How can they dictate what should be done in the classroom when they have no idea what it is like there. Let me tell you, every year it is becoming more difficult.

Lack of time and the broader pressure for academics and other subjects was one important obstacle. Lack of knowledgeable staff was another. Within the three schools I observed, none of the teachers had a background in dance. Occasionally I found teachers like Metzer who shared her own joy in dance and movement with her students, bringing to the day a certain ambiance, a certain celebrating note. Or a teacher like Lewis who ventured away from the safety of the curriculum and the textbooks, willing to learn along with her students. That love is accompanied with little background. Out of the thirty-nine teachers I interviewed, three teachers and one principal told me that, back in their college days, they took basic classes like folk dance. These classes, taken at a time when they did not seem relevant to teaching, did not, according to the teachers, prepare them to teach dance at all.

Not only did teachers have no knowledge base in dance or dance education, there was a lack of resources to help them become more knowledgeable. There were few dance education resources. And there seemed to be no vision of what a dance curriculum could be. The general sympathy that some teachers shared for dance was hard to translate into curricular activities and lesson units. The task of curriculum development in dance is compounded by its lack both of tradition and of availability of materials. Formal materials are rare. Videotapes or books that support learning objectives in dance are not easily accessible to teachers.[14] Unlike the disciplines of music and visual arts education where there are textbooks, detailed methods, and lists of objectives, dance has few resources for curriculum planning. In the schools I studied, when it came to evaluation of student dancework, teachers had no preparation and no expertise to make artistic judgments. In this vicious cycle, there are few programs and resources from which to draw, few job opportunities, few materials designed for experts, and few professional organizations. These problems interact with the lack of budget, time, and priorities within the schools, mutually shaping each other.

Dance, more than any of the other fine arts, has a marginal presence in the schools. Some of the barriers that dance education faces in the school are shared by other arts: the emphasis on the basics and academic achievements, the marginality of the "non-cognitive" subjects, which are
regarded as frills. Other barriers are unique to dance. Primary contributors to the status quo are
the unavailability of knowledgeable teachers, the exclusion of dance in teacher education
colleges, and the scarcity of financial and curricular resources. Radios and tapes allow easy
access to music. Access to dance-either for observing or participation-requires technical spaces
and equipment.

At the core is the lack of awareness of the needs and the possibilities of dance education. As
Dawson pointed out, teachers in the schools I studied were overburdened by other, academic
pressures, pressures shared by media, parents, and community, pressures more consistent with
the schools' primary values of teaching the basics. Compared with all these pressures, the
requirements of the state goals were marginal and were perceived as ephemeral and imposed.

Discussion: The Ideal and the Actual

The academic pressures are compatible with school values. The primary role of school is widely
regarded as the development of students' base of knowledge and academic competencies. Dance
is clearly perceived to be outside this academic territory. The academic advocates for dance
regard dance as an "intelligence," a cognitive area.[15] The issue of cognition in the school is
complex. Cognition, as it lies at the roots of the academic subjects, is said to form the basis of
what school life is about, although in practice, much of it is about rote and memorization.

The gap between the higher-order skills and the school reality is similar to the gap between the
theoretical school-based art goals on the one hand, and dance instruction on the other. There is a
chasm between two kinds of curricular goals. Lauren Resnick commented that American
schools, like public schools in other industrialized countries, have inherited two quite distinct
educational traditions-one concerned with elite education, the other concerned with mass
education.[16] These traditions conceptualize schooling differently, with different clienteles and
different goals for their students. In the last sixty years or so, the traditions have merged to the
extent that most students now attend comprehensive schools in which several educational
programs and student groups coexist. Resnick argued that the continuing and as yet unresolved
tension between the goals and methods of elite and mass education produces much of the current
concern about teaching higher-order skills.

I argue that this same tension lies at the core of dance instruction. Dance activities in the school
are typically lacking in intellectual and aesthetic substance. Rather than dealing with a body of
skills, with aesthetic qualities and tools to explore inner life, in the schools I studied, the
infrequent dance sessions were decorative, trivial, and typically associated with the less-
important aspects of school life. Uniformly regarded as a non-cognitive area, dance does not
conform to the school's primary values, whether they involve the basics or the more esteemed
academics.[17] This inherent tension is important to understand in designing any curriculum.
The importance of a substantive curriculum in the arts is well recognized. Bennett Reimer, for
example, noted:

Among all the lessons we have learned about the arts in the schools over the past couple of
decades, surely the most important is that our efforts to establish a secure place for arts education
are likely to be fruitless unless an arts curriculum exists that is worthy of such a place. Also, that
no amount of policy debate is likely to improve substantially the status of the arts in schooling unless policies are focused toward implementing an arts curriculum that is as valid as that of any subject claiming to be more than an adjunctive activity. You must have a respectable curriculum to have much chance of being taken seriously.[18]

Implications

Two levels of implications emerge from this case study of dance education: one practical and one involving the clarification of and visions. Practical implications point to the need to accompany new requirements with substantive guidance and resources. The gap between the requirements and the reality is wide and involves both extensive teacher training and provision of materials. Because teachers are more than "technical support," it is crucial to make sure that teachers and policymakers both take part in making decisions. Decisions should be made and implemented by the same group of people and be the result of deliberation and negotiation.

As to values, it is evident that the existing, often implicit gap between the ideal and the actual curricula is a source of confusion. The leap from a description of "what is" to policymaking always involves additional value-laden assumptions. Here, academic assumptions (as well as those of the State Board of Education) differ fundamentally from those shared by school practitioners. There are a number of different approaches to building a curriculum: the elitist approach, which involves a specialized academic approach (essentially a translation of the arts history university curriculum); the technical-training approach (in the fashion of ballet schools and dance academies); or the progressive, cognitive-based approach that is prominent in the current literature. The last approach emphasizes movement as a basis for cognitive development and advocates kinesthetic exploration as a way that children learn about themselves and their world. In my view, this approach justifies the arts in general, and dance in particular, as a worthwhile curricular activity.

This description of dance instruction indicates that the cognitive-based approach often encounters confusion and opposition, bred partly by lack of knowledge and familiarity, and partly by a school and cultural tradition that opposes "elitism": the concepts of dance as a cognitive activity are as foreign to the school culture as is the concept of dance as aesthetic and kinesthetic awareness. The notion of dance as entertainment (reflected in dance practice in the schools) is more compatible with the popular role of dance in our culture.

A cognitive approach to dance education requires expertise and subject-specific knowledge and their interrelated visions, visions not commonly held by lay people. A sophisticated curriculum can be translated only by teachers with a professional background in dance. It requires not only a knowledge base, but also a whole new set of pedagogies. Teaching dance requires the specific knowledge of subject-matter content and of the skills to do it and the ability to address the core of dance discipline, draw on conceptual organizers inherent to dance (e.g., shape, rhythm, form), and incorporate expression and exploration of feelings in movement.

Deep-rooted ideas shape our aspirations and behaviors. As long as the primacy of dance and movement in human knowledge remains unrecognized, dance instruction is likely to remain as it is. To change dance instruction requires consciousness raising: the acknowledgment that much of
what is expressed is rooted in our culture, in a complex learned symbol system, and in our rich inner life.

Notes

Acknowledgment. It is my pleasure to thank Colleen Gilrane, Bernard Spodek, and Phillip Zodhiates for insightful comments on this manuscript.

6. Liora Bresler, "Arts Education in Danville, Illinois" (A report to the National Endowment for the Arts, National Arts Education Research Center, University of Illinois, Urbana-Champaign, 1988); and Liora Bresler, "Arts Education in Chicago, Illinois" (A report to the National Endowment for the Arts, National Arts Education Research Center, University of Illinois, Urbana-Champaign, 1989). These studies are included in a series of case studies (see Stake, Bresler, and Mabry, note 1 above) carried out under the auspices of the National Arts Education Research Center and funded by the National Endowment for the Arts.
9. Gardner, note 8 above.
13. From the State Goals for Learning and Sample Learning Objectives: Fine Arts (Springfield: Illinois State Board of Education: Department of School Improvement Services, 1985), 14-15. It is interesting to note that these goals do not lend themselves easily to testing. Furthermore, the goals do not include creative expression through movement or dancing here. The concerns of dancers and dance educators is that one can "pass" the test without ever experiencing the joy of movement, without ever being transformed by the power of the art. (Patricia Knowles, conversation with author, Urbana, October 1991).
listing of significant resources for curricular-based dance education programs and K-12 teachers. The directory is extensive and includes varied categories, from professional organizations and journals, periodicals, and newsletters to multicultural resources and Western theatre dance forms. However, it contains no information on curriculum development in dance. The only dance education resources are the journals Dance Teacher Now and the Journal of Physical Education, Recreation and Dance. A recent publication, Barbara Magee's Guidelines for the Development of Documents Addressing K-12 Dance Education Programs (Urbana, Ill.: National Arts Education Research Center, 1991) outlines recommended topics to be included in guidelines for the development of K-12 dance education programs and in guidelines for implementation of sequentially developed dance education programs.

15. See, for example, Susan Stinson, "Dance Education in Early Childhood," in Design for Arts in Education 91, no. 5 (1990), 3441; Gardner, note 9 above; and Eisner, note 8 above.


17. Interestingly, dance as entertainment was more compatible with the other school goals like cohesion, bringing together school and community, and inculcation of traditions. Here, it fitted well with school productions for holidays. But in this role, dance did not have to be artistic, aesthetic, or expressive. The simplistic and the routinized sufficed. And that is where it stayed.


19. See, for example, Stinson, note 15 above; and Eisner, note 10 above.

Liora Bresler is an assistant professor in curriculum instruction at the University of Illinois at Urbana-Champaign. From 1987 to 1990, she was a researcher in arts education for the National Arts Education Research Center, UIUC.