



**HSDC EDUCATION
& COMMUNITY PROGRAMS**



Photo by Todd Rosenberg.

2007-10

**MOVEMENT AS PARTNERSHIP:
INQUIRY. EVIDENCE. REFLECTION.**

My eyes saw, when
was dancing I
different energies
shaky, and jumping.

hubbardstreetdance.com

INQUIRY

The Movement as Partnership Program (MAP) is structured as a long-term partnership model designed to strengthen whole school understanding of partnership and to advance dance education in the public school setting. HSDC has discovered that the MAP model of three years of supported professional development, residencies and performance creates effective partnerships. HSDC has seen a clear pattern of growth in the partnerships it has with its MAP schools.

HSDC's work is about asking questions, the processes of inquiry and reflection, which are processes that permeate the life of an artist in any field. There is a constant challenge to examine the creative processes of dance and find and refine the ways they interact with the creation of the young minds encountered daily. The research for the MAP program, 2007 – 2010, was guided by the following inquiry questions.

- What is the impact of professional development on teacher and artist practice?
- What makes an effective dance curriculum in a residency environment?
- What are the processes that create effective school partnerships?

“...meetings with teaching artists and teachers are very powerful. [They] impact student learning because of the embedded teacher professional development that teachers get from teaching artists...negotiating and working things out together... being able to learn from each other.”—School Leader

Methodology

The program evaluation employs qualitative methods to investigate the partner schools in order to more deeply analyze and understand the partnership process, the impact of professional development, and dance-integrated curriculum as articulated by the inquiry questions. Multiple sources of evidence were used:

- interviews with school leaders;
- teacher focus groups;
- teaching artist focus group;
- systematic observations of dance integrated lessons;
- effective teaching post survey of dance integrated lessons by teachers and researchers;
- annual pre/post program surveys by teachers and teaching artists;
- team email communications;
- observation of team planning meetings; and
- teacher reflections on student artifacts.

The 127 participants in this research were Chicago Public School and Oak Park elementary classroom teachers and independent teaching artists who were affiliated with Hubbard Street Dance Chicago's Movement As Partnership program during the 2007-2010 school years.



“I just felt like this year, more than the other years, I was referencing a lot of the HSDC language a lot more than before, using examples from the HSDC lessons and applying them to our writing and reading so that they were hearing that language from the teaching artist and from me.”—Classroom Teacher

“So I do Brain Dance first thing, first day, and we start learning BEST. So that was part of the problem the first year—well, not part of the problem, part of the learning process—I didn't do a lot of that anticipatory stuff. So when Miss Jessica and Sinead came, we had to start at a whole different level.”—Classroom Teacher

HSDC

EVIDENCE

A CONTINUUM OF DEVELOPMENT IN MAP SCHOOLS			
	Level 1	Level 2	Level 3
Partnership	HSDC is seen as an additional program offered to students.	Sustained programming is supported by teachers and administration.	HSDC is seen as a partner rather than a provider.
	School leaders are curious about benefits to students	School leaders see some evidence of benefits to students.	School leaders can share specific examples and data regarding benefits to students.
Teachers	Teachers develop a shared movement vocabulary with artist partner.	Teachers prepare students for residency work through use of movement strategies before residency begins.	Movement strategies are a part of non-residency academic work.
	Teachers share ideas and content for integrated lessons.	Collaboration between teacher and artist is observed in planning and teaching across a residency.	Collaboration between teachers/team teaching outside of residency or collaborative curriculum development.

The Creative Process: Teacher and Student Learning

PREPARE

Professional Development and Planning

In planning the residency, teachers and artists bring different elements to the process. Teachers know their students, both individually and as a group. They also deeply understand their grade-level curriculum and the goals of the school. Teaching artists bring an understanding of dance pedagogy and program goals. Together, thoughtful planning can address the multiple objectives of all disciplines.

Teachers respond that summer professional development is integral to the success of the residency curriculum. Teachers become learners, experiencing movement strategies, then critique and reflect on their own and their peers' work. The creative process is then understood as a learning tool that can be used across content areas in the classroom.

"I do feel that it's absolutely necessary that we're all on the same page with it, as far as being able to have some professional development, that we all have a common language, and a common knowledge." *-Classroom Teacher*

Teachers put high value on their learning in three key areas:

- Knowledge of dance vocabulary
- Familiarity with several key movement activities
- Understanding of the impact and importance of movement on brain development

"I think it's really important for kids to have the opportunity to author their own things and have that independence, but I do think they need a vocabulary or framework for doing that. It would have been so different if dancers came in here and just worked on having them communicate conceptual ideas without tools... in order to be creative, you have to have something there that's going to help you get from the spark to a product." *-Classroom Teacher*

CREATE

Curriculum and Practice

Through their co-teaching with dance teaching artists, classroom teachers observe and practice what they have learned in professional development sessions. This direct connection with a dance education mentor helps secure their abilities, allowing them time to develop their skills with direct support and coaching. Teachers point to shared vocabulary as the first step in their growing abilities to use movement in the classroom.

Inquiry is the foundation for the building of MAP curriculum. While teacher inquiries tend to be more related to content and student outcomes, teaching artists focus more on pedagogy. Together they formulate a question that guides the development of specific lessons, creating a framework for instruction while allowing for emergent curriculum that is responsive to the inquiry.

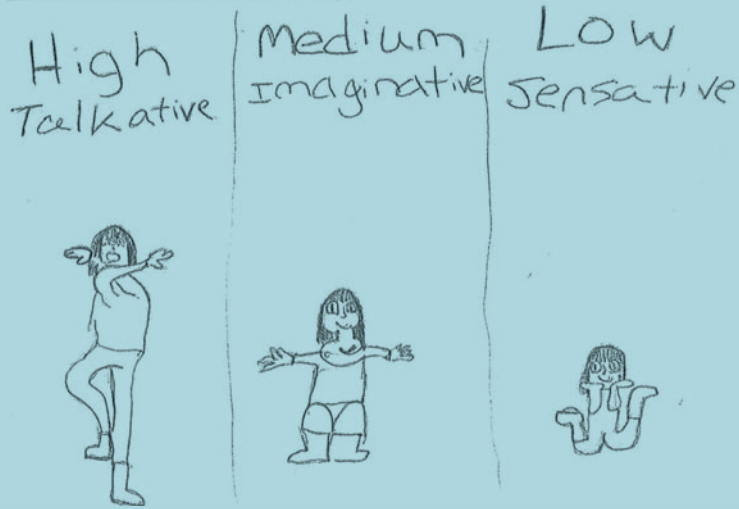
Examples of inquiry questions from MAP teacher/artist teams

- How can movement help students compare and contrast how organisms affect and need each other in a given environment?
- Can choreography help improve/clarify the students' ideas about (understanding of) expository writing?

"I appreciate a teaching artist that is willing to listen to our original ideas, ask questions and then we work together to flush out and refine our goals together. I also like giving the teaching artists the freedom and latitude to work and experiment with students and then reflect to see if anything needs to change. I think interesting things evolve throughout the partnership when you go with the process rather than being tightly tied into something." *-Classroom Teacher*

"And I think, too, we grow together. They don't come in saying it's all developed. They've learned a lot from us too, which is nice. Instead of someone coming in and saying, 'Here, teach this, we know more than you do. Do it this way.' It's flexible and we change it as we go along." *-Classroom Teacher*

This is what I saw or did today.



“I really enjoyed the summer professional development activities. It gets you thinking about how you can do things differently in the classroom and how you can incorporate that even without the teaching artist being there. You yourself can do it.”—Classroom Teacher

“It’s not yours at all, but you know in some way that you enabled the students to create that work. You gave them those tools. And when they can tell you what transposition is when they’re in third grade, and they can voice it to their parents or whoever comes to see them, they know what they’re talking about. That is a moment where it makes me really proud. Not of me, necessarily, but of what we did together...you’ve collaborated with them. You’ve given them something and they’ve given you something back.”

—HSDC Teaching Artist Mandy Beck

PERFORM

Implementation and Confidence

The MAP curriculum demands that students **work together, integrate language and literacy, connect** to their lives and participate in **challenging activities**. These four strategies are described in the field research as effective pedagogy for increasing student engagement (Tharpe, Doherty, Echevarria, Estrada, Goldenberg, Hillberg & Saunders, 2004). Within the goal of working together, students develop a strong subset of skills. **Creating movement responses with others requires negotiation, collaboration and a visible effort.**

Over the course of the partnership, teachers become more confident in their use of movement strategies. They have found places to use dance education to engage students and offer multiple avenues to access all content areas, whether math or literacy. They use what they have learned from MAP to develop their students’ creative thinking. They also ask their students to use movement to represent learning and to demonstrate complex concepts in the curriculum.

“Being independent and not copying other people but exploring their true ideas and moving any way they choose shouldn’t be embarrassing. And it’s always combined with another person’s thoughts, so they’re always conversing and thinking and working together cooperatively.”—Classroom Teacher

“I use it in my geometry unit in math because they can find some open-ended ways of showing some of the vocabulary... it’s a good opportunity to use BEST (Body, Energy, Space, Time) vocabulary.”—Classroom Teacher

“He went from throwing the books to reading them...a lot of it was Hubbard Street.”—Classroom Teacher

RESPOND

Inference

MAP teachers engage in reflective practice throughout their experience. Careful attention to practice occurs outside of the dance curriculum as teachers review evidence of student learning across the curriculum. Teachers describe how their students use dance vocabulary and movement to express ideas in other aspects of the school day. Teacher analysis of student work products reveals documented increases in student creativity, written expression and critical thinking.

Specific movement strategies are used to develop as well as assess student abilities to infer meaning beyond a concrete level. One important MAP method, used often in critique, allows students to share feedback with performers/ choreographers while providing teachers with an opportunity to see inside the thinking of their students. *Eyes See/Mind Sees* demands a more objective approach to the critique process by limiting a response based solely on personal preference.

“In *Eyes See/Mind Sees*, the audience begins with the “eyes” by simply recalling what body parts, energy, use of space or use of time the dance contained. The choreographer and dancers hear what is clear or stands out, and what is absent or unseen. Moving onto the “mind” the choreographer gets feedback about how their movement choices impact the multiple meanings of the dance for the audience.”—Kathryn Humphreys and Sinead Kimbrell

“They’re shy at first to contribute, but then they see that their piece is just as important to contribute as everyone else’s, so they become more powerful and less apprehensive in the classroom to try their new ideas.”—Classroom Teacher

“Baby buffaloes are really similar to human babies. One of the things they do is play. When they play they use their whole body! They gallop! They twist! They run! And they fall! And they rise! When they play they use different forces and strengths. Their flow is very free.”—Student, Grade 2

REFLECTION

While MAP teachers have been inspired by the growth and learning of their students in this project, HSDC has most closely looked at teacher growth and change in practice.

MAP teachers view their learning over the course of the project as a process. Teachers learn strategies and experience the creative process in professional development workshops, then watch their students learn from the teaching artist, then practice on their own with teaching artist support. They value the dance process because they see how it affects their students' learning in a deeper way.

Teachers return to summer professional development each year of the program. Follow-up professional development allows them to access their experiences with teaching artists in the classroom and to build upon their understanding of how the creative process supports their students' learning. By the end of three years in the program, teachers have internalized art-making skills and are confident in using these strategies to support student engagement.

As a result they find that they can extend the value of the residency curriculum by preparing students in advance of teaching artist lessons.

The MAP model of collaborative planning has been influential for many teachers. The role of HSDC staff in coaching and facilitating teams has been of particular interest to several MAP schools, as a structure that could be used in non-MAP planning as well. Several MAP teachers have requested HSDC's assistance in building future collaborations with outside partners, as well as adopting HSDC's meeting structures within their schools' collaborative practices with classroom teachers and arts specialists in their buildings.

"In our writing lab...we've incorporated, as one of our assignments, a dance option for them to express whatever they've been studying...we're doing biographies right now and one of their choices is to do a 32-count dance that explains or helps the students understand the person that they've researched."—Classroom Teacher

"If we were to use the same meeting system as we do with Hubbard Street in our school, I think we would be much more successful in our collaborations with each other, as well as our music and art teachers."—Classroom Teacher



Photo by Sinead Kimbrell.

Movement as Partnership: Program Structure

PREPARE

Develop Teacher and Teaching Artist Abilities in Teaching the Arts

HSDC's professional development for teachers and teaching artists is continuous and contextual. Research has determined that effective professional development includes hands-on participation, long term engagement and a focus on the school context (Darling-Hammond & Richardson, 2009, Guskey, 2003, Wei, Darling-Hammond, Andree, Richardson & Orphanos 2009). Research shows the HSDC model is aligned with these findings.

Classroom teachers work collaboratively with teaching artists to plan and implement the dance curriculum in partner schools. Classroom teachers need to develop an understanding of dance education in order to be effective co-teachers during residency work. Learning through the creative process is an important design element for the teacher institute, HSDC's summer teacher training process. Over multiple days each summer, teachers experience HSDC methods as their students will, developing a deeper understanding of the structures and processes necessary for successful dance education.

Teaching artists complete even more extensive professional development activities outside of the classroom, meeting monthly with HSDC staff throughout the year. HSDC has learned through the MAP program and other school partnerships that teaching artist training is vital to program success. As a result, HSDC has developed a two-year mentorship and training process for teaching artists that work in the MAP program. These dance educators are educated in child development, shared arts vocabulary, movement strategies, relationship building and curriculum development.

CREATE

Construct a Collaborative Team

Through ongoing participation in the program, MAP teachers and teaching artists become a part of sustained learning communities that discover, practice and reflect on what works for students in their classrooms. Each school team is made up of not only the classroom teachers and teaching artist, but also a program manager and assistant teaching artist from HSDC and a non-teaching staff liaison from the school. The HSDC staff members collaborate with classroom teachers to create unit and lesson plans that provide engaging inquiry for all participants, from teacher to teaching artist to student, while the administrative team from each partner organization ensures that all activities are supported and the partnership nurtured.



"It's like a mentorship program for the assistants because you're learning on the job by mentoring under the teaching artists, who are mentoring under the managers. The whole way around it's very nurturing." –Kristen Smiley, HSDC teaching artist

Principals must secure residency planning time for teachers in order to receive the MAP program in their schools. Each residency includes an initial planning meeting, mid-point planning and a wrap-up meeting, as well as regular e-mail contact about lessons and student response. Teachers and teaching artists point to these regular meetings and ongoing contact as key to the success of their work. Professional development and thoughtful planning build trust and understanding between teacher and artist. Together co-teachers develop mutually supportive goals that will guide the development of a common, integrated curriculum.

PERFORM

Support Learning for all Participants

The co-teaching environment nurtures changing responsibilities during instructional time. Teacher roles are transformed as they have new opportunities for contemplating student needs and abilities. Documentation and assessment occur alongside instruction, providing opportunities for further understanding of student needs.

Most importantly, the creative process demands student engagement. The dance curriculum co-created in MAP classrooms places choreography and the creative process at the center of learning. Students must make choices about their work, creating and sharing with others. They build upon what they know while experimenting with possibilities. Feedback through critique and reflection directs revision and attention to purpose.

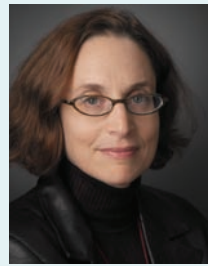
RESPOND

Engage in Reflective Practice

HSDC has designed specific strategies to facilitate student development of critical thinking skills. In addition to movement exercises and the creation of dance products, students use journals and logs to reflect on their learning and develop reading/writing skills. Inference is a particular focus of dance-literacy connections.

In addition to workshops for teachers and teaching artists, the MAP leadership structure offers learning opportunities through reflection and critique of residency lessons. HSDC staff facilitates planning meetings, observes multiple classroom sessions, and provides relevant feedback to the teaching team. This process makes space for reflection on both student learning and instructional practice, and strongly supports the work done in professional development sessions.

“It takes a bigger cognitive ability to come up with a dance than to have a ballet teacher say ‘Go like this’ a thousand times.” —*Classroom Teacher*



**Dr. Louanne Smolin, Ed.D.,
Research Consultant**

Dr. Louanne Smolin is an urban educator with diverse experiences in teacher education and research. Her areas of expertise include curriculum reform through multimedia and arts integration. She currently serves as a research consultant to school districts and arts organizations, incorporating her professional background in curriculum, educational technology and the arts to investigate areas such as effective collaborative partnership practices, arts integration professional development, and emergent curriculum implementation. In her prior experiences as a university faculty member, she established professional development partnerships with numerous Chicago Public Schools, and has published journal articles and book chapters related to technology and teacher professional development. Her multiple perspectives as a teacher educator, curriculum scholar and arts researcher support her ability to work effectively with urban educators and teaching artists on behalf of k-12 students.



MAP SCHOOLS

CHICAGO

Burley Elementary School
Cassell Elementary School
Edwards Elementary
Evers Elementary
Faraday Elementary
Healy Elementary
Mitchell School, Ellen
Near North Special
Education Center
Spry Community School
Talcott School
Webster School

OAK PARK

Beye School
Hatch Elementary
Irving Elementary
Longfellow School
Mann School
Whittier School

“Student learning is important to everyone on the team, thus professional development and time set for reflection is essential. Each classroom is a test that evaluates what we know as educators and how we adjust to increase our impact on student learning.” —*Sinead Kimbrell,*

HSDC Associate Director of Education

Hubbard Street Dance Chicago's Education & Community Programs

Since 1997 Hubbard Street Dance Chicago's Education & Community Programs have been **transforming the lives of thousands of students** through their unique approach to dance education. Recognized as a **leader in the field**, their work links the creative mission of the performing company to education, bringing communities, schools and families into the world of dance by actively engaging them in **creation, performance and reflection**. Channeling the power of creativity, HSDC builds meaningful, sustainable school partnerships; provides innovative teacher education, unites communities through its family workshops and youth programs; and continues to evolve the notion of who can dance with pioneering programs like the Parkinson's Project. These distinctive programs are a **living laboratory for dance education**, working with diverse communities throughout the Chicago area and beyond.

Working to create long-term partnerships with schools and teachers, HSDC's school programs **utilize the choreographic process to assist students in strengthening basic proficiencies to develop analytical and abstract thinking, interpretation and problem-solving skills**. HSDC's partnerships with schools provide teaching artists and educators the opportunity to plan, teach and learn together to create exciting integrated curriculum that **challenges students and takes learning to new levels**.

The Movement as Partnership (MAP) program is the **signature initiative of HSDC education programming**. The PCPR (Prepare, Create, Perform and Respond) is at the core of all elements of the MAP program, from management and school-level planning, to teacher and artist professional development, to student curriculum. The PCPR process is used in all aspects of the program, from senior management to classroom instruction. The choreography of programs and curricula are **collaborative, reflective and present an ongoing model** of extended learning in practice.

Funders

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MAP Teaching Artists, 2007-2010

Lead Teaching Artists

Mandy Beck
Keesha Beckford
Lia Bonfilio
Janet Brooks
Lisa DeMaio
Rachel Thorne Germond
Jessica Hudson
Cheryl Olendzki
Molly Perez
Anna Saphoznikov
M.K. Victorson
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