

Dance Education In Chicago Public Schools: A Research Study

Directed by Hubbard Street Dance Chicago



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Community Trust



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Executive Summary

In the summer of 2010, the Chicago Community Trust (CCT) commissioned Hubbard Street Dance Chicago (HSDC) to undertake a project to better understand dance education programs offered to Chicago Public School (CPS) students by outside organizations, as well as how they are using the newly released *CPS Guide for Teaching and Learning in the Arts*. Along with HSDC, three other organizations were commissioned to complete similar projects for the arts disciplines of visual arts, music and theater (The Art Institute of Chicago, Ravinia Festival and The League of Chicago Theaters).

The overarching goal for the initiative was to identify how arts organizations can more effectively serve CPS students through arts education programming. Specifically, this included a better understanding of the current capacity of dance education organizations as well as factors that could improve the quantity and effectiveness of dance education programming for CPS students.

Project Methodology

The primary components of the project were an in-depth online survey and two sets of focus groups, together which sought to create a picture of the current capacity of dance education organizations to collectively serve Chicago Public Schools students and teachers. These tools were also intended to identify opportunities for further development of dance education programs and to generate a set of recommendations to funders, to CPS, and to the dance education sector itself.

Of the 32 organizations that were identified as serving CPS with dance education programming, 27 responded to the survey. Additionally, 20 organizations not on the list responded through links provided by the three other sectors, creating a total of 47 survey respondents. Seventeen participants attended the fall meeting and sixteen participated in the spring focus group. Data was collected by individual format type in the survey and across all format types in the focus groups.

Dance Education in CPS

Survey data shared the following results about current CPS programming by participating organizations:

- 70% provide residency programs, serving 12,070 students
- 44% provide field trips to see professional performances, serving 16,265 students
- 57% provide in-school performances, serving 32,886 students
- 54% provide after school programs, serving 2,567 students
- 37% provide one-time student workshops, serving 3,359 students
- 37% provide workshops for educators, serving 452 teachers

Highlights and Challenges

Participants shared the challenges inherent in identifying appropriate space for dance education programming. They describe the need for preparatory conversations with principals and school staff as well as the limits placed on programming when space needs are compromised. They also discussed the need for evaluation and assessment support. While several organizations are confident in their abilities in this area, many smaller organizations related the need for shared expertise, guidance and financial support in order to develop assessment tools and evaluation methodology that authentically describes their practices. They expressed a desire to conduct shared research and to work together to help stakeholders understand the value and impact of effective dance education programs.

Connecting to *The Guide*

Use of the *Chicago Guide for Teaching and Learning in the Arts (the Guide)* was a primary topic of inquiry for this initiative. Survey responses revealed almost one half of responding organizations used *The Guide* either never or sometimes. Of those that never or sometimes use the Guide, a surprising 21% had not heard of the Guide before taking the survey.

Survey respondents also had recommendations on using the Guide. They suggested that the Guide be used as a reflective tool for discussion with partners, for organizations to take the time to review its' contents and discuss pieces of particular interest. They believe that the Guide can be used as a resource for programs in training teachers, teaching artists or administrators on aspects of arts education. It can also be used to frontload a conversation that leads into more specific goals for programs and schools and a way to establish a conversation that builds and continues over time.

They suggest some challenges with using the Guide as well. While the Guide showcases a sequential curriculum, many dance programs in schools have limited time, or do not work with the same students for multiple years. They recommend that the Guide be shared more widely, with classroom teachers and administrators with an emphasis on building an understanding of dance education as important curriculum with clear benefits for students.

Dance Education Goals and Program Planning

Participants shared their goals in creating dance education programming as related to the Guide and reaching beyond the Guide's objectives. As organizations have individual missions for their professional work, they also have particular goals for their education programming. A checklist of characteristics important to participants' programming was developed and is shared in the report.

In focus group discussions, participants wondered how program goals are related to what schools want and need. Several organizations shared their development of primary focus related to conversations with principals and teachers. While being responsive to schools' needs is important, too often there is a lack of understanding of dance education and the focus becomes "creating an assembly program". This

suggests a need for more education of administrators and teachers about arts education. While performance can be an important objective, the value of dance as process is emphasized by many organizations.

The demands of developing and implementing dance education programming in CPS are analyzed in three categories, in-depth programming, single visit programming and educator programming. Respondents described the type of tasks conducted as well as the level of time required. Within these categories, questions emerge from the data and relate to the potential for shared expertise and improved practice among format types.

Opportunities for Increased Capacity

In addition to identification of schools and developing ways to get greater support from schools and teaching staff, engagement with parents, greater availability of space, support from CPS central office and schedule alignment are identified as important to increasing the capacity of dance education programs. The common theme of working with school staff was shared in multiple ways, while improvement of assessment and evaluation methodologies was also highlighted by a large number of organizations.

Recommendations

A set of recommendations were developed through the HSDC analysis of the survey and focus group data. The recommendations are organized into categories for three stakeholder groups: Funders, CPS/Schools, and Dance Education Organizations. These include the potential for additional projects, effective collaboration with CPS and individual schools as well as ways that the dance education community can work together for greater capacity. In addition to these suggestions, a set of questions for further study is also included at the end of the report.

Overview of Project

In the summer of 2010, the Chicago Community Trust (CCT) commissioned Hubbard Street Dance Chicago (HSDC) to undertake a project to better understand dance education programs offered to Chicago Public School (CPS) students by outside organizations. Along with HSDC, three other organizations were commissioned to complete similar projects for the arts disciplines of visual arts, music and theater (The Art Institute of Chicago, Ravinia Festival and The League of Chicago Theaters).

The overarching goal for the initiative was to identify how arts organizations can more effectively serve CPS students through arts education programming. Specifically, this included a better understanding of the current capacity of dance education organizations as well as factors that could improve the quantity and effectiveness of dance education programming for CPS students.

In order to answer the questions leading this project, a plan of research and response was initiated. Potential participants included all organizations offering dance education programs to CPS students, both in schools and at outside locations, both during the school day and during out-of-school time, other than private dance studios. Initial meetings were held to discuss the project goals and were open to all organizations in the sector. In addition, an online survey was conducted to collect a set of data around project goals. The results of this survey were then discussed with participants and a set of recommendations was developed from the data and its' analysis. This report represents the totality of that process and will be shared through e-mail with all participants and with the public via the Chicago Community Trust website.

Methods

Crafting a Plan for Data Collection

HSDC began in August 2010 by establishing a project team, creating a timeline and discussing the project with the other organizations who had received similar grants. All four organizations agreed to collaborate in the development and implementation of an arts education survey. This decision would allow one survey to go out to all arts education organizations, with some common questions. Other questions would be developed for each of the four specific sectors (dance, drama, music and visual arts) so that each grantee could customize the survey for their particular arts discipline.

Developing the Online Survey

By November 2010, in collaboration with the other sector organizations, Slover Linett Strategies was hired to help refine and administer the online survey. The four sectors then worked together to develop a set of objectives to guide the common sections of the survey. The following set of objectives was established to guide the common research components:

1. To assess individual arts organizations' capacity for serving CPS students through arts education programs
 - Determine number of CPS students and teachers currently served and the average number of contact hours per participant (both in CPS and out-of-school)

- Gauge approximate size and nature of organizations’ “untapped capacity” (i.e., organizations’ ability to reach more participants using their existing resources, including how/where/through what forms they could increase this capacity)
2. To Identify opportunities for (and barriers to) arts organizations reaching more students and/or reaching them more effectively
 - Understand what arts education providers need in order to increase their capacity, and what is preventing them from doing so now
 - Understand how the Guide can help increase capacity and effectiveness (see below)
 3. To determine how arts organizations are using and could use the Chicago Guide for Teaching and Learning in the Arts to develop and provide programs
 - Determine the tools/resources currently used to guide program planning and implementation, including the Guide
 - Identify current uses for the Guide and needs/uses that the Guide could serve in the future

In addition to the goals of the overall research, additional areas of inquiry were developed for providers of dance education. While all areas were not explored completely within the time restraints of this project, a set of dance specific questions completed the survey.

Creating a List of Participants

The HSDC team worked to develop a list of potential organizations for involvement in the process. In generating the list, the Chicago Arts Learning Initiative (CALI), now Ingenuity Incorporated, and CCT were invited to submit organization names. Additionally, the HSDC team researched dance education organizations working in CPS. At the same time, CALI was conducting an arts education survey along a similar timeline, and we agreed to collaborate in a series of e-mails that would solidify the contact information for all survey participants. All organizations whose information was submitted for the list were sent an initial e-mail informing them of the project, asking for clarification of contact information and confirmation that they provide dance education services to CPS students and/or teachers.

Conducting Initial Meetings with Dance Education Partners

While working to clarify the list of partners for the project, the HSDC team brainstormed a broad list of potential questions for the survey. This list was then revised and formatted to represent a potential survey draft. All of the organizations that had been identified were invited to attend one of two meetings where the project was explained and the initial set of draft questions were shared for feedback. At each of the two meetings, the HSDC team shared the goals and timeline of the project. Participants gave specific ideas for improvement in both wording and content. The feedback provided had a substantial effect on the scope and focus of the final survey. Participants also expressed their willingness to complete the survey, and their interest in the final data set.

Fielding the Survey

With consideration to the feedback we received, we eliminated entire sections of the draft survey and further refined elements of many questions. While some recommendations were not technically possible, given the online nature of the survey, the team reviewed multiple drafts to create a final version. Working in partnership with Slover Linett Strategies and the other three arts sectors, the survey was finalized by January and fielded in February. A copy of the full survey is included at the end of this report. See Appendix I: Dance Education Survey. The total list of dance education organizations that were asked to complete the survey included 33 names. Of these names, one responded that they did not conduct dance education programs with CPS students. Of the 32 that remained on the list, 27 responded to the survey. In addition, another 20 organizations responded to the dance education survey, organizations that were listed by the music, theater or visual arts sectors who also offer dance education programming to teachers or students in CPS. Calculating a response rate without these additional organizations, this survey has an impressive response rate of 83%.

Post-Survey Focus Group with Dance Education Partners

The HSDC team analyzed the survey data over several weeks, looking closely at both the qualitative and quantitative responses and identifying questions that emerged from the information. Several sets of data were organized for presentation to the sector and an agenda for further conversations was developed.

Primary emphasis of programs, elements of quality in dance education, barriers to effective programming, assessment decision making and areas for further research were all identified as themes for further conversation. All organizations on the initial list were invited to participate in a focus group about these topics, including a review of selected survey data. The conversation yielded a new data set that informed further analysis of the survey. Comments made by participants at this meeting added depth and clarification to each of the topics discussed.

Creating a Final Report

Following analysis of the final meetings and all data collected by the project, a draft report was created to assemble all the information gathered through this project. The draft was shared with a set of critical readers for feedback which was incorporated into a final report. The final report was then shared with a set of dance education stakeholders for review and potential edits. This report presents an analysis of all data collected as well as a set of recommendations for the field of dance education in CPS.

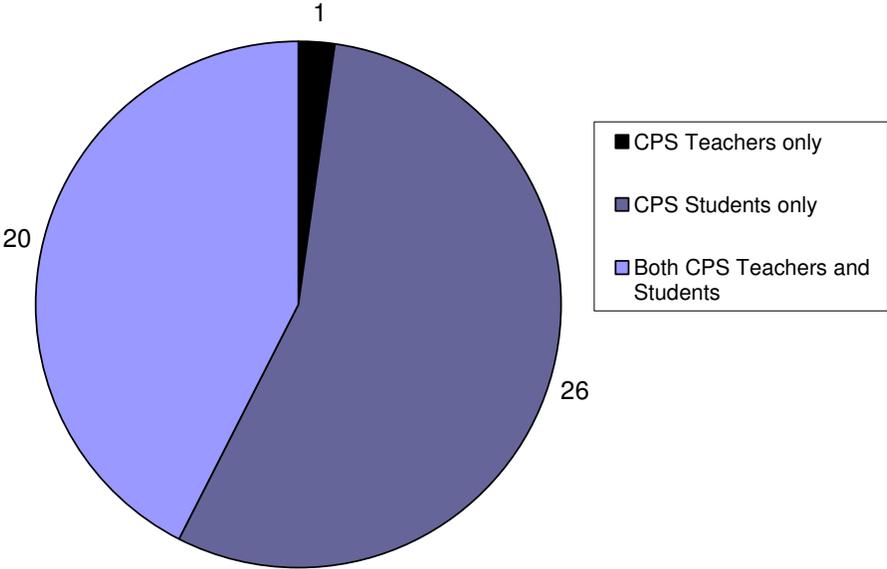
A full list of all participants in this project is included at the end of this report. See Appendix II: Participants in Dance Education Research Project.

Dance Education in CPS, 2010-2011

Program Audience

Dance education organizations serve both students and teachers in Chicago Public Schools. Most organizations serve both teachers and students, while only one serves teachers alone. The chart below shows the distribution of organizations serving these audiences.

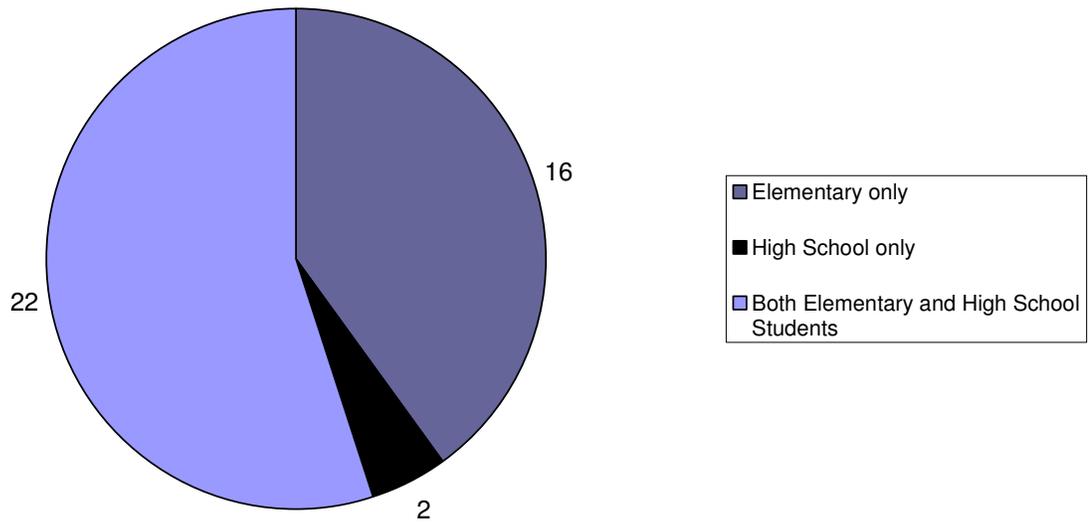
Audience for Dance Education Programming
(number of organizations, n=47)



Students

Within the category of students, organizations work with all grades provided in CPS. The majority of organizations work with both high school and elementary school students, while only a few organizations work solely with high school students. The chart below highlights the grade level audiences that survey participants serve.

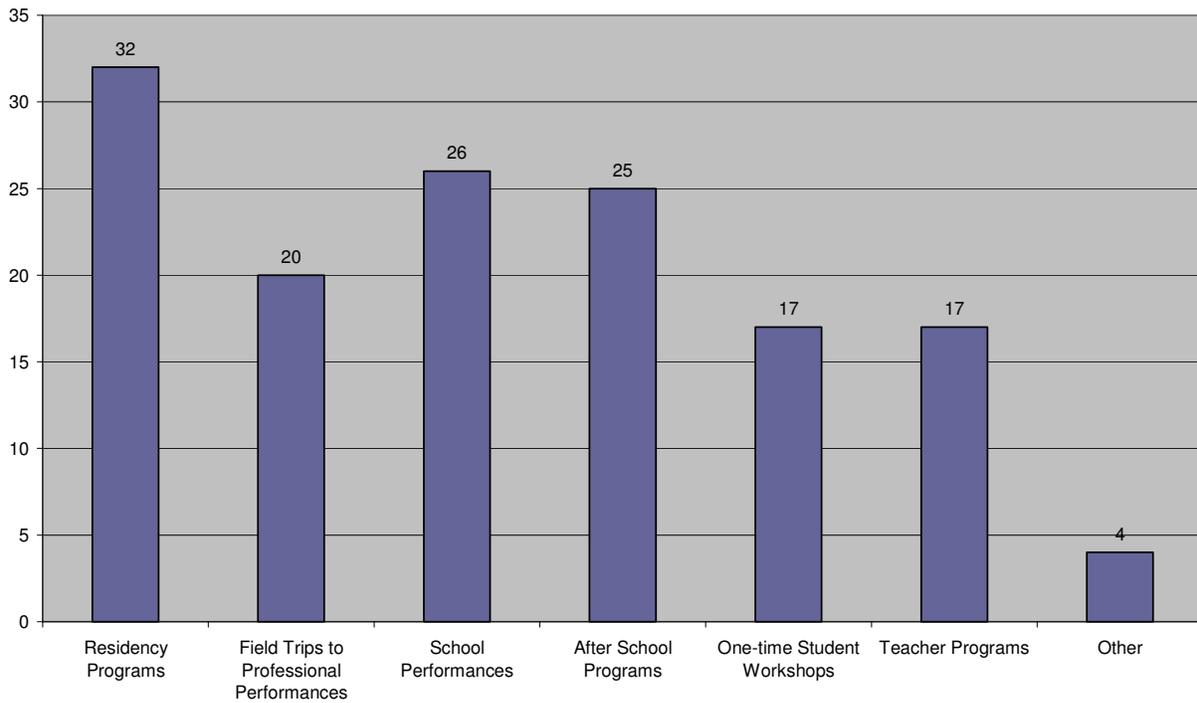
Grade Level for Dance Education Programming
(number of organizations, n=40)



Program Formats

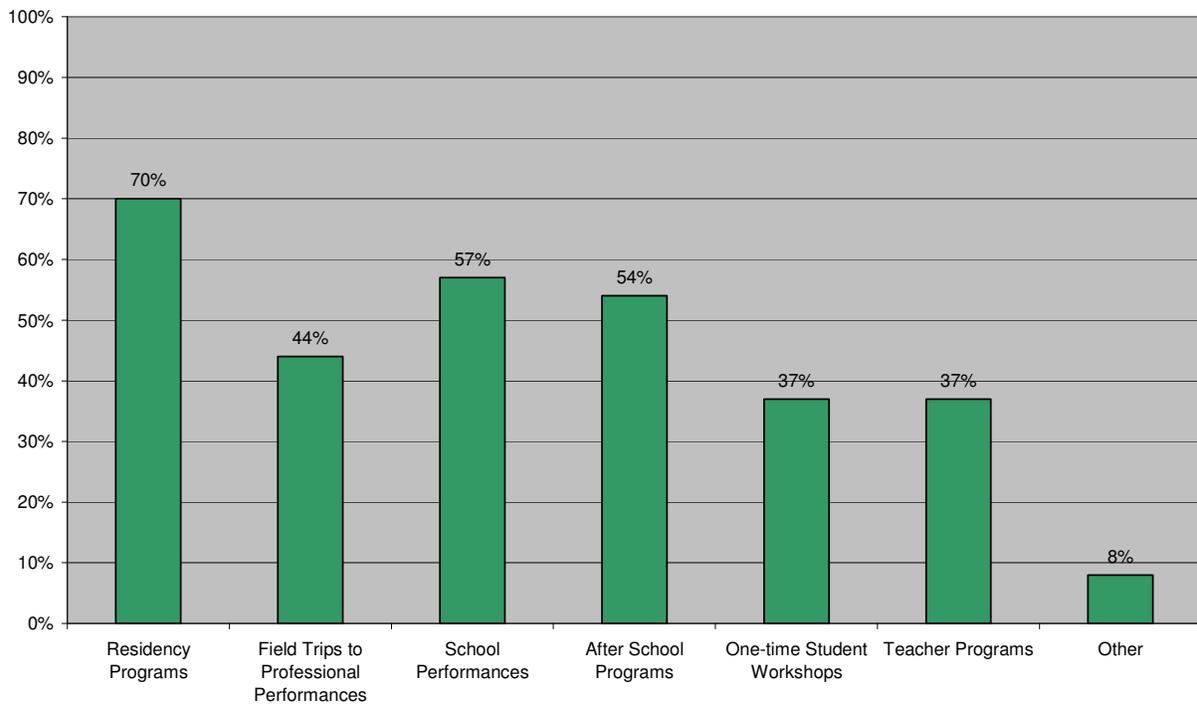
Dance education is provided to CPS students and teachers in a variety of formats, from residencies to performances to after-school programming. Residency programs, in-school performances and after-school programs are provided by the largest number of organizations. The chart below shares the number of organizations that provide different dance education format types.

Dance Education Organizations by Program Format
n=46

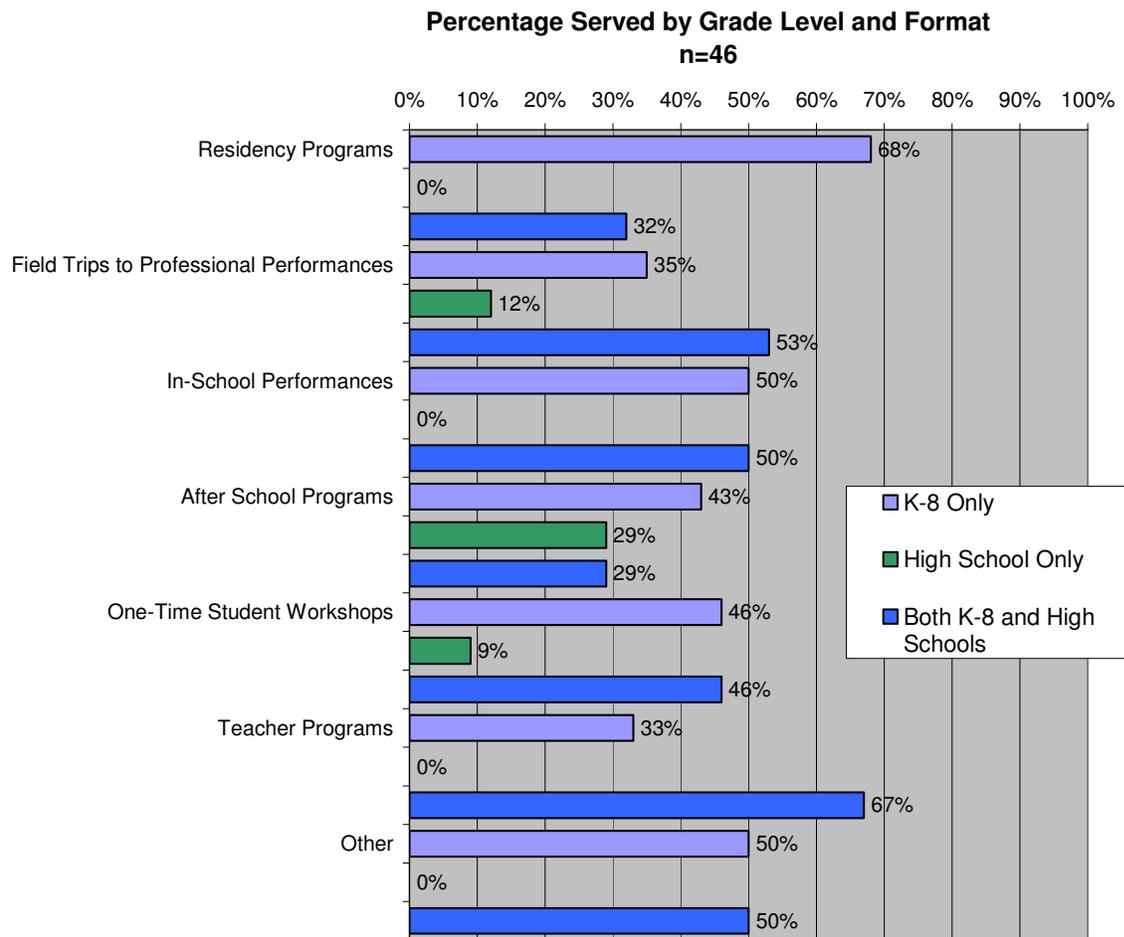


In looking at these numbers as percentages, again, residency programs, in-school performances and after-school programs are provided by most dance education organizations. All of these program types are provided by more than half of dance organizations participating in the survey. Many organizations provide multiple format types. Of those providing multiple formats, 78% of respondents provide more than one format, 54% provide more than two formats and 41% provide more than three formats from all those listed above. Additionally, 100% of respondents that provide field trips to performances or one-time student workshops also provide other programming types. The percentage of organizations offering each format type is provided in the chart below.

Percentages of Organizations Offering Format Types
n=46



Data was also collected for grade levels served by format type. When grade levels served are looked at by format type, as compared to the chart on page 10 that shows the aggregate of grade levels served, there are some interesting differences. A number of format types show a larger number of organizations providing K-8 only services than either high-school only or both K-8 and high-school programming. It would be interesting to understand the percentages of high-school and K-8 programming within the category of organizations providing services to both sets of grade levels, though this is not available from this survey data. The chart below shares the percentages of organizations serving different grade levels by format type.

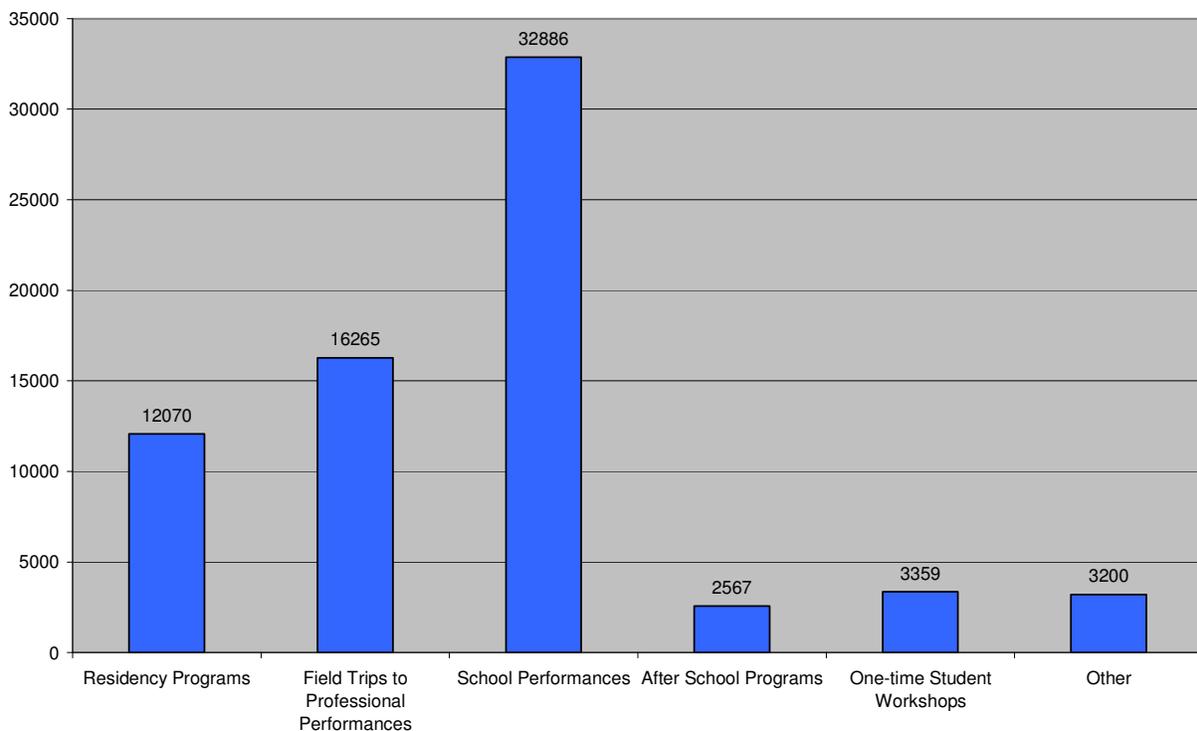


Numbers Served

Students

Thousands of CPS students are served by dance education organizations in Chicago. The greatest number of students are served by in-school performances by professional dance companies, bringing professional dance into CPS schools for over 32,000 students. Additionally, more than 15,000 students take field trips to see dancers in concert. Residencies provide in-depth study of dance to over 12,000 students. The combined total of students served by dance education organizations is not available from this survey, but the number of students served by each format type is shared in the chart below.

Number of Students Served by Program Format



Teachers

Teachers experience professional development in dance education curriculum through their involvement in residency programs, student workshops and performances by dance companies that they attend with their students. However, many organizations also provide teacher training in dance education. The thirteen organizations that provide teacher workshops report serving 452 teachers for an average of 35 teachers served by each organization. Respondents also report an average of 25 hours per teacher served in 2010-2011.

Number of Contact Hours and Weeks by Format for Student Programs

Contact hours for students were reported as the number of student contact hours per

week as well as weeks per session. The averages of all numbers provided are included below, by program format.

Program Format	Contact Hours Per Student Per Week	Weeks Per Session
In school residency programs	4	11
Trips to see professional performances	2	7
In-school performances	1	4
After school programs	7	16
One-time workshops for students	1	1

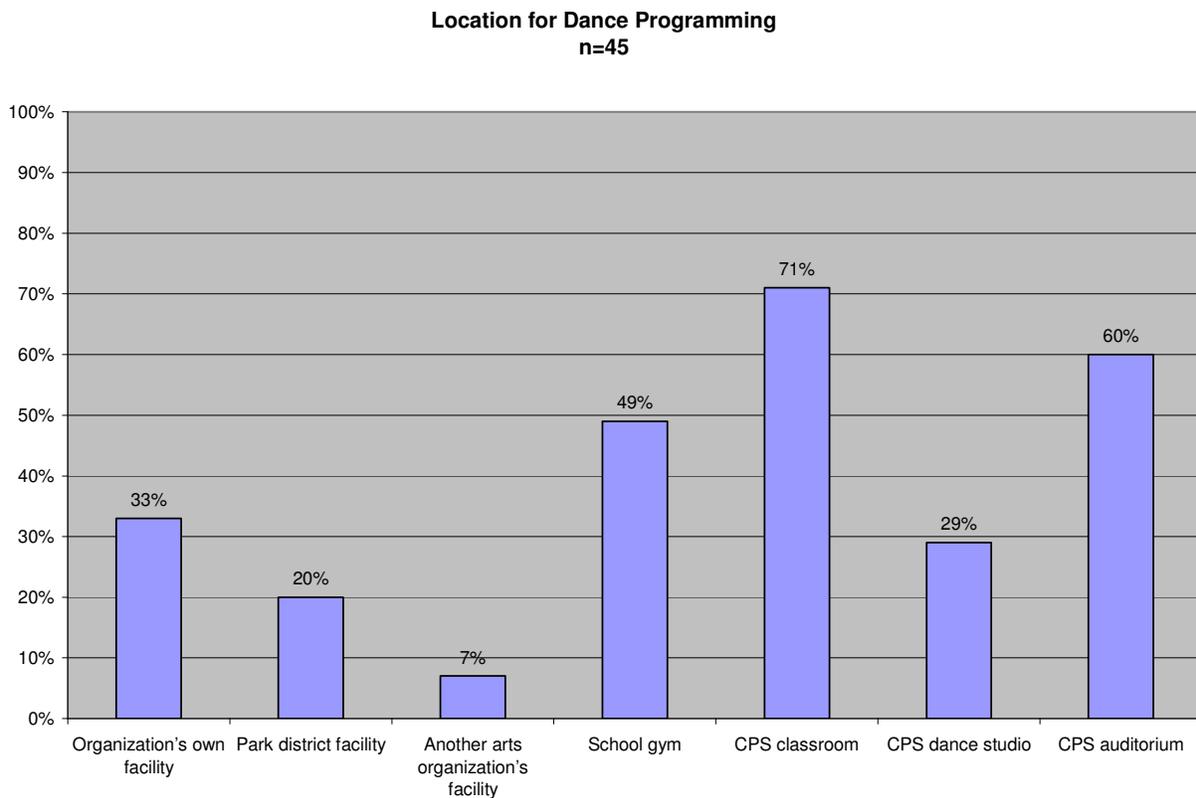
A few surprising averages lead us to question the accuracy of the average data collected. It is possible that a misunderstanding of the question/category caused an inaccurate report. For example, are trips to see professional performances truly 7 week sessions as noted above? Are in-school performances actually 4 week sessions as described? The questions surrounding this set of data make it difficult to interpret and an area recommended for further study and clarification.

Highlights and Challenges

In both the survey and in conversations responding to survey data, participants shared their program structures, priorities and needs. In each of the areas explored below, the data shows general information about the field as well as both challenges and solutions provided by dance educators.

Location/Space Needs

Dance education requires little equipment, with its primary material being the human body. However, for the body to move, there needs to be space. Dance educators are extremely creative in identifying and developing spaces to suit the needs of their programming within the limits of public school settings. The chart below shares the percentages of organizations that use the described location for their education programs.



Participants shared the reality that appropriate space for dance making or performing is rarely available in school. They are used to this challenge and do their best to identify alternate spaces, from classrooms to hallways to multipurpose rooms to cafeterias. However, they note that these choices can limit the movement possibilities that students see and create and directly impact choreography. They observe that dance studios or open spaces are often used for storage and they often compete for space with other programs. Larger class sizes can also impact the ability to provide programming, making it necessary to find a gym or auditorium for students to move effectively.

They shared that priority space is most important for rehearsal and final performances, if it must be shared. In creating movement, it is important to have a consistent space. The space should be private and relatively quiet, with limited interruptions. Some dance types, like tap, require a wood floor and need even greater support from the school.

Organizations advise their peers to allow time in a lesson for students to move furniture and use creative lesson planning to best use available space. They suggest exploring community facilities and meeting with principals in advance of all programming to discuss space needs and brainstorm potential solutions. They also share the need to communicate about spaces being cleaned prior to lessons, recommending that space guidelines be put in writing for discussion and reminders. They explain that communication with schools and commitment from principals is extremely helpful in negotiating needs for the location of programming.

Evaluation and Assessment

The survey asked only two questions about evaluation and assessment in organization's dance education programs, though we asked participants at our post-survey conversation to help us understand the issue in more depth. Survey respondents shared that 85% conduct evaluations themselves, 18% hire an external evaluator and 10% use other methods or do not evaluate their programs. When asked about the tools they use to assess their dance education curriculum, participants in the survey gave the following responses:

- 65% use teacher/teaching artist surveys
- 63% use student written reflections
- 58% use teacher written reflections
- 58% use student surveys
- 55% use written observations made by internal staff
- 50% use assessment rubrics created by their organization
- 45% use assessment checklists created by their organization
- 28% use written observations made by an external partner
- 10% do not assess the curricula
- 13% use other evaluation methods

Participants in the post-survey focus group shared their thought processes in undertaking assessment and evaluation decisions. Focus group participants shared that while some organizations are undertaking larger research studies, most are undertaking smaller scale assessments to demonstrate program outcomes for funders. All organizations shared a learning curve in both identifying research questions and creating appropriate methodologies for answering these questions. They also expressed concern over how to fund assessment and evaluation while maintaining their current level of student programming.

They described the process of identifying objectives for evaluation as complex and often difficult. While some programs emphasize art-making or dance specific goals, others are looking to measure social-emotional growth or connections with academics. Several organizations see the need for assistance in understanding education and assessment language in order to craft assessment tools that will better align with their programs, while serving the needs of funders and educators where they work.

Some organizations still see little value in collecting assessment data, while others find it critical to understanding student learning and improving their program based on evaluation results. The focus group conversations served as a practical resource for organizations to better understand and reflect upon other dance educators' practice, as well as a data collection method for this project.

Together, organizations discussed the value of broader or longer term research for the field. With the dance education field served by so many smaller organizations, there is limited capacity by some to fully engage with evaluation, assessment and particularly, research. They suggested the development of support systems or collaborative efforts to collect data across organizations, or share tools among organizations.

Clearly, time, staff, budgets and expertise are a challenge for developing evaluation and assessment. All organizations fear that any requests for more dollars for research or evaluation will be taken from program budgets, limiting the numbers of students that receive dance programming, or the depth of dance instruction due to limited time. However, they note that the ability to successfully evaluate takes staff time and external expertise. They recommend that organizations connect with outside experts in evaluation for coaching or assistance and share their improved assessment practice as a result of these interactions. But, they continue to struggle with the staff time necessary to interact with external support, collect data, analyze the results and report findings to a larger audience. A list of resources for dance organizations has been developed by HSDC for this project and is included at the end of this report, See Appendix III: Dance Education Resources. This includes tools for development of assessment and evaluation practice.

Participants worry that with all the time spent collecting data, there are not simple ways to share their learning with the field. Organizations realize that evaluation and assessment are necessary to developing their programs and hope to continue to develop their expertise, regardless of where they are on the continuum of best practice in this area. They want to know what others are measuring, what tools they are using and how to collect data across the sector to help people understand the value and benefits of dance education.

Resources (Including the CPS Guide for Teaching and Learning in the Arts)

Organizations clearly need support from human resources in order to conduct programs in schools, but this project also asked about the material resources used by participants in developing and implementing their programs. In the survey, respondents shared their use of the following four tools as follows:

Use of Resources for Program Development and Improvement (40 organizations responding)	
Illinois State Learning Standards for Fine Arts	40% always 23% often 23% sometimes 15% never
National Art Education Standards	18% always 25% often 40% sometimes 18% never
Chicago Guide For Teaching And Learning In The Arts	33% always 20% often 38% sometimes 10% never
Illinois State Social/Emotional Learning Standards	16% always 16% often 40% sometimes 28% never

One component of this project was to better understand how organizations use the CPS Guide for Teaching and Learning in the Arts (the Guide). From the data reported above we found that almost half of the organizations surveyed, either sometimes or never use the Guide. The reasons for these respondents' limited use of the Guide are shared below:

- 21% hadn't heard of the Guide before this survey
- 11% don't know enough about the guide to use it more frequently
- 11% don't have access to the Guide
- 11% report that the Guide doesn't apply to the type of programs that they offer
- 16% report that the Guide isn't relevant to the students that their program serves
- 11% report that they tried to use the Guide in the past but it wasn't useful
- 21% report that they don't have time to make use of the guide

The 21 organizations that use the Guide often or always responded to survey questions about how they used it as well as if they found it helpful. The chart below shares their responses on these items:

Use and Helpfulness of the Guide		
Description of Use	Percent Using the Guide for This Purpose	Found it Very Helpful
Used the guide for developing lesson plans	56%	67%
Used the guide for developing unit plans	53%	77%
Used the guide for aligning my programs with national and state learning standards	53%	65%
Used the guide for setting learning objectives about which skills to teach	41%	62%
Used the guide for becoming familiar with best practices for arts educators	41%	23%
Used the guide for establishing evaluation methodologies	38%	67%
Used the guide for assessing student progress toward learning objectives	34%	64%
Used the guide for developing a common language and goals with classroom teachers	34%	46%
Used the guide for creating a sequencing plan for how to introduce topics in the course of a program	34%	36%
Used the guide for understanding where students' skills and knowledge should be if they were performing at grade level	32%	70%
Used the guide for training program volunteers or staff	25%	38%
Used the guide for using templates to document and share unit plans and/or lesson plans	16%	100%
Used the guide for understanding how to work better with classroom teachers	9%	33%
Used the guide for understanding how to work better with principals	3%	0%
Used the guide for establishing facility and/or equipment requirements for schools	3%	0%

Survey respondents also had other recommendations on using the Guide. They suggested that the Guide be used as a reflective tool for discussion with partners, for organizations to take the time to review its' contents and discuss pieces of particular interest. They believe that the Guide can be used as a resource for programs in training teachers, teaching artists or administrators on aspects of arts education. It can also be used to frontload a conversation that leads into more specific goals for programs and schools and a way to establish a conversation that builds and continues over time.

They suggest some challenges with using the Guide as well. While the Guide showcases a sequential curriculum, many dance programs in schools have limited time, or do not work with the same students for multiple years.

They recommend that the Guide be shared more widely, with classroom teachers and administrators with an emphasis on building an understanding of dance education as important curriculum with clear benefits for students. Organizations can reference the Guide and build in hands-on support for deeper understanding of dance curriculum. With the development of the Guide as an on-line resource, it can be enhanced and developed further through connecting to additional resources provided by school partnerships with dance education organizations. The creation of common core standards nationally will create an additional area of potential development for the Guide.

Goals of Dance Education Organizations Working in CPS

The Guide provides four strands that serve to organize the state standards into areas of curriculum. Those strands include Dance Making, Dance Literacy, Interpretation and Evaluation and Making Connections. In asking survey respondents about their organization's goals these strands were included among a set of potential programmatic goals. The Making Connections strand was broken into three areas, making connections between dance and students' personal lives, between dance and other disciplines and between dance and other cultures. In addition to language from the Guide, other potential programmatic objectives were added as response options.

The diversity of programming in dance education in CPS is representative of the enormous cultural resources of the city of Chicago. As organizations have individual missions for their professional work, they also have particular goals for their education programming. Many organizations that teach dance are not primarily dedicated to dance instruction, rather using the discipline as an instructional tool in the development of other non-dance goals.

Participants were given a set of potential goals for dance education and asked to respond about the emphasis they gave each item. They did not have to rank the goals, but responded to each as to whether it was a primary emphasis or of little emphasis along a seven point scale. The following data shares respondents' prioritization of their primary goals by program format. It is important to note that this data represents what Chicago dance education organizations are sharing about their current practice. The highest scoring item is highlighted in each category for readability.

In-School Residencies

- **79% Engaging students who otherwise may not have the opportunity to learn about and interact with dance**
- 75% Using dance to engage students not easily reached through the traditional classroom setting
- 75% Contributing to students' social and emotional learning

- 70% Making connections between dance and students' personal lives
- 68% Developing a love of dance in students
- 61% Making connections between dance and other cultures
- 59% Dance literacy
- 58% Developing more socially-responsible citizens
- 56% Dance making
- 46% Integrating dance into the classroom
- 46% Making connections between dance and other disciplines
- 44% Developing the next generation of artists
- 44% Develop the next generation of dance audiences
- 37% Interpretation and evaluation
- 30% Introducing the arts as a possible career path

Trips To See Professional Performances

- **88% Engaging students who otherwise may not have the opportunity to learn about and interact with dance**
- 83% Developing a love of dance in students
- 78% Develop the next generation of dance audiences
- 72% Contributing to students' social and emotional learning
- 61% Making connections between dance and students' personal lives
- 67% Making connections between dance and other cultures
- 61% Dance literacy
- 56% Interpretation and evaluation
- 50% Using dance to engage students not easily reached through the traditional classroom setting
- 39% Developing more socially-responsible citizens
- 33% Making connections between dance and other disciplines
- 28% Developing the next generation of artists
- 28% Introducing the arts as a possible career path
- 22% Dance making
- 6% Integrating dance into the classroom

In-School Performances

- **76% Developing a love of dance in students**
- 71% Contributing to students' social and emotional learning
- 67% Engaging students who otherwise may not have the opportunity to learn about and interact with dance
- 62% Making connections between dance and other cultures
- 62% Developing more socially-responsible citizens
- 62% Develop the next generation of dance audiences
- 57% Using dance to engage students not easily reached through the traditional classroom setting
- 57% Making connections between dance and students' personal lives
- 40% Introducing the arts as a possible career path

- 38% Dance literacy
- 29% Dance making
- 29% Developing the next generation of artists
- 29% Interpretation and evaluation
- 24% Making connections between dance and other disciplines
- 10% Integrating dance into the classroom

After-School Programs

- **76% Engaging students who otherwise may not have the opportunity to learn about and interact with dance**
- 73% Dance making
- 68% Contributing to students' social and emotional learning
- 68% Making connections between dance and students' personal lives
- 64% Using dance to engage students not easily reached through the traditional classroom setting
- 64% Dance literacy
- 60% Developing more socially-responsible citizens
- 59% Developing a love of dance in students
- 55% Making connections between dance and other cultures
- 55% Interpretation and evaluation
- 50% Develop the next generation of dance audiences
- 45% Introducing the arts as a possible career path
- 43% Making connections between dance and other disciplines
- 41% Developing the next generation of artists
- 14% Integrating dance into the classroom

One-Time Workshops For CPS Students

- **55% Making connections between dance and other cultures**
- **55% Developing more socially-responsible citizens**
- 45% Developing a love of dance in students
- 45% Dance literacy
- 45% Contributing to students' social and emotional learning
- 36% Dance making
- 36% Engaging students who otherwise may not have the opportunity to learn about and interact with dance
- 36% Introducing the arts as a possible career path
- 36% Develop the next generation of dance audiences
- 27% Developing the next generation of artists
- 27% Interpretation and evaluation
- 27% Using dance to engage students not easily reached through the traditional classroom setting
- 27% Making connections between dance and students' personal lives
- 18% Integrating dance into the classroom
- 18% Making connections between dance and other disciplines

Workshops For Educators

- **83% Integrating dance into the classroom**
- 75% Engaging students who otherwise may not have the opportunity to learn about and interact with dance
- 67% Making connections between dance and other disciplines
- 58% Making connections between dance and other cultures
- 58% Dance literacy
- 58% Making connections between dance and students' personal lives
- 55% Developing a love of dance in students
- 50% Using dance to engage students not easily reached through the traditional classroom setting
- 50% Interpretation and evaluation
- 50% Contributing to students' social and emotional learning
- 42% Dance making
- 33% Developing more socially-responsible citizens
- 30% Introducing the arts as a possible career path
- 17% Develop the next generation of dance audiences
- 8% Developing the next generation of artists

Participants in post-survey conversations were asked about these results, uncovering more questions than answers. Many people were surprised by some of the findings, leaving the following set of questions for further research:

In-School Residencies

- Why is love of dance such a high priority in an integrated experience?
- Why isn't dance making a primary focus of more organizations?

After-School Programs

- Why is dance-making a high priority to more organizations in after school programs?
- Is integrating dance into the classroom an unrealistic focus for after-school programs?

It is important to note that this data comes from a small sample size and organizations with diverse missions/purposes. The wide range of expertise, experience and organization size make it important to view the data in a cautious light when making generalizations.

In focus group discussions, participants wondered how program goals are related to what schools want and need. Several organizations shared their development of primary focus related to conversations with principals and teachers. While being responsive to schools' needs is important, too often there is a lack of understanding of dance education and the focus becomes "creating an assembly program". While performance can be an important objective, the value of dance as process is emphasized by many organizations.

Some organizations shared that they have lost their connection to a school when key staff members have left the building, while others explained that they have been asked to fill the role of an arts specialist, which can be unrealistic. The possibilities for integration and teacher workshops have also changed with staffing cuts and changes in school priorities.

Program Planning and Implementation

Participants in the survey also responded to a set of questions about how they manage programs to achieve their goals. Dance education organizations were asked to share details about the planning and supervision needed for implementing their programs. The survey presented two questions about the work organizations put into their dance education programs. They were asked about the content and time committed to various program management tasks.

First, respondents shared which activities they complete as a part of their preparation helping us understand the relative importance organizations place on different tasks for each format type. Organizations were also asked about the amount of time spent on development and implementation of programs. In responding to the second question, participants were asked to describe those tasks included as “other” in their response. The complete list of responses listed as “other” than those described below is included at the end of this report. See Appendix IV: Planning and Implementation Tasks Listed as “Other”.

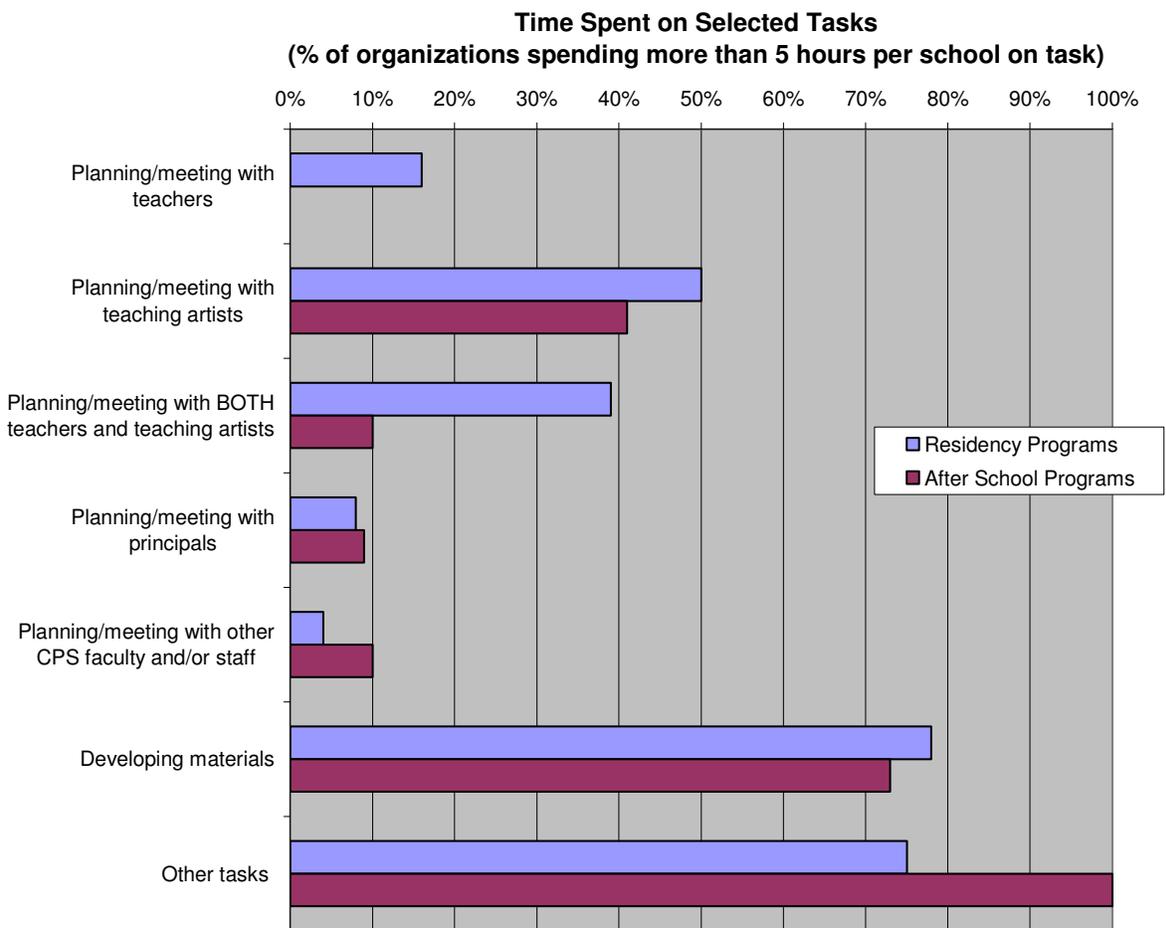
In order to analyze this data, we have separated it into three comparative areas, in-depth programming (residencies and after-school programs), single visit programming (performances and workshops for students), and teacher programming. In each category, we look at the patterns that emerge between and across these program types to better understand how organizations work with schools to support their programming.

In-Depth Programming

The first chart below shares percentages of organizations responding that they conduct the activity described. Residency programs are twice as likely to meet with CPS classroom teachers, which would be expected due to their school day format. They are also more than 10% more likely to meet with principals, prepare assessment tools and prepare study guides for performances. In addition, they are much more likely to provide training for CPS staff that work in these programs. It would be interesting to discover the reasons for these differences, or if after school programs might benefit from further emphasis on these activities. The two program types are similar, however, in preparing lesson plans, training teaching artists and meeting with CPS arts specialist teachers.

	In-school Residencies	After-School Programs
Meet with CPS classroom teachers	97%	46%
Prepare or design lesson plans	86%	77%
Provide training/professional development for teaching artists working in the program	82%	86%
Meet with CPS principals	75%	64%
Prepare or design assessment tools	75%	59%
Provide training/professional development for CPS staff working in the program	54%	18%
Meet with CPS arts specialist teachers	43%	41%
Prepare or design a study guide for a performance	39%	27%

This second chart represents responses about the amount of time spent on various activities. The number of organizations that spend more than 5 hours per school on a given task are reported here. It is surprising to note that more organizations spend large amounts of time developing materials than planning/meeting with teaching artists. It would be interesting to investigate the type of materials that are being developed. As would be expected, residency programs spend more time meeting with CPS teachers, both separately and with teaching artists. Also interesting, more after school programs spend large amounts of time meeting with principals and other staff in schools than residency programs. This data could serve as a starting point for conversations about how organizations work in schools, building toward development of best practice models for school engagement in both during and after school dance education programs.

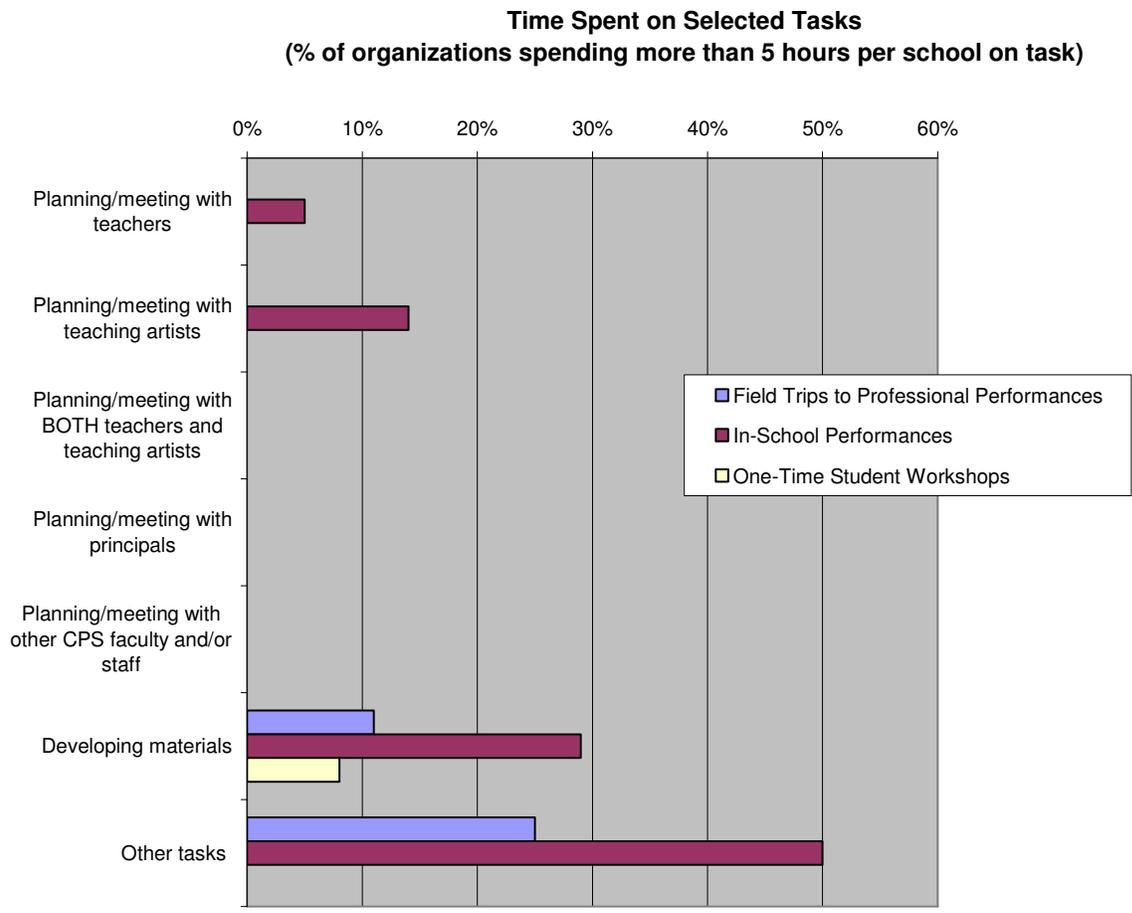


Single-Visit Programming

Again, this first chart describes the percentage of organizations that conduct an activity. In-school performance programs are more than 10% less likely to meet with classroom teachers than field trips to performances or student workshops. Not surprisingly, field trip programs rarely prepare lesson plans, but interestingly only 55% of workshop programs prepare them. While there is variation in several areas, the larger percentage of organizations providing training for CPS staff versus teaching artists varies in opposite directions. While many more workshop programs provide training for teaching artists, considerably more organizations from field trip programs provide training for CPS staff. The small percentage of field trip programs that connect with arts specialist teachers seems to be an important opportunity as visual arts or music specialist teachers could connect to dance performances in interesting ways. Additionally, a significantly larger percentage of organizations from field trip programs prepare study guides than those that provide in-school programs, suggesting another opportunity.

	Trips to See Professional Performances	In-school Performances	One-time Student Workshops
Meet with CPS classroom teachers	61%	50%	73%
Prepare or design lesson plans	6%	15%	55%
Provide training/professional development for teaching artists working in the program	22%	30%	36%
Meet with CPS principals	28%	50%	46%
Prepare or design assessment tools	11%	25%	36%
Provide training/professional development for CPS staff working in the program	22%	10%	9%
Meet with CPS arts specialist teachers	6%	35%	36%
Prepare or design a study guide for a performance	72%	55%	9%

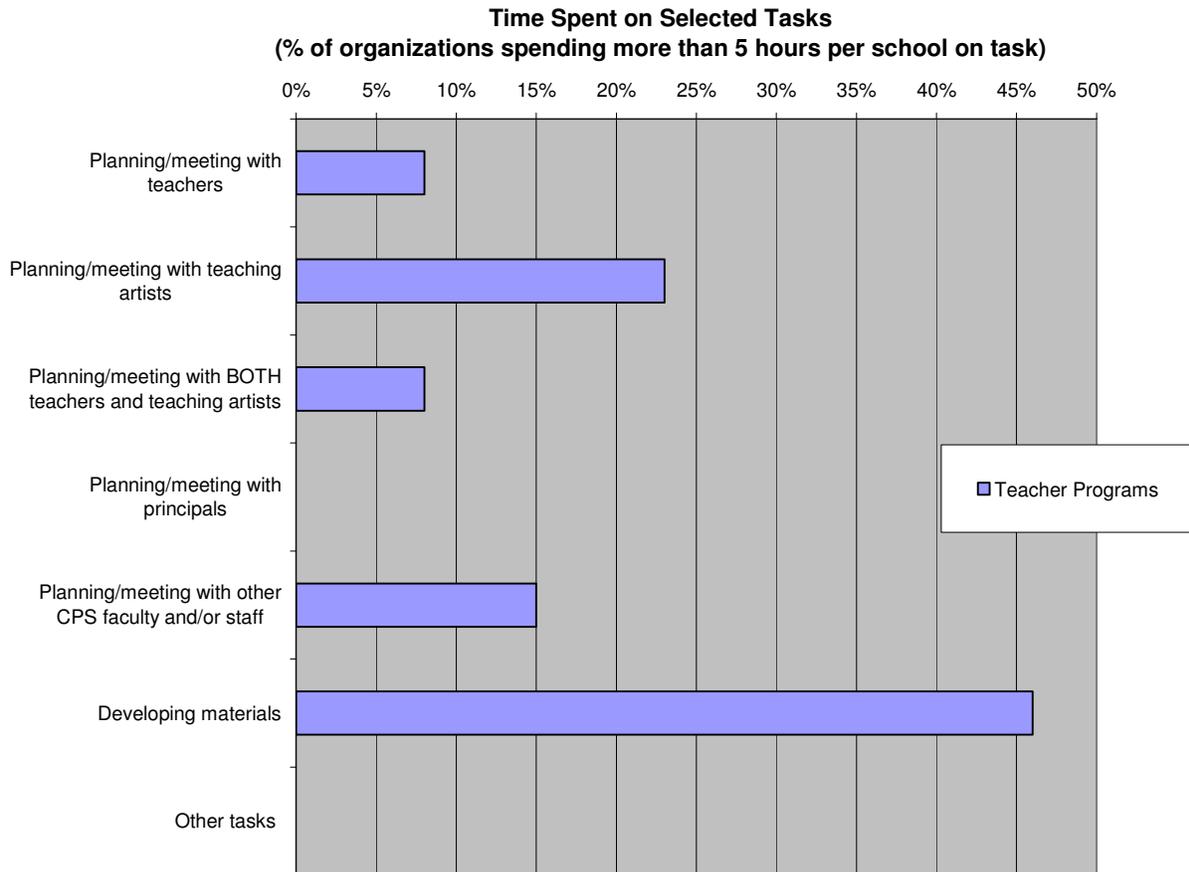
This second chart reflects a percentage of organizations that spend more than five hours per school on a given task. With the shorter exposure time for students in these programs, there is less interesting data here than the in-depth programs. However, the greater frequency of tasks represented in this chart by in-school performances share the greater administrative load required by this format. The larger investment in time developing materials as compared with their less frequent offering of study guides from above leads to the question of what these materials are. Are they developed for individual schools, or perhaps marketing materials for the programs? And, while a larger number of organizations from field trip and workshop programs shared that they meet with classroom teachers above, the chart below suggests that the meetings conducted by in-school performances may be more in-depth. Again, these charts provide a starting point for conversations about program management and working with schools.



Teacher Programming

Lastly, the same charts are shown here for organizations that provide training for CPS teachers. In the first chart, it is interesting to note that less than 70% meet with CPS teachers in developing educator workshops, and only 77% provide training for the teaching artists working in the programs. This question is further supported by the amount of time organizations spend on these task as represented in the second chart below. Developing materials is the greatest area of time spent, again leading to the question of what these materials are. These findings suggest an opportunity for conversation and sharing about best practice in teacher professional development.

Workshops For Educators	
69%	meet with CPS classroom teachers
46%	prepare or design lesson plans
77%	provide training/professional development for teaching artists working in the program
54%	meet with CPS principals
62%	prepare or design assessment tools
54%	provide training/professional development for CPS staff working in the program
54%	meet with CPS arts specialist teachers
31%	prepare or design a study guide for a performances



Characteristics of Dance Education Programs

Survey respondents were asked to describe the key characteristics of a dance education program that achieves “high quality” standards from the perspective of their current organization. The list that emerged from that open-ended question was then shared with participants in the post-survey conversation. Organizations were asked to respond to those items that were elements of quality in their programming. The following list includes responses that were identified as important to quality by more than half of the group.

Characteristics of Dance Education Programs in CPS	
Elements of Dance	Terminology/use of dance language
	Learning about history of music and dance
	Responding to work of professional artists
	Quality of professional performances/student performances
	Technique (physical or choreographic)
Program Structures	Reflection on project using student data
	Documentation of student work from beginning to end of project
	Using data to understand student needs
	Use of specific criteria
	Evaluation
Relationship with School	Experienced teaching artists teach programs
	Collaboration between dance teacher/school teachers
	Communication with school
	Integration with school/district needs and curriculum
	School staff give time, resources, energy
Curriculum/ Instruction	Support from parents/educators/CPS staff
	Aligned with standards/standards articulated
	Uses assessment tools/scoring rubrics
	Structured environment
	Choreographic opportunities/creation of own work by students
	Creative problem solving
	Observe, assess and critique others
	Hands-on for every student
	Performance addresses lesson/unit
	Inquiry questions established at start of unit
Collaboration and cooperation	
Student Outcomes	Students exhibit effort/enthusiasm/commitment
	Students enjoyment of programming
	Students are physically active
	Growth in understanding/competency
	Social emotional learning
	Student retention/enrollment

While different organizations value each item with their own goals in mind, there seems to be agreement among Chicago dance partners that these characteristics are important to successful dance education programs. It is important to note that these elements were developed in singular response on the survey, followed by reaction at a single focus group. Based on the limited sample size and brief attention that they have received, this checklist can serve as a first draft of a tool for program development and reflection. It can be compared with other dance resources including those from the National Dance Education Organization (NDEO) included in Appendix III.

In reviewing the above checklist, organizations also discussed the difficulty of achieving the items on the list as well as the barriers to providing them consistently in their programs. These are described in the next section as related to the issue of developing capacity of dance education organizations.

Opportunities for Increased Capacity

A primary goal of this project was to uncover ways to increase the capacity of arts organizations to serve CPS students and teachers. The survey first asked participants to respond to a list of potential factors as to whether they would have a substantial effect, moderate effect or no effect on increasing the numbers they serve. Items related to identifying schools for programming and building schools' ability to effectively support programming were identified by the largest percentage of organization. The data below shares this trend:

Approximately 50% or more respondents believe that the following factors would have **a substantial effect** on the number of students served or student contact hours provided:

- More support from the schools' leadership
- Increased demand for their programming
- A better way to identify schools that can participate in their programming
- Greater ability to identify schools that may be interested in their programming

More than 80% of orgs believe that the following factors would have **a moderate to substantial effect** on the number of students served or student contact hours provided:

- More support from teaching staff in schools
- More support from school leadership
- Increased demand for their programming
- A better way to identify schools that can participate in their programming
- Greater ability to identify schools that may be interested in their programs

More than 70% of orgs believe that the following factors would have **a moderate to substantial effect** on the number of students they serve, or increasing contact hours with students:

- More support and engagement from parents
- More consistent school personnel/leadership/staffing

- Greater availability of appropriate space or facilities
- More support from CPS central office (Office of Arts Education)
- Greater ability to align their programs' and the schools' schedules

In addition to identification of schools and developing ways to get greater support from schools and teaching staff, engagement with parents, greater availability of space, support from CPS central office and schedule alignment are identified as important to increasing the capacity of dance education programs. The survey explored this topic further in asking an additional question about how dance organizations could be further supported in their work. Again, a list of possible areas was given to participants as suggestions for possible assistance. The common theme of working with school staff was shared again here, while improvement of assessment and evaluation methodologies was also highlighted by a large number of organizations.

Between 40% - 60% rate the following items as very helpful for additional support

- Assessing student progress toward learning objectives
- Establishing evaluation methodologies
- Understanding how to work better with classroom teachers
- Understanding how to work better with principals
- Developing a common language and goals with classroom teachers

The development of assessment and evaluation practice as well as building successful models for collaboration with CPS schools and staff are clear goals for the future. The recommendations shared in the next section of this report showcase these themes as well as others developed from analysis of the data shared here.

Recommendations for Dance Education in CPS

The following set of recommendations was developed from analysis of survey and focus group data collected from dance education organizations currently working in Chicago Public Schools. These ideas are presented as potential goals or projects for four different audiences, all stakeholders in the development of increased capacity for dance education programming in CPS. While some items suggest specific projects that could be undertaken, others involve an ongoing effort toward building more effective dance education programming.

Recommendations for Funders

The Chicago funding community has demonstrated clear support for both arts education and more specifically dance education. This list offers suggestions for additional projects or direction of funding to further support the capacity of dance education organizations to serve CPS students and teachers.

- Support in-depth research projects to develop understanding of the value of dance in the classroom
- Support administration and coordination/general operating in order to reach more students
- Support relationship building with schools/programs, maintaining programming in schools where it is working well
- Maintain funding priorities over time to develop work that meets those standards
- Support training for developing/coaching teaching artists
- Offer small grants for dance organizations to attend and participate in conferences, as well as funding time to write articles and presentations

Recommendations for CPS/Schools

The Chicago Public School system as well as individual schools are clear stakeholders in this work. Dance education organizations are eager to develop effective systems and practices for collaborating with schools and the system as a whole.

Central Office

- Streamline process for conducting research
- Provide lists of schools interested in dance education
- Provide professional development opportunities for principals to understand the benefits of dance programming and ways to support dance in their schools
- Provide support in matching schools with programs that fit their needs
- Provide a clear definition of the role and support that the Office of Arts Education provides for arts organizations, including ways to utilize the Guide
- Further develop resources linked to the Guide, including relevant research in the field that identifies benefits and best practice in dance education
- Provide communication opportunities for dance organizations to inform schools about their programming

Individual School Level

- Provide protected planning time for teachers planning with dance organizations/teaching artists

- Provide release time/professional development time for teachers to attend professional development programs
- Provide coordination for after-school programming in schools
- Work with dance organizations to secure appropriate space for programming
- Work with dance organizations to create scheduling options
- Work with dance organizations to connect in-school learning and after-school programs

Recommendations for Dance Education Organizations

The participants in this study shared many ideas for future collaboration. They also revealed elements of their practice that resulted in program improvement or increased capacity.

- Continue to conduct research to define the value of dance education beyond training dancers
- Share existing national research on the value of dance education with relevant stakeholders
- Develop a process for sharing research findings across organizations
- Further develop and publish work that exemplifies and/or provides research about quality programming in dance education
- Evaluate partnership programs and effects of long-term relationships with schools
- Communicate program needs (space/scheduling/commitment) with principals and other partners in advance of programming
- Communicate program outcomes with principals and other partners at the end of each program year
- Problem-solve with school and community leaders to identify solutions to space/scheduling needs
- Share successful models and practices for developing partnerships with schools

Questions for Further Research

While this research has provided direction for future development of dance education programming in CPS, it also uncovered questions that were beyond the scope of this study. The following list suggests areas that could be further understood by additional projects in the future.

- When discussing increased capacity, which elements specifically address:
 - Increased contact hours with the same students?
 - Increased total number of students with similar contact hours?
 - Increased quality in services provided?
- How can programs be supported in working toward development of higher quality programs?
- Will increases in quantity (contact hours or numbers served) affect achievement of quality-oriented goals?
- How can we create communication structures for dance educators to share best practice and research results?
- How can we share successful work with a larger community?
- What research would best develop an understanding of the value and power of dance education?
- What is best practice for:
 - Assessment/evaluation planning, development of assessment tools?
 - Teaching artist training?
 - Professional development of educators
- What are the elements of best practice in unit and lesson planning for dance education programs?
- What should dance educators hope to accomplish with public school programs, both residency and after-school?

Appendix I

Dance Education Survey

Thank you for participating in this study to gather information about the capacity and methods of nonprofit arts education partners working with Chicago Public Schools students and teachers.

The information that you provide will be critically important in helping Chicago's arts education community develop meaningful knowledge about how to serve more students and serve them even better. In the coming months, we will be convening additional meetings with the arts education organizations that complete this survey. At these sessions, we will share the survey findings and get your feedback and assistance in developing recommendations for the field. We sincerely hope that the findings from this survey and follow-up sessions will be useful to you in your work. That is why we have worked hard to create a thorough study that aims to examine some of the key issues and dynamics of your field.

Throughout this survey, you will be asked about the arts education programming that your organization provides to Chicago Public Schools (CPS) students and teachers, both in CPS schools and outside of them. Even if you only serve CPS students outside of the school, we still want to hear about the ways that you serve CPS students.

Please answer all questions completely; if you do not know the exact figures asked about, please provide your best estimate. Your responses will remain anonymous and will ONLY be reported in aggregate.

If you need to pause the survey before you complete it, either to look up information about your programming or just to take a break, simply pause the survey and close your browser window. To resume, click on the link in your original email invitation and you will be taken to the page at which you left off.

Note: If you are not providing or will not provide arts education programming in CPS or with CPS students or teachers during the 2010-11 school year, please select "None of these" on the first survey question. Please click the button below to continue.

COMMON QUESTIONS Group 1: Current Capacity

Definitional Questions

1. **[REQUIRED]** When you provide arts education programming in Chicago Public Schools (CPS) or with CPS students or teachers, in which of the following sectors/disciplines do you work? Please select as many as apply.
 - Dance
 - Music
 - Theatre (including playwriting)
 - Visual Arts (Fine/Media/Design and Applied Arts)
 - Literary Arts
 - None of these *[respondent taken to separate page which reads "If you do not provide arts education programming in Chicago Public Schools in dance, music, theater, visual arts and/or literary arts, tell us what programming you do provide." Then, take respondent to thank you page.]*

- We do not provide arts education programming in Chicago Public Schools
[respondent taken to separate page which reads “If you do not provide arts education programming in Chicago Public Schools in dance, music, theater, visual arts and/or literary arts, tell us what programming you do provide.” Then, take respondent to thank you page.]

Current Capacity of Your Program(s)

2. In your arts education programming, do you currently serve CPS students, CPS teachers, or both?
[Grid to include all sectors selected in Q1]
 - CPS teachers
 - CPS students
 - Both CPS students and teachers

3. [Asked for CPS teachers, students or both based on responses to Q2] There are many factors that influence the number of students or teachers that you serve and the number of contact hours that you provide in your [SECTOR] programming. To what degree would each of the following *increase* the number of students and/or teachers that you could serve and the number of contact hours you could provide, *given your current fiscal resources*?
[Scale: It would ... “have **little** or **no** effect”; “have a **moderate** effect”; “have a **substantial** effect”] [RANDOMIZE]

If there were ...

- More support from the schools’ teaching staff
- More support from the schools’ leadership
- More support and engagement from parents
- More consistent school personnel/leadership staffing
- A clearer understanding of how you will evaluate the program
- Greater availability of appropriate space or facilities
- Greater availability of appropriate equipment or supplies
- More support from CPS central office (Office of Arts Education)
- Fewer curriculum mandates that require focus on non-arts subjects
- Increased demand for your programs
- A better way to identify schools that can participate in your programming
- Greater ability to align your program’s schedule with school’s schedule
- Greater ability to identify schools that may be interested in your programs
- Better-prepared students
- Greater access to trained teaching artists
- More CPS teachers with prior, relevant experience, training, or professional development
- Greater alignment between your programming and the school’s goals and/or state or national standards

4. *[Show on same page]* What other changes would substantially increase the number of students or teachers that you could serve and the number of contact hours you could provide in your [SECTOR] programming, *given your current fiscal resources?*
-

COMMON QUESTIONS Group 2: Types of Programs and Program Goals

In the next section, you will be asked for more specific details about the programming you offer to Chicago Public School students and teachers, including program descriptions, the number of individuals served, and student contact hours in each program. Please feel free to pause the survey to look up this information; when you return, the survey will resume where you stopped working. If you do not have access to the exact figures requested, please provide your best estimate.

DANCE

5. **[Format]** In what format(s) are the dance programs that you offer?
- In-school residencies
 - Trips to see professional performances
 - In-school performances
 - After-school programs
 - One-time workshops for CPS students
 - Workshops for educators
 - Other: _____
6. **[Location]** In what types of locations or sites do you deliver your dance education programs?
- Our own facility
 - Park district facility
 - Another arts organization
 - A school gym
 - A CPS classroom
 - A CPS dance studio
 - A CPS auditorium
 - Other (please specify): _____

7. For each type of dance education program you offer, please complete the grid below. If you have more than one program in each format, please aggregate them in this table.
[Pipe in teacher column, student columns or both, based on Q2]

<i>FORMAT (combine d) piped in (from Q5)</i>	<i>Grade level: K-8 or High School (or both)</i>	<i>Number of students you expect to serve this school year (2010-11) (if this program does not serve students, please enter "O")</i>	<i>Number of student contact hours per week (on average) (if this program does not serve students, please enter "O")</i>	<i>Number of schools you expect to serve this school year (2010-11)</i>	<i>Number of classrooms you expect to serve this school year (2010-11)</i>	<i>Number of weeks per session</i>	<i>Time of day: During school day or after school/Out of school</i>	<i>Number of teachers you expect to serve this school year (2010-11)? (if this program does not serve teachers, please enter "O")</i>	<i>Number of teacher hours per year (on average) (if this program does not serve teachers, please enter "O")</i>

8. To what extent is each of the following a goal of your [FORMAT] programming? *[[7-point scale from 1 "This is not at all an emphasis in our program" to 4="This is somewhat of an emphasis in our program" to 7 "This is a primary emphasis in our program"]*

[Will be repeated for each FORMAT]

- a. Dance Making: Engage students in development of performance skills
- b. Dance Literacy: Develop students' understanding of dance terms, concepts, and history
- c. Interpretation and Evaluation: Encourage students to interpret and deepen their understanding of dance (as through theory and criticism)
- d. Make Connections: Assist students to make connections between dance and their personal lives
- e. Make Connections: Assist students to make connections between dance and other disciplines
- f. Make Connections: Assist students to make connections between dance and other cultures
- g. Develop a love of dance in students
- h. Develop the next generation of dance audiences
- i. Develop the next generation of artists
- j. Use dance to engage students not easily reached through the traditional classroom setting
- k. Engage students who otherwise may not have the opportunity to learn about and interact with dance
- l. Integrate dance into the classroom
- m. Introduce the arts as a possible career path
- n. Develop more socially-responsible citizens
- o. Contribute to students' social and emotional learning

9. *[Show on same page]* What other important goals do you have for your overall dance education programming in Chicago Public Schools or with CPS students or teachers?
-

COMMON QUESTIONS Group 3: The Guide

10. In which of the following areas would additional support most enhance your capacity to effectively serve CPS students and teachers through your arts education programming? *[Please RANK the top five areas from the list below.]*

- Creating a sequencing plan for how to introduce topics in the course of a program
- Developing unit plans
- Developing lesson plans
- Setting learning objectives about which skills to teach
- Assessing student progress toward learning objectives
- Establishing evaluation methodologies
- Understanding where students' skills and knowledge should be if they were performing at grade level
- Becoming familiar with best practices for arts educators
- Understanding how to better work with classroom teachers
- Understanding how to better work with principals
- Aligning my programs with national and state learning standards
- Training program volunteers or staff
- Establishing facility and/or equipment requirements for schools
- Developing a common language and goals with classroom teachers
- Using templates to document and share unit plans and/or lesson plans
- Other (please specify: _____)

11. How frequently do you use the following resources and standards to guide the development of your arts education programs? *[Will be asked in a grid as follows]*

Frequency options (COLUMNS of the grid):

- Never
- Sometimes
- Often
- Always

Resources/standards (ROWS of the grid)

- a. Illinois State Learning Standards for Fine Arts
- b. National Art Education Standards
- c. Chicago Guide for Teaching and Learning in the Arts
- d. Standards for SEL (social/emotional learning)
- e. Other (specify): _____

12. *[Asked of those who say "Never" or "Sometimes" about the Chicago Guide]* Which of the following factors have prevented you from using the Chicago Guide for Teaching and Learning in the Arts or from using it more frequently? Please select as many factors as apply.

- We hadn't heard of the Guide before this survey
- We don't know enough about the Guide
- We don't have access to the Guide
- The Guide doesn't apply to the type of programs that we offer
- The Guide isn't relevant to the students that my program serves

- We tried to use the Guide in the past but it wasn't effective
- We don't have the time to make use of the Guide
- The Guide isn't useful to us because we know we adhere to state and national standards
- I don't have enough copies for everyone in my organization
- Other: _____

13. *[Asked of those who say "Always," "Often," or "Sometimes" about the Chicago Guide] In which of the following ways have you used the Chicago Guide for Teaching and Learning in the Arts to help you develop your arts education programs?*

For each of the ways you have used the Guide, to what degree has it been helpful in developing your arts education programs?

[Show column to select "Used". Show additional three columns marked "Not at all helpful," "somewhat helpful," and "very helpful."]

- Creating a sequencing plan for how to introduce topics in the course of a program
- Developing unit plans
- Developing lesson plans
- Setting learning objectives about which skills to teach
- Assessing student progress toward learning objectives
- Establishing evaluation methodologies
- Understanding where students' skills and knowledge should be if they were performing at grade level
- Becoming familiar with best practices for arts educators
- Understanding how to better work with classroom teachers
- Understanding how to better work with principals
- Aligning my programs with national and state learning standards
- Training program volunteers or staff
- Establishing facility and/or equipment requirements for schools
- Developing a common language and goals with classroom teachers
- Other (please specify: _____)

14. *[Asked of everyone except for those who say they haven't heard of Guide before] In your opinion, what are the key goals that could be achieved by arts education programs' use of the Guide?*

- Creating a common language between arts groups and schools
- Establishing greater adherence to state and national learning standards
- Providing a standard approach to scope and sequencing
- Receiving guidance from CPS about how to provide arts education in schools
- Receiving guidance from CPS about how to support or supplement in-school arts instruction
- Creating more effective arts programs and CPS arts partnerships
- Other (please specify: _____)
- None of these

DANCE: Sector-specific questions

Thank you very much for your help so far.

We have another set of questions that will help each artistic discipline better understand and better serve Chicago Public Schools through arts education programming on an even deeper level. We know that many of you feel as strongly as we do about strengthening the support for quality arts programs in the schools, and hope that you will continue answering the remaining questions. We sincerely appreciate your cooperation so far.

The following questions are focused on the arts education programs that your organization provides in dance for Chicago Public School students and/or teachers. Please answer the following questions with all of your CPS dance education programming in mind—even if you provide more than one type of program or serve multiple audiences.

1. With whom does your organization work, if anyone, when providing dance-related educational programming to CPS students? Please select all that apply.
 - No one – my organization provides this programming on its own
 - With CPS teachers and/or staff
 - With another collaborator or partner (please specify): _____

2. What type of preparation does your organization do for the arts education programs in which you provide **[FORMAT]**? Please select all that apply. *[RANDOMIZE]*
 - Meet with CPS principal
 - Meet with CPS arts specialist teachers
 - Meet with CPS classroom teachers
 - Provide training/professional development for teaching artists working in the program
 - Provide training/professional development for CPS staff working in the program
 - Prepare or design lesson plans for residencies
 - Prepare or design assessment tools for residencies
 - Prepare or design a study guide for a performance
 - Other (please specify): _____

[Options selected in "Format" question to be piped in]

3. For each of the following tasks, how much time per school does your organization spend preparing for **[FORMAT]**, on average? Please provide your best estimate. *[Scale: Less than 2 hours, 2-5 hours, 5-10 hours, 10-15 hours, 15-20 hours, More than 20 hours]*
 - a. Planning/meeting with teachers (without teaching artists)
 - b. Planning/meeting with teaching artists (without teachers)
 - c. Planning/meeting with both teachers and teaching artists
 - d. Planning/meeting with principals
 - e. Planning/meeting with other CPS faculty and/or staff
 - f. Developing materials (study guides, assessment tools, lesson or unit plans, etc.)
 - g. Other tasks related to **[FORMAT]**: (please specify task)
_____ *[Program up to 5 spots for additional tasks so that respondents can enter 1 task per line and check the appropriate time category for each task.]*

[Options selected in "Format" question to be piped in]

4. In what ways do space needs affect your dance-related programming for CPS students/teachers? How do you address these needs? _____
5. *[If “in-school performances” or “trips to see performances” selected in FORMAT question]* What are your organization’s **goals** for providing CPS students opportunities to see professional dance performances? _____
- Our programming doesn’t include opportunities for CPS students to see professional dance performances
6. *[If “in-school performances” or “trips to see performances” selected in FORMAT question]* What are your organization’s goals for incorporating performances for students into these programs? Please select all that apply. *[RANDOMIZE]*
- Sharing the work with parents
- Performance assessment
- Sharing the work with other students
- Sharing the work with the community
- Competition
- Building social/emotional learning skills (confidence, presence, teamwork)
- Our programming does not include student performances
- Other (please specify): _____
7. Does your organization use written lesson/unit plans for the dance-related education programs that it provides to CPS students and teachers?
- Yes
- No
- I don’t know
8. *[If “yes” above]* Which of the following best describes the lesson/unit plans you use in these programs? *[RANDOMIZE]*
- Our organization creates individualized lesson/unit plans for each program and provides them for the teaching artists/staff
- Our organization creates individualized lesson/unit plans in collaboration with the teaching artists/staff that implement the instruction
- Our organization collaborates with CPS teachers/staff, and/or teaching artists to create individualized lesson/unit plans
- Our lesson/unit plans come from another organization (please specify source organization): _____
9. How do you assess the dance education curricula that you provide for CPS students? Please select all that apply. *[RANDOMIZE]*
- Written observations made by internal staff
- Written observations made by an external partner (non CPS)
- Assessment rubrics created by our organization
- Assessment checklists created by our organization
- Teacher-written reflection
- Student-written reflection
- Student surveys
- Teacher/teaching artist surveys
- None—we do not assess the curricula

Other (please specify): _____

10. How does your organization conduct evaluations of the dance education programs that you provide to Chicago Public Schools? *[RANDOMIZE]*

We conduct them ourselves

We hire an external evaluator

Other. Please describe: _____

11. What does your organization consider to be the key characteristics of a dance education program that achieves “high quality” standards?

12. What does your organization do to incorporate these characteristics and standards into the dance-related education programming that you provide to CPS students and teachers? _____

13. What is the most effective role that arts partners can play in furthering the goals of the Guide for every child? _____

14. What other resources or tools do you think would enable you to serve more, better serve CPS students and teachers through your arts education programming?

15. Is there anything else you would like us to know, about your dance education programming for CPS students/teachers, or in general? _____

Appendix II

Participants in Dance Education Research Project

Organizations Participating in Fall Meetings

Laura Tomlinson / Piel Morena Contemporary Dance
Alejandra Gonzalez / Piel Morena Contemporary Dance
Susan Lee / Northwestern University
Sandra McNaughton / Cerqua Rivera Dance Theatre
Diana Anton / River North Chicago Dance Company
Prinat Jain / Kalapriya Foundation
Kenya Benton / Chicago Public Schools
Elizabeth Millman / The Joffrey Ballet of Chicago
Jesus Esquivel / Chicago Public Schools, Office of Arts Education
Kahphira Palmer / Chicago Public Schools
Jacinda Bullie / Kumba Lynx
Maria Gehbard / DanceArt Chicago
Phil Reynolds / The Dance Center of Columbia College
Henra Rao/ The Mexican Folkloric Dance Company of Chicago
Ellyzabeth Adler / Chicago DanzTheatre Ensemble
Bill Jordan / Natya Dance Theatre
Melissa Mallinson / Old Town School of Folk Music

Organizations Participating in Dance Education Survey

826Chi
After School Matters
AIM/CCAP
Ameba Dance
Auditorium Theatre of Roosevelt University
CAPE
CAPE Assessment Project
CAPE Design Seminar and CAPE SCALE Program -
CAPE Veteran Partnerships and CAPE Bethune/CSI Program
Cerqua Rivera Dance Theatre
Changing Worlds
Chicago Danztheatre Ensemble
Chicago Human Rhythm Project
Chicago Humanities Festival
Chicago Lights
Chicago Moving Company
Chicago Opera Theater
Chicago Teacher's Center of Northeastern
Columbia College Dance Center
DanceWorks Chicago
Deeply Rooted Productions
eta Creative Arts Foundation

Giordano Jazz Dance Chicago
Global Girls
Hubbard Street Dance Chicago
Illinois Saint Andrews Society
Kalapriya Foundation
Little Black Pearl Art and Design Center
Luna Negra Dance Theater
May I Have This Dance
Mexican Folkloric Dance Company of Chicago
Music Institute of Chicago
National Museum of Mexican Art
Natya Dance Theatre
Northeastern Illinois University
Old Town School of Folk Music
Perceptual Motion
Piel Morena Contemporary Dance
Ray of Hope Center for the Arts
River North Chicago Dance Company
SCT Productions
Striding Lion Performance Group
Swedish American Museum
The Joffrey Ballet of Chicago
The Miracle Center
Urban Gateways
Zephyr Dance

Organizations Participating in Spring Focus Group

Bill Jordan / Natya Dance Theatre
Kay Lasota / Chicago Moving Company
Shawn Lent / Columbia College Chicago: Center for Community Arts Partnerships
Joanne Vena / Columbia College Chicago: Center for Community Arts Partnerships
Cynthia Weiss / Columbia College Chicago: Center for Community Arts Partnerships
Anjali Johnson / Deeply Rooted Productions
Kathleen Turner / Deeply Rooted Productions & Chicago Arts Partnerships in Education
Elizabeth Millman / The Joffrey Ballet of Chicago
Pranita Jain / Kalapriya Foundation
Joey Spilberg / Chicago Arts Partnerships in Education
Diane Anton / River North Chicago Dance Company
Michell Kranicke / Zephyr Dance
Wilfredo Rivera / Cerqua Rivera Dance Theatre
Sinead Kimbrell / Hubbard Street Dance Chicago
Kathryn Humphreys / Hubbard Street Dance Chicago
Sarah McCarty / Hubbard Street Dance Chicago

Appendix III

Dance Education Resources

Websites

Assessment and Research:

<http://www.capeweb.org/anetwork.html>

<http://www.pz.harvard.edu/>

<http://www.aep-arts.org/>

Professional Development for Dance Teaching Artists:

<http://creativdance.org/institute-workshops/sdit/>

http://www.ca-institute-dance-learning.org/?page_id=3

http://www.hubbardstreetdance.com/index.php?option=com_content&view=article&id=98&Itemid=78

http://www.nationaldance.org/programs_teacher.htm

Other Resources:

<http://www.ndeo.org/>

<http://tajournal.com/>

<http://artsedge.kennedy-center.org/educators.aspx>

http://www.isbe.state.il.us/ILS/fine_arts/standards.htm

Suggested Books

Arts education partnership, The president's committee on the arts and the humanities. (1999).

Champions of Change: The Impact of the Arts on Learning. Washington DC: Department of Education.

Arts education partnership. (2002). Critical links: Learning in the Arts and Student Academic and Social Development. Washington DC: Arts Education Partnership.

Burnaford. G, Arnold. A, Weiss. C. (2001). Renaissance in the Classroom: Arts Integration and Meaningful Learning. New York City: Taylor & Francis Group, LLC.

Cornett, Claudia E. The Arts as Meaning Makers: Integrating Literature and the Arts Throughout the Curriculum. Merrill. Upper Saddle River, NJ. 1999.

Deasy, Richard J. (Ed). Critical Links: Learning in the Arts and Student Academic and Social Development. Arts Education Partnership. Washington, D.C. 2002.

Eisner, E. (2002). The Arts and the Creation on Mind. London: Yale University Press.

Eisner, Elliot W. Cognition and Curriculum Reconsidered, Second Edition. Teachers College Press. New York, NY. 1994.

Eisner, Elliot W. The Role of Discipline-Based Art Education in America's Schools. The Getty Center for Education in the Arts. Los Angeles, CA. 1988.

Feldman, David Henry; Gardner, Howard; Krechevsky, Mara (Ed). Project Zero: Frameworks for Early Childhood Education. Teachers College Press. New York, NY. 1998.

Feldman, David Henry, Csikszentmihalyi, Mihaly, & Gardner, Howard. Changing the World: A Framework for the Study of Creativity.

Fineberg, Carol (Ed). Planning an Arts-Centered School: A Handbook. The Dana Foundation Press. New York, NY. 2002.

Gardner, Howard. Frames of Mind: The Theory of Multiple Intelligences, Second Edition. Basic Books. New York, NY. 1993.

Gardner, H. (1993). Multiple Intelligences: The Theory in Practice. New York: BasicBooks.

Gardner, Howard. The Unschooled Mind: How Children Think and How Schools Should Teach. Basic Books. New York, NY. 1991.

Gilbert, A.G. (2006). Brain-Compatible Dance Education. Reston, VA: National Dance Association.

Gilbert, Anne Green. Creative Dance for All Ages: A Conceptual Approach. National Dance Association. Reston, VA. 1992.

Gilbert, A.G. (1977). Teaching the Three R's through Movement Experience. Minneapolis: Burgess Publishing Company.

Greene, M. (1995). Releasing the Imagination: Essays Education, the Arts and Social Change. San Francisco: Jossey-Bass.

Greene, Maxine. Variations on a Blue Guitar: The Lincoln Center Institute Lectures on Aesthetic Education. Teachers College Press. New York, NY. 2001.

Griss, S. (1998). Minds in Motion: A Kinesthetic approach to Teaching Elementary Curriculum. Portsmouth, NH: Heinemann.

Hanna, Judith Lynne. Partnering Dance and Education: Intelligent Moves for Changing Times. Human Kinetics Publishers, Inc. Champaign, IL. 1999.

Harmin, Merrill. Inspiring Active Learning: A Handbook for Teachers. Association for Supervision and Curriculum Development. Alexandria, VA. 1994.

Jenson, E. (2005). Teaching with the Brain in Mind. Alexandria, VA: ASCD.

Joyce, M. (1994). First steps in Teaching Creative Dance to Children. Mountain View, CA: Mayfield Publishing Company.

Lerman, L., & Borstel, J. (2003). Critical Response Process: A Method for getting useful Feedback on anything you Make, from Dance to Dessert. Liz Lerman Dance Exchange, Syracuse: NY.

McCaleb, S. P. (1994). Building Communities of Learners: A Collaboration among Teachers, Students Families and Community. Mahwah, New Jersey: Lawrence Erlbaum Associates, Publishers.

McCarthy, Kevin; Ondaatje, Elizabeth H.; Laura Zakaras; Arthur Brooks. Gifts of the Muse: Reframing the Debate About the Benefits of Arts Education. Rand Corporation, 2004.

Rabkin, Nick & Redmond, Robin (Eds.). Putting the Arts in the Picture: Reframing Education in the 21st Century. Chicago, IL. 2004.

Weiss, C. & Lichtenstein, A. (2008) Aimprint: New Relationships in the Arts and Learning. USA: Columbia College Chicago.

Woods, P. (1990). Teacher Skills and Strategies. Bristol, PA: Falmer Press.

Additional Resources Used in Program Development

Arts Assessment Toolbox

The Arts Assessment Toolbox (<http://www.artsassessment.org/>) is a resource for improving assessment of student learning in the arts. Developed by Chicago Arts Partnerships in Education, it includes a road map for developing, implementing, and analyzing assessments of arts learning, and for planning arts education program improvement based on meaningful assessment data. The site also includes case studies documenting a wide-range of assessments as put into practice by arts organizations and educators.

Common Core State Standards

The Common Core State Standards Initiative (<http://www.corestandards.org>) was developed to provide a consistent, clear understanding of what students are expected to learn, so teachers and parents know what they need to do to help them. The standards are designed to be robust and relevant to the real world, reflecting the knowledge and skills that young people need for success in college and careers. New Illinois State Learning Standards incorporating the Common Core will be implemented in the 2015-15 school year, replacing the current Illinois State Standards adopted in 1997 (available online here: <http://www.isbe.state.il.us/ILS/>). More information from ISBE on the transition to common core is here: http://www.isbe.state.il.us/common_core/default.htm.

CPS Learning Targets

Learning Targets outline the key learning outcomes for each grade level (K-12) in Reading, Writing, Mathematics, Science, and Social Science. Learning Targets represent learning expectations (both content and skill) for each grade level and are aligned with Common Core State Standards for Reading, Writing, and Math, and the best available standards for Science and Social Science. The goal of Learning Targets is to facilitate conversations between parent, student, and teacher, bridge the gap to Common Core adoption, and provide strategies to progress towards better student understanding of learning goals. Organized in grade bands: K-2, 3-5, 6-8, 9-12, they can be downloaded from the CPS Office of Teaching and Learning website: <http://www.chicagoteachingandlearning.org/office-of-teaching-and-learning/62-office-of-teaching-and-learning/332-learning-targets.html>

New York City Blueprint for Teaching and Learning the Arts

The New York City Blueprint provides a standards-based, rigorous approach to teaching the arts and includes an extensive bibliography and webography of teaching resources. <http://schools.nyc.gov/offices/teachlearn/arts/blueprint.html>

Harvard Project Zero

Project Zero (<http://www.pz.harvard.edu/index.cfm>) is an educational research group at the Graduate School of Education at Harvard University. Project Zero's mission is to understand and enhance learning, thinking, and creativity in the arts, as well as humanistic and scientific disciplines, at the individual and institutional levels.

Appendix IV

Planning and Implementation Tasks Listed as “Other”

- Venue preparation/set-up
- Travel to school
- Site visit
- Scoring rubrics
- Reviewing proposals from instructors and organizations
- Rehearsal with Dancers
- Registering Participants
- Preparing students on theatre etiquette
- Preparing forms for credits
- Planning for performances and/or student presentations
- Planning field trips/other cultural enrichment, i.e. artist talks and performances
- Planning and implementing culminating events
- Peer observations of teaching artists
- PD for CPS teachers on arts and culture integration
- Paying independent contractors
- Organizing logistics for easy entrance and egress from the theater
- Organizing information for all involved in the program
- On-going meetings with teacher teams
- Meeting with partner organizations
- Meeting with parents and other stake holders
- Logistical coordination between school and box office
- Literacy Specialist and Teaching Artist Planning Sessions
- Lesson Plan Development - Bridge to the Classroom
- Interacting and communicating with parents
- Implementation of Performance
- Explaining the program to my Board of Directors
- Evaluation
- Email Correspondence, Communication Logs and Exit Slips
- Documentation
- Discussions with the performers about the content of our programming
- Development and rehearsal of performance
- Develop programs
- Develop curriculum
- Creating schedule
- Compiling data around rubrics
- Company rehearsals
- budget and contract preparation
- Artist/Teacher training/PD
- Analyzing evaluation data from previous years in order to make changes to the program

Appendix V

Stakeholder Meeting Participants and Recommendations

HSDC invited all members of the Chicago Arts Education Collaborative, as well as staff members from CPS administration and dance teachers in CPS, to a meeting to review the Executive Summary of this report, as well as the recommendations. Participants were encouraged to ask clarifying questions, as well as provide feedback on the recommendations. Below is a list of attendees, as well as a set of additional recommendations generated by the discussion.

Attendees: Frank Baiocchi (Polk Bros. Foundation), Gina Spears (Boone Elementary), M.K. Victorson (Murphy School), Paul Szniewajs (Ingenuity Inc), Paul Whitset (Chicago Public Schools), Suzanne Connor (The Chicago Community Trust), Kathryn Humphreys (Hubbard Street Dance Chicago), Sharon Barry (Hubbard Street Dance Chicago), Sinead Kimbrell (Hubbard Street Dance Chicago), Kalena Dickerson (Hubbard Street Dance Chicago), Jason Palmquist (Hubbard Street Dance Chicago), Lara Pruitt (Consultant, Dance Education in CPS project)

Recommendations for CPS/Schools

- Provide organizations with the education/district language to use to demonstrate the benefits of dance programming in a way that is meaningful for the district.

Recommendations for Dance Education Organizations

- Develop template for schools to use when planning with dance organizations, including questions/space for discussing what needs to be provided by schools in order to offer beneficial dance programming.
- Create a simple, concise document sharing the benefits of dance education for students and schools, to be shared with CPS/Schools when first discussing programs.
- Provide each principal in participating schools with written information about the dance program that will take place in their school and its student learning objectives, using language from the CPS Guide, or from state/national standards.
- Continue to investigate methods for documenting student learning, including communication with classroom teachers about assessments that correlate to dance education programming.