

DANCE EDUCATION CERTIFICATION IN ALABAMA:
ISSUES RELATED TO UNDERGRADUATE
DEGREE PROGRAMMING

by

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ABSTRACT

Dance as an academic endeavor has held a place in higher education since 1926. From its beginnings as a major of study under a department of physical education, dance in academia moved into departments of fine arts and flourished as an expressive art form in the mid to late 20th century. In the 1990s, dance in K12 education similarly moved from its beginnings in physical education into arts education. By 2002, the arts, including dance, music, theatre, and visual art, were named core academic subjects in national education policy. Dance educators and researchers encouraged departments of dance to include dance education as a degree program. How did higher education dance programs in Alabama respond to this new opportunity for their students?

This case study investigated undergraduate dance education programming in Alabama from the perspective of current faculty. Interviews were drawn from faculty at the three universities in Alabama with dance degree programs, with additional data collected from current and former K12 dance educators. Document analysis included university mission statements and coursework along with state administrative code and standards related to dance educating. Informed by the theoretical lens of Giddens and the conceptual frame of Bolman and Deal, the study identified issues related to dance education degree programming and certification in Alabama.

Keywords and Phrases: undergraduate dance education programming, public policy, K12 public education, organizational culture, structuration theory, four-frame model

DEDICATION

For Richard Lee Morrison

1925 - 2014

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CHAPTER I

INTRODUCTION

Dance in education was considered an aspect of physical education through the early 20th century, both at the collegiate level and in primary and secondary curricula. Those studying physical education received some coursework in dance, which focused on the physical and social benefits of such activity. The cultural shift toward dance as a performing art that occurred in the mid 20th century saw numerous higher education dance programs moving into or being founded within fine arts departments. The emphasis became focused on performance and choreography, with technical skill and artistry seen as the benchmarks of success. By the end of the century, some dance faculty were returning to the concept of dance as education, bolstered by research on the benefits of arts education and changes in national public education policy.

In the mid 20th century, research focusing on how children learn pointed to the arts as important components of the development of the whole child, and advocates called for the arts to be included as core academic subjects in public school. By 1994, arts supporters had succeeded in convincing lawmakers that the arts were an important part of K12 education, and had written and published voluntary National Core Arts Standards in the fields of dance, music, theatre, and visual art. In 2001, with the Bush Administration's reauthorization of the original 1964 Elementary and Secondary Education Act, titled No Child Left Behind (NCLB), dance became categorized as an art instead of physical education and became part of the core academic curriculum. NCLB also demanded "highly qualified teacher" status as part of the accountability

measures. The 2001 change in public policy that defined dance as an art and called for highly qualified instructors provided a potential new opportunity for dance faculty in higher education as they prepared their students for life after college.

In 1996, the Alabama State Department of Education created a task force with the goal to adapt the 1994 national arts standards into standards relevant to the state of Alabama. In its third revision since original adoption in 1997, the Alabama Course of Study: Arts Education (2017) stated “content standards in this course of study demand highly trained and qualified classroom teachers and *certified arts specialists* (emphasis mine) to design, develop, and deliver effective instruction in the arts” (p. 5). The Course of Study called for the development of a strong pedagogical foundation in college programs so that Alabama’s K12 teachers can become properly credentialed and successfully put the standards into action.

To support the application of these standards, the Alabama State Department of Education identified standards for hiring an educator in dance. These standards built upon the Alabama Core Teaching Standards and were consistent with teacher preparation standards of the National Association of Schools of Dance, the standards of the National Dance Education Organization, and the dance standards found in the Alabama Course of Study: Arts Education. These documents provided a framework for undergraduate programs in dance education.

Prior to 2010, three Alabama institutions offered degrees in dance: Huntingdon College, Birmingham-Southern College, and The University of Alabama. Following the 1997 Alabama Department of Education approval of K12 standards for music, theatre, visual art and dance, Huntingdon College added a dance pedagogy track leading to K12 certification for the 2000-01 academic year. Birmingham-Southern College (BSC) began offering a dance teaching certification in 2002. By 2010, both schools had closed their dance programs completely, leaving

a gap in the options of Alabama residents to pursue a degree or certification in dance education. The University of Alabama was the only university offering a dance major in the state from 2010 until 2012 when Troy University began a BFA program in dance. Alabama State University followed suit in 2013 and became the first HBCU in the Southeastern United States to offer a BFA in dance. However, none of these universities had a dance education degree or certification track for their students.

Since 2002, dance has been considered an art in public education policy and one of the core curricular subjects. Public school hiring standards demanded certified and qualified teachers with at least a bachelor's degree. Institutions of higher education had the responsibility to prepare teachers appropriately.

This dissertation focused on the perspective of dance faculty as key stakeholders regarding undergraduate curricula in the genre of dance. Additional research was gathered from dance educators in K12 public schools, dance education historians and advocates, and through document analysis of undergraduate degree programs in dance and state education policy. Informed by the theoretical lens of Giddens (1984), the findings were analyzed through the conceptual frame of Bolman and Deal (2008). The study identified issues related to undergraduate dance education degree programming and certification in Alabama.

Research Questions

The purpose of this study was to understand issues related to the establishment of dance education programs and certification in Alabama. With dance being considered a core academic subject in public K12 schools, dance departments in higher education were able to offer degrees in dance education. The following questions guided this study:

1. How do undergraduate dance programs in Alabama contribute to the preparation of dance educators?
2. How does public education policy relate to how undergraduate dance education programs in Alabama are designed?
3. What internal and external influences affect current decision making regarding dance curricula in higher education in Alabama?

Background

Arts education and public policy

As early as 1859, legislators had attempted to establish national programs to support the arts. President James Buchanan appointed a National Arts Commission, however, lack of congressional appropriations forced the demise of this initiative (NEA brief chronology, 2000). During Franklin D. Roosevelt's presidency, the Works Progress Administration provided funding for artists through the Federal Art Project, Federal Music Project, Federal Writers Project, Federal Theater Project, and the Federal Dance Project. These programs were instrumental in putting Americans back to work following the Great Depression, yet were phased out in 1943.

It was not until 1965 that the arts solidly entered the domain of federal funding and support, when President Lyndon B. Johnson signed the National Foundation on the Arts and Humanities Act, establishing the National Endowment for the Arts and the National Endowment for the Humanities. That same year President Johnson signed the Elementary and Secondary Education Act "to strengthen and improve educational quality and educational opportunities in the Nation's elementary and secondary schools" (Pub. L. 89-10, p. 1). This law intended to close

the achievement gap between low income and higher income students by providing funding and establishing standards of achievement and accountability.

Goals 2000: Educate America Act, a Clinton era education policy initiative passed in 1994, was the first piece of national legislation that included the arts as academic subject areas in which students would “demonstrate competency” (H.R. 1804 section 102.3.A). With this legislation, Congress affirmed the value of arts education in K12 schools. The U.S. Department of Education funded development of standards in the arts. In 1994 the National Standards for Education in the Arts were published and deemed to be used voluntarily by each state as best fit their education goals.

Developed in 1994 by the Consortium of National Arts Education Associations (Mahlmann et al), the National Standards for Education in the Arts were a statement of what every young American in K12 schools should know and be able to do in four arts disciplines - dance, music, theatre, and the visual arts. The Standards provided a “vision of competence and educational effectiveness, but without creating a mold into which all arts programs must fit” and were concerned with results that come from basic arts education “not with how those results ought to be delivered” (p. 131). Out of the thirty-one members of The National Committee for Standards in the Arts, nine were from institutes of higher education. The Writing Task Forces for each genre also included contributions from college and university professors.

In 2001, the Bush administration reauthorized the 1965 Elementary and Secondary Education Act with the passage of No Child Left Behind (NCLB). This legislation, enacted in 2002, officially included the arts as core academic subjects, along with science, mathematics, reading, language arts, foreign language, English, civics and government, economics, history, and geography. The Act provided for the allocation of funding to individual states to develop and

implement standards in all academic subjects, and to provide for assessment of learning to ensure proficiency.

In June 2014, the National Coalition for Core Arts Standards published an updated version of the original arts standards. These revised standards define artistic literacy, influence teacher practice and evaluation, and clarify connections between the arts and 21st century skills. The document, spearheaded by the State Education Agency Directors for Arts Education, is designed to inform curriculum, instruction, and assessment nationwide by providing a framework from which states can build appropriate models. The dance portion of the National Core Arts standards were developed by a team of dance educators led by Dr. Rima Faber, co-founder of the National Dance Education Organization (NDEO), Susan McGreevy-Nichols, current executive director of NDEO, and other prominent researchers in the field of dance and dance education.

In December 2015, the Obama administration reauthorized the 1965 Elementary and Secondary Education Act with many reforms and under a new title, the Every Student Succeeds Act (ESSA). Robert Lynch, President of Americans for the Arts, praised this recent law, stating “This new law holds great promise for restoring arts education as central to the school day and in the lives of students and our nation’s future workforce” (Lynch, 2015). Arts advocates cheered the new bill for several reasons: the arts continue to be included as part of a well-rounded education; dedicated funding for arts education is provided through the “Assistance for Arts Education” grants; and integration of the arts into the STEM (Science, Technology, Engineering, Math) fields is articulated.

With public policy defining the arts – dance, music, theatre, and the visual arts – as core academic subjects in K12 education, dance departments in higher education conceivably had the

duty to offer degrees in dance education. A brief history of dance in higher education contextualized dance as an undergraduate degree program.

Undergraduate Dance Education in the United States

The first undergraduate degree-granting program in dance was established by Margaret H'Doubler in 1926 through the Department of Physical Education in the School of Education at the University of Wisconsin. H'Doubler (1940) advocated for an educational system that acknowledges the values of arts experiences. Her approach to movement came from a scientific background, to which she applied the human need for expression. She considered movement to be a source of meaning at the same time as being a medium for expressing and communicating. H'Doubler pointed out that children are given tools with which to color a piece of paper and learn fundamental principles of drawing and color whether or not there is a chance of that person becoming a visual artist. She believed every child also should be given the tools to know how to achieve control of the body for expression. She stated "The inclusion of dance in the general education program is the one means of giving free opportunity to every child for experience in the contributions it can make to his developing personality and his growing artistic nature" (p. 59). According to Hagood (2000), H'Doubler revolutionized dance in education and gave dance a meaningful place in the American university.

Martha Hill, a contemporary of H'Doubler, was hired to teach dance in 1930 in the Physical Education Department of the School of Education at New York University and soon become Director of Dance. Mary Jo Shelley held a similar position at New College, a satellite curriculum of Teachers College, Columbia University. These college programs focused on an idea of natural dance theories with the aim of developing personality rather than a dancer. According to Kraus, Hilsendager, and Dixon (1991), "the emphasis throughout this period was

placed on personal creativity and aesthetic expressiveness – without the conviction that the body had to be trained as a tool, or instrument, before it could perform effectively” (p. 301). In the early 20th century, dance programs through the physical education departments were in place at several institutions in the northeast, including Barnard, Mt. Holyoke, Vassar, Sarah Lawrence and Wellesley. The increase in dance as an educational activity led the American Physical Education Association to establish a National Section on Dance in 1931. This group became a leading force in promoting dance education by sponsoring workshops, stimulating research and publication, and offering consultation services.

Hagood (2000) described Bennington College, a small liberal arts school in Vermont, as a major influence on the future of dance as an arts-based discipline. During the summer months between 1934 and 1942, dance educators and young performers worked alongside prominent artists and educators as part of the “Bennington Experience”. The 1934 and 1935 “experiences” included courses in teaching methods. These courses were subsequently dropped as attendees became more interested in a new form of dance arising from the dance faculty – modern dance. Modern dance explored natural and expressive movement with the added elements of performance and choreography. Studies in technique and performance brought a focus more honed on professionalism than education.

According to Hagood (2000), it was these annual gatherings at Bennington College that most influenced university dance curriculum and the shift to professional artistry. He noted “a result of dance educators accepting the Bennington model for dance was an intense focusing of the discourse on academic alignment for dance with either physical education or the other fine arts”(p. 129). Professional journals published articles supporting and criticizing both sides of the

issue. By the end of the 1930s it became apparent the two – dance as physical education and dance as art – were diverging in their philosophy and reasoning for existing in education.

Through the middle of the century enrollments in all areas of higher education expanded rapidly. From 1960 to 1970 college enrollments more than doubled, from 4.1 million to 8.6 million, and by 1980 over 12 million people were enrolled in higher education programs¹. In 1970 the number of bachelors, masters and doctoral degrees awarded in visual and performing arts totaled 30,394. By 1977 that number reached 41,793, a gain of over 10,000 arts graduates nationwide in only seven years². A college degree became the standard of proof that one possessed competence in a specific field.

According to Kraus et al. (1991), and Morrison (1973), the majority of dance programs in higher education were founded between the mid 1960s and mid 1970s. In 1969, 110 institutions offered a major or concentration in dance, most of which were housed in physical education departments. Hagood (2000) stated, “a hallmark of student attitudes in the 60s...was an intellectual and spiritual search for self” (p. 220). Deconstruction of the norms of sexuality, gender, behavior, class, and race brought a new awareness of what it means to be human in American society, and dance was an exciting vehicle through which to explore.

However, it became increasingly difficult for those pursuing this performing art to be taken seriously when their programs were part of the physical education department. Existing dance programs moved into or were formed within schools or departments of the arts, and by 1980, over 280 dance programs were offered through arts departments (Hilsendager, 1990). Additionally, in the 1980s professional dance companies were at their height of popularity and society was enamored by the professional dancer. Some universities hired well-known retired or current professionals to teach technique and repertory classes. Hagood (2000) noted the “culture

of dance in higher education continued to value the artist over the theorist. Scholarship in dance was looked at rather cautiously” (p. 261) in part due to the increasing interest in professional dance and in part due to the fact that master and doctoral degree programs were newly emerging.

As a result of this growth in the interest of dance as an undergraduate degree program, in 1981 the National Association of Schools of Dance (NASD) was formed. The NASD is the accrediting body for dance in higher education with the purpose of developing “a closer relationship among schools and programs of dance for the purpose of examining and improving practices and professional standards in dance education and training” (NASD website). Instituted during the era of a focus on professionalism in dance departments, the guidelines for accreditation require a majority of credit hours in studio work. Pedagogy and teaching courses are suggested to be included as electives.

Scholarly research in dance increased significantly toward the end of the century as undergraduate and graduate programs in dance were established. The accepted terminal degrees, Master of Fine Arts in Dance or Master of Arts in Dance, were needed to support NASD and institutional requirements for faculty teaching in undergraduate degree programs. The body of research on dance increased significantly in the years 1980 – 2002, the majority of which concerned arts education, health, the creative process, and learning styles and theories (RDE, 2004).

Encouraged by emerging research on the benefits of arts education and the idea that the arts were a necessary part of a healthy society, some discourse returned to the role of the dance teacher in K12 education. By 1989, 13 states had guidelines for K12 education in dance (Kraus et al., 1991) yet a problem of dance instruction in the schools was the lack of qualified dance teachers. The Council of Dance Administrators, according to Hagood (2000), realized “preparing

the teachers of tomorrow was not only a practical issue, it was a philosophical issue about the discipline of dance”(p. 254). The culture of dance in higher education that had embraced the performer and choreographer over the theorist was again at a turning point.

The field began examining the intentions of undergraduate dance curricula. What is the purpose of a degree in dance: to prepare students for a professional career or to prepare them for careers as educators? Is it possible to accomplish both? Can a dance department embrace the new opportunity to deliver arts education through dance and continue to flourish as a fine art? What change may need to take place for a department to have the capacity to offer both? By the turn of the century, a new organization had formed to address such questions.

National Dance Education Organization

In the 1990’s, a group of dance scholars set out to address the issue of teacher preparation. They began by identifying dance as a curriculum-based discipline, and in 1998 formed the National Dance Education Organization (NDEO). Drs. Jane Bonbright and Rima Faber founded the NDEO with “support from major leadership in dance education to create an independent and autonomous organization that would fulfill the needs of the field and address dance as an art in education and private schools of dance” (NDEO website). The establishment of this organization had a powerful influence on the development of dance education across the United States. Designed with the sole purpose of advancing dance education, the NDEO spearheads initiatives to build the infrastructure needed to understand and promote the field. Their work involves connection with other professional organizations and legislative bodies to address issues and policy decisions that impact quality dance education in all sectors. Over the past twenty years, the NDEO has developed standards, assessments, professional development opportunities, and

has provided programs and services to strengthen research, data collection, and delivery of dance education at local, state, and national levels.

Research in Dance Education. Thus far, the most significant contribution to the field of dance education and research is the Research in Dance Education project, conceived by the NDEO and supported by the US Department of Education. Completed in 2004, this three-year project focused on four areas: the identification of patterns, trends, and gaps in research; the prioritization of and initiation of new research; the creation of national and state networks to influence policy and practice; and the establishment of Research Centers for Dance Education. A research database was compiled to assist with meeting the needs of these areas – the Dance Education Literature and Research descriptive index (DELRdi). According to the NDEO website, the DELRdi is “an index of literature and research from 1926 to the present that informs teaching, learning, and future directions of research in the field of dance education”(NDEO website). The database is accessible through membership in the NDEO and provides a unique resource for dance students, professionals, and faculty across all dance disciplines as well as dance advocates involved in public policy and wellness. This database was the platform from which the project teams could analyze the field of dance education. In 2004, the research team released a 130-page report, *Research Priorities for Dance Education* (Bonbright & Faber, Eds.), describing the findings of the Research in Dance Education (RDE) project and stating recommendations for future work.

The RDE project analyzed research on dance between the years 1927 and 2002 and categorized areas of emphasis in order to determine the status of research in the field. It was found the majority of such research describes what an experience with dance can offer. Seeking to determine the deeper needs of the field, the study defined 20 issues which intersect with

teaching and learning in dance education, and provided a ranking of how often each issue was addressed in the literature. Gaps in research were identified as those areas receiving 10% or less attention in the literature. The majority of published work focused on arts education, health, the creative process, and kinesthetic learning. Education policy, teacher preparation, and certification received far less attention as topics of research.

Researchers involved in the RDE project identified the following issues regarding public policy, higher education, and certification:

1. Bradley and Bucek noted there is a lack of research to inform and give direction to dance education policy and funding at national, state, and local levels. Their analysis of published literature in dance education revealed that research remains lacking in teaching standards and certification. They referred to three major publications regarding American education - *Coming to our Senses (1977)*, *A Nation at Risk (1983)*, and *Toward Civilization (1988)* – as catalysts for realizing the importance of, and lack of, arts education in American schools. They pointed out the risk of developing policies based on little real information.

2. Hagood and Press noted research within dance programs in colleges and universities is limited by the extent to which faculty are interested in research themselves. Additionally, in the traditional academic culture, dance is often viewed as recreational, and the idea of the dancer as an empiricist researcher invites confusion among the faculty at large.

However, the team pointed out if those in the dance field wish to assume a more prominent position in American education, it would be wise to focus research on issues identified in the report.

3. Faber and Bonbright synthesized and compared content areas represented in the 76 years of research in dance compiled during the RDE project. Areas of service needing more research included Pedagogy, Developmental Skills, Dance Science, and Education Policy. Education policy included assessment of teacher preparation and training, of program effectiveness, of certification, and of standards and licensure.

In support of scholarship in the field of dance, the Research Priorities in Dance Education (2004) report advocated that research should provide the knowledge base to inform policy, yet pointed out “most dance educators are not trained in experimental or quantitative research, and educational researchers are seldom trained in movement education” (p. 89). Faber and Bonbright suggested “it would be beneficial for the discipline of dance to research the criteria in which these policies should be grounded, the professional conditions that support certification, and standards associated with teacher competencies, and others”(p. 85). Certification was identified as a “severely under-researched issue” (p. 95) in U. S. education, and additional empirical research regarding teacher preparation, education policy, and certification was recommended.

Despite the recommendations of researchers in the field of dance education, faculty at universities and colleges have been slow to adapt or adopt curriculum to support dance education programming leading to certification. The Higher Education Arts Data Services (HEADS) collects information required of all member institutions of the National Association of Schools of Dance and from a group of non-member institutions that volunteer to participate in the HEADS surveys. In 2005, a Bachelor of Fine Arts degree could be attained at 39 reporting institutions; a liberal arts degree in dance could be attained at 28; and a dance education degree at 12 of the reporting institutions³. Eleven years later, the number of BFA opportunities had increased by 10 and liberal arts opportunities by 16. Only 2 additional institutions offered an undergraduate

degree in dance education⁴.

Statements by researchers and educators in the field, the RDE findings, and the relative lack of dance education undergraduate degree programming underscored the importance of this dissertation research study. The findings of the study added to the small body of empirical research on undergraduate dance education.

Dance in K12 Education

Before entering into primary research, it was helpful to develop a picture of the current status of dance in education in Alabama. Research focused on the Southern region of the United States of America provided a broad picture of arts education in general and dance education in particular. This regional information was contrasted with data concerning Alabama, and provided the background for this line of inquiry.

South Arts Region

South Arts (Bell) commissioned a comprehensive study into the status of arts education in nine southern states. Completed and published in 2014, the purpose of the study was to determine baseline arts education data in music, theatre, visual art and dance, for the South Arts region – Alabama, Florida, Georgia, Kentucky, Louisiana, Mississippi, North Carolina, South Carolina, and Tennessee. The executive summary stated “research has shown that arts education can help address many of the education challenges facing the South, improving graduation rates, attendance, academic achievement, and test scores” (p. xi) The data included access to arts education, quality of arts education, arts instructor qualifications, resources and partners, and principal perspectives. This project produced benchmark data for the region, which may be used in future research studies to more accurately determine the benefits of the arts in K12 education.

The findings may serve to inform policy discussions, program planning, and funding decisions by state agencies and state departments of education in the region.

The study generated six categories of data from the respondents of a voluntary survey of public K12 principals across the region: access to arts education, quality of arts instruction, arts instructor qualifications, resources and partners for arts education, principal perspectives on arts education, and general school data (enrollment, demographics, graduation rates, average test scores, etc.). Three of those six categories were relevant to this study: access and type of arts education, arts instructor qualifications, and principal perspectives, and are summarized below.

Table 1.1

South Arts Data

Survey Question: What form does arts education take at your school?

Alabama Schools with Access to Arts Classes					
	Visual Art	Dance	Music	Theatre	Creative Writing*
Alabama	41.9%	6.7%	68.7%	14.6%	15.1%
Region Average	71.2%	13.9%	79.6%	21.6%	22.0%
National Average (Elementary)	83.0%	3.0%	94.0%	4.0%	
National Average (Secondary)	89.0%	12.0%	91.0%	45.0%	

Survey Question: Which qualifications best describe the persons responsible for arts instruction?

Dance Instructor Qualifications					
	Certified arts specialists with a college degree in the art form	Classroom teachers with arts-primary assignments	Parapros or prep-time specialists	Volunteers/parents with arts interest or experience	Artists
Alabama	16.7%	39.3%	83.0%	22.6%	19.0%
Region Average	40.1%	30.9%	15.6%	11.1%	19.5%

Survey Question: What are your school's greatest obstacles to providing arts education?

Schools Identifying Obstacles to Providing Arts Education								
	Competing Priorities	Time in the School Day	Insufficient Space/Facilities	Insufficient Personnel	Insufficient Community Resources	Budget Constraints	Lack of Information on Available Programs	No Obstacles
Alabama	40.2%	36.8%	25.3%	56.8%	11.5%	77.0%	6.6%	5.3%
Region Average	53.3%	44.9%	21.2%	34.6%	9.9%	73.1%	6.4%	10.6%

Sources: Arts education survey data collected from public school principals by South Arts during the 2012-2013 school year; National Center for Education Statistics, Arts Education in Public Elementary and Secondary Schools, 1999-2000 and 2009-2010.

* The region average for Creative Writing is only made up of data from the four states which included the subject area in their survey - AL, GA, KY, and SC.

Alabama fell behind the regional average and the national average regarding access to education in visual art, music, theatre, and dance. Only 6.7% of responding schools offered dance in Alabama, compared to 13.9% regionally. Additionally, dance instructor qualifications in the responding Alabama schools varied significantly to the regional averages. The study pointed out only 16.7% of dance educators in Alabama public schools were certified specialists, compared to 40.1% in the southern region. Instead, the state depended on paraprofessionals and part-time teaching artists, at a staggering rate of 83% as opposed to the regional average of 15.6%. Responding school principals in Alabama identified insufficient personnel and budget constraints as the two major obstacles to providing arts education in general, whereas regionally insufficient personnel and competing priorities were the top concerns of school principals.

Alabama relied heavily on paraprofessionals and part-time teaching artists to provide dance education in public schools and principals pointed to insufficient personnel as an obstacle to offering dance education. Could this disparity be a result of the lack of access to dance education programming at the undergraduate level? Recent data gathered by the NDEO may offer an explanation.

Higher Education and State Certification for K12 Instruction

In 2017, the NDEO published the results of an extensive project investigating PreK-12 dance education programs at the college/university level and certification requirements at the state level. The study identified 624 dance programs in higher education, with 75 of those focusing on PreK-12 dance education preparation. The following five categories were identified in order to compare college/university dance education programs to state-approved dance certification for PreK-12 instruction:

1. Number of colleges/universities offering dance education programs

2. Programs that exist in states without a state-approved credential in dance
3. States that have a state-approved credential in dance, but do not have a program
4. States that have neither a state-approved credential in dance education nor a college/university dance education program
5. States that are leading in college/university dance education programs

For purposes of this study, comparisons only within the South Arts region, not the country as a whole, were investigated. A comparison of the number of dance education degree programs, state approved credentials, and whether the state was considered leading in number of programs were listed in table 1.2.

Table 1.2

Comparison of select college/university dance education programs to state-approved PreK-12 dance certification

	Dance Education Undergraduate Program	State-Approved Credential	Leading in Number of Dance Education Programs
Alabama	0	Y	
Florida	1	Y	
Georgia	2	Y	
Kentucky	1	Y	
Louisiana	1	Y	
Mississippi	1	Y	
North Carolina	5	Y	Y
South Carolina	4	Y	Y
Tennessee	1	Y	

At the time of publication of this South Arts study, Alabama was surrounded by states that had at least one institution of higher education offering a degree in dance education - Florida, Mississippi, Tennessee and Georgia. When extended to include states in the South Arts region, Kentucky and Louisiana each had one college/university offering dance education. South Carolina and North Carolina had the most options of the region, with 4 and 5 institutions, respectively, offering degrees in dance education, and were designated as “leading in number of dance education programs” nationwide.

These nine South Arts states had a state-approved credential/certification for PreK-12 instruction. Only eight of the South Arts states had degree programs in dance education. Alabama was the only state in the region that did not have an undergraduate or graduate program in dance education at the same time as having state-approved dance certification and dance educators employed as K12 public school instructors.

The limited access to arts education in general in Alabama’s K12 schools, the even smaller amount of access to dance education, and the lack of opportunity to attain an undergraduate degree in dance education in Alabama indicated dance had a low priority as an academic subject for K12 public education in the state. However, the Alabama State Department of Education held standards for such education and requirements for instructors of dance education to be certified specialists. What issues surround the establishment of dance education programs at the undergraduate level in Alabama?

Significance of the Study

This dissertation study stemmed from an interest in public policy regarding arts education and the connection between policy written and policy enacted. State and local boards of education are charged with executing public policy and assessing the results. Institutions of

higher education prepare teachers for careers in the classroom. Dr. Doug Risner (2007) declared, “To confront current challenges in arts education in the public schools, critical policy development and advocacy in higher education must illuminate an invigorated future path” (p. 22). Bonbright and McGreevy-Nichols (2012) pointed out the obvious – “if dance were included in the curriculum under the arts, schools would need to hire dance educators” (p. 148). With public policy listing dance as a core academic subject and state education departments overseeing the qualification of teachers in public schools, dance departments in higher education conceivably have the duty to offer degree programs in dance education.

Organization of the Study

The purpose of this dissertation was to understand issues related to the establishment of dance education programming and certification in Alabama. Chapter I provided an introduction to the study. In Chapter II recent literature on dance education is reviewed. The use of Giddens’ theory of structuration and Bolman and Deal’s four-frame model of organizations is explained. Chapter III describes in depth the qualitative research tools to be utilized while conducting primary research. Primary research findings are described in Chapter IV, and in Chapter V summarizes the empirical research, presents conclusions, and makes recommendations for further research.

CHAPTER II

LITERATURE REVIEW

As described in Chapter I, dance traditionally has been a function of the physical education curriculum in elementary and secondary schools. Dance programs in higher education were founded and for many years housed in physical education departments. In the mid 20th century, dance became professionalized in academia and the performer and choreographer became more valued than the educator. Today, the field finds itself concerned once again with dance as an academic discipline, with new opportunities to contribute to K12 education.

The purpose of this study was to understand issues related to the establishment of dance education programming and certification in Alabama. With dance being considered a core academic subject in public K12 schools, dance departments in higher education are able to offer degrees and certificates in dance education. The following questions guided this study:

1. How do undergraduate dance programs in Alabama contribute to the preparation of dance educators?
2. How does public education policy relate to how undergraduate dance education programs in Alabama are designed?
3. What internal and external influences affect current decision making regarding dance curricula in higher education in Alabama?

The literature review began with an overview of the benefits of arts education in general then moved to studies on dance in K12 education settings. From there, issues surrounding dance

education programming and certification in higher education were investigated. Structuration theory as proposed by Anthony Giddens was introduced as a theoretical framework to inform the results. Believing the issue of dance education programming and certification to be a problem rooted in the organizational culture of the field of dance, several theories of organizational culture were reviewed. Lee G. Bolman and Terrence E. Deal's four-frame model was presented as the conceptual framework for the study.

Benefits of Arts Education in General

Advances in research practices and technology over the last century expanded inquiry into how children learn. Mid-century discourse was dominated by quantitative methods of proving the benefits of American approaches to schooling, while latter century research questioned the reliance on numbers and statistics and investigated other ways children acquire knowledge. As the century progressed, both qualitative and quantitative research focused on how the arts are beneficial to the academic and social development of the human.

Howard Gardner. One of the earliest champions of arts education, Howard Gardner looked at the arts as central to understanding how humans acquire knowledge. His research into multiple ways of knowing resulted in the 1983 publication of *Frames of Mind: The Theory of Multiple Intelligences*. This seminal book described seven distinct intelligences – visual-spatial, bodily-kinesthetic, musical, interpersonal, intrapersonal, linguistic, and logical-mathematical – that reflect different ways of interacting with the world. Gardner's work at the time challenged the prevalence of standardized testing as a way of proving intelligence. While the focus of K12 education was on “the three R's”, which address only logical-mathematical and linguistic knowledge, Gardner advocated for schools to address all the ways children learn.

Gardner's (1991) continued research led him to state, "the basic inclinations of human learning turn out to be ill-matched to the agenda of the modern school"(p. 142). He described an approach to education quite different from the traditional standardized methods used since the mid 20th century. Gardner noted the relationship between the processes and the product are often not considered. To him, it is the process that is important to the understanding of the work, and these processes inform other areas of learning. He proposed the term "process-folio", rather than portfolio, as a way to assess a student and considers the process is as important as the end product. Gardner (1994) suggested, "the integration of affect and cognition is most likely realized if one focuses on pursuits where feeling and knowing are recognized as being intertwined, such as the arts" (p. 7). He proposed a model of child development that includes three systems: make (act), perceive (distinction/discrimination), feel (affect). Thus, schooling should address the act of doing, the sense of feeling, and the process of thinking. He believed each of these can spur on or retard the others. Gardner disputed the stereotype that the artist is born with unique talent, and their work appears out of inspiration. Instead, it is exposure to and action in the arts that can lead to far greater degrees of understanding across the full range of students and the full scope of academic topics.

Elliot Eisner. Elliot Eisner, a highly regarded scholar on arts education, believed the arts are a necessity to a comprehensive curriculum, and that the arts are deeply rooted in cognition. According to Eisner (1992), creativity requires both expression and thinking, and the two occur simultaneously. He asserted "the lessons taught by the arts are much closer to what successful and intelligent corporations do and to what cognitive psychologists are discovering constitute the most sophisticated forms of thinking" (p. 594). Eisner envisioned schools as cultures for growing the mind, and believed the mind needs arts education just as much as it needs education in

science and mathematics. He supported engagement in the arts as a cognitive activity that develops the ability to solve complex problems through the capacity to be flexible throughout the process. In consideration of teaching the whole child, Eisner (2005) stated “artistic forms of cognition in all kinds of activity, including scientific activities, represent the most complete form of integration that humans are likely to achieve” (p. 18). Eisner’s research supports the theory that knowledge is not only logical or reason based, it can be acquired through numerous methods. Eisner advocated for a re-focused approach to education in which the arts are integral and influential in reaching the goals of education.

Eisner (2000) also commented on issues of policy and arts education. He pointed out “we have teacher education programs that require no preparation in arts education on the part of prospective elementary school teachers; there are no arts consultants in school districts to assist these teachers; few curricula are available; and there is little time to teach the arts”(p. 5). Yet Eisner saw arts education as a method of improving school quality, bolstered by research into forms of thinking promoted by the arts. Speaking at the 2008 National Art Education Association convention, Eisner (2009) stated “the improvement of education is made possible not only by understandings promoted through scientific methods, but also those promoted through methods that are deeply rooted in the arts” (p. 6). Eisner believed the arts are a source of insight and practice with palpable benefits to the improvement of education.

Work by other researchers pointed to the benefits of arts education from several angles. Florida (2002) described the emerging creative class as transformative to both the economy and to society, and noted that technology and creative work are becoming a major force of economic growth. The Neuroeducation Initiative of the Johns Hopkins University School of Education researched the effect of arts training on cognitive development and its potential to improve

academic performance. The Hardiman et al (2009) report revealed that arts integration is considered important to the individual student as a way to retain content, raise self-esteem, and apply principles across disciplines. James Catterall and his colleagues (2012) led one of the first major studies of how the arts impact academic and civic behavior of students who engaged in the arts, particularly those from low socioeconomic backgrounds. Their research indicated arts engagement is correlated with higher test scores, increased college enrollment and completion, and greater civic involvement than students lacking arts experiences. Sousa and Pilecki (2013) reported students exposed to arts-related instruction have an advantage in acquiring STEM (Science, Technology, Engineering, and Mathematics) skills over students not exposed to arts-related instruction.

These studies labeled ‘the arts’ as one entity that includes music, theatre, visual art, and dance. Catterall et al (2012) recognized a need to analyze individual art forms separately in order to discover particular outcomes best supported by each. They suggested teachers of music, theatre, visual art and dance with the assistance of researchers define what they do that improves student outcomes.

An issue with the identification of the impact of dance on learning in the K12 setting lies in the focus of dance as performance. As stated earlier, since the mid 20th century, undergraduate dance programs have mainly focused on performance and choreography. Graduate programs requiring theses and dissertations are relatively new. In 2005, 3 out of 23 graduate programs offered dance education masters degrees and 0 out of 2 doctoral programs offered dance education degrees³. In 2017, 2 out of 28 graduate programs offered dance education degrees and 0 out of 3 doctoral programs offered dance education degrees⁴. As such, the body of research in field of dance is relatively small, and within the field of dance education even smaller.

Benefits of Dance Education

While not plentiful, some research does exist specific to the benefits of dance education in K12 schools. McMahon (2003) conducted a quantitative study at six Chicago public schools serving predominately poverty-level students. Her findings suggested using dance as a medium to teach reading at the first grade level raises academic achievement in reading. Hanna (2008) explored nonverbal communication and cognition theory research as a lens to determine ways of knowing acquired through dance in K12 education. She argued for the power of dance as nonverbal communication, as a cognitive activity, an emotional experience, and a pathway to develop critical thinking skills. Dr. Rima Faber (2011), in collaboration with Suzanne Henneman and Katie Wright-Sabbatino of the Baltimore County Public School system, found students employ higher-level thought processes, learn science curriculum, and are able to transfer verbally what was learned kinesthetically after participation in the *Science with Dance in Mind* project. Leonard (2012) assessed how students in a K5 school made meaning after her three-week school-wide dance residency. She concluded “through the translation and re-creation of knowledge from one form to another, students were able to express what they know and understand, in addition to demonstrating how they understand it in context and can recreate it, applying it in new ways and creating new knowledge” (p. 174). Frichtel (2017) focused on using dance to meet broader educational goals set forth by the Partnership for 21st Century Learning. Her findings suggested that upper elementary students engaged in weekly dance classes practice specific skills and develop content knowledge that align with such goals.

In 2013, the NDEO published *Evidence: A Report on the Impact of Dance in the K-12 Setting* (Bonbright et. al.), a review of studies on how dance impacts learning. Approximately 200 documents were examined and pared down to 82, which were then categorized and

summarized by eight distinct topics: creative process; neuroscience/brain research; student achievement; affective domain; student performance; equity; cultural and world dance; and children-at-risk. The researchers concluded, “indications exist that the instrumental use of dance is powerful and long-lasting, despite the fact that the mode used is nonverbal” (p. 56) and research into the impact of dance on learning is worthy of further investigation. The report also noted a lack of detail about research design, participants, data collection and analysis, and the specific role of dance within some of the studies. The authors stated, “in our effort to make visible the evidence of the value of dance in education, we must make certain that the dance itself is visible within the research studies we claim as evidence” (p. 53). The report called for increased attention to research design and theoretical grounding in order to more precisely prove the benefits of dance in academic learning.

While the 2013 Evidence Report focused on eight issues identified in the 2004 Research Priorities in Dance Education Report as areas lacking in research representation, the Evidence Report did not discuss issues of teacher preparation or certification. However, the report did indicate difficulty in determining “what kind of dance/movement was used, how it was incorporated into the classroom activities, how the lessons were conducted, and what qualifications of the person leading the dance/movement activities held” (p. 53). As the field shifted toward supporting dance as education, it was increasingly apparent that the focus of BA, BFA, and MFA programs on performance and choreography contributed to the lack of empirical research on the value of dance education and certification.

Dance Programming and Certification Issues

The emphasis of a dance major housed in departments of fine arts has focused on performance and choreography, with most programs offering only a cursory glance at pedagogy

or teaching strategies within the required subjects (Hilsendager 1990; Kahlich, 1993, Anderson and Risner, 2012). While describing an overview of dance programs in higher education in the 1980s, Hilsendager (1990) pointed out “the preparation of dance educators for school settings has received less attention and focus than have other areas of study within both dance and physical education departments” (p. 49) revealing the trend toward athletics in physical education and performance in dance education. These comments demonstrate the organizational purpose of dance in higher education in the mid to late 20th century, to produce a performing artist.

Faculty

Professor Emeritus Luke Kahlich has been advocating for dance faculty in higher education to be more proactive in their curriculum plans for students since the early 1990s. In 1993, Kahlich called for higher education to “take responsibility for and make a commitment to dance in the K-12 curriculum, including making resources available and a commitment to its success” (p. 147) and suggested this to be a collaborative effort with national dance focused organizations, education organizations, and school administration organizations. Dr. Rima Faber (1997) stated, “the proper training of professional dance teachers to fulfill the vision embodied in the Standards is essential” (p. 255), referring to the 1994 voluntary dance standards document. Dr. Jane Bonbright (1999) suggested national teaching standards for dance in K-12 education “should be supported within dance education teacher training programs in higher education” (p. 37), yet several years later (2002) she noted a “lack of consistency among certification and licensure programs in the United States”(p. 67) as a major concern among dance educators. Writing in the RDE report (2004), dance scholars Dr. Thomas Hagood and Dr. Carol Press declared “providing good teacher preparation programs and supporting research in dance

education at graduate, doctoral, and professional levels is key if dance is someday to enjoy the same kind of place in our schools that programs in art and music (and in some cases, theater) do” (p. 23). Evidence describing how dance as an art form impacts learning is growing, yet teacher preparation at the undergraduate level remains an issue within the field.

Dr. Sarah Hilsendager (1990) identified a cyclical pattern within the issue of certification: the absence of dance certification opportunities in the majority of American states contributes to a diminished view of dance education, which inhibits change in curricula in higher education, which minimizes the preparation of dance educators. Hilsendager (2001) later described issues facing dance teacher preparation, stating, “one of the most important agents for change and direction within this emerging national agenda on behalf of dance education is dance teacher preparation”(p. 17). Similar to Hilsendager, Dr. Doug Risner noted the focus on producing a “dancer” underestimates the learning processes in arts education, which in turn lessens status of dance as a vital component of education. Risner (2007) stated, “until critical mass in terms of instruction, programs, advocacy, populations served, and commensurate numbers of qualified teachers are achieved in K12 and postsecondary dance education, the field’s continued marginalization is insured”(p. 18). He believes the increase in BFA specialization occurs at the expense of teacher preparation programs, and pointed out most graduates will not perform with major national dance companies and instead become employed as dance teachers.

Teacher Preparation

Despite such research within the field of dance in higher education, the majority of dance departments continue to focus on performance and choreography, and the Bachelor of Fine Arts continues as the most esteemed undergraduate degree in the field of dance. To date, only 14 institutions of higher education in the US offer undergraduate degrees in dance education⁴. Yet to

be hired to teach dance in a public school, one must hold proper certification. NCLB demanded each subject be taught by “highly qualified” educators, and set in place guidelines for determining such status: the teacher must possess full state teaching certification; a baccalaureate degree; and must demonstrate subject-matter knowledge in the area being taught.

Where does one become a highly qualified arts teacher in their subject area? If one is a music educator, a plethora of choices exist. Many four-year college or universities offer a music education degree. A short query of the search feature on the College Board website produced 590 options for obtaining an undergraduate degree in music teacher education. Choices were also numerous for those in visual art education, with 409 options listed. It was difficult to determine through national databases how many colleges and universities offer theatre education or dance education. Both the College Board and the National Center for Education Statistics placed drama and dance education together as a single category. Dance education was a separate category in the Higher Education Arts Database Services system. However, the system reported only on colleges and universities holding accreditation from the National Association of Schools of Dance, National Association of Schools of Music, the National Association of Schools of Art and Design, and the National Association of Schools of Theatre.

Anderson and Risner (2012) examined dance education preparation at the undergraduate level through the work of teaching artists in dance and theatre. They found one issue related to standards of the national accrediting agency, National Association of Schools of Dance (NASD). NASD guidelines published in 2010 suggested BA, BS, and BFA programs “should include the equivalent of *at least one course* (emphasis mine) in pedagogy and teaching experience” (p. 88). NASD recommendations for the MFA referred to teaching at the undergraduate level, not K12. Anderson and Risner asserted “if it is not required, it is unlikely that students will place value on

teaching or see its relevance for their career aspirations as professional dancers and choreographers” (p. 10) The pair cited other research pointing to the fact that most of these students will not dance professionally and will instead earn a living by teaching. Their long-term mixed method study found a “need for creating programs that balance focused artistry with pedagogy and teaching”(p. 11) and called for re-visualizing artists training through “a holistic lens – one rooted in enhancing arts education for all children and young people but centered on developing relevant postsecondary programs that value teaching, pedagogy, and community engagement alongside artistic practice, technique, and performance” (p. 12). Anderson and Risner provided recommendations on how to articulate the need for such teaching preparation to faculty, administrators, and students.

Job Market

According to the NDEO, the number of states requiring dance certification for teaching K-12 students increased from 13 in 1986 to more than 30 by 2010. Given the increase in such state certification requirements, at issue is the purpose of a degree in dance – for what are dance faculty preparing their students? Bonbright (2011) determined the field itself needs to answer three distinct questions: What is dance education? Who teaches it? What is the appropriate channel of delivery? Bonbright declared, “we must insist that dance arts education is aligned with the arts and that credentialed teachers deliver the content through arts programming” (p. 109). Bonbright’s work underscored the importance of this study. If the arts are nationally seen as core academic subjects for public school education, dance education certification should be delivered through dance departments in higher education.

Summary

Dance as an undergraduate degree program moved out of its early 20th century home in departments of physical education and into departments of fine arts during the mid 20th century. The mid to late 20th century saw an increase in BA, BFA, and MFA degree programs rooted in choreography and performance. Change in public education policy of the early 2000s and the establishment of the NDEO returned focus to dance as an academic endeavor.

These changes brought new opportunities for additional degree programming to higher education dance departments. However, Dr. Risner (2008) noted the continual one-sided approach of higher education dance programs. He stated

It is critical to give voice to the ways in which our individual actions and collective commitments can contribute to a kind of unified thinking for achieving a tipping point momentum that values process, learning, and teaching equally with professional training in technique, performance and choreography. (p. 78)

Risner and others in the field were now advocating for higher education to change the structure of undergraduate programming to include teacher preparation, and to convince the field as a whole that a both/and approach is necessary.

The purpose of this study was to understand the issues and challenges related to the establishment of dance education programming and certification in Alabama. With dance being considered a core academic subject, dance departments in higher education conceivably had the duty to offer degree programs in dance education. To understand how organizational structures relate to such decision-making, the theory of structuration proposed by Anthony Giddens was used to inform this study.

Anthony Giddens Theory of Structuration

Anthony Giddens (1984) believed “social theory has the task of providing conceptions of the nature of human social activity and of the human agent which can be placed in the service of empirical work. The main concern of social theory is the same as that of the social sciences in general: the illumination of concrete processes of social life” (p. xvii). His theory of structuration was based on the idea of duality, where humans both create the properties of their social systems and are constrained by the very properties they created. Giddens posited “structure is both the medium and the outcome of human activities which it recursively organizes’ (1982, 1984, 1986). Additionally, the elements of practical consciousness, time and space, and routine affect such structures and are significant to this theory.

Giddens supposed that humans are agents who create structures, such as rules and procedures, in order to organize their daily lives. At the same time, they are constrained by those rules and procedures. Giddens termed this “duality of structure”. Social systems are defined by these structures, and also restricted by them. Additionally, the routinized actions of those within the organization are as much a part of the knowledge structures as are the rules and procedures. Giddens (1986) stated

many of the most subtle and dazzlingly intricate forms of knowledge embedded in, or constitutive of, the actions we carry out are done in and through the practices which we enact. They are done knowledgeably, but they are not necessarily available to the discursive awareness of the actor (p. 536).

Ways of knowing are not always easily expressed with verbal language, yet are important when attempting to understand how organization cultures are created and changed. Giddens’ inclusion

of this concept within his theory relates to the idea of somatics and kinesthetic knowledge, terms emerging in recent literature on dance and other subjects.

Giddens' Theory

Giddens' (1984) approach to social research was based in his belief that “the focus is upon the understanding of human agency in social institutions” (p. xvii). Giddens proposed social research should look at social practices ordered across time and space, in addition to the experience of the actor within the social system. His theory incorporates a sense of history, denoted as time and space, with the investigation of how and why humans act as they do, and the ability of the actors to change or sustain social practices.

Giddens' theory allows for the examination of process regarding dance in higher education – how organizational structures historically and currently place dance as an academic degree program. Giddens' theory aligns with recent literature on the arts and of ways of knowing, where the practical consciousness, which can be described as somatic, kinesthetic and/or embodied knowledge, is an important influence on the structural properties and principles of an organization.

Poole and DeSanctis (2002) succinctly described Giddens' theory:

Structuration occurs as actors move to invoke existing structures or to create new ones, *producing and reproducing* the structures and the associated social system. Structures include *resources* (command over people or material goods) and *rules* (recipes for action), which operate to provide a social *system* with power (structures of domination), norms/routines (structures of legitimation), and meaning (structures of signification). In this way, the social order of a system is maintained over time (*stability*) and yet has the capacity to adapt (*change*) as actors modify structures in the course of their interactions

with one another. The routine of everyday structuration constitutes the social order of a system (p. 7).

Structuration Theory attends to both the structural system and the human actors involved in the creation and reproduction of such systems without emphasizing one over the other.

Anthony Giddens' theory of structuration informed this study. Descriptions of select aspects of Giddens' propositions helped to situate dance in higher education within this theory.

Structural Properties and Principles. Giddens (1982) posited that social systems do not have structures but rather structural properties; “the transformation/medium relations whereby institutions are embedded in time and space” (p. 110) which make it possible for social practices to continually exist. Giddens (1984) further explained, “deeply embedded in structural properties are structural principles, the “principles of organization which allow recognizably consistent forms of time-space distancing on the basis of definite mechanisms of societal integration” (p. 181). Institutions are societies of reproduced structural principles perpetuated through time and space by the day-to-day activities of its members. Institutionalized features put in place by previous generations of actors are kept consistent over time, or change as the current actors involved determine a need for such change.

The structural properties in the field of dance in higher education were systematized in 1926 at the University of Wisconsin Department of Physical Education, where the first undergraduate degree program in dance was established. An underlying principle of that program was dance as education. In the mid 20th century, change agents shifted dance as a degree program out of schools of physical education and into schools of the arts. Dance as an art form placed value on the performer of the dance and the creator of the dance. Some actors in the field

are now attempting to re-embrace dance as education and adapt its structural properties to accommodate both dance as art and dance as education.

Rules and Resources. As described by Giddens (1984), “one of the main propositions of structuration theory is that the rules and resources drawn upon in the production and reproduction of social action are at the same time the means of system reproduction” (p. 19). He termed this phenomenon the “duality of structure”, purposefully using duality as opposed to dualism in order to separate from objectivist thought. The very systems used to create an orderly and manageable way of life can become useful habits, providing stability and safety. He explained ways of understanding “rules” in philosophical thought– rules are much more than singular, they cannot be conceptualized apart from resources, they imply procedures of social interaction, and they relate to constitution of meaning and to the sanctioning of conduct. Yet continuation of habits can also inhibit change within an organization, and lead to stagnation and possible termination.

Explicit rules at the university level are written in mission statements, course descriptions, and degree requirements. Such rules carry with them the implicit traditions of the activity. For example, proficiency in a dance technique is often a degree requirement. In the technique class, the instructor dictates the order of movement combinations and musical phrasing and students replicate the sequences in the proper order and in the given time structure. The instructor-led approach to instruction in dance technique is rooted in centuries-old traditions, dating back to the mid 17th century. The dance technique has specific rules, specific clothing, and an ordered progression toward proficiency. Students are made aware of classroom expectations via both the written syllabi and the unwritten traditions taking place in a dance technique class.

The relationship between instructor and student is based on human interaction, and is one example of what Giddens defined as authoritative resources. Revolving around the authoritative resources are allocative resources – the physical space in which interactions occur and the material goods needed for the specific purpose. Together, these resources contribute to the structural properties of the system.

Bess and Dee indicated “unreflective appropriation of rules and resources, however, can lead to stagnant groups and organizations” (p. 228) and contribute to resistance to change. The rules and resources creating undergraduate degree programs in dance provide stability and a sense of permanence while at the same time restricting dance programs ability to adapt to change.

Time and Space. Giddens believed most social analysts treat time and space as measurable clock time and physical environments. He instead looked to the modes in which social systems are constituted across time-space, and considered this to be of critical importance to empirical research. Giddens favored the work of Hägerstrand, formulator of time-geography. Giddens (1984) explained “Hägerstrand’s approach is based mainly upon identifying sources of constraint over human activity given the nature of the body and the physical contexts in which activity occurs. Such constraints provide the overall ‘boundaries’ limiting behaviour across time-space” (p. 111). Hägerstrand listed five facets of time-geographic reality as the limits of corporeality: the finiteness of human life span; single tasks of limited duration in which humans participate; movement in space is movement in time; and two objects cannot occupy the same space. Humans are continually situating themselves around these five areas as they go about everyday life.

Giddens (1983) viewed all social interaction as involving the “intersection of presence and absence; in the theory of structuration, this can be regarded as expressing ways in which

structures are drawn upon to incorporate the *longue durée* of institutions within the flow of daily life” (p. 78). The sense of history, of time and space, were implicated here – actions that took place fifty years prior have an effect on actions today. Yet the actors fifty years ago could not predict future consequences of their actions. Giddens (1984) recognized the significance of possible unintended consequences as a result of actions across time and space - “the unintended consequences are regularly ‘distributed’ as a by-product of regularized behavior reflexively sustained as such by its participants” (p. 14). Within this theory, then, the pulse of the founders continues through the present actors as they perpetuate existing institutionalized practices. Put in the context of a social institution, dance degree programs in higher education are influenced by the actors and events of the past and the actors and events occurring today.

Practical Consciousness. Giddens (1983) specified the presence of a practical consciousness among humans, where knowledge exists with no clear way to describe such knowledge. He stated, “humour, wit, irony, asides and other discursive phenomena are vital features of human knowledgeability. If such phenomena are treated as of only marginal interest in social conduct, we are likely to underestimate the degree to which actors knowledgeably reproduce the circumstances of their own action” (p. 76). Giddens explained this as practical consciousness, and, not unlike Gardner and Eisner, considered the lack of interest by other researchers in the subject to be a disservice to understanding the depth of knowledge of the human in society.

Somatics and kinesthetic knowledge relate to Giddens’ idea of practical consciousness. Somatic studies, inquiries into the ‘lived body’, are increasingly common in 21st century research. Somatic practices in dance bring focus to the inner sensations brought about by muscular effort through encouraging students to sense what the movement feels like as it is

happening. Sue Stinson (1995), professor of dance at the University of North Carolina Greensboro, chose to use a phrase with similar meaning, kinesthetic sense, in her early work regarding the connection of thought to the art of dance. She stated “in order to understand dance, one must also use the kinesthetic sense. The kinesthetic sense allows us to go inside dance, to feel ourselves as participants in it, not just as onlookers” (p. 156). She advocated for dance researchers to use sensory language in an effort to explain how the lived experience informs the written. Edward Warburton (2003), assistant professor of dance education at New York University, utilized Gardner’s theory of multiple intelligences, one of which is kinesthetic intelligence, to validate dance as “a symbolic system that integrates the mind and body for intelligent expression of the self in movement, time, and space”(p. 13) and called for dance educators to embrace a concept of the thinking body. Batson and Schwartz (2007) considered the somatic learning environment as a place where the dancer is responsive to the sensation of movement, and that such training can displace constraints on thought, feeling, and action.

Somatics and kinesthetic studies attempt to describe what occurs inside – inside the body, inside the mind, inside the soul – and underscores the limitations of spoken and written language. Giddens (1984) wrote, “where what agents know about what they do is restricted to what they can say about it, in whatever discursive style, a very wide area of knowledgeability is simply occluded from view” (p. xxx). Stinson (1995) suggested, “while we can ask others to describe what they see, words have different meanings to different individuals, and words cannot directly and completely represent our lived experiences” (p. 156). Eisner (2003) echoed both Giddens and Stinson, writing, “the limits of our cognition are not defined by the limits of our language” (p. 379). For Giddens, practical consciousness has a direct influence on the reproduction of

social practices, and should be given as much attention when examining human interactions as what is spoken or written.

Routine. Routine, as imbedded in practical consciousness, is vital Giddens' theory. Habitual systems provide both an internal and external sense of safety. Giddens (1984) stated "routine is integral both to the continuity of the personality of the agent, as he or she moves along the paths of daily activities, and to the institutions of society, which *are* such only through their continued reproduction" (p. 60). Thus, the actor replicates daily practices established by past generations, perpetuating the institution while maintaining personal ontological security. Disruption of routine then impacts both the personal safety of the agent and the continued reproduction of the social system.

Giddens pointed out in his theory that human agents are often unaware of how organizational structures affect how they perform daily activities, or routines. Morris (2003) posited the consistent repetition of steps in a ballet class might contribute to passive learning "as the body learns patterns of movement without consciously having to be aware of each body part" (p. 21). These patterns of training the body are supported and perpetuated over time through the patterns put in place by designers of undergraduate programs in dance. In turn, the patterns of dance curricula are passively replicated. The day-to-day activity set in place by BA and BFA curricula in departments of dance support the development of dance artists. Designers of such programs may not be aware of how replicating undergraduate degree programs affects the time and space for curricula that could support the development of dance educators.

Studies Utilizing Structuration Theory

Information systems research deals with the interaction of humans and digital technologies and is a field that has consistently applied structuration theory to research. The

appeal of structuration theory to information systems research is that structure is seen as an interactive process. Poole and DeSanctis (2002) summarized existing literature in which structuration theory is applied to information systems (IS) research and to organizational studies. They were concerned with “the interplay of people with technology—the structure of human-computer interaction, the structure of systems design and use, and the possibilities for somehow improving the human condition through applications of information technology to society” (p. 4). They noted “the infusion of structurational thinking has helped to move the IS field from the study of technology to the study of action, from predicting direct affects of technology on people to exploring recursive shaping of technology and people over time” (p. 41). They offered a seven-step process of positioning IS empirical research in structuration theory, evaluated research methodologies practiced with the field through the lens of Giddens’ theory, and encouraged researchers to utilize this lens when studying the interactions between humans and technology.

Thompson (2011) called for researchers who apply Giddens’ theory to information systems research to utilize the concept of biographical affect, notions of self within daily practice, in order to “seek a more balanced account of humans’ co-constitutive relationship with technology in practice” (p. 188). Thompson described biographical affect as “the nature of reflexive, embodied awareness which each individual brings to, and with which they interpret, their every social encounter” (p. 201). This terminology parallels Giddens’ idea of practical consciousness. Thompson also noted the manner in which humans self-select a current action is guided by the narratives of the past, a reference to Giddens’ ideas of time and space. The increase in user-friendly, easily accessible, standardized technologies (such as smartphones and cloud-based data storage) offers the element of choice to the consumer. Thompson proposed

Giddens' theory could broaden the perspective on the interrelationships between consumer-based technologies and the diverse, evolving influences on human action.

The field of accounting has also applied Giddens' theory to research on organizational and social practices. Englund, Gerdin, and Burns (2011) synthesized twenty-five years of accounting research framed in structuration theory in a effort to determine the extent of contribution to the field, its limitations, and its potential for future research. Their analysis supported structuration theory as a useful lens to understand how accounting practices endure across time and space as an organizational and social phenomenon. Similar to Thompson, they called for a stronger focus on how the day-to-day processes are reproduced through the knowledgeable actor, i.e., how practical consciousness impacts routine practices.

Other researchers applied Giddens' work in an array of fields – sociology of football fandom (Dixon 2011), translation studies (van Rooyen 2013), marketing (Lindridge and Eagar 2015), and intercultural engagement (McGarry 2016). Dixon explored the sociology of sports with a focus on the ontological security of routinized interactions. van Rooyen investigated how translation in radio news can be linked to the development of society in South Africa. Lindridge and Eagar analyzed the branding of Ziggy Stardust and the agency of David Bowie, using structuration theory to consider “how agents within the structure can influence a human brand's agency” (p. 549). McGarry utilized structuration theory as “an analytical prism that provides new and in-depth perspectives into the cultural collisions that take place within contemporary society” (p. 2068) to frame his work with Muslim youth in a small Irish town. McGarry referenced micro-level and macro-level influences affecting identity and through the lens of structuration theory, and suggested an understanding of these influences can lead to social change.

No literature existed, however, using Giddens' theory to describe a social system related to the field of dance performance or dance education. As stated previously, the RDE project of the NDEO found theoretically framed research in dance is sparse, a situation possibly explained by the relative newness of dance research in general. Influential as well is the previously explained focus of higher education dance programs on the practice of dance – performance and choreography, rather than the academic nature of dance. A query of the DELRdi, accessible through the National Dance Education Organization's website, of the keywords "organizational" and "culture" produced only four documents, two of which are dissertations written before 1991 and two articles, one of which was not published. This empirical research expanded the use of a well-established social theory into a field of little study regarding its social structuring.

Criticisms of Structuration Theory

Margaret Archer is perhaps Giddens' most prominent and well-known critic. One of her most important and earliest critiques of Giddens compared structuration with morphogenesis. Archer (1982) began with a short historical timeline of theories linking human agency and social structure. Early theories came from an either/or perspective – either humans form society or society forms humans. She noted mid 20th century attempts by Etzioni, Lockwood, Goffman, Piaget and others to understand humans and society. She then succinctly described structuration and morphogenesis as two perspectives attempting to unite structure and action. Both approaches acknowledged, "social practice is ineluctably shaped by the unacknowledged conditions of action and generates unintended consequences which form the context of subsequent interaction" (p. 226). Action and structure are shaped simultaneously. The difference in the two approaches lies in how Archer and Giddens conceptualize and theorize about social systems. After an examination of the two views, Archer determined the morphogenetic perspective "concentrates

on the socio-cultural system in its own right, identifying and explaining the real and variegated structures which have emerged historically and theorizing about their concrete elaboration in the future” (p. 248) and “the morphogenetic perspective is not only concerned with the identification and elaboration of social structures, it is preoccupied above all with the specification of the mechanisms involved” (p. 249). By the end of her comparison, Archer stated “the theory of structuration remains incomplete because it provides an insufficient account of the mechanisms of stable replication versus the genesis of new social forms”(p. 249). According to Archer, Giddens attempts to overcome dichotomies while morphogenesis retains and utilizes them, thus providing an end product.

Lipscomb (2006) wrote a critical response to researchers calling for structuration theory to be used in nursing research. He referred to Archer’s 1995 book, *Realist Social Theory: The Morphogenic Approach*, as he contrasted the two approaches. He recounted Archer’s argument that many social theories do not adequately address the relationships between agents and society, and stated “downplaying the true impact of structural factors in social explanation allows agency to assume unwarranted freedoms” (p. 176). Lipscomb described the two founding principles of Archer’s realist approach: structure predates action and structural elaboration postdates action. He concluded that realist social theory offers a more nuanced approach to understanding social reality and urges nurse researchers to adopt Archer’s perspective over Giddens.

King (2010) described the connection between Archer and Giddens. He noted both Giddens and Archer believe social structure is reproduced and changed by individual action and both theories identify three moments of social reproduction: the system, the structure, and the structuration/social interaction. According to King, Giddens “seems committed to both a form of sociological determinism and to the assertion of individual agency at the same time” (p. 254)

while Archer sees the distinctive properties of social structure and human agency as having distinctive purposes.

For Poole and DeSanctis (2002), they admitted Giddens ideas are closer to a guiding philosophy than a determined theory. Instead, structuration theory “offers a grand formulation--a way of viewing the world--that is so general and encompassing that it cannot be falsified” (p. 3). Propositions and hypotheses are not implicated in structuration theory. Researchers specify procedures, tools, modes of analysis, and research settings independently of the theory. Bess and Dee (2012) also noted “the structuration perspective is limited in that it does not provide a framework for predicting organizational outcomes” (p. 228). Rather, the theory is a way of understanding a process, offering no way of controlling outcomes.

Summary

Giddens theory of structuration provided the theoretical framework for the examination of undergraduate dance education programming and certification in Alabama. Giddens’ theory allowed for the identification of structural properties and principals related to dance in higher education and to the routines that persist through day-to-day actions that influence the structural properties and principles of an organization.

The social system of dance in higher education began in departments of physical education. Norms and values evolved mid-century and dance became housed in departments of fine and performing arts. In the late 20th century, the field was returning to acknowledging the benefits of dance as education, and was grappling with how to balance the focus on developing dance artistry with the opportunity to develop dance educators. Theories and models of organizational culture assisted with further understanding of social systems of dance in higher education, and the four-frame model of organizational change proposed by Lee G. Bolman and

Terrence E. Deal provided a conceptual framework for analysis.

Theories of Organizational Culture

James Bess and Jay Dee, authors of one of the most comprehensive and practical books concerning how and why institutions of higher education behave as they do, asserted theory is integral to the examination of organization in higher education. Theory explains phenomena that occur in relation to two or more events. According to Bess and Dee (2012), “theory can be used to identify patterns, engage in reflection, think systematically, analyze problems, and take action effectively”(p. 10). *Understanding College and University Organization*, a two volume set first published in 2008, provided an overview of numerous theories useful for researchers and leaders in higher education to better understand the cultures in which they work.

Bess and Dee (2012) described three paradigms that influence organizational theory: positivism, social constructionism, and postmodernism. A positivist view supposes that phenomena exist independent of the observer, and can be objectively explained and used to predict and control outcomes. Meaningful reality is independent of experience and can only be known through observation, and such meaning points to universal truthfulness. In contrast, a social constructionist view holds organizations are created both individually and collectively and are influenced by interpersonal interactions. Individuals construct and interpret social reality and no one individual interprets in exactly the same way as another. Organizational reality therefore is continually created and recreated. The postmodern perspective holds that organizations are too complex to generalize social experiences across varying contexts. This view takes a more critical look at organizations in order to identify areas of neglect and oppression, particularly where they impact power structures and challenges underlying assumptions so that new practices can be developed.

Dance is by nature a social activity, with norms and procedures distinct to the cultures and the techniques it encompasses. Whereas traditions can be described objectively and those traditions can remain in place over generations, it is an inherently subjective activity. It is a form of bodily expression created by humans, constantly evolving and interpreted slightly differently by each person. The purpose in examining the organizational culture of dance in higher education was not to define what is being overlooked, such as lack of parity, gender equity, or access. Therefore, for the purposes of this study, the work is situated in the social constructivist viewpoint.

According to Creswell (2009), “social constructivists hold assumptions that individuals seek understanding of the world in which they live and work” (p. 8). In order to do so, humans naturally form alliances with similarly thinking or behaving people. Churches, sports teams, schools, and businesses are organized groups providing personal, social, and economic opportunities for individuals. Bess and Dee (2012) stated social constructions “are guided by the norms, values, and beliefs that characterize membership in a particular social system” (p. 58). These norms, values, and beliefs are created and upheld as ways of understanding the individual within the group.

Research exploring the intricacies of formal and informal organizations produced several theories to explain human behavior within organizations. Selznick (1948) viewed formal organization as “the structural expression of rational action” (in Brown, p. 3), with organizational behavior being both essential to the existence of the system yet also problematic. Mintzberg (1979) explained a professional bureaucracy as common to institutions who provide standard products or services, school systems included. The professional “works relatively independent of his colleagues, but closely with the clients he serves” (in Brown, p. 54). Weick (1976) saw

educational organizations “most usefully viewed as loosely coupled systems”(in Brown, p. 84) and encouraged researchers to invest more time looking into this concept applied to educational organizations. Robert Birnbaum (1998) suggested, “people create organizations as they come over time to agree that certain aspects of the environment are more important and that some kinds of interaction are more sensible than others” (p. 2). He described organizational theory from an academic viewpoint, theorizing that colleges and universities have structural elements that separate them from businesses. Others looked at organizations through social lenses, such as Social Identity Theory and Self-categorization Theory. Mills, Bettis, Miller, and Nolan (2005, in Brown), believed individual identity is influenced by and changed in organizations. For them, identities were constructed based on memberships and affiliations, and people accepted these characterizations based on other’s expectations and definitions.

Researchers and theorists stated again and again the puzzling issue of opposing forces at work, forces that can be seen separately but cannot be independent of the other. An organization is an economy and an adaptive social structure (Selznick); administrative authority exists with professional authority (Birnbaum); top-down and bottom-up structures exist simultaneously (Mintzberg). In short, the organization is built by humans and is subject to the changeable nature of humans. Bolman and Deal offered a four-frame model of organizational culture as a method of attending to the complex and opposing forces found in organizations.

Bolman and Deal’s Four-frame Model

Bolman and Deal’s 2008 publication of *Reframing Organizations – Artistry, Choice and Leadership* provided an approach to organizational theory from a mix of academic research and managerial studies. Their work consolidated organizational theory and managerial practice into four frames of reference – structural, human resource, political, and symbolic. Each frame has

advantages and disadvantages. Each works well in certain situations. They advised, “choosing a frame to size things up, or understanding other’s perspectives, involves a combination of analysis, intuition, and artistry”(p. 317). The effective organization examines the same situation from the four vantage points and combines approaches to create solutions and improve organizations.

Structural Frame. Bolman and Deal’s structural frame is based on hierarchy, rules, and specific roles of its constituents. The allocation of work, a process they labeled as differentiation, is then coordinated across roles and units, a process they labeled as integration. This approach attempts to connect the right person with the appropriate role within the system. In doing so, the organization “will minimize distracting personal static and maximize people’s performance on the job” (p. 47). The structural frame offers a sequential approach to making necessary adjustments to the hierarchy, functioning, and productivity of an organization.

The following core assumptions describe Bolman and Deal’s structural framework.

1. Organizations exist to achieve established goals and directives
2. Organizations increase efficiency and enhance performance through specialization and appropriate division of labor.
3. Suitable forms of coordination and control ensure that diverse efforts of individuals and units mesh.
4. Organizations work best when rationality prevails over personal agendas and extraneous pressures.
5. Structures must be designed to fit an organization’s current circumstances (including its goals, technology, workforce, and environment).
6. Problems arise and performance suffers from structural deficiencies, which can be remedied through analysis and restructuring. (p. 47)

In this framework, both vertical and lateral linkages are necessary for effective functioning. According to Bolman and Deal, vertical coordination refers to how higher levels control the work of lower levels through policies, rules, and planning and is considered a top-down approach. Lateral coordination refers to relationships between equals where a decentralized and interactive method of organization typically occurs. They suggest vertical coordination and lateral coordination have particular strengths in particular circumstances. Optimally, a blend of the two allows for the successful allocation of work (differentiation) and the coordination of efforts after allocation (integration). Vertical and lateral linkages give concrete support to hierarchical systems.

The authors described six “structural imperatives” as characteristics of organizations that “dictate the optimal social architecture” (p. 62). One, size and age influence complexity and formality. Two, core processes, or the methods used to create a finished product, must align with the structure. Three, the stability or instability of the environment influences structure. Four, changes in strategies and goals requires structural adaptation. Five, the increased use of information technology allows for decentralization. Finally, alterations in workforce demographics, such as more highly educated and specialized workers, can lead to changes in structural forms.

Similar to Giddens, Bolman and Deal acknowledged the social system is concerned with the structure of the organization. They used the analogy of the skeleton of an animal or the framework of a building to relate “structural form both enhances and constrains what an organization can accomplish”(p. 50). To this they added a slightly different perspective than Giddens, pointing out “ the alternative design possibilities are virtually infinite, limited only by human preferences and capacity” (p. 50). For Bolman and Deal, job descriptions, procedures,

and rules necessary for the system to function can ensure predictability and uniformity while also limiting the organization to those structural forms. Giddens implicated the actors in the continual production and reproduction of they system. Bolman and Deal acknowledged the potential of the actors to create different structures when deemed necessary by the organization.

Human Resource Frame. Bolman and Deal’s human resource framework focuses on the human influence on organizations – how human needs are met and how organizations adapt as needs change. There is a symbiotic relationship between people and the organization that reaches past simply earning a paycheck. In this frame, employee satisfaction is believed to affect the success of the organization.

The following core assumptions describe Bolman and Deal’s human resource framework.

1. Organization exists to serve human needs rather than the converse.
2. People and organizations need each other. Organizations need ideas, energy, and talent; people need careers, salaries, and opportunities.
3. When the fit between individual and system is poor, one or both suffer. Individuals are exploited or exploit the organization – or both become victims.
4. A good fit benefits both. Individuals find meaning and satisfaction in their work, and organizations get the talent and energy they need to succeed. (p. 122)

According to Bolman and Deal, organizations that effectively utilize this frame find “the organization benefits from a talented, motivated, loyal, and free-spirited workforce. Employees in turn are more productive, innovative, and willing to go out of their way to get the job done”(p. 141). When framing an organization from a human resources perspective, it is important to first consider the employee, and then determine if that person is a good fit for the company.

Bolman and Deal provided strategies that assist with implementing and maintaining this employee-centered approach. First, there must be a company philosophy and strategy that expresses the core beliefs about the management of people. Second, hire the people who reflect those core beliefs. Third, develop and implement incentives for retaining employees, such as benefits, promotion from within, job security, and profit-sharing plans. Fourth, invest in employees through continual training opportunities. Fifth, empower employees, which involves “encouraging autonomy and participation, redesigning work, fostering teams, promoting egalitarianism, and infusing work with meaning” (p. 149). Sixth, promote diversity at all levels of the organization, through practices and hiring decisions. The authors warned the human resource frame requires a “comprehensive strategy and long-term commitment” (p. 159) in order to be successful. Each of the strategies listed here can be more useful in some situations than others, but no single strategy is effective on its own.

The human resource frame focuses on humans, and with that comes interpersonal relationships. Bolman and Deal reviewed reasons why individuals are sometimes unaware of how personality affects behavior between themselves and other employees. They suggested “interpersonal skills and emotional intelligence are vital because personal relationships are a central element of daily life” (p. 176). Understanding the interplay of individual, leadership, and group dynamics is key to working within the human resource frame. The quality of interpersonal relationships is reflected in employee satisfaction and organizational success.

Giddens’ approach to the concept of human interaction focuses on the agent’s activity within the system. Daily interactions allow for the continuation of the social order of the system. Modifications to the system can occur as actors adapt during the course of interaction with others.

The creation and recreation of the system by the actors is integral to the functioning of the structure.

Political Frame. Bolman and Deal's political framework sees politics as "the realistic process of making decisions and allocating resources in a context of scarcity and divergent interests" (p. 190). Organizations are coalitions of individuals and groups with differing values and interests who compete for scarce resources. Bargaining and negotiation are important to the decision making process and the resolution of conflict. Conflict is a natural by-product of these differences and scarcity of resources, making power an asset.

The following core assumptions describe Bolman and Deal's political framework.

1. Organizations are coalitions of assorted individuals and interest groups.
2. Coalition members have enduring differences in values, beliefs, information, interests, and perceptions of reality.
3. Most important decisions involve allocating scarce resources – who gets what.
4. Scarce resources and enduring differences put conflict at the center of day-to-day dynamics and make power the most important asset.
5. Goals and decisions emerge from bargaining and negotiation among competing stakeholders jockeying for their own interests. (p. 195).

Power is described as "the capacity to make things happen" (p. 196) and is not necessarily evil. Instead, it is the process through which groups accomplish their goals. Power can come from several sources, such as authority, control of rewards, coercion, information, expertise, reputation, alliances, control of agendas, and control of meaning and symbols. Power can also be tightly held by a part or diffused over various aspects of the system. Power seen

through this frame can be constructive in the development of an equitable and efficient organization.

Bolman and Deal explored organizations as political arenas and as political agents. Political arenas involve the design of the organization, such as the division of units and the rules for each group. Each unit has different needs and interests with a shared interest in organizational success. To function well, the units “agree on ways to distribute power and resources, producing settlements reflected in organizational design” (p. 232). Political agency refers to the actions of the system in relationship to external forces, such as the providers and consumers of the organization’s goods or services.

The authors used the term “ecosystem” to situate the political dynamics between separate organizations and explained how organizations attempt to balance interests with the overall interests of the ecosystem. Public education, governments and businesses, and society at large were identified as an example of the complexity of policy ecosystems. How to create a “good school” includes the management of similar and opposing forces, including parents, businesses, teachers, administrators, and the students. Governments and businesses also work in an ecosystem, where federal regulations limit business practices. Society itself is examined as a massive ecosystem in which individuals, businesses and governments interact. They concluded, “every significant organizational process is inherently political” (p. 246), based on the idea that each entity has differing values and interests and compete for scarce resources.

Giddens referred to power as the authorization and allocation of resources within an organization. Authoritative resources are based on human-to-human interactions while allocative resources are based on human-to-object interaction. These structures of domination provide

people, or actors, with the ability to act within their organizations, to maintain their status, or to affect change.

Symbolic Frame. Bolman and Deal's symbolic frame focuses on the meanings, beliefs, and faiths developed and practiced by humans to make sense of the world. Symbols are expressions of these meanings and beliefs and "carry both powerful intellectual and emotional messages; they speak to both the mind and the heart"(p. 248). Meanings are created within cultures, and can vary significantly from one culture to another.

The following core assumptions describe Bolman and Deal's symbolic framework.

1. What is most important is not what happens but what it means.
2. Activity and meaning are loosely coupled; events and actions have multiple interpretations as people experience life differently.
3. Facing uncertainty and ambiguity, people create symbols to resolve confusion, find direction, and anchor hope and faith.
4. Events and processes are often more important for what is expressed than for what is produced. Their emblematic form weaves a tapestry of secular myths, heroes and heroines, rituals, ceremonies, and stories to help people find purpose and passion.
5. Culture forms the superglue that bonds an organization, unites people, and helps an enterprise accomplish desired ends.

According to the authors, the myriad of ways humans make sense of the world and how it works come from a desire to find meaning in life. Because of this human trait, organizations develop various symbols to communicate culture. Symbols "mediate the meaning of work and anchor culture" (p. 277) in an organization. Myth, vision, and values are woven into the stories of the past that have become regarded as representations of an organization's values. Heroes and

heroines are legacies of the past, those who have made lasting contributions to the culture of the organization. Stories are remembered occurrences of events in which the values of the organization were upheld by the legacies. Rituals and ceremonies are predictable occasions that celebrate successes of an organization. Metaphor, humor, and play can bring understanding, adaptiveness, and creativity to the processes of an organization. When viewed through this frame, it is these symbols that bind together employees with a common belief in the system and produces results, rather than structures and coalitions.

Bolman and Deal also explained symbolic organizational theory through the metaphor of theatre. The organizational structure is compared to a stage design, “an arrangement of space, lighting, props, and costumes that make the drama vivid and credible to its audience” (p. 299). Meetings, planning sessions, evaluations, collective bargaining, the exercise of power, and the management of impressions “serve as scripts and stage markings” (p. 301) for the organizational processes. The organization is judged by its outward appearance in addition to outcomes. The mix of social interaction is the script, the settings and costumes are appropriate to the character being portrayed, and the roles are meaningful and relevant to the plot.

Giddens’ structures of signification parallel concepts in the symbolic frame. Signification can be seen in the perpetuated histories of organizations and in the meanings given to discourse. Communication between actors over time and space both perpetuates and potentially changes the structure of the organization.

Integrating the Frames. The model presented by Bolman and Deal gives organizations frameworks, or tools, upon which to base decision-making. The challenge for leaders is to determine which works best for the situation at hand. Bolman and Deal recommended examining the same situation from the four vantage points and combining approaches to create solutions

and improve organizations. They suggested, “harmonizing the frames, and crafting inventive responses to new circumstances, is essential to both management and leadership” (p. 312). They provided examples of situations faced by organizations and the frames most likely to be effective in such circumstances as a way of guiding the process of choosing a course of action. By utilizing a multi-frame approach, organizations can address multiple perspectives and develop a holistic image of their social systems.

Reframing the Situation. When utilized to reframe and manage organizational change, Bolman and Deal cautioned that each segment of their four-frame model has both advantages and disadvantages. The structural frame emphasizes logic and rationality, with clearly defined roles and procedures. However, an overdependence on practicality can “lead to an irrational neglect of human, political, and cultural variables crucial to effective action” (p. 339). The human resource frame encourages collaboration, yet may overlook the rationality of roles or the allocation of resources. The political frame fits well for bottom-up initiatives, but such actions can be interpreted as amoral if not tempered by rationality and cooperation. The symbolic frame offers “powerful insight into fundamental issues of meaning and belief” (p. 330) yet symbolic interpretation can vary between individuals and organizations.

Bolman and Deal admitted, “organizational change is a complex systemic undertaking” (p. 378) and offered the four-frame model as a tool for effective change. Leaders need to be aware that alterations to routines can affect relationships between segments of the organization. Changes in relationships can shift power structures and disrupt traditional behaviors. Effective solutions to organizational issues look at the problem through all four frames. Such multi-frame thinking “requires artistry, skill, ability to see organization as organic form in which needs, roles,

power, and symbols must be integrated to provide direction and shape behavior” (Bolman and Deal, p. 438).

Conclusion

When informed by the theoretical lens of Giddens and the conceptual frame of Bolman and Deal, one can recognize structural contradictions in a social system and thus attend to varying perceptions attached to these contradictions. The place of dance in higher education had its origins in physical education. Mid century societal changes shifted the focus of dance in higher education to a fine art. With the pendulum swing returning to dance as education, yet now categorized as an art, the field was grappling with how to combine the two opposing views.

The purpose of this dissertation was to understand issues related to the establishment of dance education programming and certification in Alabama. With dance being considered a core academic subject in public K12 schools, dance departments in higher education were able to offer degree programs in dance education. The investigation focused on dance faculty in Alabama with additional research gathered from dance educators in K12 public schools and state education policy. Qualitative research methodology and methods provided actionable ways to collect and analyze data and are described in Chapter III.

CHAPTER III

METHODOLOGY AND METHODS

Degree programs in dance began within departments of physical education and moved into fine arts departments during the middle of the 20th century. The vast majority of those dance departments focused on developing the professional dancer and choreographer. As research on the benefits of arts education became more prolific, a shift occurred in the latter half of the last century toward establishing dance as an academic effort. Today, the field of dance in higher education is struggling with how to continue the established identity as a performing art while also validating itself as an academic endeavor.

The purpose of this study was to understand issues related to the establishment of dance education programs and certification in Alabama. With dance being considered a core academic subject in public K12 schools, dance departments in higher education were able to offer degrees leading to certification in dance education. The following questions guided this study:

1. How do undergraduate dance programs in Alabama contribute to the preparation of dance educators?
2. How does public education policy relate to how undergraduate dance education programs in Alabama are designed?
3. What internal and external influences affect current decision making regarding dance curricula in higher education in Alabama?

A qualitative case study was conducted to investigate this topic. Qualitative research was determined to be an appropriate and useful approach for expanding the base of knowledge relating to undergraduate dance degree programming and certification in Alabama. Case study was determined to be an appropriate research methodology for this dissertation. The research design, data collection and analysis procedures, issues of trustworthiness and ethics, and researcher positioning ensured the study adhered to a high level of quality and credibility.

Qualitative Research

Qualitative research defined by Denzin and Lincoln (2000) is “a situated activity that locates the observer in the world. It consists of a set of interpretive, material practices that make the world visible” (p. 3). Qualitative inquiry described by Kamberelis and Dimitriadis (2005) is an “attempt to understand, interpret, and explain complex and highly contextualized social phenomena...” (p. 17), and such inquiry is motivated by “how” and “why” questions. Creswell (2009) stated, “the key idea behind qualitative research is to learn about the problem or issue from participants and to address the research to obtain that information” (p. 176). Glesne (2011) wrote, “qualitative studies are best at contributing to a greater understanding of perceptions, attitudes, and processes” (p. 39). Historically, anthropologists and sociologists utilized qualitative research to describe customs and habits of cultures different from the researcher’s own background, in an effort to understand “the other”, and considered themselves objective observers. Today, qualitative researchers cross many disciplines and employ a wide variety of theoretical orientations to their work, and are concerned with making meaning with their participants in a more cooperative manner.

To accomplish this task, research occurs in the setting where the participants experience the issue being studied. The researcher gathers data using multiple sources such as interviews,

participant observation, artifacts and archival records. The research is then organized and analyzed by coding, sampling, and interpreting. The information garnered through these methods is then interpreted through a chosen philosophical lens and theoretical framework. The focus is on meanings known by the participants and the socially constructed nature of reality.

The purpose of this dissertation was to understand issues related to the establishment of dance education programs and certification in Alabama. The investigation focused on the perspectives dance faculty in Alabama with additional research gathered from dance educators in K12 public schools and state education policy. Informed by the theoretical lens of Giddens and the conceptual frame of Bolman and Deal, a qualitative case study on undergraduate dance education programming and certification in the state of Alabama was conducted.

Overview of Case Study

Case study research is an effective way of gaining insight and knowledge of human existence and offers a unique perspective from which to draw conclusions about the subject being studied. A cursory glance at the idea of case study shows that telling a story about a particular time and place is the purpose of the research. A deeper consideration of the idea of case study reveals a complexity of thought and practice permeates this approach. I now discuss scholarly definitions, theoretical implications, and usefulness of case study for conducting this particular research study.

The term “case study” is defined differently depending upon whom you ask, or whose work you read. Robert Yin’s book, *Case Study Research*, was first published in 1984. More than a decade later, Robert Stake published *The Art of Case Study Research*. Over the years, numerous researchers have offered definitions and examples of case study as a method, a methodology, a research design, or none of these.

Yin (2014) described case study as an empirical inquiry that investigates a contemporary phenomenon in depth and within its real-world context. Yin suggested the defining of the research question is the most important step when developing a research study, for the question determines the type of study to be undertaken. For Yin, conducting a case study is preferred when examining contemporary events and when relevant behaviors cannot be manipulated. Robert Stake (2000) viewed case study as a choice of what is to be studied rather than a choice of methodology. He asserted “as a form of research, case study is defined by interest in an individual case, not by the methods of inquiry used” (p. 443). In his view, the individual case is studied because of its potential to provide understanding and contribute to the body of knowledge on a specific subject.

Gerring (2004) identified case study as “an intensive study of a single unit with an aim to generalize across a larger set of units” (p. 341). The unit is a spatially bounded phenomenon observed at a particular point in time or over a period of time. Gerring is similar to Yin in that he believes the choice of research design correlates to the research question. Gerring differs from Dyson and Genishi in that he asserts case study relies on “covariation demonstrated by a single unit and its attempt, at the same time, to illuminate features of a broader set of units” (p. 343). Dyson and Genishi (2005) proposed the aim of qualitative case studies is not to establish a relationship between variables but to “see what some phenomenon means as it is socially enacted within a particular case” (p. 10). They viewed case study as a way to understand the meaning people make of their lives in a particular context.

Macpherson, Brooker and Ainsworth (2000) stated, “case study approaches are significant research tools” (p. 50) because they provide a means to gain rich understanding of practice. They noted research practice is influenced by our own histories, preferences, and

perceptions. Baxter and Jack (2008) viewed case study as an “approach to research that facilitates exploration of a phenomenon within its context using a variety of data sources. This ensures that the issue is not explored through one lens, but rather a variety of lenses which allows for multiple facets of the phenomenon to be revealed and understood” (p. 544). They described triangulation as part of the data collection strategy that enhances the quality and credibility of the study.

One concept common to all theorists is that a case study must be bound by time and space. Research questions and methods contribute to the identification of boundaries within which to conduct inquiry. Dyson and Genishi suggest mapping out the time, space, people and activity in order to ground the phenomenon being studied into particulars and assist with binding the study. While binding a study clarifies the parameters of what is being investigated, the researcher should remain flexible and open to information as it emerges during the study. Stake sees a plan as essential while encouraging the researcher to “anticipate the need to recognize and develop late-emerging issues” (p. 453). Yin also pointed out the need for operational links to be traced over time. The study of the case happens in real time and in a particular situation, with real people. The researcher needs to be aware of how boundaries organize both the research and the researched.

A case study involves studying a phenomenon in real time and space, and in this instance, with humans. Thus, the researcher must address concerns about human interaction and how such interactions affect the research itself. Theorists such as Foucault, Berlant, and Clough contemplate the consequences of making a person into a subject, a concept qualitative researchers must keep in mind as they conduct their work.

Foucault (1979) discussed how the concept of each individual as a “case” emerged during the 18th century and became a means of control. His analysis of military groups, hospitals, and schools from that era shows how each organization developed the formalization of the individual and the power relations that resulted. Foucault determined record keeping through writing as it emerged at that time allowed for two correlated possibilities: one, the idea that a person is describable and analyzable in relation to his or herself; and two, such descriptions could be compared to the collective, allowing for similarities and differences to be noticed. This concept of describing produces the individual as a case, which then makes the person distinct and vulnerable to normalization. Foucault encouraged the researcher to consider how such power is both repressive and enabling.

Berlant (2007) considered the case as a marked subject, and the very act of studying a chosen case demonstrates it is remarkable and worthy of investigation. She asserted that to ask what makes something a case “is to query the adequacy of an object to bear the weight of an explanation worthy of attending to and taking a lesson from” (p. 666). Her approach implied the researcher places a judgment value on the subject.

Clough (2010) asked the researcher to consider the potential problems of binding a study, choosing who is in and who is out, and sees such binding as resulting in deviant behavior. She proposed that the “case configures units of measure and units of value in relation to a normalization of populations” (p. 631), an outlook which refers to Foucault’s ideas of governmentality. Identifying how boundaries are determined can provide a perspective on relationships and on practices of representation.

Using case study as a research methodology offers flexibility to the qualitative researcher while at the same time posing a problem of replication and generalization. A phenomenon is

watched as it happens in real time with no interference from the researcher and involves human subjects. By their nature, case studies cannot be replicated. They take place in real time with real people and are not concerned with controlling behaviors. Binding a study necessarily leaves out certain populations. Additionally, each researcher brings an inherent bias to the study because of personal experience and values, and their purpose for the study. The qualitative researcher must carefully consider these issues when determining if case study is an appropriate method to address the research questions.

Yin (2014) suggested using case study when posing “how” or “why” research questions, and distinguishes case studies by their approach – explanatory, exploratory, or descriptive. Explanatory case studies explain how or why a condition came to be. Exploratory case studies, in contrast, identify research questions or procedures for possible use in subsequent research. The case being studied has no clear outcomes. Descriptive case studies describe a phenomenon in its real-world context. The choice of which approach to pursue is refined through the research questions and the study propositions. Yin used the term “propositions” to mean the statements or theoretical issues assumed by the researcher. The questions and propositions help refine and define the actual case to be studied.

An exception to Yin’s suggestion that how and why questions are best suited to case study research is the exploratory case study. The researcher may not have any propositions or suppositions about what could be learned from the study. Exploratory case studies have a rationale and a direction, but no clearly expected outcome. These studies are concerned with “what” questions, such as “what can be learned?” or “What are the effects?” as well as “how” and “why” questions. Creswell (2009) stated, “one of the chief reasons for conducting a

qualitative study is that the study is exploratory”(p. 26). The researcher wants to know what participants think and build understanding of a phenomenon based on participants’ ideas.

Additionally, Yin explained five major rationales for selecting a single case study – does it represent a critical, unusual, common, revelatory, or longitudinal case? For purposes of this study, the objective was to understand issues related to the establishment of dance education programming and certification in Alabama. This topic was not testing a theory, nor was it an unusual subject. There was no intention to reveal otherwise inaccessible information and did not intend to track changes moving forward over time. The intent was to capture the current conditions of undergraduate dance education programming and certification in Alabama, thus this embedded single case study can be considered a common case. Boundaries were dictated by limited research sites, by a limited number of faculty involved in the topic, and by a limited geographic area. Therefore, Yin’s idea of an exploratory case study was a suitable methodology for conducting this dissertation.

Research Design

The design of the study revolved around undergraduate degree programs in dance. Out of all the four-year colleges and universities in Alabama, only three universities offered an undergraduate degree in dance – Alabama State University (ASU), Troy University (Troy), and The University of Alabama (UA). Data collection occurred through accessing and downloading documents from the websites of these universities and from the website of the Alabama State Department of Education. Faculty participants were selected based on their status as full-time professors. Additional data was collected from former and current dance educators working in Alabama. Document analysis and interview were the two main methods used to collect and analyze the data.

Research Sites

Primary data was collected from the three institutions of higher education in Alabama that offer undergraduate degrees in dance. Each site was a four-year public university offering an undergraduate major in dance through a department of dance. The sites, location of the department within the university, the degree programs offered, and number of full-time faculty were summarized in table 3.1.

Table 3.1

University Dance Programs in Alabama

Name	Departmental Location of Dance Program	Degree Programs	Number full time faculty
Alabama State University	Department of Theatre Arts, College of Visual and Performing Arts	BFA	3
Troy University	Department of Theatre and Dance, College of Communication and Fine Arts	BFA Dance minor	4
University of Alabama	Department of Theatre and Dance, College of Arts and Sciences	BA	7

Alabama State University. Alabama State University (ASU) is a four-year public university located in the state capitol, Montgomery. The school was in founded 1867 as the Lincoln Normal School in Marion, Alabama, as a school for African-Americans. ASU is now one of the oldest HBCU's in the nation and is a widely respected, world-class institution of higher education and welcomes students of all races. Its Carnegie Classification is a medium program Master's college or university and enrollment is approximately 5300. Nearly 50 undergraduate and graduate degrees are offered, including the only BFA in Dance at any HBCU in the South. The dance program at ASU was initiated in 2013 and graduated its first cohort in the spring of 2017.

Troy University. Troy University (Troy) is a four-year public university located in Troy, Alabama. Troy was founded in 1887, when an act of the Alabama Legislature established Troy State Normal School as an institution to train teachers for Alabama's schools. In 1893, the school was renamed Troy State Normal College. The Normal College offered extension courses for teachers and granted teaching certificates until 1929, when the State Board of Education changed the charter of the institution and renamed it Troy State Teacher's College. The college became Troy University in 2005 and is the flagship institution in the Troy University System. Its Carnegie Classification is a larger program Master's college or university and enrollment is approximately 17,800. The dance minor program was moved from the Department of Physical Education to the Department of Theatre and Dance in 2008, and a BFA was added in 2012.

The University of Alabama. The University of Alabama (UA) is a four-year public university located in Tuscaloosa, Alabama, and is the oldest public university in the state. Opening in 1831 with an enrollment of 52 men, the University slowly grew until the Civil War, when Union Troops burned many of the buildings. The first female students enrolled in 1893 and by 1900 nearly 400 students attended UA. Today, The University of Alabama is a senior comprehensive doctoral-level institution with nearly 38,000 students. The dance program came under the wing of the theatre department in 1979, and was recently ranked 15th in the nation among public and private universities.

Additional Research Support. As stated in Chapter I, this dissertation stemmed from an interest in public policy regarding arts education and the connection between policy written and policy enacted. State and local boards of education are charged with executing public policy and assessing the results. Dance is considered a core academic subject for K12 public education. Institutions of higher education prepare teachers for careers in the classroom. Therefore,

additional research support came from an examination of public policy through a document analysis of the Alabama State Department of Education regulations for hiring dance educators and from the Alabama Course of Study: Arts Education. Additional interview data was gathered from an historian on dance education in Alabama (Historian), an employee working in arts education management (Facilitator), and dance educators (Educators) currently working in public schools in Alabama. The Historian was familiar with and played a large role in advocating for dance education in Alabama. The Facilitator oversaw programming that incorporated the arts as an essential component of the educational experience of all students in preschool through 12th grade. Educators were public school teachers employed as a dance educators. A document analysis of state regulations and arts standards along with the views of dance educators contextualized the issue of undergraduate dance education programming and certification in Alabama and contributed to the eventual conclusions.

Data Collection

Important to a qualitative study are the chosen sources for data collection. Yin (2014) described six commonly used ways of collecting data: documentation, archival records, interviews, direct observations, participant observation, and physical artifacts. Marshall and Rossman (2011) discussed other sources available, such as Internet technologies, kinesics and proxemics. Glesne (2011) reminded us that the researcher plays an active role in producing data through the questions they ask and the social interactions that take place. According to Glesne, qualitative information is co-constructed and encourages the researcher to consider the language used when gathering data from multiple sources.

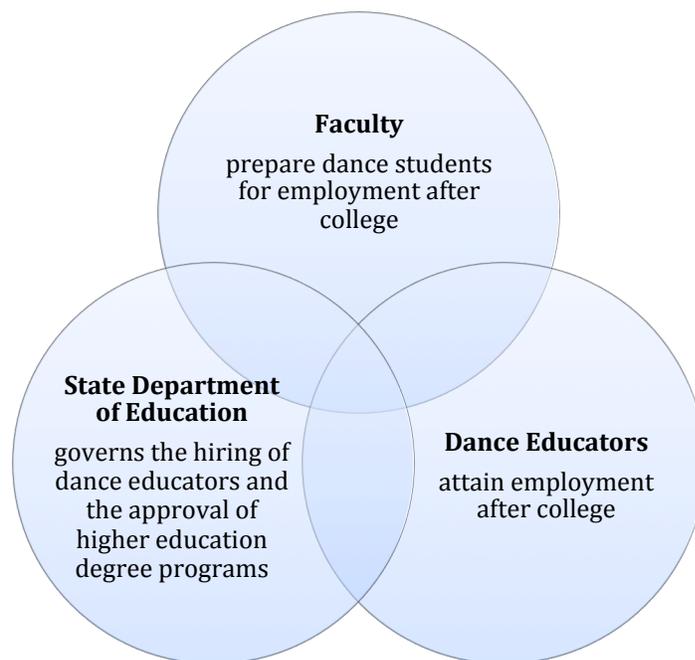
Utilizing as many sources as possible is highly recommended, as the analysis of such data leads to richer data and more complex findings. This process is known as triangulation. Yin

(2014) defined triangulation as “the convergence of data collected from different sources, to determine the consistency of a finding” (p. 241). Marshall and Rossman suggested triangulation could strengthen a study’s usefulness for other settings. Glesne approached triangulation from an interpretivist view, where the understanding of multiple perspectives is important.

This study collected data from university dance faculty and current and former K12 dance educators as well as documents related to university and state education policy. The data sets both overlap and are independent of each other, and can be visualized through a Venn diagram.

Figure 3.1

Overlapping roles of higher education faculty, dance educators, and state department of education.



The central connection of the three data sets was the consideration of dance as an academic endeavor. Each source provided thematically unified and diverse information on the subject of undergraduate dance education programming and certification in Alabama. The triangulation of

these various perspectives contributed to richer, deeper, and more detailed findings, and to the validity of the study.

Document Analysis

Our society places high value on the written word, thus we have accumulated and continue to produce written documents of varying forms, such as personal letters, policy statements, newspaper articles, and marketing materials. The emergence of computing and the Internet has brought an abundance of written material available instantly. Documents can provide the researcher with insights into the past and the present, allowing for a more fully developed understanding of the phenomenon being studied.

Glesne (2011) suggested the qualitative researcher include both historical and current documents and objects as a way of more fully understanding a phenomenon. According to Glesne:

Visual data, artifacts, and other unobtrusive measures provide both historical and contextual dimensions to your observations and interviews. They enrich what you see and hear by supporting, expanding, and challenging your portrayals and perceptions (p. 89).

Marshall and Rossman (2011) suggested gathering multiple forms of documents and corroborating meanings made through other sources. They stated, “the analysis of documents is potentially quite rich in portraying the values and beliefs of participants in the setting” (p. 160). According to Yin, documents corroborate and augment data collected from other sources and play an integral part in any data collection. Yin cautioned the researcher to keep in mind the original intent of the documents when using them as evidence in a study. Additionally, the researcher must consider whether the organization or individual be harmed if such data was included in the final study.

This dissertation analyzed documents specific to dance education programming and certification in the state of Alabama. These items included mission statements, coursework and degree requirements from ASU, Troy, and UA. Data was also retrieved from documents related to public teacher education and certification requirements from the Alabama State Department of Education. Additional data regarding dance education was found in the Alabama Course of Study: Arts Education. These documents provided evidence of how dance relates to both undergraduate degree programming and public education policy.

The documents were considered through the lens of structuration theory as rules implied in the construction of the system. The data was analyzed through the four-frame model as structural rules delineating the form and function of the organizations. These documents provided a structural outline of the systems of higher education and public policy within which faculty and educators interact.

Interviews

Seeking to understand the world from another person's perspective, the qualitative researcher using the interview method develops a series of questions related to a particular topic of interest. According to Creswell (2009), interviews "involve unstructured and generally open-ended questions that are few in number and intended to elicit views and opinions from the participants" (p. 181). Interviews are directed, shaped and paced by the researcher while allowing for emergent and unrestricted dialogue. Kvale and Brinkmann (2009) and Glesne (2011) emphasized a semi-structured approach to interviewing, and suggested the researcher to be flexible during the interview, and to attend to the importance of the quality of questions so the quality of the data is considered appropriate and useful. The process involves choosing a topic and type of interview, designing the questions, determining the interview setting and length,

recording and transcribing. Analysis, verification and reporting of results complete the interview cycle. The research interview results in knowledge constructed during the interaction between the interviewer and interviewee.

Glesne cautioned the interviewer should always take into account the interviewees needs when choosing when, where, and how long to conduct an interview. Additionally, care should be taken to build trust between the interviewer and interviewee so the free flow of information is facilitated. The interviewer is responsible for creating “questions that your respondents find valuable to consider, and questions whose answers provide you with pictures of the unseen” (p. 110). This statement illustrates the sharing of power inherent in an interview. The interviewee makes choices regarding answers much the same as the interviewer makes choices regarding questions. The interviewee also has the opportunity to take the conversation along a path unexpected by the interviewer. The researcher, however, is the facilitator, and must know how to guide the conversation so that meaningful, useful, and beneficial knowledge is found.

The interview process involved pre-determined questions designed to produce data on the topic of undergraduate dance education programming and certification. Nine full-time faculty at ASU, AU, and Troy were interviewed as well as the previously mentioned Facilitator, Historian, and three Educators, for a total of fourteen interviewees. Jottings (short words or phrases to assist with future completion of thought or descriptions) were taken during the interviews. Field notes (longer length thoughts or descriptions) assisted with creating rich, thick description. Interviews were audio recorded via an iPad and transcribed onto a computer for use in the analysis phase of the research.

The interviewees were considered through the lens of structuration theory as the authoritative resources of the system. The data was analyzed through the four-frame model as

interactive relationships between people and between people and the organization. These interviews provided information relevant to the identification of social structures related to dance education in the state of Alabama.

The following table summarizes the research design of this dissertation.

Table 3.2

Research Design Summary

Method	Population	Frequency	Date	Protocol
Interviews	Facilitator	1	December 2017	A
Interviews	Historian	1	December 2017	B
Interviews	Educators	3	December 2017	C
Interviews	ASU Faculty	2	January 2018	D
Interviews	Troy Faculty	2	January 2018	D
Interviews	UA Faculty	5	January 2018	D
Document Analysis	ASU, Troy, UA	16 hours	December 2017 January 2018	None
Document Analysis	State Department of Education	6 hours	December 2017 January 2018	None

Data Analysis

Data analysis is a means of bringing order and structure to the collected data, allowing for more precise interpretation by the researcher. This examination of the evidence depends strictly on the researcher’s own process of empirical thinking, the manner in which the researcher determines patterns and important themes as they emerge from the data. Marshall and Rossman

(2011) recommended the preliminary research questions and related literature gathered earlier in the process should guide the data analysis. Glesne (2011) also suggested the forms of analysis be linked to research questions and theoretical framework, and advised simultaneously collecting and analyzing data helps develop more focused and relevant information.

During data collection and after, certain methods can be employed while analyzing the data. Marshall and Rossman described seven phases typical to data analysis: organizing the data; immersion into the data; generation of categories and themes; coding the data; offering interpretation through analytic memos; searching for alternative understandings; and writing the report. Throughout, the researcher sifts through and funnels data into manageable chunks, categorizing and interpreting data within context of the theoretical framework. Data can be managed through the methods of coding and memo writing.

Coding

Creswell (2009) recommended the researcher “use the coding process to generate a description of the setting or people as well as categories or themes for analysis” (p. 189). The process of coding involves labeling similar chunks or segments of text with a specific term, such as action words or terms based on the language of the participant. Codes may emerge or be predetermined by the researcher. Creswell encouraged the researcher to pay attention to codes on topics readers expect to find, codes that are unexpected and unusual, and codes that address the larger theoretical perspective of the research.

Codes indicated the relevant structures that shaped the system of dance education in Alabama, relationships between these structures, and activities by which faculty, educators, and legislation produce and reproduce these structures. Bolman and Deal’s four-frame model was

utilized to understand how this data interacted across the structural, human resource, political, and symbolic frames, to make recommendations, and to suggest further study.

Memo Writing

Yin (2014) considered memos as one type of narrative material that make up the researcher's database of information. As codes are defined and information categorized, the researcher is encouraged to notate thoughts about how the data is forming. Marshall and Rossman (2011) believed writing notes and memos were "invaluable for generating the unusual insights that move the analysis from the mundane and obvious to the creative" (p. 213). Such continual reflection keeps the researcher focused as well as open to new thoughts and perspectives. Glesne (2011) recommended reflecting as often as possible on field notes by writing or voice recordings and that doing so frees your mind for new thoughts concerning the emerging data.

The document analysis was a continual process as the researcher visited and revisited the explicit rules and procedures relating to dance education programming and certification in Alabama. Interviews were reflected upon and notations were made immediately after they were conducted. Being informed by structuration theory, sensitivity to terms and phrases that revealed how systems of dance in higher education in Alabama were both enabling and restrictive to the growth of the field toward dance education was required. Such themes were then understood through the four-frame model.

Poole and DeSanctis' Analytic Approach

The data analysis was informed through the lens of Giddens' theory of structuration. Poole and DeSanctis (2002) offered a useful analytic approach to addressing data from the lens of structuration theory.

1. Relevant structures that construct the system.
2. Complimentary and contradictory relationships between structures.
3. How the social system works.
4. Activities by which agents produce and reproduce structures.
5. How social context is reproduced or shaped by the process in question.
6. Roles of human actors in the social system
7. Power dynamics underlying the structuration

According to Poole and DeSanctis, these components interact with each other and can one can produce insights on another. These seven steps assisted with organizing the data in a manner useful for interpretation through the four-frame model.

Trustworthiness and Quality

Qualitative research expresses the human experience of a phenomenon in the context of time and space. Denzin and Lincoln (2000) described qualitative research as “the world of lived experience, for this is where individual belief and action intersect with culture” (p. 8). Thus, the addressing of research questions through a qualitative approach does not lend itself easily to straightforward analysis. How then, does the researcher ensure their findings can be considered accurate and truthful? Stake, Yin, Glesne, Creswell and others described methods and behaviors researchers must adhere to in order to provide high levels of trustworthiness and quality demanded by the research community.

Ethics

According to Stake (2000), “the value of the best research is not likely to outweigh injury to a person exposed. Qualitative researchers are guests in the private spaces of the world. Their manners should be good and their code of ethics strict” (p. 459). Yin reminded us that the need to

protect the participants in a case study is precisely because the study concerns how humans interact in a real-world context. Marshall and Rossman (2011) echoed these sentiments. They stated, “the researcher must reveal an awareness of, an appreciation for, and commitment to ethical principles” (p. 122). Ethical considerations include gaining informed consent and protecting privacy in addition to the researcher’s own morality and ability to adapt to varying situations.

Attaining Institutional Review Board (IRB) approval and maintaining the data as indicated in the IRB protocol demonstrated an ethical commitment to the participants. IRB approval required written plans for data collection, data destruction, and protection of the participants. Data was collected via audio recording then transcribed to an electronic written format. Audio data was destroyed following the end of the study. Written data was collected and placed in a secure file. The identities of the respondents were kept confidential through the use of pseudonyms and destruction of any data with the potential of revealing identity. Participants were also provided an electronic copy of Chapter IV. Their suggested edits were completed prior to final approval and publication of this dissertation.

Reflexivity

Kamberelis and Dimitriadis (2005) stated that reflexivity “constantly calls the positionality of the researcher into question instead of taking such positionality for granted” (p. 85). Liebenberg (2009) brought up the validity of data collection when she asked “do we, as researchers not impose our perceived reality of the ‘Other’ right from the start of our research?” (p. 444). She proposed using reflective methods where the researcher and the researched engage in dialogue together, so that the quality of information gathered is more relevant. Glesne (2011) delved deeper in to the concept. She suggested reflexivity generally involves reflection on how

the researcher, participants, setting, and procedures interact and impact the data collection. The goal is to make “research more accurate, legitimate, or valid” and reflexivity includes addressing “personal dimensions of subjectivity, emotion work, positions, and positionality” (p. 151). Yin (2014) glanced upon reflexivity while discussing interviews. He noted “conversation can lead to a mutual and subtle influence between you and the interviewee” (p. 112) and the qualitative researcher needs to be aware of such possibilities.

Due to personal experience in and connections to dance in higher education in Alabama, the researcher was already acquainted with some of potential participants and not with others. A concerted effort was made to be aware of personal influence, biases, and status in the field of dance education in Alabama. The roles of the participants and the expectations and contextual demands of their positions were taken into account while collecting and analyzing data.

Validity

Validity refers to the accuracy of findings and the quality of being factually sound. Scheurich (1996) explained that validity is an absolute necessity in order for research to be trusted. It is a central issue to the conventional social scientist and perhaps the most important criteria for the establishment of truth: no validity, no truth. Stake (2000) asserted, “the case researcher needs to provide grounds for validating both the observation and the generalization” (p. 456). Lather (2007) considered validity an important and particularly difficult point of issue in science. She described it as a social construction that has shifted across time, place, and field.

Koro-Ljungberg (2010) took up the validity discussion and placed it in the context of ethics. Referring to the perspectives of Scheurich regarding aporia, she described the contradictions in validity that have arisen with the popularity of post-structural thought. The puzzle of settling the necessity for validity within the conventional constructs of validity brings

into play the role of the researcher as responsible for the validation of knowledge and as responsible for the treatment of the Other. The researcher must be aware that personal beliefs, background, previous experiences and biases are present in his or her approach to research. These constructs are also part of the research subject (the Other) and have a relationship to the results.

Scheurich, Lather, and Koro-Ljungberg proposed looking at validity as a diverse, temporal, nondualistic, relational place from which to describe truth. They encouraged the researcher to look for and allow for study participants to be part of the decision-making regarding results and to find practices that respect and appreciate the Other.

In order to ensure a high level of trust and quality throughout the data gathering and analysis, this study utilized accepted practices common to qualitative research. Creswell (2009) recommended member checking, triangulation, rich description, clarification of personal bias, the inclusion of negative or discrepant information, peer debriefing and external auditing as methods to ensure reliability and validity. Stake (2000) described six responsibilities of the researcher: bounding, selecting phenomena, patterns of data, triangulation, alternative interpretations, and developing generalizations. Yin (2014) similarly encouraged the case study researcher to adhere to these four principles while collecting data:

1. Use multiple sources of evidence (triangulation)
2. Create a case study database (rich description)
3. Maintain a chain of evidence (peer debriefing)
4. Exercise care when using data from electronic sources of evidence (p. 105)

Sources of evidence were gathered from faculty, educators, and document analyses. This evidence became the data from which to build a description of the study and the findings.

Participants were provided with preliminary copies of Chapter IV in order to ensure agreement or to suggest edits to the findings. Electronic sources were carefully selected and properly cited. Attending to and employing these principles and practices followed the accepted procedures of qualitative research followed to ensure trustworthiness and quality of the work.

Positionality

My interest in this study stemmed from my personal experiences as a dancer and an educator. I trained at a private ballet studio throughout high school then attended Birmingham-Southern College where I earned a BA in Dance. After graduation, I auditioned for several professional dance companies but was not hired. I decided to pursue an MA in Elementary Education. Those two degrees fused together when I taught young children at a local non-profit dance studio, and I discovered teaching is a craft, no matter the content. I took advantage of every opportunity to expand my knowledge of how to teach, not what to teach. I attained certification in American Ballet Theatre's National Training Curriculum in addition to attending countless workshops and conferences over the past two decades. I was on faculty at Samford University as Instructor and Coordinator of Dance from 2002-2013, during which time I began my doctoral studies.

In 2012, I was chosen to become a contributor to the NDEO initiative, Dance 2050 – the Future of Dance in Higher Education. This group of faculty from across the nation crafted a Vision Statement, describing what the collective members foresee as dance in higher education in the 21st century. The purpose of the think tank was “to function proactively, articulating and substantiating potentially radical innovation in dance in higher education, while fostering the leadership required to forge structural change” (Kolcio, 2013). Eight overarching themes emerged from the discussions: innovation in teaching, innovation in leadership,

interdisciplinary/transdisciplinary work, diversity and global perspectives, community engagement, social justice and citizenship, the impact of new technologies, and preparing students for the future. Two of these themes were relevant to my study:

1. Teaching and Learning: University dance units recognize the scholarship of teaching and learning, transposing or translating relevant educational discoveries, as needed, into dance studio and classroom pedagogies.
2. Preparing Students for the Future: Dance curricula in higher education imagine a wide range of possible career paths and goals for their graduates and provide the resources to buttress these possibilities. (Vision Statement, web resource).

This document and other panel discussions at National Dance Education Organization (NDEO) conferences and others I attended over the past 10 years highlight both the field demand and legislative demand for qualified instructors, and the lack of opportunity to acquire appropriate credentials within undergraduate studies. Currently, some NDEO members are making strides forward to address this issue within their states and institutions of higher education. What is happening in my state? This study sought to discover the answer.

Through my volunteer work with the Alabama Dance Council (ADC) and participation in the annual Alabama Dance Festival for the past 10 years, I have a professional relationship with dance faculty from universities across the state. Three of them were my initial contacts for access to the sites as well as my primary interview participants. Having a previously established relationship with dance faculty at institutions of higher education in Alabama has both benefits and risks. I had immediate access to primary sources vital to my study. However, I took care to maintain neutrality as I collect data regarding a potentially complex subject – issues related to the establishment of dance education programming and certification in Alabama.

Conclusion

This embedded single case study investigated issues related to the establishment of dance education programming and certification in Alabama. With dance being considered a core academic subject in public K12 schools, dance departments in higher education were able to offer degree programs leading to certification in dance education. The following questions guided this study:

1. How do undergraduate dance programs in Alabama contribute to the preparation of dance educators?
2. How does public education policy relate to how undergraduate dance education programs in Alabama are designed?
3. What internal and external influences affect current decision making regarding dance curricula in higher education in Alabama?

Chapters I through III explained the background of dance education in higher education, presented a review of the relevant literature, and identified the research methodology and methods used for this dissertation. Primary research findings are described in the following chapter. Informed by the theoretical lens of Giddens, these findings are then analyzed through the conceptual framework of Bolman and Deal.

CHAPTER IV

FINDINGS

Dance educators, researchers, and advocates made great strides forward in the effort to place dance as a valid art form within public school curriculum in the late 20th century. Federal legislation passed in 2002 placed the arts –music, theatre, visual art, and dance – as core academic subjects for K12 public schooling. Standards of subject matter, accountability, assessment, and quality were put into place regarding both dance content and the person hired to delivery such content. With an undergraduate degree being a requirement of teaching in public schools, higher education had a large stake in the preparation of K12 dance educators.

As discussed in Chapter 1, dance education degree programs were available in the state of Alabama in the early 2000s at Birmingham-Southern College and at Huntingdon College. Both schools were small, private, liberal arts colleges, and by 2010 both had closed their dance programs completely. At the time of this study, no other dance department at any institution of higher education in Alabama had implemented a degree or certificate program for dance education.

The purpose of this study was to understand issues related to the establishment of dance education programming and certification in Alabama. With dance being considered a core academic subject in public K12 schools, dance departments in higher education were able to offer degree programs leading to certification in dance education. The following questions guided this study:

1. How do undergraduate dance programs in Alabama contribute to the preparation of dance educators?
2. How does public education policy relate to how undergraduate dance education programs in Alabama are designed?
3. What internal and external influences affect current decision making regarding dance curricula in higher education in Alabama?

To empirically address these questions, primary research for this dissertation consisted of document analysis and interviews. Documents relevant to the study included mission statements, coursework, and graduation requirements from undergraduate dance degree programs as well as dance content standards, teacher education standards and certification requirements for the state of Alabama. Higher education faculty were the main source of interview data, with additional data gathered from current and former dance educators. Informed by the theoretical lens of Giddens, the findings were synthesized and analyzed through the conceptual frame of Bolman and Deal.

Document Analysis

Documents relevant to dance education programming and certification in Alabama were retrieved from the websites of Alabama State University, Troy University, The University of Alabama and from the Alabama State Department of Education. Mission statements from university dance departments highlighted the intent of the degree programs. Graduation requirements and coursework demonstrated the educational values and goals held by the departments. The Alabama Course of Study: Arts Education and the Alabama Administrative Code sections on teacher education and teacher certification provided definitive standards and

legal requirements for dance educators. Analysis of these documents assisted with identifying issues related to dance education in Alabama.

Alabama’s Universities

The four-year public institutions offering degrees in dance were Alabama State University (ASU), Troy University (Troy), and The University of Alabama (UA). The Southern Association of Colleges and Schools (SACS) accredited all three universities. The University of Alabama was the only program accredited by the National Association of Schools of Dance (NASD). This dissertation investigated the mission statements, graduation requirements and coursework of these universities in order to situate the place of undergraduate dance programs in Alabama.

Mission Statements. An examination of departmental mission statements provided contextual information about the environment of dance programming at the three institutions. The full text of these statements can be found in Appendix A. Document analysis of mission statements from these three universities revealed four common themes: create, perform, train, and learn. Table 4.1 summarizes the four themes and lists terms and phrases from the mission statements that support each theme.

Table 4.1

Undergraduate Dance Program Mission Statements

Create	Perform	Train	Learn
Creative	Performance	Technical proficiency	Scholarly aptitude
Choreography	Unique communication with the audience	Practical	Productive scholars
Creation	Professional performance career	Train intensively	Knowledge
Experiences encountered in life are explored		Practitioner	Comprehension
		Skills	Well-educated

Each program declared an intent to produce students who are creators of dance, performers of dance, well trained in the techniques of dance, and knowledgeable about the field of dance. Additionally, supporting phrases such as “empower students”, “well prepared for the future” and “nurture the development” indicated a focus on who the individual student will become after graduation. Two programs indicated a desire to develop students who can be “collaborative”, and one program indicated “pedagogy” and “artistic direction” along with choreography as an area of focus. These mission statements suggested a strong focus on learning about and training in dance so that students are prepared to create and perform dance after graduation.

Graduation Requirements and Coursework. An analysis and comparison of graduation requirements and coursework provided evidence of the intent of the dance programs. Table 4.2 outlines graduation requirements at the three universities, and full listing of courses required by each university are found in Appendix B.

Table 4.2

Graduation Requirements

	Required Dance Credits	Required Technique Credits	Dance Elective Credits Within Total Required	Total University Credits	Dance Minor offered	Other Minor required
ASU	54	24	3	122	No	No
Troy	64	22	6	120	Yes	No
UA	45	28	6	120	No	Yes

Alabama State University. The only HBCU in the South to offer a Bachelor of Fine Arts in Dance required 122 total credit hours in order to graduate. Out of those 122 credits, 54 were required for the major, including ballet, modern, jazz, and tap technique, performance,

choreography, acting, and history. A total of 3 credits could be used for electives such as voice, makeup, or stagecraft. As of 2017, pedagogy was not offered at the university, although it was listed on the course offerings in the academic catalog. The program graduated its second cohort in the year 2018.

Troy University. Troy University offered a Bachelor of Fine Arts in Dance and required a total of 120 credit hours. Out of those 120 credits, 64 were required for the major, and included ballet and contemporary technique, composition and choreography, improvisation, anatomy and alignment, history, and pedagogy. Troy was the only university that included the term “pedagogy” in its mission statement. The pedagogy course was described as

an exploration of teaching methods in dance that can be adapted to diverse populations and to use these methods in classroom teaching situations, offering the student simulated hands-on experience. Through experiential pedagogy, students will gain a deeper appreciation for the instructor and develop a more thoughtful approach to taking class. This course is designed to provide students with the ability to integrate their professional studies of technical and conceptual content knowledge with pedagogical content knowledge related to dance (Troy University course catalog, web resource).

Dance students at Troy selected 6 hours of elective courses, covering such topics as social dance, special topics in dance, acting, and commercial dance.

The University of Alabama. Students pursuing a Bachelor of Arts in Dance at The University of Alabama were required to complete 120 total credit hours. Out of those 120 credits, 45 were required for the major, and included technique in ballet, modern, and jazz; choreography; anatomy and kinesiology; history; and lighting and sound for dance. The department allowed for 6 of those hours to be electives, in subjects such as world dance, dance

and the camera, special topics, and dance instruction. Offered as an elective, the catalog described Approaches to Dance Instruction as “a service-learning course developing techniques for teaching movement concepts. This course includes a practicum component of teaching dance to elementary students in the public schools” (University of Alabama, web resource). The department required a minor, and recommended for students to minor in theatre or business.

Choreography and performance were the main focus of these dance programs. The majority of credits required at these universities focused on dance technique with a high level of proficiency required in at least one genre. Proficiency in dance technique was a mandatory component in that it supported excellence in performance skills. Courses on composition and choreography were also prevalent, followed by courses on dance history. Single semester courses included lighting and sound design, costume construction, acting, and anatomy. Elective credits were all related to the field of dance and the technical theatre aspects of producing dance. Senior students completed practicums or projects related to all aspects of dance presentation – choreography, rehearsals, costumes, lighting, sound, and performance. Students were expected to perform in both student directed and faculty directed concerts.

Summary. Coursework at all three universities provided for a strong foundation in choreography and performance, and aligned with their mission statements. Creating, performing, and training were accomplished through choreography and composition classes, student and faculty produced concerts, and daily technique classes. Embedded in these courses was the learning experience, from the application of practical skills in technique and anatomy to the more theoretically grounded courses such as history, composition, and special topics. Students graduated with technical aptitude, experience performing for live audiences, knowledge of the craft of choreography and the historical context of the art of dance.

Alabama State Department of Education

The Alabama State Department of Education governs all aspects of public and some aspects of private educational institutions for the state. The department oversees areas such as educational programming, assessments, accountability measures, and budgeting. Additionally, the department provides standards and guidelines for educational content by subject matter and grade level as well as teacher education and certification. This dissertation investigated the content standards for dance education and the requirements of a dance educator in order to understand the processes of public dance education in Alabama.

Alabama Course of Study: Arts Education. In 1997, the Alabama State Department of Education adopted its revised standards for arts education and for the first time included theatre and dance as arts subjects. These standards were published in the Alabama Course of Study: Arts Education (COS). The standards closely aligned with the voluntary 1994 National Core Arts Standards, and moved dance out of physical education and into arts education in Alabama's public schools. The recent 2017 revision was expanded to include media arts along with music, visual art, theatre, and dance as core academic subjects.

The COS identified four artistic processes and eleven anchor standards that form the basis for curriculum and instruction in each art form. The artistic processes were: creating, performing/producing/presenting, responding, and connecting. Table 4.3 summarizes the anchor standards under each process.

Table 4.3

COS Artistic Processes and Anchor Standards

Create	Perform/Produce/Present	Respond	Connect
Generate & Conceptualize	Select, Analyze & Interpret	Perceive & Analyze	Synthesize & Relate to personal experiences
Organize & Develop	Develop & Refine Techniques	Interpret intent and meaning	Relate to social, cultural, and historic contexts
Refine and Complete	Convey meaning	Critique & Evaluate	

The artistic processes and anchor standards were common to each art form and provided categories from which to build curricula, syllabi and assessments. The course of study for each art form described the intent for instruction, outlined content standards, and offered examples of proficiency in each standard. The document was organized by grade level from kindergarten to grade 12, provided an overview of the expectations of each level, and included a glossary of terms. Students in grades 9 – 12 were expected to attain levels of Proficient, Accomplished, or Advanced in the art forms.

The introduction to the section on dance in the COS (2017) described the unifying goal of the dance education program as arts literacy “that enlightens, inspires, and develops in every Alabama student the creative and innovative thinking necessary to ensure college and career readiness” (p. 9). In dance, literacy referred to the ability to find meaning through creating and watching dance, understanding the historical significance of dance across cultures and relating dance knowledge and skills across other academic subjects. As with media arts, music, theatre, and visual art, standards were described by grade level, levels of achievement were outlined, and a glossary of terms was provided.

Additionally, the COS described position statements in the areas of safety, technology, assessment, access and equity, culture, curriculum and program development, the role of the audience, and professional development. Regarding professional development, the Course of Study stated:

Content standards in this course of study demand highly trained and qualified classroom teachers and certified arts specialists to design, develop, and deliver effective instruction in the arts. Reasoning skills required for mastering the rigor contained in these standards can most successfully be modeled for Alabama's students by teachers who have developed a strong pedagogical foundation in their college programs. Local school systems should provide support and encouragement for arts education teachers to continue their professional development by becoming active members in local, state, and national arts organizations as well as serving as mentors to those new to the profession. Alabama students deserve outstanding, certified arts educators who are well trained, highly qualified, and committed to continuing their professional growth throughout their careers (p. 5).

The Alabama Course of Study: Arts Education reflected national standards and was developed by K12 educators, college and university faculty, and business and community leaders. It provided local boards of education the tools to build comprehensive, sequential, and developmentally appropriate arts education opportunities for their communities, with the goal of artistic literacy in every school in Alabama.

Alabama State Department of Education Administrative Code. The Alabama Administrative Code (AAC) contained the rules of all state agencies covered by the Alabama Administrative Procedure Act. The Alabama State Department of Education fell under this Act.

The organization and rules and procedures of every aspect of public education, such as apportionment, facilities, governance, teacher education and teacher certification, were found within the code. The sections on teacher education and teacher certification were relevant to this study.

Teacher Education. The AAC section on teacher education detailed requirements for approved teacher education programs at the college and university level. The code stated the Southern Association of Colleges and Schools (SACS) must approve all teacher education programs. Other requirements included the existence of a conceptual framework specifying the mission, philosophy, and goals of the program, the assurance of academic competence for the person studying the content of a teaching field, provisions for internship experiences, accountability and governance procedures, and faculty qualifications for the institution.

Quality teaching standards were outlined in the document. These standards referred to the practice of teaching and the professional expectations of those hired to teach in Alabama's public schools. Teachers were required to have adequate content knowledge in their subject, an understanding of human development, practical understanding of instructional strategies, assessment, and classroom management, and adhere to codes of ethics laws and policies as well as respect for the wide diversity of cultural, ethnic, social, language, and special needs backgrounds of the students.

Section 290-3-3-.31.01 of the AAC (2017) described the criteria dance teacher candidates must have in addition to the general teaching standards. These additional standards were designed to ensure a quality dance education program. The AAC suggested "such a program develops skillful and artistic movers who master dance content and engage in seeing, knowing, moving, communicating, and responding to dance and the arts through a variety of experiences,

including multi-subject, multicultural learning opportunities” (p. 338). The criteria aligned with the standards of the Alabama Course of Study: Arts Education as well as the National Association of Schools of Dance (NASD) and the National Dance Education Organization (NDEO). Dance educators were expected to demonstrate technical proficiency, understand the craft of composition, apply principles of anatomy, nutrition, somatics, and injury prevention, adhere to best practices of movement pedagogy and assessments, demonstrate knowledge of Eastern and Western dance history, and engage in ongoing professional development, including methods of communication and evaluation as well as collaboration and use of external resources to support dance programming.

Teacher Certification. Chapter 290-3-2 of the AAC described procedures and rules for teacher certification for preschool through grade 12 (P12) educators. Every person employed as a teacher or as instructional support personnel was required to hold a valid Alabama certificate. According to the code, “proper certification is defined as having a valid Alabama certificate in the teaching field(s) and/or area(s) of instructional support in which the person is assigned throughout the school day” (p. 109). Applicants were required to provide verification of citizenship or nationality status, agree to a criminal history background check, and complete the requirements of the Alabama Educator Certification Assessment Program (AECAP).

The AECAP was comprised of three areas of assessment. First, applicants must pass basic skills assessment through the ACT WorkKeys System (Applied Mathematics, Reading for Information, and Writing). Second, the applicant must pass a Praxis test in their teaching field or area of instructional support. Third, effective September 1, 2018, a performance assessment was required.

Many states required the completion of a Praxis test in order to be employed as an educator in K12 public schools. These tests measured a prospective teacher's academic skills and subject-specific content knowledge, such as a particular world language or fine art. In the South Arts region, the following states required Praxis exams in music and visual art: Kentucky, Louisiana, Mississippi, and North Carolina. The states of Alabama, South Carolina, and Tennessee required Praxis exams in music, visual art and theatre. Georgia required the Georgia Assessments for Certification of Educators (GACE) in music and visual art. In Florida, prospective music, visual art, and theatre teachers were required pass a Subject Area Examination. No state within the South Arts region required a subject-specific exam in the content area of dance.

Exceptions to the traditional route of certification were listed in chapter 290-3-2 of the AAC. Provisional certification, interim employment certification, business and industry to educational administration certification, degree equivalent certification, and emergency certification were a small sample of alternative routes to teacher certification in Alabama. These alternative routes allowed school systems to fill vacant teaching positions with selected personnel. Such personnel were then required to fulfill specific requirements to attain full professional certification while they were employed with the Alabama State Department of Education. These requirements, listed on page 135 of the AAC, were the completion of coursework in classroom management, in the evaluation of teaching and learning, in methods of teaching in the teaching field and at the grade level for which certification is sought, and in strategies for teaching special needs students in inclusive settings. For those pursuing alternative paths to dance education certification in Alabama, successful completion of these four courses

plus a physical education methods course and of the Praxis exam in physical education lead to certification as a dance educator.

The Alabama Course of Study: Physical Education (2009) included content standards and goals different from the course of study for dance education. Physical education content standards addressed “fundamental components necessary for achieving the goal of excellence in physical education” (p. 2). These components were identified as skill development, cognitive development, social development, and physical activity and health. The goal was to “provide students of all abilities and interests with a foundation of movement experiences that eventually lead to active and healthy lifestyles” (p. 5). These components and purpose statement contrasted those of dance education, where students “engage in a variety of activities that address diverse learning styles, cultivate multiple intelligences, develop higher-order thinking skills, and build confidence to pursue lifelong learning” (p. 4) through the processes of creating, performing/producing/presenting, responding, and connecting.

The Alabama Course of Study: Arts Education described content standards for dance, music, theatre, visual arts and media arts for K12 education. The artistic processes of creating, performing/producing/presenting, responding, and connecting through the art forms anchored the goals of the course of study. The Alabama Administrative Code described requirements for being hired to teach in public education in Alabama. In addition to an undergraduate degree, teachers were required to hold a teaching certificate. Proper certification requirements referred to the specific teaching field in which the instructor was hired to teach. Prospective dance educators were required to pass the Praxis exam for physical education in order to become properly certified, even though the content standards for physical education differed from those for dance education.

Summary

These documents provided a credible foundation for identifying specific rules and procedures related to undergraduate dance programming at Alabama's universities, to dance education as a course of study and to the hiring and certification of dance educators. The rules and procedures of these three universities, written in their mission statements, graduation requirements, and coursework, carry on the traditions of the mid to late 20th century focus of the field of dance as rooted in choreography and performance. Both the COS and the AAC called for undergraduate experiences that developed the pedagogical foundation and academic competence for success as a K12 educator.

These documents provided the background for the next phase of this dissertation. The perspectives of higher education dance faculty with additional viewpoints from dance educators were investigated in relation to the specific rules and procedures identified through the document analysis.

Interviews

The majority of the participants in this study were employed as dance faculty at three Alabama institutions of higher education – Alabama State University (ASU), Troy University (Troy), and The University of Alabama (UA). Data was also gathered from college graduates currently employed as K12 educators in Alabama, the Historian, and the Facilitator. It became apparent during the interviews and during the data analysis that the Historian and the Facilitator were former dance educators. Their contributions as educators related to this study, therefore I incorporated their perspectives as former dance educators with those of the current dance educators. The pseudonyms shown on Table 4.4 were utilized to protect the identities of the participants.

Table 4.4

List of pseudonyms for interview participants

ASU	Troy	UA	Educators
Carey	Jordan	Alex	Drew
Seth	Sam	Casey	Kelly
		Danny	Leslie
		Pat	Robin
		Terry	Taylor

The process of coding and memo writing revealed similar themes between responses from higher education faculty and K12 dance educators. These themes related to personal and interpersonal experiences and to the organizational frameworks of higher education, K12 education, and state education policy and procedures. A comparison of emergent themes between the higher education and the dance education populations served to identify common issues related to dance education programming and certification in Alabama. Themes and issues were summarized in the following table.

Table 4.5

Research Findings: Interviews

Motivation	Program Focus and Preparation	Dance Education	Certification	Administration
Faculty	Faculty: Choreography and Performance	Faculty: Undergraduate Coursework	Faculty	Job Market
Educators	Educators: Undergraduate Experience	Public Policy and Standards	Educators	Resources
	Faculty: Employment	Strong Pedagogical Foundation	Praxis	
	Educators: Challenges and Successes	Dance Education Programming		

The dance faculty at Alabama's institutions of higher education came from a wide range of backgrounds in the field of dance. Out of the nine total interviewees, eight faculty held terminal degrees in the field and one was given professional experience equivalency in place of college experience. The faculty had prior experience performing in professional dance companies, choreographing for professional companies and for schools, and teaching dance in various capacities.

The dance educators working in Alabama came from a wide range of backgrounds in the fields of dance and dance education. The two former dance educators were involved in dance education during the formative years of the Alabama Course of Study: Arts Education. Two of the current dance educators achieved undergraduate degrees in dance education. One held an undergraduate degree in dance and was pursuing certification in order to teach full-time in an Alabama public school.

Data collection began with the interviewees explaining the experiences and motivation that brought them to their current line of work. Inquiry then covered the areas of undergraduate program focus and preparation, employment, dance education, certification, and impressions of administrators regarding the establishment of dance education degree programming.

Motivation

A discussion of why the faculty and dance educators entered their fields of study revealed a wide variety of experiences and personal motivation. A strong desire to teach at the college level motivated the majority of faculty to earn an MFA after years of experience in professional dance. Dance educators expressed a desire to teach in a K12 setting, noting the potential of arts education for young students.

Faculty. Terry explained how a conversation after a master class influenced the decision to pursue an MFA in dance, recounting “the next step in your career is teaching and if you want to teach at the collegiate level you have to have that degree.” Alex danced with a professional company after graduating with a BFA in dance and recalled, “while I was performing with them, I also taught at a local studio. I knew I always wanted to teach, so I knew I was going get my MFA.” Pat had a different experience than Terry and Alex. Pat revealed, “I went to graduate school about 20 years after I got my bachelor's degree.” Seth was hired to teach part-time at a college, and then pursued an MFA in order to be hired to teach full time.

Many faculty indicated being hired to teach a specific genre, yet were also responsible for teaching numerous other subjects.

“I teach multiple styles, so I also teach jazz class, I teach dance anatomy and kinesiology, I work with freshmen in seminar, I teach dance professions, and I will substitute if someone is out, I’ll teach ballet and modern as well.” (Terry)

“I was hired as a jazz instructor, but then I also teach a dance history, freshman seminar class. I taught a beginner ballet class for the musical theatre students. I taught a modern class, pedagogy. And then I did teach choreography this past semester so I teach a little of everything, or go wherever they need someone to go.” (Seth)

“I teach contemporary or modern technique, at all levels. I teach choreography. I teach dance history.” (Pat)

“I am a full time ballet faculty and so that really means that I teach all the ballet techniques courses as well as dance history I and II, pedagogy and travel study in dance.” (Sam)

Others elaborated on their numerous responsibilities throughout the interviews, including mentoring students through their career and preparing them for employment after graduation. All indicated they fulfill many roles other than a teacher of a specific technique.

Educators. The educators revealed varied reasons for becoming a teacher. Kelly began teaching in a private studio at the age of 13 “and I loved it.” Drew replied “what moves me, what makes me happy, I really like helping other people make connections and I really enjoy moments of understanding.” Regarding dance instruction, Drew explained “it's not only just teaching technique, it's more, you know, having a relationship with students and enjoying mentoring, all of that connection, human connection.” Leslie simply knew “my passion was to perform but it was also to teach” and was a consistent advocate for the arts in education. Motivation came from a different experience for Taylor. A transfer from a regular public school to a magnet school in fourth grade “changed how I view education, it changed how I was actually successful in my classes.” School became fun again, and the experience “solidified how important the arts are for a lot of kids in school” as a creative outlet for young children.

The current educators worked as dance educators in public high schools in Alabama. Their responsibilities were related to the implementation of the COS standards for dance education for 9th to 12th grade. Former educators worked as advocates for dance and arts education through consulting or employment with arts education initiatives.

Program Focus and Preparation

Discussion with the faculty regarding the focus of their respective dance program revealed a heavy concentration on choreography and performance. Educators explained their perspectives of their undergraduate experiences and preparation for becoming dance educators.

Faculty: Choreography and Performance. Student proficiency in choreography and performance was the focus of all three universities. The University of Alabama offered the most opportunities for students to practice the craft of choreography and the art of performing, with four main stage concerts each academic year, two of which presented choreography by faculty or guest artists, and two of which were choreographed by students. The two newer programs, ASU and Troy, also placed heavy emphasis on students experiencing all aspects of creating and performing dance, although they produced fewer dance concerts due to the smaller population of students. When describing the focus of their programs, faculty expressed the following:

“We place an immense amount of importance on preparing students as performers and choreographers.” (Terry)

“The main focus is performing for us.” (Carey)

“Students excel at the ability to embody what's being asked of them on stage.” (Jordan)

“We definitely to have so many opportunities for them to be both of those things so I feel like that is a pretty important part of our program.” (Alex)

“They have an opportunity to explore a lot of different aspects of dance including, you know, taking theater courses, acting, light design, sound techniques, stage craft.” (Sam)

“What is rooted in this program is training dancers to go be leaders in the field.” (Casey)

Students experienced choreography set on them by faculty, other students, and guest artists.

Courses in the technical side of theatre, such as costume design, lighting design, and stagecraft, provided the students with knowledge of how to fully stage a dance concert with all elements of production. Students graduated from these universities with extensive experience in choreography and performance.

Educators: Undergraduate Experience. The experiences of the educators during their undergraduate years were varied. Taylor planned to attend a college program for elementary education, but “the thought of leaving my dance world just didn’t make sense to me.” The solution was to attend an out of state program offering a BFA in dance education. Kelly began undergraduate work at an Alabama college but transferred out of state in order to earn a BS in dance education. At the time, that particular program offered no courses in the education department and substituted personal experience in studio teaching for in the field student teaching. Drew achieved an undergraduate degree in dance from a university in Alabama. Drew completed one course in the craft of teaching dance in college and soon after was employed as a physical education aide in a public elementary school.

Of the three current educators interviewed, only one felt prepared for the job of teaching dance in public schools. Taylor explained that attending a college program centered on dance education “prepared us pretty well in terms of methods and pedagogy.” Another with a degree in dance education had a vastly different experience. Kelly felt “very self-taught as far as teaching in a K12 situation.” In order to feel prepared, Kelly “read every book ever published about the dance education and that's how I figured it out.” Drew expressed a desire to have had more classes regarding dance education, but acknowledged the program was focused on choreography and performance, two areas also of interest.

The discussion of program focus with faculty led to employment of graduates. Educators working in the field described successes and challenges of being employed in K12 public schools.

Faculty: Employment. When discussing their graduates, faculty indicated many of them found work on cruise ships, in theme parks, in commercial dance in cities such as Las Vegas and Los Angeles, on Broadway, and in professional companies in New York City, Atlanta, and

Birmingham. Casey pointed out photos of former students on a wall and explained “she's the choreographer for a show on TV. She is in Vegas doing a cirque show. He just got into Hamilton. And he's doing a ballet company in New York.” Both Sam and Jordan mentioned a graduate of whom they are very proud. This former student “is working constantly on Broadway as well as assisting at Jacob's Pillow so he's just as busy as can possibly be comes back every now and then and does a little guessting.”(Sam) Former graduates returned to guest teach, set new choreography, or discuss their experiences after college.

Casey remarked their undergraduate work prepares students for employment by “making sure that they understand the careers of dance.” Terry explained “if they’ve choreographed every year, they have about 16 works in their repertoire, in addition to the works they might have performed under faculty choreography.” Sam commented that they do their “best to move them out the door with employment opportunity right away.”

Often that employment results in being hired to teach dance. Some conversations naturally turned to teaching while others required a direct question. Faculty expressed that “we have a couple who are teaching”, “some of them are teaching”, “a lot of them do go on to teach”, and “they might go back to their hometown and teach in their studios or teach at other studios”. Others graduates have continued on to earn their MFA in order to attain employment teaching in higher education. Faculty also reported some graduates find work in public schools.

Educators: Challenges and Successes. Dance educators working in public schools described space, class size, assessments, and how others viewed dance education as challenges to their work in public schools. Kelly bluntly stated “I was in a boiler room at one place” and “they would try to put 35 people in a dance room that’s 30 x 40. You can't do that.” Regarding assessments, Kelly related, “if we want our programs to be valued and we want to be able to say

that it's core and it's just as important as science and math and English and social studies, you have to have really black and white forms of assessment.” Taylor described the intent to make sure the right resources are available for dance educators and students, and to ensure the approach “is education and not you know just simple training that it has an education basis.” Drew noted physical education in schools had a vastly different, less “higher order thinking” approach to teaching content standards than dance education. Drew remarked, “Their version of teaching dance standards was just teaching popular dances.” In an effort to build a dance education program at a school, Drew acquired a grant to provide seed money for the program with support of the principal. However, the project had to be altered due to upper level administrative decisions.

Despite such challenges, current dance educators described several successes in their work in public schools.

“When I first came there was one dance class and one dance team class and I team-taught show choir. And so now we have two full time teachers that teach dance all day long.”

(Kelly)

“We’re seeing more and more dance teachers enter the schools.” (Taylor)

“Our dance curriculum is ... definitely just now starting to become a staple, starting to become something that more principals do want to offer to their schools.” (Taylor)

Drew proudly described a dance project that blossomed into a major academic endeavor, covering content areas of history, geography, politics, geometry, English, and social studies in addition to the application of dance content standards. The students who participated in this project expressed awe when realizing the cross-curricular and cross-cultural connections, and exclaimed to Drew they felt “like we're woven into your history and now you're woven into our

history!” Additionally, Drew related the “ripple effects” of work accomplished at a former place of employment, where a handful of educators continued to attend workshops on integrating the arts into curricula.

The perspectives of the educators working in public schools provided an interesting juxtaposition to the perspectives of faculty regarding their graduates. While this study was not specifically designed to investigate this particular relationship, it was interesting to note the experiences of graduates of dance programs as they related to employment in public K12 schools.

Dance Education

This study focused on issues related to undergraduate degree programming in dance education. The line of inquiry was designed to determine the current focus of dance departments in Alabama and led into the discussion of preparing students to teach dance. Faculty from all three universities stated some graduates go on to teach. Faculty described current undergraduate coursework related to teaching as well as their knowledge of public policy regarding dance education. Both the faculty and the dance educators suggested elements needed to provide a strong pedagogical foundation for students planning to enter the field of dance education.

Faculty: Undergraduate Coursework. Coursework related to teaching dance was labeled slightly differently at each institution. The academic catalog for ASU lists *Dance Pedagogy*, Troy lists *Pedagogy*, and UA lists *Approach to Dance Instruction*. Course descriptions vary slightly as well. Course descriptions for dance at ASU were not found within the academic catalog. The course catalog for Troy stated the course is designed to “provide students with the ability to integrate their professional studies of technical and conceptual content knowledge with pedagogical content knowledge related to dance” and was required for

graduation. The course catalog for UA stated, “This course is a service-learning course developing techniques for teaching movement concepts” and was an elective.

The program at ASU had not yet offered their course in dance pedagogy. Faculty stated the course was not required. As an alternative, one ASU faculty member addressed concepts of instruction as part of dance technique class.

“I require the students to create a lesson plan, teach class, just to give them that experience of teaching, and to give them feedback from their peers and from myself. A part of their grading scale is they have to teach. It also tells me are you able to take the information you learned in the four years that you’ve been here, and can accurately demonstrate properly teaching someone.” (Seth)

ASU faculty stated they would consider adding a pedagogy course after their upcoming consultation with NASD regarding accreditation.

Troy University required students to complete a one-semester pedagogy course. In that course, senior students develop a teaching philosophy, objectives, and practice teaching their peers in order to “experience what it's like to have to translate your own knowledge onto a person's body which can be quite difficult”(Sam). Feedback is provided from both the students and the faculty. Students at Troy experienced peer-to-peer teaching.

The program at UA offered a “strongly encouraged” elective course labeled *Approach to Dance Instruction*, taught in recent years by Terry and Alex. The coursework focuses on teaching in an elementary school setting. Students receive practical experience through three-week visits to local public elementary schools.

“One of the things that that class teaches them is age appropriate ways to investigate technique and alignment, and to communicate how to choreograph and create with those particular populations, and that is something they don't get teaching their peers.” (Terry)

“We try to put as much as we can in there. And of course because we have the relationship with the city schools, most of that class is trying to help students prepare for their time teaching elementary students in a public school setting.” (Alex)

“They write curricula and they write lesson plans consistently throughout the semester, constantly getting feedback on how they are doing. And they have developed an acuity for being able to do that. And also the practicality of taking that lesson plan and applying it in real class room settings... We actually wish we could teach a part two of this class because it's so much to cram in a short amount of time.” (Terry)

“I would say a lot of people that teach, don't take the class and sort of informally come to many of the faculty members with questions or looking for ideas or feedback. But it is not, it's not required and it's not as ingrained in the curriculum for teacher development.”

(Alex)

Faculty at UA expressed a desire to provide more opportunities for this type of instruction for their students, but indicated the current BA curriculum and current number of faculty precludes additional programming. The university was also in the process of adding an MFA program, which took precedence at the time.

Public Policy and Standards. Some faculty were aware of the state and national public policies and standards related to dance education. Others were surprised to know dance was considered a core academic subject in K12 schools. Pat exclaimed “that's great!” when the

policies and Alabama's content standards were explained. Sam was also surprised to hear about the policies and standards.

“I did not know that that existed...when I had my own children and they were going to public school none of that existed anymore. You were lucky if you had an art class. You know, I mean, there just wasn't. It was not offered. There was nothing like that. So I was a little bit discouraged ... when my children were growing up they did not have those opportunities so I'm quite relieved to hear you say that.” (Sam)

Danny remembered dance as a part of physical education for public schools and had heard of the change to dance as arts education. Some faculty suggested a co-worker would know more about such policies and standards.

Former dance educators described their experiences with the content standards. Leslie was teaching in K12 schools at the time of Alabama's 1996 revisions and declared “it was a big celebration for us in February 1997 when the course of study was approved by the state department because it recognized dance and theater as arts subjects.” Robin had “actually helped train principals on the importance of arts in general” and as a professor had “designed the courses to teach it and we were the first to be approved in the state for dance education certification.” Current dance educators were not directly asked about their knowledge of the policies and standards since they were employed under them and were putting them into action.

Strong Pedagogical Foundation. The Alabama Course of Study: Arts Education (COS) states “reasoning skills required for mastering the rigor contained in these standards can most successfully be modeled for Alabama's students by teachers who have developed a strong pedagogical foundation in their college programs” (p. 5). The faculty and educators were asked

to describe what a strong pedagogical foundation would require. Responses from the groups include both similarities and differences.

Faculty. Faculty listed classroom management, lesson planning, dance history, writing age appropriate curricula and syllabi, as well as proficiency in dance technique as important components of a pedagogical foundation. Additional topics included knowledge of the body, communication skills, and an understanding of diverse cultures.

“I think it would be important for students to know about classroom management. I think it would be important for a student to know about communication, how to communicate with a student. Definitely lesson planning and developing short and long-term goals for the individual students and their classroom as a whole.” (Carey)

“Definitely knowledge of the body is important. I would love to have a little bit more information to share about music like using music in different ways in the classroom to play with different rhythms, and to give different moods, different tones to play into imagery and emotion that would be great to have more time to talk about that. And then I guess it's just, I mean for K12, I think it would be good to have you know a couple weeks each to talk about different movements styles.” (Alex)

“It's very important for the instructor to be well rounded, well diverse in several different subject matter, not just ballet or just modern or jazz.” (Seth)

“Creating more pedagogical classes centered around aligning classroom objectives with those standards I think is wholly important.” (Terry)

“You got to have the proficiency in what your subject you're teaching and then you have to have the ability to communicate.” (Danny)

“The breakdowns of pedagogy, ballet pedagogy and jazz pedagogy and modern pedagogy and the thing that I see would be essential would be age pedagogy.” (Jordan)

“I think probably a good thing that could happen here with pedagogy is being able to take the students out of their known surroundings so that they are immersed in many different age groups and backgrounds.” (Sam)

“It’s so important, that one really train in a diverse culture... you know you have to like really, be able to meet people what they are. And not just saying them meet you where you are as if where I’m coming from is better, but how do I expand on that.” (Casey)

Educators. Courses similar to those listed by higher education faculty as important components of a pedagogical foundation were classroom management, lesson planning, dance history, and writing curricula and syllabi. Teaching diverse populations and diverse styles of movement and general education courses were also important to these dance educators.

“Everybody needs to have dance history courses, but within that course there has to be how do you teach that. You got the information. How are you going to pass that onto your students? So application based stuff ... how do you actually teach a dance class? How do you structure a dance class? If you do get in a public school system you have a 40-minute class. How do you do that?” (Kelly)

“How to build curriculum how it build a syllabus, how to determine grading criteria.”
(Taylor)

“How to write and critique dance. You know, how to teach students to critique dance.”
(Drew)

“All the general education courses that every other certified educator has to take.” (Kelly)

“Learning how to totally break down steps and it's really basic once you figure out how to you know, how to do it you can do it with anything, but that is definitely something that needs be focused on because a lot of our dancers coming out of college that are used to dancing pre-professionally or professionally don't have that knowledge, and it can become very frustrating for both the teacher and the student when they just, they just have to break it down for them.” (Taylor)

“I think you just need to really love teaching and be really good at it and understand your own field really well. And then you have to be really good at communicating it. (Robin) I mean when you're in a public school setting versus a studio setting, what are the differences, what are the similarities? Safety, you know you're going to have fire drills ... People should know this is what you're getting into. How to work with a team at a in a public institution where people might not think dance is as important as what they do.” (Drew)

“Procedures in terms of following the procedures the school has set in place, and making sure that they're incorporated into your classroom as well. And also setting your own.” (Taylor)

“There's a lot of not dancing in teaching.” (Kelly)

Courses recommended by dance faculty and educators mirror some of the requirements for dance educators as described in the Alabama Administrative Code (AAC) for teacher education. Common terms and phrases between the AAC and responses from interviewees included classroom management, anatomy, dance history, technical proficiency, understanding cultural backgrounds, communication, and composition/choreography. The AAC also includes

instructional strategies, human development, nutrition, and assessment as expected areas of knowledge teachers must possess, topics that were also mentioned by dance educators.

Dance Education Programming. Discussion of what elements would create a strong pedagogical foundation for undergraduate students studying dance education led to the potential for such degree programming in the state of Alabama. Faculty, current dance educators and former dance educators offered their views on dance education programming.

Faculty. Faculty at all three universities expressed a strong interest in dance education programming and certification. Comments such as “I would love to develop that”, “we need it”, “we should be leading with dance education”, and “we definitely want to make it occur” indicated faculty were aware of the potential of the degree track and have the desire to implement such a program. Jordan expressed “I can't tell you the number of people that would be doing it right this minute in my program if they had an option.” Casey stated “it doesn't make sense for us to be one of the largest institutions here, not to have certification.” Faculty indicated they graduate students who find employment teaching in private studios, colleges, or public K12 schools, therefore the idea of training educators was appealing.

After the initial expression of strong interest in dance education programming, one major issue arose from the conversations - institutional conflicts. UA expressed numerous attempts to coordinate with the school of education with no clear resolution, other than students would be required to double major in dance and in education. Completing the coursework for both degrees would be difficult and time consuming. According to Alex “a student would have to be here for five or six years and actually get separate bachelor's degrees.” Faculty at UA decided to table further action on the matter, and were instead focusing on the implementation of an MFA in Dance.

ASU faculty expressed conflict related a different institutional issue. According to Seth, the dance faculty had been “trying to figure out all the ins and outs of adding it” and questioned where a dance education degree would be housed. On that campus, music education is housed within the music department, and presented an interesting organizational issue.

“The college of education gets credit for the degree, when the music department offers the bulk of the classes.” (Seth)

“The music department does offer a music education degree, but it is, the degree is awarded in education, from the education department, not the music department... Is that common?” (Carey)

Carey expressed if they did create a dance education degree program, the dean “would want the degree housed in the college of visual and performing arts” and considered that issue to be a challenge for the university.

Faculty at ASU recognized the importance of the degree programming and certification for both post-graduate employment and tuition revenue. As described in a personal story, one faculty member, with considerable experience, applied for a position teaching in public schools, and was passed over for another person with less experience but with teaching certification. Additionally, students have transferred out of ASU to attend an out-of-state institution that offers a dance education track. Seth suggested this leads to “more money they have to take out of pocket because of out of state fees” and tuition taken away from the in-state university.

Faculty at Troy expressed a strong interest in adding a dance education degree program. According to Jordan, “we have always wanted to develop it. That would mean that we were the only university (in Alabama) that had an education program in all of the arts.” Attempts had been made to confer with the education department on that campus and garnered a positive response.

While no formal plans had begun, faculty were contemplating what such a degree may look like, and the possibilities of collaborating with the college of education. Professors at Troy also mentioned the need for hiring additional faculty who were knowledgeable about Alabama's K12 system, and had a strong belief in the success of such a program.

Educators. The dance educators provided both similar and different perspectives on dance education programming in Alabama. Similar to Seth, Taylor declared "we need to be educating these teachers, otherwise they're going out to of state, and they're taking their money and their time elsewhere." Drew asserted, "Dance is now considered a core academic subject. I mean there's going to be more of a need. The dance majors today they need to be able to have that opportunity." Universities in Alabama could benefit from the cyclical nature of dance education programming by "producing teachers that are then going to go into the schools and produce students that would hopefully come to them" according to Taylor. Robin addressed the same issue from a different viewpoint: "So it's kind of a catch 22. They don't have anybody certified in schools teaching because nobody's training them and nobody's training them because they don't have any place go to teach. It's a vicious cycle."

Current dance educators expressed concern for the reality of life after graduation where many dance majors eventually find employment as dance teachers. Taylor proclaimed, "even if you are an amazing choreographer you're going to be teaching at some point whether you're doing outreach or studio or whatever." Kelly remarked "how many people have a degree in dance performance from a four-year school and never teach in a dance studio? They all do. They all do." These statements show a perspective opposite that of faculty, who related that "some" of their students go on to teach.

Former dance educators provided yet another perspective regarding the important of dance education. Both advocated for arts education in their work with educators and administrators. Their experiences and interests brought up the benefits of dance education.

“They are realizing that dance is important because the knowledge is out there that the brain works in such a way that kids learn by links and that actually it's harmful to sit for too long. So the dance offers a vehicle as they learn through dance, that offers a vehicle for them to do to in a really positive way and in a way that will retain knowledge.”

(Robin)

“We are constantly having to advocate and still today I have to do a lot of advocacy and persuasive speaking to help administrators understand how vital the arts are and the kinesthetic methodology and strategy are effective, highly effective in deepening student engagement.” (Leslie)

“I feel like it can be more than just a way to have a well-rounded education, but it can be a way to give teachers a way to teach with quality teaching. It's a way of assessing the work of their students that can't take tests.” (Robin)

“Whether you call it arts integration, arts infusion, arts connection, creative infusion whatever you call it, it is vital to what we know from brain-based learning and it is vital to every student today to be a more effective citizen and employee tomorrow.” (Leslie)

The faculty, current dance educators, and former dance educators voiced a need for undergraduate dance education programming in Alabama. Faculty expressed a desire to implement such a program but found conflicting institutional issues that would need to be addressed. Both faculty and current dance educators mentioned tuition dollars leave the state because of the lack of opportunity for such a degree. Current dance educators would like

undergraduates to have the option, and declared not some, but all graduates teach at some point in their post-graduate careers. Former dance educators noted the increase in research regarding arts education as important advocacy tools for convincing educators and administrators of the benefits of arts education.

Certification

Undergraduate degree programming in dance education could lead to employment as a K12 dance educator in public schools. State departments of education require proper certification in order for an educator to be qualified to teach in public schools. The faculty and the educators discussed issues related to certification through the State Department of Education. Both groups indicated a frustration with the process.

Faculty. Discussion regarding dance education programming brought up issues related to the certification process. Alex explained that the state allows for an emergency certification in certain circumstances. A graduate of a dance program may be hired, with the stipulation they take four specific education courses within three years. This option frustrated Alex, who questioned “why can't they just take those four classes at some point while they're a student here getting their dance degree?” Pat noted that “you can be hired without that certification and then earn it while you are hired,” therefore justification for a dance education program was hard to establish. Jordan was also frustrated that the potential dance educator had to graduate first, and then go through the emergency certification process.

The emergency certification option did exist, and was described in the AAC section in Chapter II on teacher certification. Employed teachers could apply for emergency certification, progress to provisional certification and then complete the four education courses referenced above by faculty. Dance educators were also required to complete the physical methods course

and pass the physical education Praxis, which covered content area standards different from the dance education content area standards.

Educators. Two of the current dance educators had a relatively simple experience becoming certified to teach in the state of Alabama. Kelly was “grandfathered in” during the certification process in Alabama and has been teaching in public schools in Alabama for twenty years. Taylor was hired through a reciprocity process and assessment through a general Praxis exam, and has been teaching dance in a public high school in Alabama for eleven years. Drew had been teaching in Alabama in various capacities for eighteen years, and was going through the emergency certification process with the State Department of Education in order to continue teaching full-time as a dance educator at a high school.

Praxis. State certification also requires potential educators to be tested through the Praxis system described earlier. Alex mentioned the Praxis exam during the interview. After explaining the fact that the state offers no Praxis exam in the subject area of dance, the professor lamented, “what’s the point of doing all this study in dance, and then you have to take like a theatre Praxis or a math Praxis? It doesn't make any sense.” Faculty who knew about the process were concerned about the fact that dance educators are not tested in the content area for which they are hired to teach.

The dance educators were also concerned about the lack of a specific content area exam in order to be hired by the state department of education. Kelly proclaimed, “we don't even have a test, you know a lot of states have like a Praxis kind of test that they do, we don't even have that.” Robin related “so they can say, ‘oh, go and get your PE certification. That'll do for dance.’ But it doesn't, it's not what a dance teacher needs. The same thing with English language arts, they say, ‘oh, well I'll go be an English language arts teacher and then you can teach theater.’”

Well now, there's a whole lot more theater than that.” Drew complained, “even though dance is now considered a core subject they don't have a Praxis test for me to take” and expressed frustration over the process of becoming certified in Alabama.

Administration

Faculty at the three universities believed their administrators would be supportive of a program focused on dance education. Faculty from each university had approached their respective leadership with the idea of developing a new program. Seth stated, “Our administrators are very open to how we make the program grow and sustain.” Sam declared, “Dance education would be something that they would really applaud if we could get a hold of that somehow.” Two main issues came to light as faculty considered proposing a new degree program in higher education – the job market and resources.

Job Market. Institutions of higher education are concerned with the employment prospects of their students. Dance faculty in this study acknowledged many of their students become employed as teachers in colleges, in private studios, and in public schools. Faculty believed their leadership would be supportive of a new program offering if it could be proven that there are employment opportunities.

“They do want the program to grow and succeed so they are always open to new ideas and new opportunity and they know the need for it. If the demand for it is high, then they would be into it.” (Seth)

“They’ve been supportive of almost anything we do... And one of the biggest things is just you know, what the job market is.” (Casey)

“If you can show them that there are jobs available for these people who get this then they're generally more willing to support the curriculum adjustments.” (Alex)

“I think that if there was a clear and profitable professional path for our students there would be terrific administrative support.” (Pat)

The employment potential of students who graduate with a dance education program was considered by the faculty to be highly important to the leadership.

Resources. Financial, physical and human resources were identified as the major elements necessary for the creation of a dance education degree program. According to the faculty, their leadership offered verbal support with no concrete plans to acquire the money to fund a new program. Physical space was a major issue for all programs, particularly ASU where a single dance studio served a growing BFA program. The funding for hiring additional faculty was seen as important to the administrators and the faculty themselves.

“I think the administration is typically supportive of a lot of things we do, and they are supportive in terms of saying they are supportive, but in terms of finances, then that’s where we go no, we need the money to fund it, and they go no, we don’t have it.” (Terry)

“You know, if we had the space, the manpower and the resources, I would say let’s go for it...But we the lack three very necessary things: the human resources, the financial resources and the space.” (Carey)

“It's more work for the faculty because sometimes we have thirty student choreographers and it takes a long time. We start at five-thirty in the afternoon and we go to eight-thirty at night with that first round. And that's and that's not in our workload. We don't get paid extra.” (Danny)

“In terms of our course load we are definitely maxed out and we are already teaching overload, so adding another degree track, would just, you know, who would be teaching? That’s always the issue.” (Terry)

“Will we have to hire another professor? Which can be tricky for universities. Do they have a budget for a new professor?” (Seth)

Administrators these universities were considered to be highly influential regarding the allocation of financial, physical, and human resources needed to implement a dance education degree program.

Summary

Dance faculty at ASU, Troy, and UA were very interested in and had a strong desire to implement a dance education degree program. They recognized many of their graduates become employed as dance teachers and that a growing number of undergraduate students were interested in such a career path. Some were not aware of the state and national public policies and standards related to dance education. They provided specific ideas for the content of the coursework for a dance education degree program. Only a few were aware of the emergency certification option for their students. While administrative support was indicated, important resources were considered scarce. Administrators at all three institutions were reported to support the idea of a dance education program, if job market and resource concerns could be addressed.

Dance educators working in Alabama’s public schools expressed a strong desire to teach in the K12 system. They experienced various pathways toward of becoming K12 dance educators, and shared challenges and successes in their work. They provided specific ideas for the content of coursework for a dance education degree program. Educators expressed frustration over the certification process in the state of Alabama, and strongly believed the state needs an undergraduate program in dance education.

Conclusion

The findings revealed common themes across higher education, the Alabama State Department of Education policies and standards, and teachers employed in K12 schools. The creation and performance of dance was important to all three entities, as was the context of dance as it relates to historical, social, and cultural aspects of dance and the human experience. Higher education diverged from state policies and K12 educators in that it placed more emphasis on technical proficiency as it related to choreographic and performance skills. The state policies and K12 dance educators indicated higher education could prepare undergraduate students for careers in the public school setting. The state, however, contradicted its published requirements for educators by having no specific content area assessment in dance education. These themes served to identify issues related to dance education programming and certification in the state of Alabama.

In the following chapter, the findings were related to the research questions. Informed by the theoretical lens of Giddens, the findings were analyzed through the conceptual frame of Bolman and Deal. The study identified possible ways of addressing these issues related to dance education degree programming and certification in Alabama.

CHAPTER V

CONCLUSION AND IMPLICATIONS

Dance in higher education had its beginnings in departments of education in the early 20th century. Mid century changes regarding the purpose of dance saw a move of programs out of physical education departments and into fine arts departments, where technical skill and artistry were seen as the benchmarks of success. By the end of the century, some dance faculty were returning to the concept of dance as education and were encouraging higher education institutions to offer degrees in choreography and performance and in dance education.

Dance faculty could point to public policy for support in identifying the need for dance education degree programs. Enacted in 1994, Goals 2000: Educate America was the first piece of national legislation to include the arts as core academic subjects. That same year, voluntary National Core Arts Standards in the fields of music, visual art, theatre, and dance were published. In 1997, the Alabama State Department of Education added theatre and dance to the state arts standards for K12 public education. The 2001 reauthorization of the 1965 Elementary and Secondary Education Act, titled No Child Left Behind, defined dance as an art and called for highly qualified teachers to deliver instruction in the arts. These changes in national and state policy provided a new opportunity for dance faculty and students in higher education in Alabama. Between 2000 and 2010, two colleges in Alabama offered dance programming leading to K12 educator certification. As of 2017, no institution of higher education in Alabama had offered such programming.

This embedded single case study was undertaken in an effort to understand issues related to undergraduate dance education programming and certification in Alabama. The mission statements, graduation requirements, and coursework for undergraduate dance degree programs in Alabama focused on choreography and performance. Faculty reported many graduates found employment as dance makers and dance performers and a number of graduates also became teachers. These findings were consistent with existing literature as described in Chapter II. Additional literature suggested that higher education could include dance education degree programs in order to provide highly qualified dance teachers for public K12 schools and to advance the field. The literature, however, had not investigated possible issues related to undergraduate dance education degree programming from the faculty perspective. Faculty in this study reported both a desire and a need for dance education programming, yet issues related faculty workload, collaborations with other departments on campus and perceptions that administrators required proof of need before committing financial, physical, and human resources hindered efforts to create such a program.

The research questions that guided the study also helped to organize the empirical research findings. These findings were viewed through the lens of Giddens' structuration theory then analyzed and synthesized through Bolman and Deal's four-frame model of organizations. Implications were described and recommendations for further study were suggested.

Research Question 1: How do undergraduate dance programs in Alabama contribute to the preparation of dance educators?

The three undergraduate dance programs in Alabama placed a high importance on the preparation of dance makers and dance performers. Mission statements, course offerings, and degree requirements were documentary evidence of the intention of the dance programs to

produce such graduates. Interview data corroborated with the documentary data to show faculty acted upon and supported the preparation of choreographers and performers. Faculty indicated a number of graduates were employed as choreographers and performers, and expressed pride in the varied careers of their former students.

Faculty also acknowledged that a number of students taught dance in some capacity: as a form of income to support themselves while pursuing a career as a choreographer or performer, or as a career in local dance studios or in K12 settings. Documentary evidence located in course catalogs indicated the existence of some coursework related to teaching dance. While a pedagogy course was listed in their course catalog, Alabama State University did not yet offer a course in pedagogy. Instead, professors included some aspects of pedagogy within existing technique classes. Troy University required a pedagogy course focused on dance as technique and provided peer-to-peer teaching opportunities with faculty and peer feedback. The University of Alabama offered a single elective course with an emphasis on dance as education, and provided teaching opportunities in an elementary school setting. The faculty teaching this course noted the difficulty in covering all aspects of dance education in a single semester.

Data collected from current and former dance educators provided the viewpoint of those working in the field of dance education in K12 public schools in Alabama. Dance educators explained how their undergraduate experiences related to their work after graduation. These results were mixed, ranging from well prepared to unprepared. Only one of these current dance educators attained an undergraduate degree from an institution in Alabama. The other current dance educators pursued degrees outside of the state in order to attain an undergraduate degree in dance education. The dance educators mentioned undergraduate training as a choreographer and performer could limit understanding of how to teach dance content in ways accessible to students

new to dance. Additionally, they suggested most if not all dance majors do teach at some point in their careers.

Both groups suggested coursework important to the preparation of dance educators, such as classroom management, lesson planning, dance history, and knowledge of the body. These recommendations paralleled the requirements outlined in the Alabama Administrative Code for teacher education and for dance teacher education. This indicated a general understanding of what elements would be needed for an effective dance education degree program.

Both groups also expressed a need for and a strong interest in undergraduate degree programming in dance education in Alabama. However, this desire had not yet been translated into a course of action. Undergraduate degree programming in dance education was extremely limited.

Research Question 2: How does public education policy relate to how undergraduate dance education programs in Alabama are designed?

Public education policy relevant to this study began with the Elementary and Secondary Education Act of 1964, reauthorized in 2017 as the Every Student Succeeds Act (ESSA). This national legislation placed the arts as core academic subjects, and dance was listed as one of those arts. Alabama's version of the National Core Arts Standards was also relevant, as the document outlined both content area standards and educator suitability. The rules and procedures adopted by the State and relevant to ESSA regarding teacher preparation and education were found in the Alabama Administrative Code of the Alabama Department of Education.

This study revealed support of ESSA from the Alabama State Department of Education. Document analysis of the Alabama Course of Study: Arts Education (COS) found detailed guidelines for implementing the content area standards for dance education in K12 classrooms.

Document analysis of the Alabama Administrative Code (AAC) revealed specific rules and procedures for teacher education and certification in the content area of dance. These two documents supported national policy by specifying hiring procedures and teaching practices concerning dance education in public K12 schools in Alabama.

The COS supported these requirements by calling for undergraduate programs to provide a strong pedagogical foundation for the prospective arts educator. The AAC influenced higher education in Alabama by identifying requirements for undergraduate programs in teacher education and by specifying the qualifications for those desiring to become teachers. These requirements and specifications directly related to undergraduate degree programming. Together, these documents outlined important state-mandated aspects of the preparation of dance educators.

Document analysis of the graduation requirements and coursework to attain an undergraduate degree in dance in Alabama provided evidence of how universities prepare dance educators. This evidence was compared to the requirements recommended and set forth by the COS and the AAC. University coursework indicated a heavy emphasis on choreography and performance. Courses were also offered in dance history, anatomy and pedagogy as well as the technical production elements of performance, and matched the content a dance educator should possess, according to the AAC. Courses on instructional strategies, human development, assessment and classroom management that were required by the AAC for educators in general were not found within university dance curriculum.

Public education policy also set forth certification procedures for becoming hired to teach in Alabama's public schools and were established by the Alabama State Department of Education and its governing board. Alabama's K12 teachers were expected to hold an undergraduate degree, provide verification of nationality, pass a criminal background check, and

complete requirements of the Alabama Educator Certification Assessment Program (AECAP). The AECAP was comprised of a basic skills assessment in reading, writing and mathematics, a Praxis test in the field in which they were hired to teach, and included a performance assessment effective September 2018. For those pursuing dance education certification in Alabama who did not hold a degree in dance education, successful completion of four general education methods courses plus a physical education methods course and of the Praxis exam in physical education led to proper certification. For those holding a degree in dance education, the methods course and Praxis in physical education led to proper certification.

While this study revealed some connection between public education policy and current undergraduate dance program design, potential degree programming specific to dance education could draw from these documents and procedures to inform curriculum design.

Research Question 3: What internal and external influences affect current decision-making regarding dance curricula in higher education in Alabama?

Internal

Faculty were the main internal influences on decision-making regarding dance curricula. Faculty indicated changes or additions to curricula must be approved by the university administration, which may or may not be supportive of faculty initiatives. As consumers of higher education programming, students were also influential on curricula.

Higher Education Faculty. Faculty in this study were hired at their respective institutions based on their strengths in a particular area of dance. The two newer BFA programs hired professors for particular dance techniques such as jazz, ballet, African, or modern. The older BA program hired additional professors in similar genres as well as in digital technologies to accommodate a growing student body and the digital culture. Faculty explained they are

expected to teach courses in their particular area of strength as well as other courses listed in the degree program. Many indicated teaching an overload and spending additional time outside of class mentoring student choreography projects and performances. Despite their current workload, faculty indicated a strong interest in creating a dance education program.

Several concerns about such a program emerged from the data. With one university proposing an MFA in Dance and the other two BFA programs being relatively new to their institutions, faculty were focused on the traditional higher education dance degree specializing in choreography and performance. Two concerns related to time were discussed: the time needed to research, adapt curriculum, and propose a new degree program, and the instructional time needed once a degree were put in place. A related issue was the need to hire additional faculty to implement a dance education degree program. The findings suggested current faculty would want a person knowledgeable about state regulations and K12 educational settings to assist with dance education degree programming. A third concern involved institutional issues – collaboration with education departments and where to house a degree in dance education. Initial efforts to co-construct a dance education degree program were hampered by faculty in departments of education at one institution. Where to house a degree in which two separate departments provide coursework was identified as a related issue.

Higher Education Administrators. Faculty indicated their administrators would be supportive of the addition of an undergraduate degree in dance education if two concerns could be addressed. The largest issue was related to money. Having the budget for new faculty and the appropriate facilities was considered a high priority when suggesting a new degree program. The data revealed another administrative concern – the prospect of employment after graduation.

Administrators were seen to be more receptive to new programming if the need for such a degree could be demonstrated.

Undergraduate Students. Faculty stated current students expressed interest in learning more about the craft of teaching. Data analysis indicated options for such instruction within the current degree programs are limited. Additional data revealed students leave the state in order to pursue a dance education degree. Going out of state to earn a degree in higher education reduces potential enrollment and income for Alabama's colleges and universities. These findings suggest undergraduate students could influence dance curricula in Alabama.

External

This study found additional influences on undergraduate dance programming in the state of Alabama. The reported evidence of graduates who teach and the procedures for becoming employed as a K12 educator in the state of Alabama impacted how faculty view the need for dance education degree programming.

Graduates. Faculty stated a number of former students were actively employed as dance teachers. Some were working at private dance studios in order to support themselves while pursuing work as choreographers or performers. Others were planning to own a dance studio. Some were teaching in public K12 schools. However, the graduate may be unprepared for the actual work of being an instructor, due to the coursework of their undergraduate curriculum. The majority of undergraduate courses focused on the preparation of a dance maker and dance performer. The undergraduate programs offered limited opportunity to learn the craft of teaching.

The K12 educators involved in this study revealed a wish to have experienced more undergraduate coursework preparing them for teaching dance in various settings. Those teaching in K12 public schools also suggested the potential for their high school students to attend a

university program in dance education should one become available. Tuition dollars would then remain in the state of Alabama, a benefit to both the universities and the students.

State Department of Education. Document analysis revealed the Alabama State Department of Education offered an alternative path to certification for those with no dance education degree. This option allowed for conditional employment as a dance educator. Full certification was awarded after the completion of four general education courses and one physical education course, and passage of a Praxis exam on physical education. According to the AAC, the Praxis exam was focused on the specific content area for which the educator is hired. However, no Praxis exam existed in the content area of dance. Instead, dance educators were tested as physical educators and then were designated as certified dance educators.

Some faculty were aware of the alternative path to certification offered by the Department of Education. For those familiar with the procedures, frustration was voiced regarding the requirement of a physical education Praxis exam. Faculty were concerned about training dance educators who were then tested as physical educators. Dance educators echoed this sentiment, agreeing that the approach of dance as arts education was significantly different from dance as physical education. Document analysis of the courses of study for dance education and for physical education supported the statements of dance educators.

Summary

In order to understand the current status of undergraduate dance education programming in Alabama, the research questions addressed the undergraduate preparation of dance educators and the public education policies surrounding the preparation and certification of K12 dance educators. Through document analysis and interviews, this dissertation discovered internal and external influences on dance education programming and certification in Alabama.

These lines of inquiry provided data used to uncover the issues and challenges related to the establishment of undergraduate degree programming and certification in dance education. Data analysis for this dissertation was informed by structuration theory as described by Giddens and conceptualized through the four-frame model of organizational theory as described by Bolman and Deal.

Giddens' Theory of Structuration

The findings of this study were analyzed through the lens of Giddens' theory of structuration, which posits humans both create the properties of their social systems and are constrained by the very properties they created.

Poole and DeSanctis' Analytical Approach

Poole and DeSanctis (2002) recommended addressing structuration theory through seven interlocking issues. These components interact with each other and can produce insights on another. A look at the functional (exterior/external) and constitutive (interior/internal) structures provided a comprehensive picture of the structuration processes in higher education dance programs in Alabama.

1. Relevant structures that construct the system. Identification of relevant structures that shape undergraduate degree programs in dance in Alabama provided the framework of the social system. Mission statements, coursework and graduation requirements outlined the expectations of the degree program. Physical spaces such as dance studios and classrooms were necessary components for the execution of coursework. The agents involved in the continual reproduction of these structures were faculty, current students, and administrators. The choices of the institutions to focus on graduating makers of dance and performers of dance recursively perpetuates the mid to late 20th century ideals of dance in higher education.

External influences on the dance degree program system were national and state public education policies and graduates working as educators in K12 schools. National dance education policy was supported in Alabama state administrative codes and courses of study referencing dance teacher preparation and content standards. Current and former dance educators provided real world examples of employment as a K12 teacher after attaining an undergraduate degree in dance.

2. Complimentary and contradictory relationships between structures.

Complimentary relationships between these structures were found in several aspects of undergraduate degree programs in Alabama. The published coursework supported the graduation requirements that reflected the mission statements of the departments. Faculty taught specific courses based on their personal strengths in an area of study. The purposeful hiring of faculty with strength in specific genres contributed to the success of the programs as a whole. Students who chose to attend these programs participated within the parameters of the curriculum.

Contradictory relationships between these structures were found in other aspects of the degree programs. Faculty stated a desire to implement a dance education program yet pursuit of such programming was outweighed by a focus on other goals. Administrators were reported to support new programming yet faculty believed allocation of resources to be problematic. Collaborations with faculty in education departments were complicated. Students who wished for a dance education degree program attended an out-of-state institution. Graduating students could become employed teaching dance in K12 schools by pursuing an alternative process to attain certification, therefore justification of a dance education degree program was questionable. However, the Praxis exam needed to attain such certification covered the content area of physical education, not dance education.

3. How the social system works. Undergraduate degree programs in dance in Alabama continued the mid to late 20th century focus on choreography and performance. Course requirements relied heavily on technique classes and choreography classes. Students were provided with numerous opportunities to increase their skills in both choreography and performance. Performances were the demonstration of compositional and technical ability. Faculty were hired for their specific abilities in dance techniques and were responsible for multiple roles within the department. The structural properties of this social system produced choreographers and performers.

External influences related to policies and procedures of government. Department of Education rules governed university programming and teacher preparation and certification. Portions of the external influences on the system perpetuated early 20th century focus on dance as physical education. Educators attempting to achieve certification to teach dance in K12 public schools in Alabama were required to pass an exam in the content area of physical education not dance education.

4. Activities by which agents produce and reproduce structures. The older UA dance program had been in existence since the early 1990s. The program began with a focus on choreography and performance, as did many dance degree programs in the mid to late 20th century. That focus remained as the program grew over the years and faculty were hired to keep up with enrollment. The newer ASU and Troy programs were designed as BFA degrees with focus on performance and choreography, reproducing and aligning with mid to late 20th century undergraduate dance programs. The consistent flow of undergraduates year by year allowed the structures to continue. Awareness existed of the potential for graduates to find employment as

dance educators, yet Alabama's degree programs in dance perpetuated system properties similar to dance departments across the nation, where the artist was more valued than the educator.

External structures influencing dance education changed in the early 21st century with national public policy moving dance from physical education into arts education. As a result, new structures in Alabama's public education policies were put in place through additions to administrative code requirements for dance educators and descriptions of K12 content area standards in dance. These changes, however, were not reflected in undergraduate dance degree programming after 2010.

5. How social context is reproduced or shaped by the process in question. The higher valuation of producing a performer over an educator was implied and continued within these degree programs. Most faculty pursued careers as choreographers and performers themselves, and chose to become educators at the college and university level, perpetuating the cycle. The routines of higher education dance programming placed an expectation on the student to become an artist.

While many graduates did become employed as choreographers and performers, many found work as a dance teacher in private studios or public schools. Procedures for alternative methods to certification for teaching in K12 schools were put in place by the Alabama State Department of Education. These methods allowed for a path to certification in dance regardless of the field of undergraduate study. Faculty felt this option could hinder justification of a new degree program in dance education. Faculty also encountered resistance from other departments within the university, and chose to delay organizational change related to dance education.

6. Roles of human actors in the social system. The human actors involved in undergraduate dance degree programming were faculty, current and former students, and

administrators. Faculty worked as a team to implement the course requirements for their respective degree programs. Students completed coursework and graduation requirements. Some students became choreographers and performers while some became university or K12 educators. Administrators governed the allocation of financial, physical, and human resources for undergraduate degree programming.

7. Power dynamics underlying the structuration process. Power dynamics in this theory relate to the control of resources. Power dynamics appeared in the form of institutional conflicts and perceived requirements from administrators. Institutional conflicts occurred when attempting to collaborate with other departments on campus. An additional conflict involved where to house a degree with content requirements that come from two separate departments. Administrators were reported to prefer evidence of a clear path to employment before committing the financial, physical, and human resources necessary for a new degree program.

Summary

According to structuration theory, institutions are societies of produced and reproduced structural principles perpetuated through time and space by the day-to-day activities of its members. The day-to-day activity set in place by BA and BFA curricula in departments of dance in Alabama supported the development of dance artists. Actors and events of the past influenced these departments as they carried on the traditions of the mid to late 20th century dance programs. The mission statements, curricular goals, and faculty in these degree programs provided stability and a sense of permanence. Routine, as imbedded in practical consciousness, was perpetuated over time through the patterns put in place by curriculum designers of undergraduate programs in dance and through faculty influenced by these structures. The social order of the system was

maintained over time as undergraduate dance degree programs in Alabama continued to focus on choreography and performance.

Externally, arts educators influenced national and state education policy in the mid to late 20th century. Policy structures regarding the place of dance in K12 education changed in the early 21st century. National changes affected change at the state level, and Alabama's state department of education developed and implemented requirements for undergraduate dance education programming, teacher education and certification, and K12 content standards in the area of dance. However, a part of the certification process remained in the early 20th century structure of dance as physical education.

Faculty expressed a strong desire for a dance education degree program to exist in the state of Alabama. This desire was tempered by institutional issues related to faculty workload, to collaborations with other departments on campus and by perceptions that administrators required proof of need before committing financial, physical, and human resources to such a program. Additionally, the alternative certification options at the state level dampened the perceived need for a dance education degree program, and the issues surrounding the Praxis exam were perplexing.

When informed by the lens of structuration theory, it can be reasoned dance faculty both created the properties of their social systems and were constrained by the very properties they created. Dance faculty in Alabama encountered difficulty when attempting to modify their systems. These difficulties were related to literal time and space (authoritative and allocative resources), to the routines inherent to the degree program (structures of legitimation), to graduating a choreographer and/or performer (structures of signification) and to administrative and institutional agreements (structures of domination). The higher valuation of a dance artist

over a dance educator was exhibited in the practical consciousness weaving through the proliferation of such degree programs.

Bolman and Deal's Four-Frame Model

Bolman and Deal's four-frame model provided a conceptual lens through which to determine possible approaches to structuration issues related to dance education degree programming and certification in Alabama. These issues were analyzed through the structural, human resource, political, and symbolic frameworks, then synthesized through a multi-frame perspective.

Structural Frame. The structural framework is based on hierarchy, rules, and specific roles of its constituents and offers a sequential approach to making necessary adjustments the functioning and productivity of an organization. Both vertical and lateral linkages support the system and affect the allocation of work and the coordination of efforts after allocation. Job descriptions, procedures, and rules necessary for the system to function ensure predictability and uniformity while also limiting the organization to those structural forms. However, there is unlimited potential for the actors to create different structures when deemed necessary by the organization.

Mission statements, graduation requirements and coursework exist as established goals and directives. Faculty specializations provide appropriate division of labor for implementing coursework, and allow for coordinated efforts in the departments of dance to occur. The structures of the dance programs match the current circumstances of producing choreographers and performers.

The attempt to create a degree program in dance education at these universities through a structural frame would focus on structural deficiencies related to such programming. The most

obvious deficiencies were the aforementioned courses set forth in the Alabama Administrative Code (AAC) for teacher preparation and dance teacher preparation. The addition of these courses would lead to alterations in graduation requirements and the need for sufficient faculty to teach the courses. An analysis of possible AAC redundancies with university departments of education would assist in the development and rearrangement of graduation requirements and coursework. This analysis may also determine whether existing faculty resources are sufficient or if additional hiring would be needed.

Human Resource Frame. The human resource framework focuses on the human influence on organizations – how human needs are met and how organizations adapt as needs change. In this frame, it is important to first consider the employee and then determine if that person is a good fit for the company. Understanding the interplay of individual, leadership, and group dynamics is also essential to working within the human resource frame. The quality of interpersonal relationships is reflected in employee satisfaction and organizational success.

The motivation to become a teacher after years of professional experience as choreographers and performers leads some dancers to attain work in higher education dance programs. The dance programs in Alabama are focused on choreography and performance, therefore the needs of the faculty are met by the organization. Organization needs are met as faculty with expertise to implement the stated graduation requirements and coursework are hired. Each institution provides a unique niche for faculty, as seen in their course offerings. Each institution continues to employ faculty who had been instrumental from the beginning of the degree program. Faculty are provided opportunities to choreograph and mentor students in addition to teaching. Faculty seem to be satisfied with their current work at their respective universities.

The attempt to create a degree program in dance education at these universities through a human resource frame would focus on the personal and interpersonal relationships between the individuals and each other, the individuals and the values held by the organization about the employees, and the individual and the core beliefs of the university as an organization. Faculty would need to be supportive of the addition and adaptable to changes in roles and norms. The issue of collaborating with another department in order to implement a dance education degree program would require the leadership to be sensitive to how faculty from diverse disciplines would interact. The core values of the university would need to strongly support the creation and implementation of a dance education degree program. The effectiveness of the new program relies on interpersonal relationships between the faculty and the institution.

Political Frame. The political frame sees organizations as coalitions of individuals and groups with differing values and interests who compete for scarce resources. Bargaining and negotiation are important to the decision making process and to the resolution of conflict. Conflict is a natural by-product of these differences and scarcity of resources, making power an asset. Power seen through this frame can be constructive in the development of an equitable and efficient organization, and is the process through which groups accomplish their goals. Political arenas involve the design of the organization, such as the division of units and the rules for each group. Each unit has different needs and interests with a shared interest in organizational success. Political agency refers to the actions of the system in relationship to external forces, such as the providers and consumers of the organization's goods or services.

The departments of dance within a university are considered coalitions. The members of this coalition share in the values, beliefs, and interests of their undergraduate dance programs. Departments of education within a university are also coalitions, and share in the values, beliefs,

and interests of their undergraduate education programs. Both coalitions compete for scarce resources allocated by university administrators.

The attempt to create a degree program in dance education at these universities through a political frame would focus on the interests of each coalition regarding the design of the new program. Both groups would need to have the same goal: the creation and implementation of a dance education degree program. Negotiation would address which department was responsible for teaching which courses, which department would house the degree program, and the equitable distribution of the resources needed to accomplish the goal. The university would then be offering a product formerly unavailable to undergraduate students in Alabama, and a product that would support current state education policy. Externally, the State Department of Education, as the governing body of public education policy, would be responsible for any changes to certification procedures concerning a Praxis exam in dance education

Symbolic Frame. The symbolic frame focuses on the meanings and beliefs developed by humans to make sense of the world. Symbols are expressions of these meanings and beliefs and communicate culture within organizations. Myth, vision, and values are woven into the stories of the past that have become regarded as representations of an organization's values. Heroes and heroines are legacies of the past, those who have made lasting contributions to the culture of the organization. Stories are remembered occurrences of events in which the values of the organization were upheld by the legacies. Rituals and ceremonies are predictable occasions that celebrate successes of an organization. Metaphor, humor, and play can bring understanding, adaptiveness, and creativity to the processes of an organization.

The culture of dance at these universities is anchored in the traditions of choreography and performance. Dance is a fine art, exemplified by a high level of skill and artistry in the

classroom and on stage. Works of choreography span the histories of the dance genres as faculty re-set traditional dances and students use dance and choreography techniques to create new works. Choreography itself can communicate the human experience through visual storytelling. The accomplishments of former students provide stories from which heroes and heroines emerge. Important rituals are the annual dance productions showcasing the talents of the students.

The attempt to create a degree program in dance education at these universities through a symbolic frame would focus on developing a sense of meaning for the degree. Visits from current and former dance educators could provide stories demonstrating the effects of dance education in K12 schools. Those educators could bring their students to describe their experiences with dance in their schools, to perform, and to offer a visceral, real-time experience for the undergraduate students and faculty from both dance and education departments. These activities could demonstrate the value of dance as education, and open the two departments to new ways of making meaning through dance that reaches past the stage and into the classroom.

Reframing the Organization

By utilizing a multi-frame approach, organizations can address multiple perspectives and develop a holistic image of their social systems. Leaders need to be aware that alterations to routines can affect relationships between segments of the organization. Changes in relationships can shift power structures and disrupt traditional behaviors. Effective solutions to organizational issues look at the problem through all four frames.

This conceptual model applied to undergraduate degree programs in dance in Alabama could address issues related undergraduate degree programming in dance education. First, an explicit commitment to and belief in the value of the degree program from faculty and administrators across both dance and education departments would be necessary. The structural

process of adding or adapting coursework and the assignments of faculty teaching those courses could then be coordinated across the department of dance and the department of education. This coursework could be based on the administrative codes for teacher education and preparation and the course of study for dance education, and the State Department of Education could develop a Praxis exam for dance education. Financial, physical, and human allocation of resources between dance and education departments could then be determined and equitably approached. Care could be taken offer both a dance degree and a dance education degree program so that students would have options for their focus of study. The university would then support both public policy and the value of dance as education in K12 schools.

Study Implications

Identification of Issues

This empirical case study identified issues related to higher education dance education programming and dance certification in the state of Alabama. Faculty revealed a strong interest in such programming. Issues related to current faculty responsibilities, collaborations with other departments on campus and perceptions that administrators required proof of need before committing financial, physical, and human resources to such a program tempered this interest. Additionally, the alternative certification options at the state level dampened the perceived need for a dance education degree program, and the issues surrounding the Praxis exam were perplexing.

Triangulation

This dissertation investigated faculty perspectives related to undergraduate dance education programming. Their views were evaluated along with the views of current and former K12 dance educators and the documentary evidence regarding State Department of Education

policies and procedures. The central connection of the three groups was the consideration of dance as an academic endeavor. The data from three entities synthesized to form a larger picture of the status of dance education in Alabama. This triangulation of data provided a unique frame of reference for understanding the place of dance in higher education.

Recommendations for Practice

The dissertation results highlight an emerging dualistic option for dance programs in higher education – how to graduate choreographers and performers, and educators. Existing literature urged dance departments to consider a “both/and” approach to preparing students for life after college. This study provides a framework for doing so.

Unique to this study was the supporting role of national and state education policy related to dance. The structures of public policy provide a foundation for the placement of dance as an academic subject in K12 public schools. This foundation provides a potential framework from which to build an undergraduate dance education degree program. The perspective of current and former dance educators provides an external view on the practice of dance education. Faculty and administrators considering implementing such a degree program could build upon the foundation outlined by the State Department of Education and take into account the experiences and recommendations of K12 dance educators. Doing so could elevate the status of dance as both an art form and as a vehicle for learning.

This study addressed three specific areas identified by the National Dance Education Organization as important issues within the field needing further research, described in Chapter I and highlighted here.

1. There exists a lack of research to inform and give direction to dance education policy and funding at national, state, and local levels.

2. Research within dance programs in colleges and universities is limited by the extent to which faculty are interested in research themselves. Additionally, in the traditional academic culture, dance is often viewed as recreational, and the idea of the dancer as an empiricist researcher invites confusion among the faculty at large.
3. Areas of service needing more research included pedagogy, developmental skills, dance science, and education policy.

This study also supported two specific areas of the conceptual framework for dance in higher education as described by Dance 2050, the NDEO work group focusing on the future of dance in higher education.

1. Teaching and Learning: University dance units recognize the scholarship of teaching and learning, transposing or translating relevant educational discoveries, as needed, into dance studio and classroom pedagogies.
2. Preparing Students for the Future: Dance curricula in higher education imagine a wide range of possible career paths and goals for their graduates and provide the resources to buttress these possibilities. (Vision Statement, web resource).

Putting the results of this study into practice would address the linkages between public policy, higher education, and certification as well as the scholarship of teaching and learning through dance. Undergraduate students would be provided with more career options as they prepare for life after graduation.

Further Study

This study identified issues associated with dance education degree programming and certification and provided an understanding of the concerns of faculty and of dance educators

working in the state. Future evaluations of the organizational structure of dance departments may be informed by this research. Other areas of inquiry could include:

1. Collaborations between dance departments and other departments in higher education.
2. Faculty and administrative decision-making regarding new programs of study in dance
3. The relationship of dance program mission statements, graduation requirements, and coursework to state education policy across the South Arts region
4. Employment prospects for K12 dance educators in Alabama
5. The relationship of Praxis exams to teacher competency
6. How state education policy shapes post-secondary degree programming
7. A thematic comparison of dance education and physical education courses of study for K12 education

Study Limitations

Limitations of qualitative research studies must be taken into consideration when attempting to understand the findings. The boundaries of the study, the number of participants, and the researcher's role must be taken into account in order to situate the results.

Boundaries

The scope of this case study was limited to the only three universities with undergraduate dance degree programs in Alabama. While a case study must be bounded by time and space, such an approach limits generalization of results. Additionally, case studies cannot be replicated. They take place in real time with real people and are not concerned with controlling behaviors. Binding the study to dance faculty and K12 dance educators study left out certain populations.

The views of state education policy makers and of administrators in both higher education and K12 public schools regarding dance education would bring an additional perspective, yet was outside the scope of this study.

Number of Participants

Limiting the study to dance faculty at the three sites also limited the number of potential participants. Collectively, only fourteen full-time dance faculty were employed at these institutions. Out of those fourteen, only nine were interviewed. The inclusion of participants other than faculty served to highlight external issues related to dance education programming and certification in the state of Alabama. Supporting data was gathered from current and former K12 dance educators, however out of seven contacted only five were interviewed. It is important to also note data was not gathered directly from administrators for this study. Data gathered from so few participants cannot be considered representative of those in the field, nor is it presented as such.

Researcher's Role

The researcher was a former coordinator of dance at a university in Alabama, taught in a private dance studio, and had a professional relationship with the participants through the Alabama Dance Council. While this provided immediate access to primary sources, care was taken to ensure neutrality while collecting data regarding this subject. Personal influence, biases, and status of the researcher in the field of dance education in Alabama as well as the roles of the participants were treated with caution while collecting and analyzing data.

Conclusion

This dissertation study stemmed from an interest in public policy regarding arts education and the connection between policy written and policy enacted. State and local boards of

education are charged with executing public policy and assessing the results. Institutions of higher education prepare teachers for careers in the classroom. With public policy placing dance as a core academic subject and state education departments overseeing the qualification of teachers in public schools, dance departments in higher education conceivably have the duty to offer degree programs in dance education.

Informed by the theoretical lens of Giddens, the findings were analyzed through the conceptual frame of Bolman and Deal. Internal and external organizational issues related to dance education programming were discovered. The strong desire for a dance education degree program was overshadowed by an emphasis on choreography and performance. Collaborations between departments as well as the financial, physical, and human resources needed to create such a program arose as additional internal issues. External issues related to state education policy and procedures related to teacher preparation and certification. Undergraduate dance degree programs were constrained by the properties of their systems, and issues could be resolved by utilizing the four-frame model.

The inclusion of data from outside the faculty provided a broader view on issues related to dance education programming and certification in Alabama. State teacher education and certification standards in dance indicated state support for dance educators in public K12 schools. Specific content area testing remained a concern as long as state procedures follow the structural properties of dance as physical education. Current and former K12 educators described their experiences with undergraduate programming and issues with becoming certified to teach in Alabama, along with their support of such a degree program in the state. The policy documents and the experiences of the educators could be considered when designing an undergraduate dance education program.

The findings of this dissertation added to the empirical body of knowledge on dance in higher education, and could lead to structural change in Alabama's undergraduate dance departments. Dance faculty acknowledgement of the value of dance education programming was an important step toward such change. Internal and external influences on the organizational systems will affect the pursuant change required to implement a dance education degree program in an Alabama. This study offered one method of approaching the resolution of issues related to undergraduate dance education programming and certification in Alabama.

NOTES

1. U. S. Department of Education, National Center for Education Statistics (NCES), *Digest of Education Statistics* (2011), table 198. Data from U. S. Department of Education, NCES, Higher Education General Information Survey (HEGIS), and Integrated Postsecondary Education Data System (IPEDS).
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APPENDIX A

UNIVERSITY MISSION STATEMENTS

Undergraduate Dance Programming in Alabama

Alabama State University	<p>The mission of the Alabama State University’s BFA/Dance Program is to cultivate student’s creative, performance, and scholarly aptitude through exposure to diverse practical and philosophical approaches to dance studies, while developing and nurturing their technical proficiency in various dance forms. The vision of the Alabama State University BFA/Dance Program is to produce high caliber, diverse, and technically proficient dance artists, who contribute to the field of dance on a local, regional, national, and global stage. Our quest is to empower students to become productive scholars, creative artists, and work as collaborative individuals. Students confidently take their place in the world by understanding contextually the significance of the African diaspora on the world of dance.</p>
Troy University	<p>The BFA in Dance is an all-encompassing program which not only prepares its graduates for a professional performance career, it also includes the extensive areas of choreography, pedagogy, and artistic direction. The comprehensive major is a competitive program in which students train intensively in the styles of Ballet and Contemporary, in addition, recognizing the evolution occurring in Dance of the 21st century, TROY’s BFA also allows the dancer to focus on the Commercial Dance industry. Upon graduation, the Troy University BFA Dance graduate will be a versatile and viable artist, well prepared for the future of their choice.</p>
University of Alabama	<p>The mission of the Department of Theatre and Dance is to offer excellent teaching and resultant dynamic learning on the graduate (theatre only) and undergraduate levels of education. The curriculum reflects an understanding of these arts as an arena where the experiences encountered in life are explored and shared in unique communication with an audience. Theatre and dance students, as artists/scholars /practitioners, are empowered to develop specialized knowledge, talents, and skills, as well as comprehension of a variety of methodologies, historical perspectives, and theoretical principles. The department strives to nurture the development of creative, independent, and well-educated students who are able to work collaboratively in the creation of their arts.</p>

APPENDIX B

UNIVERSITY DEGREE REQUIREMENTS

Undergraduate Dance Programming in Alabama

Alabama State University

Dance majors must choose:

BIO 127 General Biology and Lab 3

and

BIO 128 General Biology and Lab 3

Pre-professional Courses 18

*ART 131 Art Appreciation 3

DAN 212 World Dance

or

DAN 213 World Dance II 2

*MUS 121 Music Appreciation 3

MUS 122 Introduction to the Study of Music 3

PED 250 Applied Anatomy and Physiology 4

PED 351 Kinesiology 3

*Course cannot be used to satisfy both General Studies Humanities requirement and pre-professional, major, and elective requirements above.

Required Major Courses..... 51

DAN 101 Ballet I	2
DAN 103 Modern Dance I	2
DAN 107 Jazz Dance I	2
DAN 110 Tap Dance I	2
DAN 201 Ballet II	2
DAN 203 Modern Dance II	2
DAN 207 Jazz Dance II	2
DAN 210 Tap Dance II	2
DAN 315-320 Dance Performance (taken 3 times)	3
DAN 325-330 Choreography Practicum	2
DAN 335 Dance History I	3
DAN 340 Dance Composition I	3
DAN 370 Dance Pedagogy	3
DAN 435 Dance History II	3
DAN 440 Dance Composition II	3
DAN 445 Dance Notation	3
DAN 450 Senior Project	4
THE 213 Costume Construction I	3
THE 215 Acting I	2
THE 221 Stage Lighting and Sound I	3
Choose 2 Credits from the following:	
DAN 212 World Dance I	2
DAN 213 World Dance II	2

DAN 214 Hip-Hop 2

DAN 305 Special Topics 2

DAN 306 Special Topics II 2

*Choose 6 Credits from the following:

DAN 301 Ballet III 2

DAN 303 Modern Dance III 2

DAN 307 Jazz Dance III 2

DAN 310 Tap Dance III 2

DAN 401 Ballet IV 2

or

DAN 402 Ballet IV Professional 2

DAN 403 Modern Dance 2

or

DAN 404 Modern Dance IV Professional 2

DAN 407 Jazz Dance 2

or

DAN 408 Jazz Dance IV Professional 2

DAN 410 Tap Dance IV 2

or

DAN 411 Tap Dance IV Professional 2

*Chosen in consultation with dance adviser. All BFA Dance students must complete levels I-IV

in at least one of Modern, Ballet, Jazz, or Tap.

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Elective 3

Choose a total of 3 Credits from the following:

DAN 212 World Dance I 2

or

DAN 213 World Dance II 2

DAN 214 Hip-Hop 2

DAN 305 Special Topics I 2

or

DAN 306 Special Topics II 2

DAN 315-320 Dance Performance 1

DAN 325-330 Choreography Practicum 2

DAN 401 Ballet IV 2

or

DAN 402 Ballet IV Professional 2

DAN 403 Modern Dance IV 2

or

DAN 404 Modern Dance IV Professional 2

DAN 407 Jazz Dance IV 2

or

DAN 408 Jazz Dance IV Professional 2

DAN 410 Tap Dance IV 2

or

DAN 411 Tap Dance IV Professional 2

MUE 223 Voice Class	1
MUS 130 Fundamentals of Music	2
THE 214 Makeup	3
THE 217 Rehearsal and Perf. (Set and Stage)	1
THE 218 Rehearsal and Perf. (Light and Sound)	1
THE 220 Rehearsal and Perf. (Performance)	1
THE 226 Rehearsal and Perf. (Audience Development)	1
THE 250 Stagecraft.....	3
THE 313 Costume Construction II	3
THE 321 Stage Lighting and Sound II	3
THE 429 Theatre Management	3
TOTAL SEMESTER HOUR REQUIREMENTS	122

Troy University

Techniques courses:

- DAN 1112 (2) Contemporary Technique I
- DAN 1115 (2) Ballet Technique I
- DAN 2212 (2) Contemporary Technique II
- DAN 2215 (2) Ballet Technique II
- DAN 3312 (2) Contemporary Technique III
- DAN 3315 (2) Ballet Technique III
- DAN 4412 (2) Contemporary IV
- DAN 4415 (2) Ballet Technique IV

Complete the following advanced dance courses:

DAN 3300 (2)	Composition and Choreography I
DAN 3353 (3)	Anatomy and Alignment
DAN 3354 (2)	Improvisation
DAN 3389 (2)	Practicum II
DAN 4410 (3)	Dance History I
DAN 4411 (3)	Dance History II
DAN 4440 (3)	Composition and Choreography II
DAN 4480 (3)	Pedagogy
DAN 4489 (2)	Practicum III

Complete the following theatre courses:

THE 3301 (2)	Acting I
THE 3352 (2)	Sound Techniques
THE 3344 (3)	Lighting Design

Select 6 hours from the following courses:

DAN 1130 (1)	Social Dance for 21st Century
DAN 1134 (1)	Ballroom Dance
DAN 1137 (1)	Tap I
DAN 2214 (2)	Pointe Ballet Technique I
DAN 2232 (2)	Jazz II
DAN 2237 (1)	Tap II
DAN 3000 (2)	Musical Theatre Dance I
DAN 3314 (2)	Pointe Ballet II
THE 3316 (2)	Acting II

DAN 3330 (1-3)	Special Topics in Dance
DAN 3336 (2)	Jazz III
DAN 3350 (2)	Conditioning
DAN 3351 (2)	Men's Ballet Technique I
DAN 3352 (2)	Pas de deux
DAN 3355 (2)	Commercial Dance I
DAN 3356 (2)	Commercial Dance II
DAN 3360 (2)	Musical Theatre Dance II
DAN 4400 (1)	Repertory Dance Ensemble*

University of Alabama

Students earning the bachelor of arts (BA) degree with a major in dance must complete all University, College and departmental degree requirements. These include the general education requirements, the following major requirements, all requirements for an approved minor and other sufficient credits to total a minimum of 120 applicable semester hours.

Major Courses

DN 211 or

Modern Dance II-A 3

DN 212

Modern Dance II-B

DN 251 or

Jazz Technique II-A 3

DN 252

Jazz Technique II-B

Select two of the following: 6

DN 121

Ballet Technique I-A

DN 122

Ballet Technique I-B

DN 221

Ballet Technique II-A

DN 222

Ballet Technique II-B

Credit Hours Subtotal: 12

Electives

Select 12 hours of DN courses at 300/400 level 12

Select six hours of DN or DNCA electives 1 6

Credit Hours Subtotal: 18

Ancillary Courses

Grades in ancillary courses are not computed into the major GPA. The major in dance requires the successful completion of the following course outside the major:

DNCA 240

Choreography I 3

DNCA 265

Introduction to Anatomy and Kinesiology For Dance 3

DNCA 470

History Of Dance I 3

DNCA 471

History of Dance II 3

TH 324

Lighting and Sound for Dance 3

Credit Hours Subtotal: 15

Total Hours 45

¹Excluding DNCA courses counted for ancillary requirement.

Grade Point Average

A 2.0 grade point average in the major is required for completion of the degree. Please see the Grades and Grade Points section of this catalog for an explanation on grade point average calculations.

Upper-level Residency

A minimum of 12 hours in 300- and 400-level courses in the major must be earned on this campus.

Required Minor

This major requires the completion of a minor. A minor in theatre or business is recommended.

Additional Major Requirements

Dance majors must reach a proficiency level of 300 in the major technique (modern, ballet or jazz) and 200 in the secondary technique (modern, ballet or jazz) before graduation. Dance majors must participate in all program auditions. Students are responsible for ensuring that they have met all University, College, major and minor requirements. However, each student must meet with an adviser in the major department for academic planning and to be approved for

registration each semester. College advisers are also available for additional assistance with minor, College and University requirements.

APPENDIX C

INTERVIEW PROTOCOL

Undergraduate Dance Programming in Alabama

Protocol A: Facilitator

1. Tell me about your experiences and work with dance and arts education.
2. What changes have you seen since 2002 in Alabama regarding arts education?
3. What changes have you seen since 2002 in Alabama regarding dance education?
4. Have you seen acceptance of any of those changes?
5. Can you provide an example?
6. Have you seen resistance to any of those changes?
7. Can you provide an example?
8. The AALC (Alabama Artistic Literacy Consortium) has embarked on a ten-year plan to ensure every school in the state will have “fully funded, high-quality arts education programs for every student” and is calling on arts and cultural organizations as well as legislative branches to “combine resources to accomplish their shared mission and goals with the desired outcome of providing artistic literacy to every Alabama student” (2016, p. 3). How important will dance be to attaining this goal?
9. How will you find dance educators to fulfill that goal?
10. How can dance contribute to general public education?
11. How does it relate to the curriculum, school, and local/state/national educational goals?

12. Is there a need for more meaningful links between the arts in higher education and the K-12 system? In dance specifically?
13. What is happening to support those links?
14. What is happening to hinder those links?
15. Would a specific undergraduate program for dance education in Alabama be valuable – why or why not?
16. How can faculty in higher education dance programs be influenced to develop interest and support for quality dance education programs at the undergraduate level?
17. How can state officials be influenced to develop interest and support for dance education programs at undergraduate levels?

Protocol B: Historian

1. Tell me about your background as a dance educator in Alabama.
2. What challenges did you face as a K12 dance educator in Alabama before 2002?
3. What changes have you seen since 2002 in Alabama regarding dance education?
4. Have you seen acceptance of any of those changes?
5. Can you provide an example?
6. Have you seen resistance to any of those changes?
7. Can you provide an example?
8. Did you know dance is now considered an art in public K12 education policy and one of the core curricular subjects?
9. How can dance contribute to general public education?
10. How does it relate to the curriculum, school, and local/state/national educational goals?

11. From your own experience, would a specific credential or certificate program for dance education in Alabama be valuable – why or why not?
12. How can faculty in higher education dance programs be influenced to develop interest and support for quality dance education programs at the undergraduate level?
13. How can state officials be influenced to develop interest and support for dance education programs at undergraduate levels?

Protocol C: Educators

1. Tell me about your education background and how many years you have been teaching dance in a K12 school.
2. Describe your motivation for becoming a dance educator.
3. What do you wish you had studied and/or known when first taking a job as a dance educator?
4. How prepared were you?
5. Outside of your daily work with students, what are some challenges to your work in K12 schools?
6. Outside of your daily work with students, what are some of the successes in your work in K12 schools?
7. How can dance contribute to general public education?
8. How does it relate to the curriculum, school, and local/state/national educational goals?
9. How did you become certified to teach dance in a K12 school in Alabama?
10. From your own experience, would a specific credential or certificate program for dance education in Alabama be valuable – why or why not?
11. What do you see as important elements for a successful dance education program at the collegiate level?

12. How can faculty in higher education dance programs be influenced to develop interest and support for quality dance education programs at undergraduate and graduate levels?

Protocol D: Faculty

1. Tell me about the history of the dance program at your institution.
2. Discuss your experience as a dance professional and your faculty role at your institution.
3. What importance is placed on preparing the dance student for employment as a performer or choreographer?
4. What percentage of your students become professional dancers and choreographers?
5. What importance is placed on preparing the dance student for employment as a dance educator?
6. What percentage of your students become dance educators?
7. Did you know dance is now considered an art in public K12 education policy and one of the core curricular subjects?
8. According to public law (ESSA), the arts, including dance, are considered a core academic subjects in K12 schools, and are to be taught by highly qualified teachers. The Alabama Course of Study - Arts Education states “content standards in this course of study demand highly trained and qualified classroom teachers and certified arts specialists to design, develop, and deliver effective instruction in the arts”(2017, p. 5). The Course of Study calls for the development of a strong pedagogical foundation in college programs so that Alabama’s teachers can become properly credentialed and successfully put the standards into action. What do you think the “strong pedagogical foundation” should include?
9. Is there an interest in and support for dance education programming at the undergraduate level at your institution? Why or why not?

10. What would need to happen in order for dance education to become part of your degree programming?
11. Would a specific undergraduate program for dance education in Alabama be valuable – why or why not?
12. How can faculty in higher education dance programs be influenced to develop interest and support for quality dance education programs at the undergraduate level?
13. How can administrators in higher education dance programs be influenced to develop interest and support for quality dance education programs at the undergraduate level?

APPENDIX D

IRB APPROVAL

Undergraduate Dance Programming in Alabama

THE UNIVERSITY OF
ALABAMA

Office of the Vice President for
Research & Economic Development
Office for Research Compliance

December 8, 2017

Lisa Gibbs
College of Education
The University of Alabama
Box 870302

Re: IRB # 17-OR-421, "Dance Education Certification in Alabama: Issues Related to Undergraduate Degree Programming"

Dear Ms. Gibbs:

The University of Alabama Institutional Review Board has granted approval for your proposed research.

Your application has been given expedited approval according to 45 CFR part 46. Approval has been given under expedited review category 7 as outlined below:

(7) Research on individual or group characteristics or behavior (including, but not limited to, research on perception, cognition, motivation, identity, language, communication, cultural beliefs or practices, and social behavior) or research employing survey, interview, oral history, focus group, program evaluation, human factors evaluation, or quality assurance methodologies.

Your application will expire on December 7, 2018. If your research will continue beyond this date, please complete the relevant portions of the IRB Renewal Application. If you wish to modify the application, please complete the Modification of an Approved Protocol Form. Changes in this study cannot be initiated without IRB approval, except when necessary to eliminate apparent immediate hazards to participants. When the study closes, please complete the Request for Study Closure Form.

Please use reproductions of the IRB approved stamped consent forms to obtain consent from your participants.

Should you need to submit any further correspondence regarding this proposal, please include the above application number.

Good luck with your research.

Sincerely,


Carpanito I. Myles, MSM, CIM, CIP
Director & Research Compliance Officer
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