

O'NEILL UNDERGRADUATE HONORS THESIS

*Dance Integration and Implementation in
Public Schools*

RACHAEL FISK
MENTOR: DR. URSULA KUCHAR
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ABSTRACT

Under the Every Student Succeeds Act (ESSA) of 2015, the arts are included in the federal description of a well-rounded education. However, elementary schools nationwide are failing to uphold this key pillar by eliminating arts programming as funding for public school systems continues to decrease. Dance education, specifically, is the art form that is most affected by these program cuts. Not only can dance be taught as a core arts subject, it also offers a unique opportunity to be integrated into non-arts subjects to enhance learning processes. The failure to embrace this art form in elementary curriculum is hindering its ability to enhance students' cognitive, social, emotional, and physical development.

Innovation and creativity, best developed through arts education, are often considered to be the most sought after qualities in the workforce. With arts programming cuts, schools are making a critical error that will lead to future generations being ill-prepared for our fast-paced, modern society. This document examines the clear disparity of arts education in public elementary school curriculum, explores current education initiatives to fill the gap school systems are creating, explains why the critically acclaimed Science, Technology, Engineering, and Mathematics (STEM) curriculum, should be changed to Science, Technology, Engineering, *Arts* and Mathematics (STEAM) through dance integration, and stimulates questions for further research.

SCOPE

This document focuses on analyzing the status and benefits of dance education of elementary age children in kindergarten through the fifth grade in the United State's public school system.

KEY CONCEPTS

STEM: Curriculum educating students in four core subjects: science, technology, engineering, and mathematics (Marick).

STEAM: Curriculum educating students in five core subjects: science, technology, engineering, arts, and mathematics (Portland).

ARTS INTEGRATION: Approach to teaching in which students construct and demonstrate understanding through an art form. Students engage in a creative process which connects an art form and another subject area and meets evolving objectives in both (The John F. Kennedy Center for the Performing Arts).

KINESTHETIC LEARNING: The process of learning through movement (Bradley, Bonbright & Dooling).

COGNITIVE DEVELOPMENT: Development in terms of one's thought, perception, and rationale (FutureLearn).

SOCIAL DEVELOPMENT: Development in terms of one's way of establishing a sense of identity, purpose, and role, their outward sense of self (FutureLearn).

EMOTIONAL DEVELOPMENT: Development in terms of one's way of thinking and feeling about themselves, their inward sense of self (FutureLearn).

PHYSICAL DEVELOPMENT: Development in terms of one's physical fitness with reference to their skeletal and muscular systems (FutureLearn).

THE PHENOMENON OF STEM CURRICULUM

The stigma that has developed around the arts today illustrates them as a frivolous extra-curricular activity for the elite in our society. This false viewpoint was the beginning of the end for arts education as society began to consider them irrelevant and an inadequate workforce to enter into. Thus spurring the question: “Why educate our youth on something that is insignificant to today’s world?” and therefore validating the removal of arts programming from public school systems to reserve funding for Science, Technology, Engineering, and Mathematics (STEM) curriculum.

A STEM focused education was introduced in 2001, a rephrasing of the Science, Mathematics, Engineering, Technology, acronym SMET, that was proposed by the national Science Foundation (Marick). The call to action for a more integrated curriculum surrounding science, technology, engineering, and mathematics was based out of fear that U.S. students were trailing behind in these vital subjects essential for the economy and would result in the United States losing their title as a global superpower (Marick). STEM’s ultimate goal was to kickstart innovative thinking in our youth to uphold our country’s competitive edge. However, a clear discrepancy exists when analyzing the purpose of STEM of advancing students collaboration, problem-solving, and critical thinking (Portland) to create innovation.

As arts administrator, consultant, and advocate Michael Kaiser stated, “We must train students to participate fully and actively in a creative economy; involvement in the arts is an inexpensive and effective way to do this” (Kaiser 51). Pummeling students with an overabundance of science and math classes has led to students becoming disengaged in the classroom and has created static results that are not birthing students filled with innovation (Portland). The missing component in STEM that is leading to the unsatisfactory engagement

and results is in fact the arts. As the federal government continues to dedicate their resources in STEM education by producing 100,000 new STEM teachers by 2021 (Marick) and the arts retaliate with heavy advocacy from professional organizations like Americans for the Arts to fight for necessary funding to keep programs running, the arts will continue to dissipate in public education and innovation and creativity will continue to be stifled of their full potential.

THE CURRENT STATUS OF ARTS IN PUBLIC SCHOOL SYSTEMS

In public school systems, the arts are often viewed as “art for art’s sake” (Zhou & Brown). Federally under the Every Student Succeeds Act (ESSA), the arts are part of the well-rounded curriculum that school systems are expected to provide. The current problem with art education, as opposed to other subjects, is that there is no universal execution of how an arts curriculum should be executed. Too often the arts education standards are met by school systems by requiring students to study a musical instrument once a week for two years, cheating the value of true art education. In the school’s point of view, they are accomplishing their requirement of arts education but all they are offering is “art for art’s sake.”

Along with discrepancy in the manner arts education is administered in school systems, there is also a blatant disparity between education within the art forms themselves. A study conducted by the National Center for Education Statistics in years 2009-10 discovered that in elementary schools nationwide 94% taught music, 83% taught visual arts, 4% taught theatre, and only 3% taught dance (Parsad & Spiegelman). These numbers are accompanied by a two-part study titled *Arts Education in the South* commissioned by South Arts in 2014 examining arts accessibility and quality in Alabama, Florida, Georgia, Kentucky, Louisiana, Mississippi, North Carolina, South Carolina, Tennessee. Compared to the entire nation, music and visual arts are offered by less elementary schools in the south with 79% of elementary schools teaching music and 69% teaching visual arts and exceed the national average in theatre and dance instruction with 9% teaching theatre and 11% teaching dance (Allen). When analyzing these statistics and seeing the vast gap between the instruction between music and visual arts and dance and theatre it would appear that there is more value in instructing and interest from

the student body in music and visual arts over dance and theatre. Both of these assumptions spurred from the data are incorrect.

When comparing students in southern states, the South Arts study revealed time spent on the arts outside of the classroom. Theatre and dance exceeded both music and visual arts by having students dedicate 194 minutes per week on theatre and 155 minutes per week on dance as opposed to 137 minutes per week in music and 134 minutes per week in visual arts (Allen). It should be noted that a possible cause of the school's low offerings of dance and theatre are in the result of the low certified specialists in the field (Allen); however, this additional problem originates back to the accessibility of education in these art forms within the public school system. Hindering students accessibility to every art form is limiting their creative growth and also missing key educational techniques that could be utilized to benefit a nontraditional learner. The need and want for the arts from the students are present, so the main obstacle presenting itself is how to best apply the curriculum of the underrepresented art forms.

There are three true vehicles in which arts education can be achieved in the classroom being arts as curriculum, arts enhanced curriculum, and arts-integrated curriculum (Zhou & Brown). Arts as curriculum is what most school systems are providing today through offering courses on either music, theatre, visual art, or dance. Often unknowingly utilized in the classroom is an arts enhanced curriculum. This method is performed when advancing the curriculum through the arts but without any instruction behind the art that is being performed (Zhou & Brown). The classic example of an art enhanced curriculum is teaching the ABCs to young students as a melody to help memorization (Zhou & Brown). Finally, the most beneficial and underused form of arts education is arts-integrated curriculum. This type of education employs art as the form of instruction and in result allows the student to achieve two learning objectives, those of the subject being learned and the art simultaneously (Zhou & Brown).

The usage of arts integration allows a new approach for elementary teachers to engage their students in a more active, hands-on way that may reconcile better than a more traditional learning style (Zhou & Brown). This is achieved through the ability of a student to reinforce any STEM curricula through deepening and demonstrating their understanding of the concept by engaging in art. (Zhou & Brown). In other words, students are engaging in a creative process while learning core curriculum which aids them in becoming future innovative thinkers. Fiscally, this type of instruction would be highly valuable for public elementary school systems to adopt nationwide because it achieves two academic standards as one type of instruction. Arts integration's benefits can be obtained through utilizing all art forms but proves to be especially powerful through dance by unlocking the benefits of kinesthetic learning, or the process of learning through movement (Bradley, Bonbright & Dooling).

THE BENEFITS OF DANCE EDUCATION

All children are born kinesthetic learners, as infants and toddlers interact with the world primarily through physical and sensory experiences during their first few years of life (Bradley, Bonbright & Dooling). As children progress into adolescence, some continue to learn best through movement for the entirety of their lives (Bradley, Bonbright & Dooling). Studies have been conducted on this and who performs better with kinesthetic learning and have found that primarily non-white and at-risk children perform better with high movement learning as opposed to more traditional learning styles. A study conducted in 2001 by Boykin and Cunningham revealed that African American children performed significantly better with incorporating High Movement Expression in the classroom, such as dancing and jumping, as opposed to only utilizing standard Low Movement Expression like standing and sitting (Bradley, Bonbright & Dooling). Although studies have been conducted on this topic, more research is needed to make a conclusive statement on how kinesthetic learning affects the academic performance of all children.

What is concrete and supported through data is the positive effect of integrating dance into the classroom through kinesthetic learning. Children involved in dance have been proven to have higher GPAs and better standardized test scores than their peers without dance integration and experience (Bradley, Bonbright & Dooling). Dance is known as a discipline of art that involves precision, focus, and dedication. When implementing dance as a tool for educating students they are able to transcend the precision, focus, and dedication from dance onto their academics and therefore allows them to further embody the concept being taught. This can avoid the educational trap of students regurgitating the information back to the teacher through memorization and tests. Instead, students are able to fully comprehend by experiencing the

material in new ways, leading to higher overall student achievement and engagement (Bradley, Bonbright & Dooling).

Elementary teachers have utilized kinesthetic learning through integrating dance into their classroom to reinforce academic curriculum in math, history, language arts, and science. For math, the body can be exercised to better explore geometrical ideas such as shapes, angles, and degrees better than analyzing them on paper (Dowd). Dance is also the basis for cultural expression, making it a great addition to history lessons (Dowd). Instead of having students sit at their desks, implementing dance into history-based lesson plans offers a great opportunity to further engage students by having them learn about the cultures through an interactive and experiential way. Literacy is directly related to dance as well (National Dance Education Organization (NDEO)): students can create a creative movement representing verbal expression, deepening the connection between communication and understanding the meaning behind it (NDEO). Additionally, teachers that have embraced this integration of dance into their curriculum have even utilized it to better explain plate tectonics, chemical bonding, and astronomy (Dowd).

In addition to dance being a useful tool to enhance the learning process, it also directly benefits students' cognitive development. The arts are proven to increase reasoning ability, intuition, perception, imagination, inventiveness, creativity, and problem-solving (Ruppert), bettering overall student academic achievement. Furthermore, the movement intertwined with dance more competently connects the information being presented whether that be an idea, problem, or intent with it's designated outcome or solution (National Dance Education Organization). Advancing students' cognitive skills through movement as a means of dance has shown to be extremely effective through analyzing students academic performance in terms of GPA and standardized test scores. Students educated in Chicago Arts Partnerships in

Education (CAPE) public schools, a school system practicing arts integration in every academic subject, scored higher on standardized tests than other students in surrounding public schools that do not employ arts integration (Ruppert). Another study that explicitly looked at students who studied dance found that the higher scores were especially noticeable in subjects encompassing creative thinking, fluency, originality, and abstract thought (Ruppert). Overall, incorporating dance into the classroom greatly aids in childrens' cognitive ability that will help them become more successful in the future.

Dance is unique in the sense that it offers a dual opportunity for self-reflection and social interaction. It is an activity that is centered around the collaboration of multiple bodies expressing themselves through non-verbal movement (National Dance Education Organization). Not only do students gain a better understanding of themselves psychologically through this form of self-expression, they also learn appreciation and consideration for others. Studies have shown the ideal collaboration group size to cultivate social and emotional awareness through dance is combinations of duets, trios and small groups (The College Board) to improve student's self-confidence, self-control, conflict resolution, empathy and tolerance towards their peers (Ruppert). Dance provides a safe and beneficial outlet for physical expression that has been proven to especially benefit students considered to be at high risk of completing their education. These at-risk students that have experienced arts integration and education have cited the arts as the main factor for them staying in school (Ruppert). Juvenile offenders and other disenfranchised youth that participated in dance twice a week gained confidence, tolerance, and persistence that helped them prevail in their education (Ruppert). Additionally, the integration of the arts in a classroom environment also has shown to better school culture. It fosters innovation within teachers and boosts motivation within students creating a result of

higher student attendance rates, effective teaching practices, and better relationships between students and teachers (Ruppert).

The basis of dance is the movement of the body, requiring strength, coordination, range of motion, and endurance (National Dance Education Organization). The physical benefits of blending dance into the core curriculum or offering it as its own course are undeniable for children. Utilizing the entire body through dance in the classroom not only reduces the possibility of students becoming restless and disengaged, but also improves their overall body fitness (National Dance Education Organization). Elementary age students have developed a sense of their fine motor skills and can use dance to gain more control and precision over their movements (The College Board). This in turn improves students' sense of balance, alignment, and overall awareness of their body and physical health. When participating in dance and becoming more advanced with the movements they are creating, students are simultaneously improving their technique in the discipline while reaping the physical benefits. An important note when considering the physical benefits of dance in elementary students is that all children should be treated equally in what they are instructed to do with their bodies (The College Board). All students should be given the same instruction of movements with their bodies whether that be a twist, turn, jump, or curve regardless of their gender or physical appearance to ensure societal stereotypes are not imposed on the students.

Fully embracing kinesthetic learning through implementing dance into daily lesson plans for STEM curricula, would allow school systems to better equip their students entering into a society that depends heavily on innovation and creative thinking. Cognitive, social, emotional, and physical developmental benefits are directly correlated with the usage of kinesthetic learning in the classroom that students are currently not receiving because of how education in the arts is being approached by the public school system. The realization within the school

system that the arts are more than something they should provide to administer a well-rounded education, but additionally an educational tool that can help their students succeed in both the classroom and in their life. Enacting educational practices to incorporate arts integration into every school system would however first require a shift in the societal view of the arts place in education, which circles back to education of the arts as a whole.

PROGRAMS DEDICATED TO CLOSING THE DANCE EDUCATION GAP

With 97% of public elementary schools not offering dance (Americans for the Arts), education in the art form has fallen burden to those outside of the school system who believe in the benefits of dance education and are passionate about the continuation of dance being an aspect of society. The current lack of dance education is significantly hindering student future success and is threatening the existence of the art form as a whole. Without accessible exposure, interest and knowledge in dance will continue to dissipate, minimizing future artists and audiences, leading to the death of dance as an art form. Fortunately, there are individuals who are dedicated to ensuring this grim future for the arts does not become a reality. Alongside the 3% of elementary schools that are educating their students in dance, professional dance companies, and other organizations are pooling resources and developing programs to educate their respective community's youth in dance.

NATIONAL DANCE INSTITUTE

Founded in 1976 by New York City Ballet principal dancer Jacques d'Amboise, National Dance Institute (NDI) is a nonprofit organization dedicated to giving children the gift of dance. Although NDI is located in New York, NY their initiatives to inspire children towards excellence through dance is spread nationally and worldwide by sharing the National Dance Institute pedagogy method with their associates and partnerships as close to home as New Jersey and reaching as far as China and Lebanon (About NDI). Since its founding, NDI has impacted more than two million children's lives and continues to educate 60,000 plus children worldwide yearly (Our Impact). When first developing National Dance Institute, Jaques d'Amboise was looking to implement dance into school systems by asking school principals if they would simply like a dance program at their school for free, he stated: "It was to take place during school; not during lunch or an after school program." (About NDI). Years later his initiative has become an incredible success as NDI's School Partnership program has become the heart and soul of their organization reaching 6,500 students in New York City public schools each year (Our Impact).

Jacques d'Amboise himself was raised in a low socioeconomic, struggling Upper West Side neighborhood in New York, NY. If it was not for his mother taking the liberty to force D'amboise at the age of seven to attend his sister's dance classes with her, he may never have escaped the "street life" as he describes it and left his gang friends behind (The John F. Kennedy Center for the Performing Arts). His extraordinary talent was recognized quickly and he was admitted into George Balanchines, one of his soon to be mentors, prestigious School of American Ballet. By age 15, d'Amboise was an official member of the New York City Ballet where his career flourished (The John F. Kennedy Center for the Performing Arts). Legend choreographers such as George Balanchine and Fredrick Ashton created some of their most famous works with roles designed specifically for him and soon enough D'amboise himself

began choreographing his own pieces for New York City Ballet (The John F. Kennedy Center for the Performing Arts). In addition to his extensive success in New York City Ballet, d'Amboise also starred in Broadway shows and movies (Next Avenue). With all of his vast accomplishments d'Amboise was offered a multitude of varying career opportunities when his dancing and acting career came to an end including creating his own company or becoming a director. Instead, he chose to return to his roots and give the gift of dance to those who would not otherwise have had exposure to the arts and inspire success into their lives. When describing his life achievements d'Amboise stated "What a transformation it was for me as a street kid to have ballet and music. So, I thought I would introduce children to what it was like to be a dancer." (Next Avenue). d'Amboise is a strong believer that anyone can dance. In his eyes when one takes control of their body and creates movement, it leads to taking control of one's life and brings the opportunity to change it for the better (Next Avenue), thus the birth of the National Dance Institute.

The National Dance Institute is committed to informing its community on the importance of education in the arts as Ellen Weinstein, the Artistic Director of NDI, declared "Learning in the arts must be a part of every child's education. You are not truly educated unless you know about music and dance and poetry and literature." (About NDI). This passion and dedication to dance education is thoroughly embodied through their School Partnership Program. NDI currently collaborates with 44 partner schools where they offer either year-round programs with weekly classes or ten session residencies that can take place in a two week intensive or over ten consecutive weeks to grade levels kindergarten through 5th grade.

The classes are distributed by grade level, and all students within the selected grades participate in the program. To ensure the students are getting the most out of their educational experience, NDI utilizes three professional teaching artists to employ the instruction including a

Master Teacher/Choreographer, an Assistant Teacher, and a live Accompanist, their classroom teacher is also involved in the process by offering encouragement to their students and often participate as well. Having an Assistant Teacher ensures that the students are receiving hands-on instruction and also allows the Assistant Teacher to receive the proper education in the NDI curriculum method. This step in the training process ensures NDI is upholding the high standard of education a Master Teacher/Choreography facilitates and keeps the integrity of the program strong. Throughout the program, the students learn the essential fundamentals of dance as well as create and study choreography that is performed at a mid-year assembly and an end of the year program to celebrate the students success and artistry.

The goal of the School Partnership Program first and foremost is to educate the students in the art form of dance. Aileen Barry, Senior Director of Education and Outreach of Dance Institute explained: "It is everyone's birthright to receive rigorous and sustained experience in the arts" (Barry) and the organization is working to ensure the New York mandate for access to arts education, restated in 2017, is achieved in their community. Although NDI's instruction method of dance is not an arts integration method, as they are mainly instructing the students how to dance, it is still an experiential learning process. A curriculum theme, exploring aspects in science, world culture, and literacy, is assigned by NDI each year to inspire the instruction surrounding dance. Implementing an academic theme, which NDI believes is relevant in the world today, within the dance instruction increases the students curiosity into these concepts, resulting in the expansion of their knowledge base. Most recently, NDI chose soul music as the curriculum theme where they celebrated this historically rich music in the classroom to introduce students to the black experience in America (Barry). They showed how African Americans transcended from oppression in our country by exploring how Gospel music has morphed into R&D, a combination of jazz and blues music with an addition of a strong backbeat, through the

instruction of dance (Barry). Overall this curriculum approach is designed to foster the students interest in the greater world around them and how they as individuals fit into it (About NDI).

The impact of NDI's School Partnership goes far beyond the education in dance they are providing for their students. NDI is committed to transcending their students onto a path of excellence through their program. Of the 6,500 students that NDI currently reaches in the broader New York City area, 68% of the children are of color and nearly 50% qualify for free or reduced-price lunch (About NDI). Equipping these underprivileged children with tools like self-confidence, esteem, discipline, and focus can set these students up for a path of success that they might not have otherwise had. Barry stated when discussing these factors stated "NDI is a place where they earn a sense of real success and the confidence that comes from really achieving, struggling, and thriving." (Barry). Assessments of the School Partnership Program from classroom teachers revealed that 99% believed the program improved school culture, 97% confirmed the students gained self-confidence, the ability to work cooperatively, and found greater joy in learning, and 91% found students demonstrated self-discipline, perseverance, concentration, and focus (Our Impact).

Children who have come into contact with D'amboise through NDI have been known to leave saying "He makes me feel like dancing!" (Jacques D'amboise). Alex Yuan, a student who participated in the School Partnership program in fourth grade made a statement regarding her experience as "My NDI teachers believed in me before I believed in myself. NDI was tough, it was nurturing, and it was inclusive. When you are a public school kid from a low-income community like I was, there are not many opportunities like this. I was lucky." (Our Impact). In analyzing the impact that NDI has on thousands of children in the greater NYC area and worldwide, it is clear they are not only providing dance education but are transforming students' overarching livelihoods.

A key component of the lack of dance education is due to the minuscule amount of people who become professionally educated and pursue a career in the pedagogy of dance. The National Dance Institute is reinforcing the importance of having highly qualified and well-trained educators to teach dance. Currently, there are 1,500 teaching artists worldwide (Our Impact) trained in the NDI method giving their expertise over to students to ensure they are truly receiving the education they deserve in the arts. These teaching artists are being treated as true employees with real jobs who can create a strong livelihood for themselves because of the salary and benefits package associated with it (Barry). Although National Dance Institute does rally at state capitol meetings to advocate for arts education, Aileen Barry argues preaching the importance of creating well-educated teaching artists with “rich and overflowing tool belts” (Barry) and providing financial security in their chosen career path is above all the most important form of advocacy to ensure education in dance continues in public schools (Barry).

BALLET AUSTIN

Ballet Austin has thrived as an operating professional ballet company and has made a name for itself as one of the largest 15 classical ballet companies in the United States (Our Story). When first establishing Ballet Austin as a 501(c)(3) nonprofit organization in 1956 the main focus was to present ballet and train future ballet dancers. Today, Ballet Austin is devoted to providing access to a plethora of additional programs to their community in Austin, Texas by fully immersing them in the art of dance.

Ballet Austin's professional company, consisting of 22 dancers led by Artistic Director Stephen Mills, produces a wide variety of productions each season including time-old classics like Swan Lake to original, innovative works by prestigious choreographers to appeal to and challenge their audience members. In addition to their esteemed professional company, the organization has a multitude of educational programs to enrich "all walks of life" (Our Story) with ballet. Ballet Austin's Butler Center for Dance and Fitness is structured to offer a class for anyone who desires to dance, serving a total of 9,000 people of all ages each year (Our Story). The Academy is the official school of Ballet Austin, where approximately 900 students starting at ages as young as 18 months are provided exceptional training in ballet. For serious students looking to pursue a professional career in ballet, Ballet Austin II is their apprenticeship company where advanced dancers are able to receive rigorous training to prepare themselves for a career in the field.

Having proven themselves as a prosperous arts organization in the United States, Ballet Austin was chosen by the Wallace Foundation to be one of the 25 arts organizations to conduct research on expanding audiences for the arts and ultimately finding new ways to protect the livelihood of the arts in our society. The Wallace Foundation is a philanthropic organization whose mission is to "foster improvements in learning and enrichment for disadvantaged children

and the vitality of the arts for everyone” by answering essential questions that will strengthen the vitality of the field through developing new practices and policies (Wallace Foundation). Through generous funding provided by this foundation, Ballet Austin was able to investigate why audience attendance is higher for traditional, known works like *The Nutcracker* and *Swan Lake* but lower for unfamiliar works created by new choreographers or more experimental pieces (Decker). They created a continuum in which they based their season consisting of the first production with a narrative and high familiarity, the second production with a narrative and some familiarity, the third production with a non-narrative and some familiarity, and the final production with a non-narrative and no familiarity to study their audiences behavior along this continuum (Decker).

Ballet Austin’s initial hypothesis that audience members would move in a linear path along the continuum was proven to be wrong with no shown evidence of when audience members entered and exited the continuum (Decker). Interestingly enough, what it did prove was the answer was not necessarily strictly surrounding the familiarity of the productions being presented, but instead an overall lacking of familiarity and comfortability with the art of ballet itself as Associate Artistic Director, Michelle Martin stated “familiarity is about information” (Decker). The largest takeaway from this continual research was that more education was needed in the art of ballet as a whole and what it is like to attend a performance at Ballet Austin to lower the risk of people dedicating their time and money to come to the ballet.

With this new found information Ballet Austin enacted two new programs to increase the knowledge of their audience on the basis of the works being performed, Ballet Austin, and ballet as a whole through tapping into the audience's intellectual, emotional, and social being and reducing overall uncertainty (Decker). Ballet-O-Mania! is an informational session that occurs before the performance and is enriched in interesting facts about the performance to appeal to

the audiences' intellectual and emotional beings (Decker). The second program titled Ballet Bash! has nothing to do with providing new information to the audience members but its sole purpose is to increase their comfortability at the ballet by providing a social experience before the show equipped with appetizers and drinks (Decker). Since implementing these programs, Ballet Austin has experienced higher and more diverse audience attendance with their more experimental works and also have been provided feedback from audience members that their comfortability at the ballet has increased with the added knowledge they receive about the productions, Ballet Austin, and ballet as an art form (Decker).

Ballet Austin has strong core values that are rooted in preserving the rich tradition of ballet, teaching the next generation of artists, enriching their community, honoring the diversity of the human experience, and encouraging lifelong health and well-being (Our Core Values). The foundation of each of their stated values are rooted in education of the arts. For this reason, Ballet Austin has dedicated itself to providing resources such as in-school performances, teacher professional development, tours of Ballet Austin, in-studio rehearsal viewings, and most importantly in-school dance classes to promote dance education in their area. Ballet Austin acknowledges "the arts and arts education as essential elements in the educational process necessary for the intellectual and social development of all humans" (For Educators) and is committed to doing all in their power to ensure every child receives the education in the arts they deserve. Currently, programs are being implemented in 31 Central Texas School Districts (Our Story) of varying socio-economic areas.

A unique program offered by Ballet Austin titled Dance in the Classroom brings a pre-ballet course to students in their classroom of ages five, six, and seven in grades kindergarten through 2nd grade (Dance In The Classroom). Pei-San Brown, Ballet Austin's Director of Community Education explains Dance in the Classroom is designed to be

implemented into low socioeconomic school districts to ensure that these students receive and reap the benefits of dance education that they would otherwise not experience due to financial restrictions. Currently, Ballet Austin is partnering with Black Shear Elementary to bring their students the joy of dance through nine classes per week with instruction from faculty member Toni Bravo 30 weeks out of the school year (Dance In The Classroom). This program is designed to introduce students to the art of ballet at an age where their fine and gross motor skills are being more intricately developed and promote and enhance this development by teaching students classical ballet shapes, positions and postures all in a way fostered by group interaction and creativity (Dance In The Classroom). Through the structured pre-ballet syllabus students not only are provided the joy of dance which can act as a positive outlet in their immediate lives, but also leaves them with lasting effects of advancing their physical and cognitive development in a nontraditional way (Dance In The Classroom).

The Principal of Black Shear Elementary states their school is considered to fall into the category of low socioeconomic status because of their student body being made up of “97% free reduced lunch, a high percentage of students being raised in a one parent home or raised by grandparents, and 65% considered to be at risk students which means that if they are not provided with opportunities in a structured environment they are probably not going to make it through high school” (Dance In The Classroom). Dance in the Classroom acts as the structured environment these students need to hone the skills necessary to beat the odds set against them. It teaches the high risk students the tools necessary to prevail by stressing self discipline, self confidence, creative thinking, concentration, and collaboration (Dance In The Classroom).

Dance in the Classroom as described by Brown acts as a “Pipeline into the Ballet Austin Academy”. As students graduate from the program, enter third grade and have the desire to continue with dance, a summer program specifically designed for them is available. This

program acts as a bridge to the Academy and instructs parents and students of the essential skills to have in order to study ballet. Things as simple as learning how to do a proper bun, what snacks provide the best fuel, and where the dressing rooms are located are often taken for granted explains Brown and are all taught in this summer program along with actual ballet instruction to ensure these students do not feel overwhelmed or alienated as they enter the Academy. Ballet Austin also awards up to two full scholarships to these students supporting them all the way through highschool of their Ballet Austin endeavors. The scholarship ensures there is no cost to the student whatsoever to make sure the student is able to follow their passion in ballet by waiving all registration fees and providing them their uniforms, costuming if they are selected to participate in the nutcracker, and shoes.

Ballet Austin also executes a kinesthetic learning program that is implemented in three low socioeconomic elementary schools including Maplewood Elementary, Wooten Elementary, and Oak Springs Elementary titled Leaps and No Bounds (Leaps and No Bounds). Instead of teaching classical ballet techniques, Leaps and No Bounds is structured around movement of the body and how it can best be utilized to aid in the teaching of classroom topics (Leaps and No Bounds). This movement based dance class curricula was first developed 25 years ago and undergoes yearly adjustments to best assist in the learning process of core classes including math, social studies, science, and language arts for grades kindergarten through 5th grade (Leaps and No Bounds). Leaps and No Bounds is approached as any other course in a students schedule with a designated block during the school day and within the three schools, 16 classes of Leaps and No Bounds are being executed during 30 weeks of the designated school year (Leaps and No Bounds). Kinesthetic learning is utilized within this program to connect movement and achievement together to reinforce what is being taught in the students core curriculum (Leaps and No Bounds). Through providing this additional outlet for learning,

teachers have found their students to better comprehend and fully grasp the concepts being presented in front of them and have stated that it allows students with learning disabilities and language barriers to better understand the material (Leaps and No Bounds).

Maplewood, Wooten, and Oak Springs Elementary are all categorized to be Title I schools based on the percentage of free and reduced lunch explained by Brown. The student body within these schools are full of diversity and also mainly come from low income families. To best reach all the students coming from a multitude of different cultural backgrounds, Leaps and No Bounds is taught in both spanish and english to ensure that each student is able to apply themselves and fully connect with the material (Leaps and No Bounds). Leaps and No Bounds reaches roughly 600 students (Leaps and No Bounds) within these Title I schools in hopes that this addition to their traditional learning style will help them be successful in the future. Through tapping into the natural love and instinct children have for movement Ballet Austin believes they can instruct students to use it to “reinforce the skills they need to succeed in class and in life” through Leaps and No Bounds (Leaps and No Bounds).

To best safeguard a future for the arts and dance education in addition to their individual programs, Ballet Austin has formed relationships with organizations who advocate for the arts and policies that surround them. In describing Ballet Austin’s involvement with advocacy Brown stated Ballet Austin “advocates for the arts in general, in that we are hoping that dance becomes more important in society”. Ballet Austin was among one of the founding arts partners of MINDPOP, a nonprofit consultancy located in Austin, TX whose initiative is “to bring equity and access to quality arts education” and also provide “the instructional tools of teachers to lead creative classrooms” (Mindpop). MINPOP designs creative learning practices through research, theoretical bases, and practical experience to best involve the arts into classrooms and shares their findings nationwide to other leaders in the education field (MINDPOP). This is achieved

through direct implementation by Austin's Creative Learning Initiative (CLI) which partners with various arts organizations, Austin's city government, and the Austin Independent School District (MINDPOP). Currently, MINDPOP's creative learning system is being applied to 63 schools and is directly influencing 3,000 teachers and 40,000 students (MINDPOP). Julia Wartel, a practicing middle school teacher of CLI strategies committed to the arts centered way of conducting a classroom as CLI "gives our students their voice, it allows them to access information and share their ideas in multiple ways" (MINDPOP). Ballet Austin's involvement with organizations like MINDPOP help ensure a future of arts education and arts in society for generations to come.

PINE STREET ELEMENTARY SCHOOL

It has been Pine Street Elementary's initiative to provide their students with an education where the expectation is excellence since their establishment in 1929, located in Spartanburg, South Carolina. Their dedication to providing their students with the best formulated curriculum to prepare them for success in their academics and into adulthood has been recognized as they have received a multitude of awards such as the Kennedy Center for the Performing Arts School Distinction Award and the South Carolina Palmetto Gold Award which celebrates schools for their high level of performance and allegiance to closing the achievement gap in education (Our Story / Pine Street Traditions). Pine Street Elementary School is also utilized as an academic curriculum model due to their high focus and integration of arts into everyday learning.

In 1989, Pine Street Elementary was one of 11 schools named a model site for the Arts in Basic Curriculum (ABC) project by the South Carolina Arts Commission for their existing arts intensive programming. The ABC project was first developed in 1988 to raise awareness of arts education in South Carolina and urge school systems to provide "comprehensive, substantive, and sequential" arts education for every child (ABC Project). After receiving a \$20,000 grant from the National Endowment for the Arts, the South Carolina Arts Commission was able to put the ABC project into motion in hopes to provide thorough education in dance, music, theatre, visual arts, creative writing, and media arts for every child in South Carolina by using model sites like Pine Street Elementary as both guides in programming and sites to further develop curricula (ABC Project). In addition to creating innovative arts focused curricula by establishing guidelines to include creative expression, and aesthetic perspective/value, the ABC project has been a crucial component for advocating for the arts place in education as their efforts are the main reason the arts are included in the Education Accountability Act passed in 1998 by the

South Carolina Legislature (ABC Project). Pine Street Elementary School's status with the ABC project propels them as a leader in arts enhanced curriculum or as they refer to it as arts infused learning.

Pine Street Elementary aims to fulfill the promise of the ABC project to ensure every child that walks through their doors receives high quality education in every art form. The allegiance Pine Street Elementary has made to arts education has granted them the ability to enhance their rigorous academic curricula with drawing, painting, graphic design, ballet, jazz, creative movement, dramatic interpretation, puppetry and creative writing (School Distinctions / Honors and Awards). This robust curricula allows Pine Street Elementary to set forth a standard of excellence for their students as they pursue a mission of providing a learning environment that will establish a foundation to prepare students to live and work in a rapidly changing world (Mission, Vision, Values). Pine Street Elementary sees the value of arts education in the 21st century and understands that in order to fulfill their mission of preparing students for the current fast paced modern society, an arts infused learning environment is essential.

In 2013-14, Pine Street Elementary had an enrollment of 674 students (Baxley, Burgess, Melnik & Nesbit). Of these 674 students, 70% identified as Caucasians, 22.7% identified as African American, 2.3% identified as Asian, 2% identified as Hispanic and 3% identified differently (Baxley, Burgess, Melnik & Nesbit). Additionally, 31% of the student body qualified for free or reduced lunch, 25% were a part of the gifted and talented program, and 9% had disabilities. These statistics show the majority of the students attending Pine Street Elementary do not fall into the category of high risk students. For this reason, Pine Street Elementary should take their developed art infused curriculum to surrounding school systems that are more heavily populated with high risk students. This would ensure not only their students receive a well rounded education but the whole community and surrounding areas who have less access to

the arts in general receive an arts infused education that will have positive effects on their likelihood to stay in school and safeguard their future.

Art infused learning is designed to integrate skills and concepts from both the arts and other subject areas to mutually strengthen the understanding and comprehension of what is being presented (What is Arts Infusion). This allows students to synthesize their knowledge of math, science, social studies, or language arts through a creative process by utilizing various art forms to express, explore, and further demonstrate their understanding of the curriculum (What is Arts Infusion). Examples of how Pine Street Elementary is currently executing arts infused learning include: reenacting the revolutionary war by having students create costumes, props, scenery, and a script, building geometrical connections by utilizing famous art pieces to identify different shapes and lines, applying musical selections and artwork to word tone to demonstrate how it translates into literature, and creating choreography to embody the life cycle of a butterfly by becoming the butterfly themselves with their individual movement (What is Arts Infusion). Pine Street Elementary has fully embraced employing an arts integrated curriculum because they believe that it is the most effective way to present new knowledge to students with a wide range of "interests, aptitudes, styles, and experiences" (What is Arts Infusion). Most importantly, arts infused learning ensures that students are participating in active learning and are able to not only value but take full ownership of their learning process (What is Arts Infusion).

Along with teachers at Pine Street Elementary being urged to utilize movement in their classrooms to aid in the learning process (Woodham), Susan Woodham, Pine Street Elementary's sole dance educator, provides every student from kindergarten through fifth grade each week with dance instruction and also offers after school dance classes in ballet and modern for those students who desire more instruction. The dance classes are structured with kindergarten through second grade receiving weekly 30-minute dance instruction and third

through fifth grade receiving weekly 40-minute dance instruction. Additionally, the classes are treated like any other core class as it is a mandatory block in their weekly schedule (Baxley, Burgess, Melnik & Nesbit). Woodham's dance instruction functions to hone into the students flexibility, adaptability, and creativity to place a strong emphasis on the creative process as a whole and not just a final product (Baxley, Burgess, Melnik & Nesbit). This curriculum challenges the students not only physically with their bodies but also encourages cognitive development and critical thinking as they dive deep into the creative process and are able to make connections to their other coursework (Woodham).

The main objective of Woodham's dance class is for the students to create their own, unique movement. When describing how she runs her classroom Woodham stated "I am very picky. I will not let them show me anything unoriginal ranging from video games, cheerleading moves, TV shows, ect. It must be their own movement" (Woodham). The goal is for the students to utilize the movement as an opportunity for growth both mentally and physically and take full ownership of their movement. Students, generally, love attending Woodham's class. "Everyone wants to move," Woodham said and while students are moving and creating together they are showing increases in collaborative skills, confidence, and flexible thinking (Baxley, Burgess, Melnik & Nesbit). When asked about Woodham and her class a student replied "She's awesome, amazing, creative, unique. She always has her own styles and knows exactly what to say when you think you can't do it. She'll always say, 'That's not a word you want to say. That's never the right word. You have to tell yourself, I can do it.' She's awesome." (Baxley, Burgess, Melnik & Nesbit). The students' reflections and statements regarding Woodham and her dance curriculum are full of praise: not only the fun movement they get to partake in but the cognitive and physical benefits they receive as the curriculum progresses and becomes more complex (Baxley, Burgess, Melnik & Nesbit).

Alongside the beaming responses from students experiencing Pine Street Elementary's art infused education, the community also thinks extremely highly of the school and how they are approaching education. With consistent ratings of "excellent" from the South Carolina Department of Education (Baxley, Burgess, Melnik & Nesbit), being named a model site and a legacy school Pine Street Elementary has gained the full support of Spartanburg. When commenting on how the community perceives the school, Woodham proclaimed "everyone has very fond memories of what we have given them throughout their time at Pine Street Elementary" (Woodham). A clear demonstration of the belief in the type of education that is being administered in Pine Street Elementary is the high number of students that are currently enrolled are children of previous graduated students from the school (Woodham). Parents regularly announce they greatly enjoy entering the school and being greeted with a large display of bulletin boards that are filled with a variety of art infused projects their children have been working on, simply stated "They love it (art infusion)" (Woodham). The support for an arts centric curriculum is quite an anomaly in Spartanburg as most school districts in the nation are minimizing their arts programming instead of enhancing their core curriculum with the arts. Without the high level of praise and the support Pine Street Elementary is receiving, their arts infused curriculum would be non existent.

ANALYSIS OF PROGRAMS EFFECTIVENESS

The National Coalition for Core Arts Standards has developed a framework for administering arts education for educators to provide their students with high quality education in the arts. This framework was developed in response to the lack of consistency throughout arts education in terms of how instruction was being designed, conducted, and evaluated. In order to promote implementation of their framework, the National Coalition for Core Arts Standards developed a matrix that would provide educators with every instructional tool they would need to provide their students with robust arts education. Their developed standards, objections, and assessments not only ensure that students will receive the vast cognitive, social, emotional, and physical benefits that come from rich and proper arts education, but also acts as an effort to unify arts education across our nation. The inequity of our nation's distribution and quality of arts education is a cause for high concern as a large percentage of students are not being provided the skills and tools to be successful in and outside of the classroom. Integrating a uniform arts curriculum into the public schools, like the National Core Arts Standards Matrix would provide equal access for all students in the arts and fulfill ESSA's description of a well rounded education.

Art criteria, skills, processes, goals, and sample assessments for each of the five art disciplines, dance, media, music, theatre, and visual arts, are included within the matrix framework of the National Core Arts Standards Matrix. The matrix is designed with four artistic processes including creating, performing/presenting/producing, responding, and connecting (National Core Arts Standards). Lying within each of the artistic processes are two to three outcome based anchor standards specific to an art discipline that evolve in each process by grade level (National Core Arts Standards). The artistic processes are meant to embody the cognitive and physical part of studying the arts while the anchor standards offer qualitative and

quantitative learning goals for students (National Core Arts Standards). Through utilizing matrix framework students will achieve the objective of becoming artistically literate in each of the five disciplines as described by the National Coalition for Core Arts Standards (National Core Arts Standards). Becoming artistically literate in one, or several of the five art disciplines requires authentic knowledge and understanding of the arts that is achieved through directly engaging in artistic creation processes with legitimate materials, such as clay, musical instruments, the human body, and scores, and legitimate spaces, such as concert halls, dance studios, and computer labs (National Core Arts Standards). Only then does a student obtain the ability to participate in the four artistic processes that are unique to each art discipline and transfer that knowledge and capabilities to all aspects of their life (National Core Arts Standards).

For dance, the four artistic processes are defined individually as:

Artistic Process	Characterized in Dance
Creating	Imagine, envision, or improvise movement
Performing	Execute movement
Responding	Reflect upon movement
Connecting	Connect the experience to all other contexts and meaning or knowledge

Source: Customize Handbook

Uniquely in this discipline although the processes are written linearly in the matrix and are defined separately they occur simultaneously in the practice of dance allowing students to hit a multitude of standards in each process in one class period (Customize Handbook). Through embracing all four artistic processes and completing grade appropriate anchor standards within dance instruction students will become artistically literate in the discipline. When reaching the status of artistic literacy in dance students will have discovered the expressive elements of dance, know the terminology, obtained a clear sense of how to embody

dance, and be able to reflect, critique, and connect personal experience and knowledge to dance (Customize Handbook).

For the purpose of evaluating the School Partnership Program, Dance in the Classroom, Leaps and No Bounds, and Pine Street Elementary's dance program uniformly, I will be specifically looking at the first category of anchor standards assigned to the 2nd grade within the National Core Arts Standards. The anchor standards under their assigned artistic process are as follows:

Artistic Process	Anchor Standard	Anchor Standard	Anchor Standard
Creating	Explore movement inspired by a variety of stimuli (music/sound/text /objects/images/ symbols/experiences) and suggest additional sources for movement ideas.	Combine a variety of movements while manipulating the elements of dance.	
Performing	Demonstrate clear directionality and intent when performing movements that change body shapes, facings, and pathways in space. Identify symmetrical and asymmetrical body shapes and examine relationships between body parts. Differentiate between circling and turning as two separate ways of continuous directional change.	Identify the length of time a move or phrase takes (long/short). Identify and move on the downbeat in double and triple meter. Correlate metric phrasing with movement phrasing.	Select and apply appropriate characteristics to movements (adverbs/adjectives) and apply them to movements. Demonstrate kinesthetic awareness while dancing the movement characteristics.
Responding	Find movements in a dance that develop a pattern.	Demonstrate and describe movements in dances from	

		different genres or cultures.	
Connecting	Describe, create, and perform a dance that expresses personal meaning and explain how certain movements express this personal meaning.	Respond to a dance work using an inquiry-based set of questions (see/think/wonder). Create movement using ideas from responses and explain how certain movements express a specific idea.	

Source: Customize Handbook

The National Dance Institute School Partnership program involves a themed curricula which acts as inspiration for that year's dance instruction. Having an assigned academic topic that is applied to the movement accomplishes the creating, responding, and connecting artistic processes anchor standards. For creating, students utilize that particular culture or academic topic to inspire their movement and offer them the opportunity to look at all different angles of the theme and create unique movements to embody it. After students develop their own movement combination to represent the theme, they have the opportunity to describe and show their movement to their peers, achieving the responding artistic process. Additionally, once a student performs a movement they are instructed to make the movement their own and implement their own personal experiences and flare to the movement which not only makes the movement truly their own but allows them incorporate a deeper meaning, which is the purpose of the creating artistic process. A mid-year, as well as a final performance, is incorporated into the curriculum which also allows the students to perform a variety of choreographed dances that reflect the theme of the year that accomplishes the fourth artistic process performing. These dances are choreographed by the Master choreographer and assistant teacher and would involve a variance of shapes, timing, facings, and pathways which are key concepts of the

performing artistic process anchor standard. National Dance Institute's School Partnership curricula does an impeccable job of incorporating all the artistic processes into nearly every class period, classifying their students as artistically literate in dance once they graduate from the program.

Ballet Austin's Dance in the Classroom, a pre-ballet course in nature, has students configure their bodies into a variety of classical ballet shapes, positions, and postures creatively administered by Toni Bravo. These combinations of movements along with how they are applied differently to varying musicalities accomplish anchor standards in artistic processes creating and performing. The focus being on solely exposing underprivileged students in low socioeconomic areas at a young age, this curricula does not incorporate either of the responding nor connecting artistic processes. Instead, it is supposed to act as a glimpse into the art of ballet and provide those students with the cognitive, social, emotional, and physical developmental benefits students receive through dance, not necessarily make deeper connections with themselves, academic coursework, or the greater world surrounding them.

In contrast, Ballet Austin's second in school program titled Leaps and No Bounds achieves the responding and connecting artistic processes and fails to provide the artistic processes creating and performing. With honing in on how the movement of the body can best aid in the learning process of the students other core subjects, the main focus of this program is connecting movement to academic achievement. This requires the students to embody academic concepts through the movement of their body and therefore gain a deeper understanding by way of their individual movement choreography. Kinesthetic learning shifts the focus from artistic processes like creating and performing that are more directly linked to the technical background of dance and not necessarily the deepening of the connection between the body and mind.

Pine Street Elementary's dance program completes all four artistic processes as Susan Woodham stresses not only the importance of technique in her classroom, but producing individualized movement that is full of personal meaning to the students. Each class builds upon each other, meaning no class will encompass the identical movement style as previous classes, accomplishing both aspects of the artistic processes creating and performing. Although Woodham does not incorporate other academic concepts into her curricula, on multiple occasions students have made connections between their core classes based on the movement patterns, shapes, or configurations they produce. This demonstrates how the artistic processes can occur simultaneously within the art discipline of dance, as the process responding was occurring throughout a more connecting and performing artistic process focused dance instruction. Finally, the artistic process that is most stressed in her class is connecting. It is required of every student to produce a unique movement that is filled with personal meaning and backing and unoriginal work is not accepted.

In my scholarly opinion, National Dance Institute's School Partnership Program is currently best accomplishing the National Core Dance Standards by not only providing rich and integral education in dance but creating insightful connections from the movement to symbolic topics regarding culture and the world surrounding them. Although the School Partnership Program's approach does not technically fall into the definition of arts integration, with the main vehicle of instruction being focused around the technique and performance quality of dance, the students are still embodying an academic topic through their learning process. The high level of focus the National Dance Institute puts forth to maintain the integrity of their National Dance Institute Pedagogy Method is what I believe allows them to best administer dance education that adheres to the National Core Dance Standards. What can be detrimental to an arts integration program is the care of utilizing dance as a tool in the learning process without

properly teaching students the technique of the art form along the way. This not only hinders the students ability to participate but minimizes the benefits they would receive in both the art discipline and comprehending the academic material as well. National Dance Institute's method does a fantastic job of blending the dance instruction and curriculum theme where students can derive the maximum benefits.

THE FUTURE OF ARTS EDUCATION

The arts are intertwined in all aspects of our lives. Our history is culturally enriched with the arts, cities rely heavily on the arts as an integral part of their economic prosperity and touristic appeal, and individuals rely on the arts for not only the expressive outlet they provide, but for the creative and innovative thinking they best develop. The absence of the arts will have crippling effects on our society as the vitality of its success is directly reliant on vigorous education in the arts. STEM education continues to be the focus of the 21st century core curriculum, in hopes to produce the best innovative thinkers for our constantly evolving society. However, as test scores plateau and participation in the classroom reduces, the STEM curriculum is only dulling creative thinking and stifling development that propels innovation. Changing the acronym to STEAM through integrating arts within current core classes such as math, science, language arts, and social studies, and providing uniform education in the art disciplines themselves, will ensure our youth is best equipped in all aspects of their development to enter the workforce.

Creativity and Innovation, critical thinking and problem solving, communication, and collaboration, all of which are essential 21st century skills, are currently being hindered in student development because of the lack and unequal distribution of arts education in our society (National Core Arts Standards). Yet, there is little initiative from public school systems nationwide to combat this serious discrepancy in education and they have fallen accustomed to relying on other parties to fill the gap that has been created. The future of arts education should not be reliant on organizations such as Ballet Austin and The National Dance Institute. The arts should be provided to students in their full integrity to complete the ESSA's definition of a complete, well rounded education as a block in their daily schedule within their local school district. Although some students do have the financial capacity and resources to seek arts

education elsewhere other than in their daily coursework, many in low socioeconomic and high risk students do not have the privilege of doing so. This is causing an achievement gap and leading to a major injustice to those less fortunate students as the school systems are not providing them with the resources to receive a complete education involving the arts.

Although integrating arts education into students' everyday school schedule through enacting a STEAM focused curriculum seems to be an efficient and effective change in the public school system, it is not currently possible with the overarching societal views of the arts. Ironically the negative stigma that the arts are irrelevant and unimportant to society directly correlates to the majority of the population not being educated in or having experienced the arts. This has led to a deep misunderstanding of the arts rightful place in education and our society as a whole. To reverse this stigma, the answer once again resides in education of the arts. I strongly believe the best way to accomplish this is through more research on the benefits of the arts on students' cognitive, social/emotional, and physical development. More specifically, how these developments which occur from vigorous arts education affect how students perform in the modern day workforce. Through providing the public with quantitative, hard facts on how the arts directly correlate to our society, views may shift around the subject of altering STEM to STEAM as a vehicle of arts integration and promote a holistic and equitable education for all students.

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