

Chapter Five



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Chapter Five

Dance

Creating, Performing, and Responding in Dance: A Close Look at the Exercises for the NAEP 1997 Dance Assessment

The Content of the Dance Assessment

As previously explained, the grade 8 assessment developed for dance was not administered. Results from the 1995 grades 4 and 8 NAEP field test in dance indicated that comprehensive dance programs are rare in the nation's schools. This is also the case according to the National Center for Education Statistics publication, *Arts Education in Public Elementary and Secondary Schools*.¹

Those schools that do offer dance do not always teach a wide range of dance forms, or studies of dance aesthetics and the social, cultural, and historical contexts of dance. Many students of dance pursue their activities in classes outside a school context.

To ensure that students taking the dance assessment would have some solid exposure to dance, a range of arts policymakers, members

of the National Center for Education Statistics, the National Assessment Governing Board, and dance teachers decided that students taking the dance assessment should be chosen from schools offering a reasonably comprehensive dance program. In this way, assessment results would supply rich information about what students exposed to dance in schools know and can do.

A lengthy process was undertaken to identify what number and kinds of dance course work ought to characterize students in the dance sample. NAEP staff responsible for identifying and locating NAEP samples and administering NAEP assessments worked extensively with dance policymakers and teachers to make these decisions, and then to locate a sample of schools and students with the national distribution necessary for NAEP assessments. After much effort, it

was found that, given the nature of dance education, a statistically suitable sample could not be located.

So that readers will have a picture of the performance assessment in dance that was developed based on the arts framework, the dance exercises that were intended for administration to students are included in this *Report Card*. (The lessons learned from the development, administration, and scoring of the 1995 and 1997 dance field tests will be featured in the *NAEP Arts Process Report*.)

These exercises were created to reflect the view of a complete dance education presented in the (voluntary) *Standards for Education in the Arts* and the *NAEP Arts Education Assessment Framework*. According to these documents, significant dance learning in schools should include Creating, Performing, and Responding.

¹ National Center for Education Statistics. (1995). *Arts education in public elementary and secondary schools*. Publication No. NCES 95-082. Washington, DC: U.S. Department of Education. (See also <http://nces.ed.gov/surveys/frss.html>)

In a comprehensive dance program, students would learn how to convey ideas and feelings using movement and elements of choreography. They would be taught dance knowledge, skills, and techniques that would enable them to use their bodies with confidence and insight when Creating and Performing. Through being taught how to Create and Perform, students would gain spatial and bodily awareness, musicality, and an ability to observe and refine movement.²

In learning how to Respond to their own dance work or that of others, students would be taught how to identify compositional elements; notice details; identify stylistic, cultural, social, and historical contexts of dance; and make informed critical observations about technical and artistic components of dance.³

Creating the NAEP dance assessment posed interesting challenges. In educational settings, students and teachers of dance can discuss and experiment with different ways of solving movement problems to communicate ideas and feelings. This is not the case in a timed assessment. To give students as much of an opportunity as possible to demonstrate their dance knowledge and skills, it was necessary to create context for the assessment exercises. This was done in three important ways.

First, instructions for Creating and Performing tasks were carefully

crafted to lead students through complex exercises step by step. This included extensive warm-up exercises to prepare students to dance, and as much information as possible about what students were being asked to demonstrate. At the same time, instructions were designed not to "overtake" students, and hence damage assessment results.

Second, since a substantial part of dance instruction involves understanding and learning movement from live demonstration, trained dancers and dance educators were to administer and lead students through the dance Creating and Performing tasks. This would help to increase students' comfort level with dancing in an unfamiliar context. Third, Responding exercises were built around videotape selections from two, three, or at most four dances, so that students could focus their attention on a small selection of works. This would give students the opportunity to think more deeply about the assessment tasks, and ensure that students would not be asked isolated questions about unrelated dances.

An overview of the grade 8 dance assessment "blocks" (a group of exercises administered as separate units to be completed in a set time frame) is presented in Figure 5.1. As shown in the figure, the assessment consists of five blocks. Three of those blocks feature Responding exercises. These are

multiple-choice and constructed-response questions asking students to analyze, describe, and identify different aspects of dance. The dances students are asked to observe represent a wide range of cultures, genres, and historical periods. The remaining two blocks consist of a Performing block asking students to learn a dance phrase and a Creating/Performing block asking students to create and perform a brief composition.



2 National Assessment Governing Board. (1994) *Arts Education Assessment Framework* (pre-publication ed.) Washington, D.C.: Author, 22-23.

3 Ibid.

Figure 5.1**The Content Description of the NAEP Dance Assessment**

Block Name		
"Philippine" (Responding block)	Students view segments of three videotaped dances (a Philippine Singkal dance, an Irish step dance, and a West African dance) and apply their knowledge of dance elements, such as movement qualities and choreographic techniques, to the dances.	
"Eagle" (Responding block)	Students view segments of two videotaped dances (an American Indian dance and a Russian folk dance) and apply their knowledge of dance elements, such as movement qualities, choreographic techniques, and cultural and stylistic contexts, to the dances.	
"White Web" (Responding block)	Students view segments of three dances from the movie <i>White Nights</i> , with Gregory Hines and Mikhail Baryshnikov. The segments include examples of both jazz and modern dance. Students apply their knowledge of dance elements, such as movement qualities, choreographic techniques, and cultural and stylistic contexts, to the dances. Finally, students view a contemporary dance based on a spider motif (created for NAEP featuring six children) and write a brief review analyzing and evaluating the dance.	
"Jazz" (Performing block)	After a warm-up, students are asked to learn an extended movement phrase that uses jazz steps from a dance facilitator. The students then perform the phrase, and their performances are captured on videotape.	
"Metamorphosis" (Creating/ Performing block)	After a warm-up, students are asked to work with a partner to create a movement sequence based on the idea of metamorphosis, using different compositional elements such as time, space, and energy. The students then perform their composition, and their performances are captured on videotape.	

SOURCE: National Center for Education Statistics, National Assessment of Educational Progress (NAEP), 1997 Arts Assessment.

The Blocks of the Dance Assessment

Figures 5.2 to 5.6 feature the exercises in each dance block intended for the grade 8 dance assessment. Figures 5.2 to 5.4 present all the exercises in each Responding block (Philippine, Eagle, and White Web). Figures 5.5 and 5.6 present the Performing block Jazz and the Creating/Performing block Metamorphosis. References are made to which aspects of the Framework each exercise in the five blocks is intended to measure.

This report (because of copyright restrictions) does not include all dance videotape segments intended for use in the Responding blocks. Descriptions are provided of dance segments that are not included. Readers should assume that students had the opportunity to watch each dance segment at least twice immediately before answering a question or group of questions about a particular segment.

Figure 5.2 Sample Questions from the “Philippine” Block



In this block, students observe three dances: a Philippine Singkal dance, an Irish Step dance, and a West African dance. These dances may be viewed on the CD version of this report. They can be found by clicking on the Philippine menu in the dance section or on the video icon below.



Video Link to Dances

Question 1 measures students' abilities to identify compositional elements in dance, relating the use of props to time and space in a performance.

1. Describe two specific ways the poles are an important part of the Philippine dance (Dance 1).

Question 2 measures students' abilities to analyze compositional elements in dance, such as time, space, and energy.

2. Describe the Philippine dance (Dance 1). In your answer, discuss in detail: use of timing (rhythm and tempo), use of space (how the dancers moved in and through the performance space and around one another); and the use of force/energy (the qualities and mood of the movements the dancers made).
 1. Use of timing:
 2. Use of space:
 3. Use of force/energy:

Question 3 measures students' abilities to make informed critical observations about technical and artistic components of dance in relation to shape.

3. Describe two specific ways the group of dancers in the Irish dance (Dance 2) physically connect to one another, and describe the shape the group forms each time the dancers connect.
 1. Way the dancers physically connect:
Shape they form when they physically connect:
 2. Way the dancers physically connect:
Shape they form when they physically connect:

Question 4 measures students' abilities to identify compositional elements in dance by comparing two dance compositions in terms of shape.

4. What group formation did the dancers make in both the Irish dance (Dance 2) and the West African dance (Dance 3)?
 - (A) Lines
 - (B) Semicircles
 - (C) Square
 - (D) Star



Question 5 measures students' abilities to distinguish movement styles (changes in the use of body parts, levels, and timing) in dances of different cultures.

5. Describe two specific differences between the ways the dancers use their upper bodies (torsos and arms) in the Irish and West African dances (Dances 2 and 3).

Question 6 measures students' abilities to identify compositional elements in dance by comparing two compositions in terms of the style of footwork.

6. Describe one difference and one similarity between the ways the dancers use their feet in the Irish dance (Dance 2) and in the West African dance (Dance 3).

Difference:

Similarity:

Question 7 measures students' abilities to identify compositional elements in dance by comparing two compositions.

7. Compare the dancers' facial expressions and the mood in the Philippine dance (Dance 1) with the dancers' facial expressions and the mood in the West African dance (Dance 3). Be specific.

Question 8 measures students' abilities to identify technical components of dance composition.

8. The performers' arms change levels in which dance?

- (A) The West African only
- (B) The Philippine and the Irish only
- (C) The Philippine and the West African only
- (D) The West African, the Philippine, and the Irish

Question 9 measures students' abilities to make informed critical observations about dance by comparing the movement qualities of several compositions.

9. Which dance or dances demonstrated the largest range of body movement?

- (A) The West African
- (B) The Irish
- (C) The Philippine
- (D) The Philippine and the Irish

Question 10 measures students' abilities to identify the compositional elements of dance by recognizing specific methods of choreography used in a performance.

10. Which kind of choreographic form was used in only ONE of the three dances?

- (A) Solo movement
- (B) Unison movement
- (C) Canon movement
- (D) Call-and-response movement



Figure 5.3 Sample Questions from the “Eagle” Block



In this block, students observe two dances. The first, called Eagle Dance, is performed by the American Indian Dance Theater (approximately 2 1/2 minutes). The piece is performed by male dancers wearing pants and capes made of feathers. The movements are soft and flowing and are intended to capture the movements of soaring eagles. The dance focuses primarily on the movements of the dancers' arms.

The second dance is a Russian folk dance performed in an outdoor setting in Russia. The dance is performed by a company of men and women dressed in traditional costumes (the men are wearing pants and shirts and the women are wearing dresses). The movements are traditional folk dance group formations (lines and circles of performers). The movements of the dance are very energetic.⁴

Question 1 measures students' abilities to analyze how technical elements contribute to the overall artistic impression of a performance.

1. Dance 1 is a Native American dance called Eagle Dance.
Describe specific ways the scenery, lighting, costumes, and music contribute to the THEME and MOOD of Eagle Dance.

Scenery: Lighting:

Costumes: Music:

Question 2 measures students' abilities to identify and evaluate the visual impact of specific movements in a performance.

2. Describe in detail two of the movements from the dance that suggest a bird flying.

Question 3 measures students' abilities to identify compositional elements of a dance by noting the primary source of movement for the dancers.

3. What parts of their bodies do the dancers use most in this dance?

- (A) Heads
- (B) Hips
- (C) Arms
- (D) Backs

Question 4 measures students' abilities to identify and evaluate the impact of specific elements on a dance.

4. Which of the following elements is most important to the dance?

- (A) The variety of floor patterns
- (B) The variety of individual movements
- (C) The flowing quality of the movements
- (D) The interactions among the dancers

Question 5 measures students' abilities to identify the compositional elements of a dance by describing the elements of movement that result in changing levels.

5. The dancers change the level of their dancing by

- (A) jumping into the air
- (B) falling to the floor
- (C) bending backward
- (D) bending their knees

⁴ These dances are not available for viewing on the CD due to copyright restrictions.

Question 6 measures students' abilities to make informed critical observation about the technical and artistic components of dance by evaluating time, space, movement quality, and the interactions of dancers in a performance.

6. Think about how Dance 2 is an energetic, lively dance. Describe in detail HOW each of the following elements makes Dance 2 an energetic, lively dance.
- Use of timing (rhythm and tempo)
 - Use of space (movement in and through the performance space)
 - Specific movements
 - Specific ways the dancers dance with one another

Question 7 measures students' abilities to identify specific movement elements in a performance.

7. Near the middle of the dance, eight men dance in a circle together. What kind of movements do they do in that circle?
- (A) Skips
 - (B) Jumps
 - (C) Full body turns
 - (D) Walking movements

Question 8 measures students' abilities to identify the context of a dance by describing the cultural influences apparent in the dance's style.

8. Which word below best describes the type of dance you have just seen?
- (A) Religious
 - (B) Folk
 - (C) Theatrical
 - (D) Improvisational

Question 9 measures students' abilities to contrast the use of space and movement in two dance compositions.

9. Describe two specific differences between the ways the dancers move in and through the performance areas in the two dances.

Question 10 measures students' abilities to make informed critical observations about dance by comparing elements of movement, space, interaction, and style in two dance compositions.

10. How are Dance 1 and Dance 2 similar to each other?
- (A) The dancers use similar kinds of energy in both dances.
 - (B) The dancers use a lot of performance space in both dances.
 - (C) The dancers dance with partners in both dances.
 - (D) The dancers change levels in both dances.

Question 11 measures students' abilities to recognize dance vocabulary and to make an informed critical observation about the technical components of dance by comparing specific movements in two dance compositions.

11. Which movement or movements do the dancers do in both dances?
- (A) Turning
 - (B) Skipping
 - (C) Slow knee bends
 - (D) High kicks

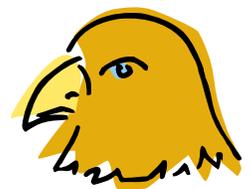


Figure 5.4 Sample Questions from the “White Web” Block



In this block, students watch different dances from the film *White Nights*. The first dance is a solo performed by Mikhail Baryshnikov on the stage in the Kirov Theater. This is modern dance with a strong emotional feeling. Baryshnikov is wearing black pants and a white shirt. The segment begins when Baryshnikov does a back fall into an asymmetric shape, and continues until the point where he uses a back somersault to come up from the floor to a standing position with his toes curled under and his upper body tightly closed. [30 seconds]

The second dance is a tap solo by Gregory Hines performed to popular music. Hines performs this piece in a studio with a stained-glass ceiling. This segment begins with a shot of Hines' feet and continues until he does a huge sweeping run of the studio that ends with a slide onto the top of a grand piano. [55 seconds]

The third dance is a duet by Hines and Baryshnikov in a dance studio with a stained-glass ceiling. They are both wearing loose warm-up clothing. This dance combines elements of tap, ballet, and modern dance. The segment begins when they are close to the windows in parallel fourth position with the right arm held in front of the torso with the fist clenched. The segment continues until they complete two karate-like kicks followed by a jumping hitch kick and then a pause before they start dancing again. [45 seconds]

The fourth dance is a short dance created for NAEP featuring six young dancers: Three girls and three boys between the ages of 10 and 15, wearing standard dance tights and leotards, perform a lively, contemporary dance based on the theme of a spider building a web. [1 minute, 30 seconds]⁵

Question 1 measures students' abilities to identify compositional elements of a dance and make informed critical observations about the dancer's use of technical components relating to space, movement elements, and movement qualities.

1. Which statement about the dancer in Dance 1 is true?
 - (A) The dancer uses a lot of floor space.
 - (B) The dancer makes many changes in level.
 - (C) The dancer uses many body parts to support his weight.
 - (D) The dancer uses light and flowing movement qualities.

Question 2 measures students' abilities to identify compositional elements of a dance and recognize their cultural source.

2. The movements in Dance 1 are similar to movements found in folk dances from which country?
 - (A) Russia
 - (B) England
 - (C) Germany
 - (D) Canada

Question 3 measures students' abilities to make informed critical observations about dance by evaluating the emotional impact of specific movements.

3. Think about how Dance 1 might communicate an intense feeling, like sadness or frustration. Identify TWO movements from the dance, and for each one, describe in detail how the dancer's performance of the movement communicates this kind of intense feeling. Use movement quality vocabulary if you know it.

⁵ The dances from *White Nights* are not available for viewing on the CD due to copyright restrictions. The dance made for NAEP was excluded due to space limitations on the CD-ROM.

Question 4 measures students' abilities to identify the cultural context of a dance.

4. What style of dance was this?

- (A) Jazz
- (B) Tap
- (C) Clog
- (D) Flamenco

Question 5 measures students' abilities to compare two dance compositions in terms of space and movement qualities.

5. Describe and compare the dancers' use of the performance space and the dancers' use of levels (heights) in Dance 1 and Dance 2. Identify specific movements each dancer performs to support your answer.

Question 6 measures students' abilities to make informed critical observations about dancers' movements.

6. The dancers turn in many different ways in Dance 3. Describe in detail two different kinds of turns that you saw the dancers do.

Question 7 measures students' abilities to evaluate dancers' use of space and movement qualities.

7. What is true about the dancers in Dance 3?

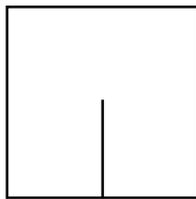
- (A) They danced facing each other for the first part of the dance.
- (B) One dancer was often in front of the other.
- (C) One dancer followed a pathway in a different direction from the other dancer.
- (D) The distance between the dancers remained constant throughout the dance.

Question 8 measures students' abilities to evaluate the basis of specific dance movements.

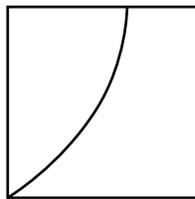
8. Dancers need many movement skills to perform a dance. Identify a step or movement from EACH of the three Dances 1, 2, and 3. Then describe a movement skill that is necessary to perform each step or movement you have identified.

Question 9 measures students' abilities to identify compositional elements of dance by identifying specific movement patterns in a performance.

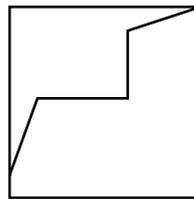
9. Which drawings show the path the dancers follow in the very last part of Dance 4, just before they take their final positions?



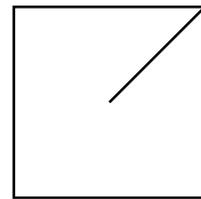
(A)



(B)



(C)



(D)

Question 10 measures students' abilities to identify compositional elements of dance as they relate to movement elements used in partnered dances.

10. Describe two different kinds of movement that the dancers make as partners in Dance 4.

Question 11 measures students' abilities to support their personal opinions about dance with appropriate and accurate evaluations of the skill of performers, use of space, variety, rhythm, movement quality, and energy.

11. Imagine you must write an article reviewing Dance 4 for your school newspaper. In your review, you must tell your opinions of the choreography of the dance and the performance of the dancers. You must explain WHY you have those opinions using examples from the dance.

The second time you watch Dance 4, take brief notes on the paper you have been given to help you gather information for your review. Quickly write down what you notice about:

- how the dance is designed
- floor patterns
- connection among movements
- levels
- rhythm
- tempo (speed)
- the skill with which the dancers perform movements
- how well the dancers work together

AFTER YOU WATCH THE DANCE FOR THE SECOND TIME,
YOU WILL WRITE YOUR REVIEW ON THE LINES ON PAGE 11.
ONLY YOUR REVIEW WILL BE SCORED

Figure 5.5 Sample Task: the "Jazz" Block



In this task, students learn an extended movement phrase that uses jazz steps. The students first participate in a three-minute warmup and then are taught the jazz phrase in several sections by a dance facilitator. After they are taught the phrase, they are asked to perform it three times. The first time students perform it with the facilitator. They are then given 30 seconds to practice. The second time and third times they perform the dance on their own. The students in the front and back rows switch places for the third performance.

The task assesses students' abilities to accurately recall and reproduce movement, and to demonstrate physical technique and focus and expression. The criteria that students are scored on and the setup for the task are shown below.

- 1A. Student demonstrates awareness of rhythm by moving on the pulse (beat) of the music during key parts of the phrase.
- 1B. Student demonstrates the concept of isolating body parts (counts 3 & 4 of sections 1 & 2).
- 1C. Student accurately repeats the sequence of the entire movement phrase.
- 1D. Student demonstrates sustained reach (counts 9-11 in Section 2).
- 1E. Student demonstrates balance (counts 3-6 of Section 3).
- 1F. Student demonstrates jumps accurately (counts 11-12 in Section 3).
- 1G. Student demonstrates dynamics called for in the dance phrase.

Setup:

Four students are spaced in two staggered lines (see diagram below) so that the students can see the facilitator and be visible to the video camera. The space must be at least 20' x 20', and the entire room at least 30' x 40', so that the video camera can simultaneously focus on all four students within the performance area.



Figure 5.6 Sample Task: the “Metamorphosis” Block



In this task, students collaborate with a partner to create a movement sequence based on the idea of metamorphosis, using elements of dance composition including time, space, and energy. Students demonstrate an ability to collaborate with a partner to achieve solutions to a movement task, create and perform improvisational and compositional structures, replicate movement, perform with physical technique, and communicate through movement. The aspects of Creating and Performing that students are scored on are listed below.

- 1A. The dance begins and ends with a clear, still pose (scored in second performance only).
- 1B. The pair accurately repeats the sequence of the dance.
- 1C. The pair performs their dance together with smoothness, focus and expression.
- 1D. The pair demonstrates at least two clear, different shapes in the dance (not including beginning or ending pose).
- 1E. The pair demonstrates use of high, middle, and low movement levels in the dance.
- 1F. The dance incorporates the use of sharp and smooth movement qualities.
- 1G. Effectiveness of the dance as a whole.

The complete script for the Metamorphosis block is shown below.

Setup:

4 students Create and Perform in pairs

Performing space: 12' x 12'

Practice areas: Two 12' x 12' areas (one of these will also serve as the performing area).

Camera distance: 13' from center front line of 12' x 12' performing space

Buffer zone: 2' on each side

Total space needed: 30' x 26'

Alternate setup if space is limited:

No. of students: 2 (one pair)

Performing space and practice area: 12' x 12'

Camera distance: 13' from center front line of 12' x 12' space

Buffer Zone: 2' on each side

Total space needed: 30' x 14'

Administrative Script:

Today you'll be taking part in a special dance activity as part of the National Assessment of Educational Progress. Do the best you can for the task, and do not worry about how the other students are dancing. Focus on your own work.

We've asked you to wear colored vests so that we can tell you apart without using your names. So, if I need to call on you, I'll call you by the vest color that you are wearing.

Warmup:

Students were asked to do warmup exercises in the following categories: (This script was too long to be recreated in full here.)

Curling and uncurling the body

Swinging the arms

Swinging the legs

Twisting and untwisting the body

Twisting and untwisting arms, hands, and wrists

Twisting and untwisting legs and feet

Making waving movements with different parts of the body

Using a waving movement to move through space and go down to the floor

Administrative Script for Production Exercise:

For this dance activity, you will work in pairs to create, or choreograph, your own dance. Choreographers base their ideas for dances on many different things, for example, movements from different dance traditions, movements from nature, or events in their own lives.

The dance you will choreograph today will be based on the idea of METAMORPHOSIS. Metamorphosis means a change from one shape or form to another. Examples of metamorphosis are when a caterpillar becomes a butterfly, when a solid block of ice melts into flowing water, or when a raging fire burns something into a pile of ashes. You may know about metamorphosis from the stories and legends of many cultures, and also from movies, where you may have seen human beings change into animals or other forms.

You will work with a partner to create and perform a dance that shows metamorphosis. Use the kinds of metamorphosis I have mentioned to help you think about what kind of metamorphosis you would like to show in a dance. What change do you see in your mind when you think about metamorphosis? How could you show that change happening in a dance? What movements do you think of?

You will each create, practice, and then perform your metamorphosis dance in the taped spaces here. Notice the two X's in each space. Your dance must start at the X in the far corner of the performing space [*facilitator walks to and stands upstage right corner of the performance space, marked with a taped X*] and end in the near corner where the second X is [*facilitator walks to and stands downstage left corner, marked with a taped X*].

This means you should think of your dance as a three-part dance. Your dance should have a part A that includes a clear beginning, a part B including a metamorphosis that happens along the way, and a part C that shows the change you have made and includes a clear ending.



You must include the following in the structure of your dance: *[Facilitator points to the poster on the wall listing the criteria below and reads it out loud.]*

Take some time to think again about what change you see in your mind when you think about metamorphosis, and how could you show that change happening in a dance. As you work, try to develop those movements as we did in the warm-up. **USE THE CHECKLIST TO HELP YOU CREATE YOUR DANCE, SO THAT YOU INCLUDE ALL THE REQUIREMENTS BEING ASKED FOR.**

I will assign each pair to a space. Your dance must stay within the space to which you are assigned. *[Facilitator assigns students to two pairs, and then each pair to a space. Facilitator should be aware if students dance outside of the taped space and should advise them to stay within the area.]* Work to create and practice performing your dance in that space.

You will have ten minutes to create a metamorphosis dance with your partner. We will help you keep track of the time you have to work. Make sure you use part of the time to PRACTICE your finished dance, so that you can perform your dance together with smoothness, focus, and expression. You must also be able to remember your dance because you and your partner will be asked to perform your dance the same way twice. After you perform, we will ask you to tell us what kind of metamorphosis you were showing.

Begin creating your dance now. Please work only with your partner.

[Students have ten minutes to create their partner dances. Camera should be on and filming students as they work together. Facilitator announces the time remaining.]

You have six minutes more.

You have three minutes more; make sure to practice performing your dance from start to finish.

You have one minute more.

OK, everyone please stop working and come over here. *[Facilitator gathers students near one of the performance/practice areas.]* Each pair will now perform its dance twice. You must stay within the taped area as you perform. This pair will go first. *[Facilitator chooses one of the pairs to go first. The facilitator then addresses the following to the nonperforming pair:]* So that you won't be influenced by watching other students perform, please sit in these chairs facing away from the performance area. The other pair of students will do the same while you are performing. *[The nonperforming pair is asked to sit with their backs to the performing space. Camera should be on, filming, and positioned so that it can capture the performing pair.]*

When you are performing, remember to focus on what you are doing and to express your dance fully. Please begin your dance when I say "begin." Get ready. Begin.

I will tape your dance one more time, so please go back to your starting places. When you are performing, remember to focus on what you are doing and to express your dance fully. Please begin the dance when I say "Begin." Get ready. Begin.

Now that you are done, can you please tell us what kind of metamorphosis you were showing in your dance?

[When first pair is done, they should be asked to sit with their backs to the performing area until the second pair is done. Facilitator goes through same script with second pair.]

[When both pairs of students are done, the facilitator should thank them for their participation in the assessment before they are taken back to their classrooms.]

CHECKLIST! YOUR TRANSFORMATION DANCE MUST:

- BEGIN with a CLEAR, STILL POSE
- DEVELOP using
 - TWO different SHAPES (using the whole body)
 - THREE different LEVELS (high, middle, low)
 - ONE pair of MOVEMENT TYPES: (sharp and smooth),
- END in a CLEAR, STILL POSE.



Chapter Six

Results for the nation



Chapter Six

Results

Results for the Nation: Performance of Selected Student Subgroups in Music, Theatre, and Visual Arts

This chapter presents overall Creating, Performing, and Responding results for grade 8 students for selected demographic subgroups. The subgroups, defined by region, gender, race, type of school, and parental education, are among those traditionally reported on by NAEP.¹ The results from the NAEP 1997 arts assessment are consistent with NAEP results in other subjects, showing variability in average performance across many of those subgroups.

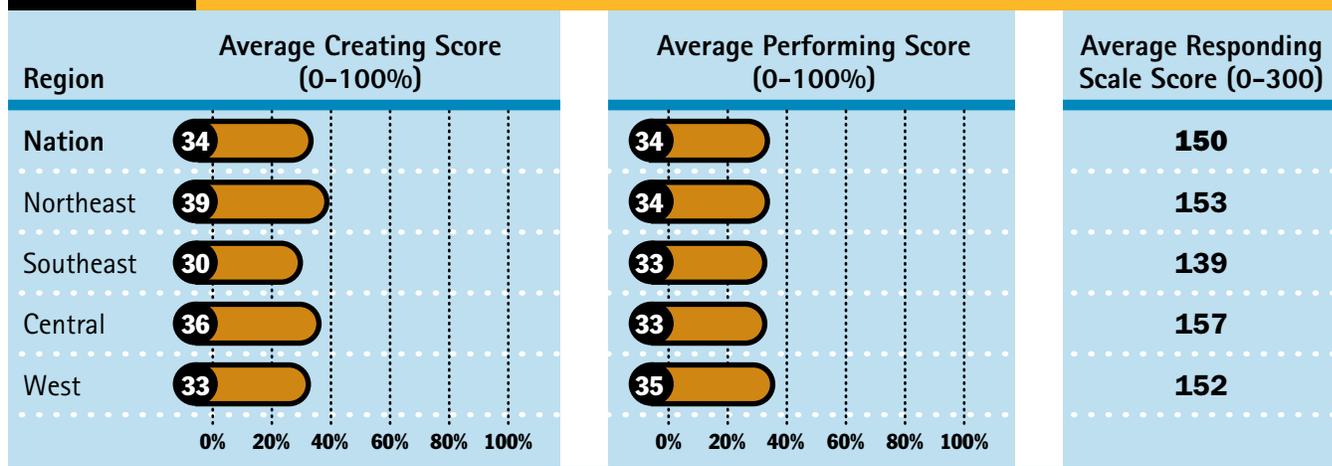
In this chapter, subgroup results are presented for music, theatre,

and visual arts. However, the reader is reminded that, unlike music and visual arts, theatre results are not for a random national sample. As previously explained, the theatre sample was composed of students who had accumulated 30 class hours of theatre classes by the end of the 1996-97 school year, at schools offering at least 44 classroom hours of a theatre course per semester. The reader should keep this in mind when making comparisons between the theatre demographic results and the music

and visual arts results presented in this chapter. To underscore the differences in samples, theatre results are presented after music and visual arts results.

Additionally, readers should avoid comparing scores across arts areas. The assessment exercises in each area were independently developed. No explicit efforts were undertaken to match the difficulty level or scope of coverage of the assessments across the different arts areas. Furthermore, the IRT-based Responding scales in each subject are indepen-

Table 6.1 Average Music Scores by Region



SOURCE: National Center for Education Statistics, National Assessment of Educational Progress (NAEP), 1997 Arts Assessment.



¹ NAEP has recently begun including participation in Title I and the Free and Reduced-Priced Lunch programs as traditional reporting variables. However, in the arts assessment Title I and Free and Reduced-Priced Lunch data were gathered at the school level, but not at the student level, and hence are not included here.

dently derived, and the same score in two subjects may not represent the same level of student achievement. Consequently, comparisons of average scores across content areas are not inherently meaningful.

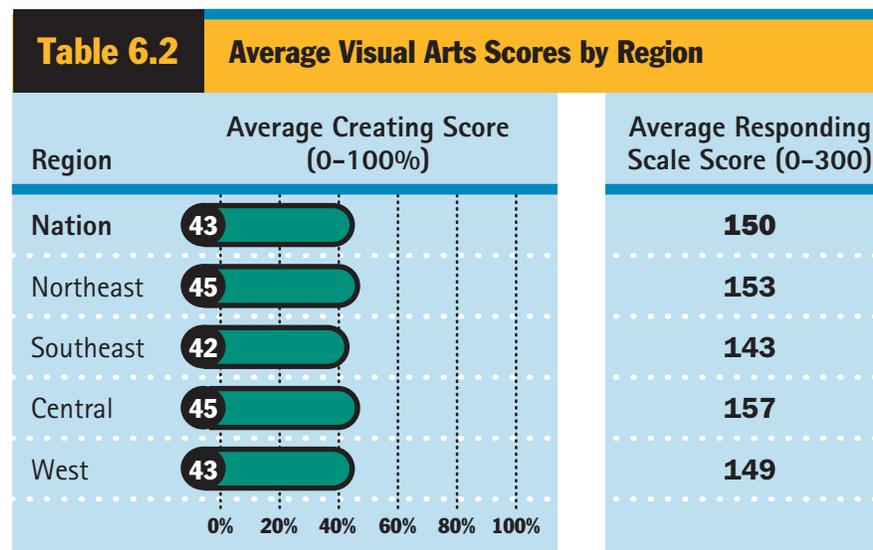
Finally, readers should note that unlike Responding results, Creating and Performing results are not summarized using a standard NAEP scale. Instead, Creating and Performing results are presented as average percents of the maximum possible score on exercises, in relation to demographic variables. (Percentages of students in the various subgroups discussed in this chapter may be found in Appendix A of this report.)

Region

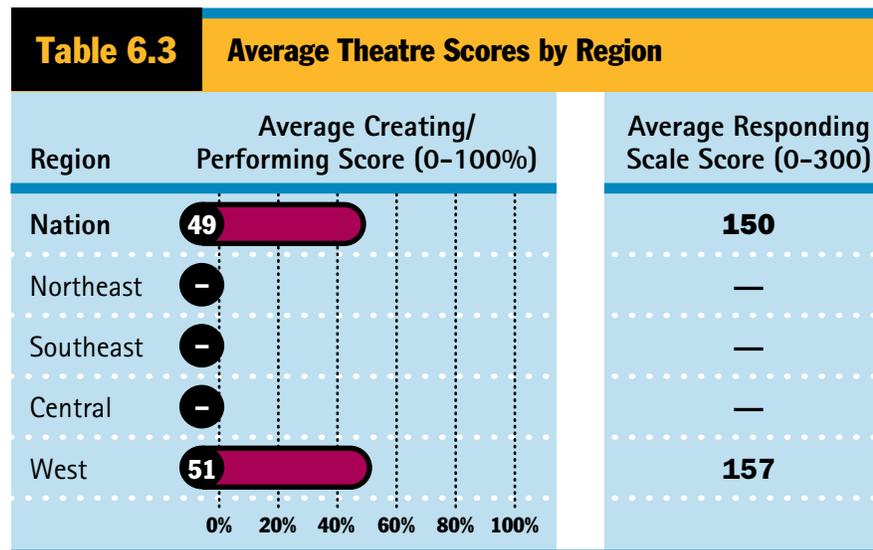
For reporting purposes, the nation was divided into four regions: West, Northeast, Southeast, and Central. Each state, and the District of Columbia, was assigned to a region. (Appendix A provides a description of each region.) Across the various subjects (reading, science, writing, history, geography, and others) assessed by NAEP, regional differences in performance typically have been found. In the arts, however, significant regional differences in performance were found only in music Responding.

Tables 6.1 to 6.3 present regional results for the arts assessment. In music (Table 6.1) there were no significant regional differences in average Creating and Performing scores. This may in some cases be due to the relatively small sample sizes of students that took blocks that included Creating and/or Performing tasks.

For music Responding (Table 6.1), students in both the Central and West regions outper-



SOURCE: National Center for Education Statistics, National Assessment of Educational Progress (NAEP), 1997 Arts Assessment.



NOTE: — Sample size is insufficient to permit a reliable estimate.

SOURCE: National Center for Education Statistics, National Assessment of Educational Progress (NAEP), 1997 Arts Assessment.



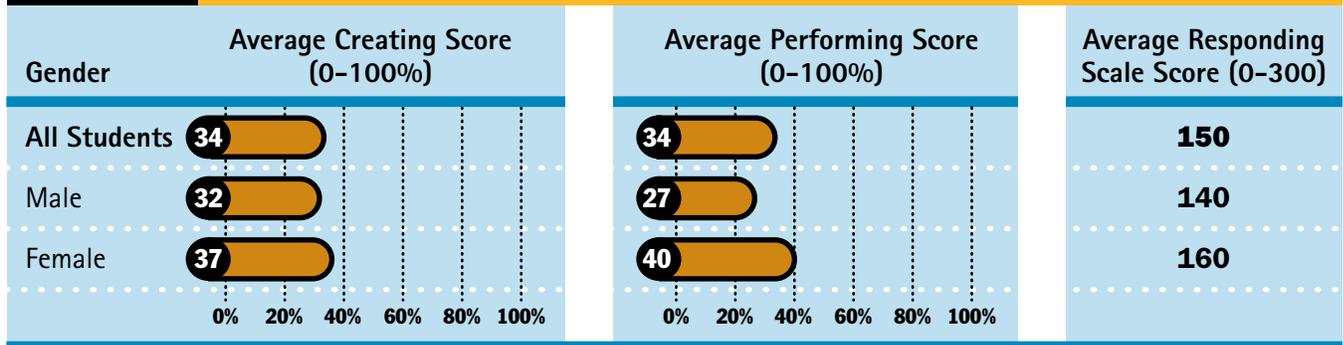
formed students in the Southeast. The apparent difference between students' scores in the Northeast and students in the Southeast, though consistent with NAEP results in other subject areas, is not statistically significant.

Table 6.2 presents average visual arts scores for Creating and Responding according to region. Again, while there are apparent differences in visual arts average Responding scale

scores across regions, none of these differences is significant.

In theatre, as shown in Table 6.3, sample sizes except in the West were too small to measure results, so no performance comparisons can be made. (This can be explained by the special nature of the theatre sample. The great majority of schools featuring theatre as part of their curricula were located in the West.)

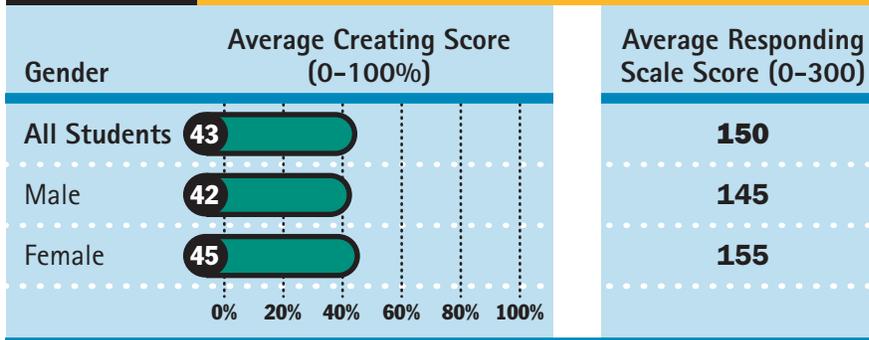
Table 6.4 Average Music Scores by Gender



SOURCE: National Center for Education Statistics, National Assessment of Educational Progress (NAEP), 1997 Arts Assessment.



Table 6.5 Average Visual Arts Scores by Gender



SOURCE: National Center for Education Statistics, National Assessment of Educational Progress (NAEP), 1997 Arts Assessment.



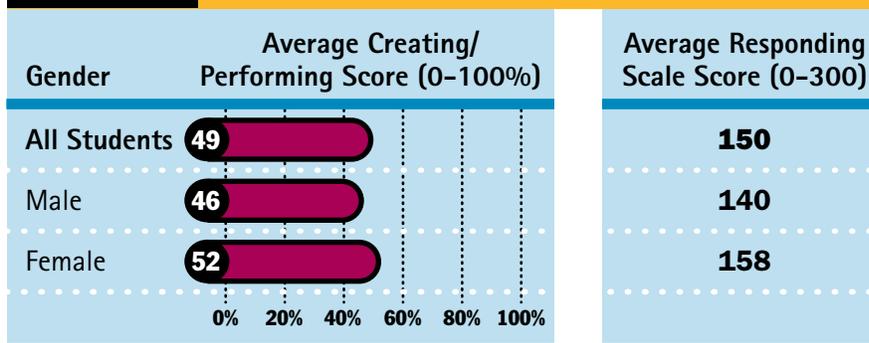
Gender

Tables 6.4 to 6.6 present the NAEP 1997 arts results for males and females at grade 8. Various NAEP assessments have captured performance differences between males and females. While females have outperformed males in reading and writing, males have outperformed females in geography and, at grade 8, in science. In the arts assessment, females often had higher average scores than did males.

Table 6.4 shows results for music. Females outperformed males in music Creating, Performing, and Responding. Females also outperformed males in Creating and Responding in visual arts, as shown in Table 6.5.

In the theatre assessment (Table 6.6) females outperformed males in both Creating/Performing and in Responding.

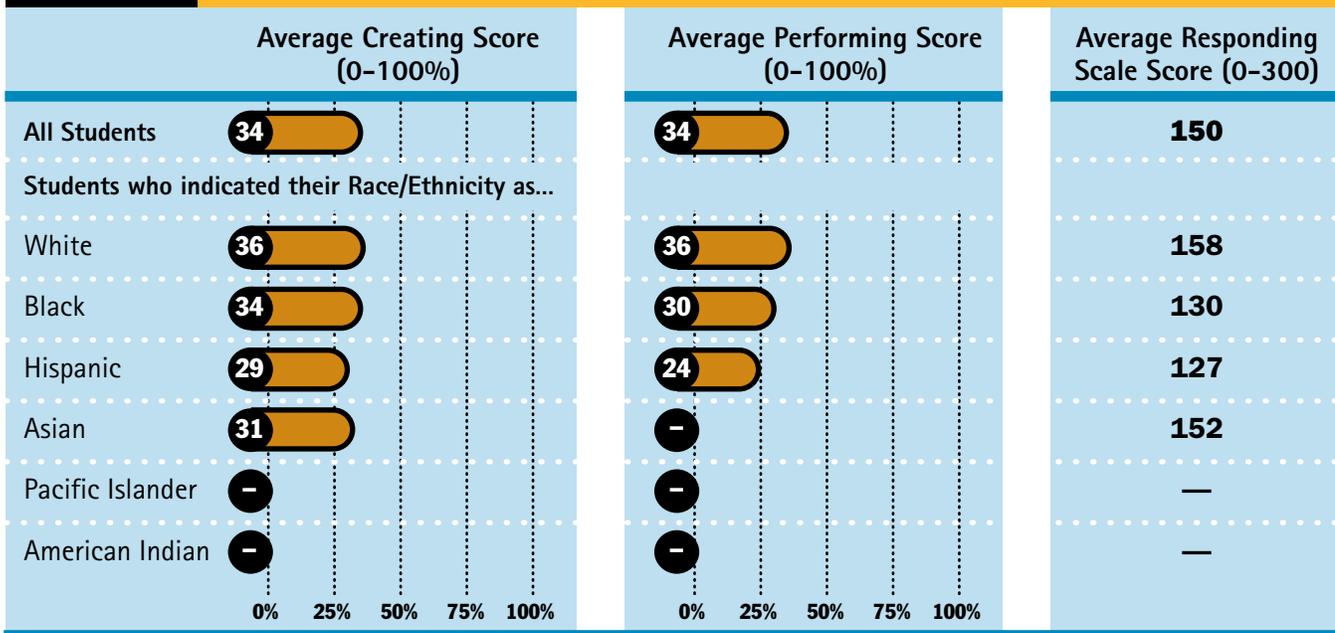
Table 6.6 Average Theatre Scores by Gender



SOURCE: National Center for Education Statistics, National Assessment of Educational Progress (NAEP), 1997 Arts Assessment.



Table 6.7 Average Music Scores by Race/Ethnicity



NOTE: — Sample size is insufficient to permit a reliable estimate.

SOURCE: National Center for Education Statistics, National Assessment of Educational Progress (NAEP), 1997 Arts Assessment.



Race/Ethnicity

Tables 6.7 to 6.9 present arts assessment results for the following mutually exclusive categories: White, Black, Hispanic, Asian, Pacific Islander, and American Indian.² NAEP creates these subgroups based on students' reports of their race/ethnicity. Past NAEP assessments have consistently reported performance differences among various racial/ethnic groups.³ This pattern of results is also found in the arts, most noticeably in the

Responding results across subjects. When interpreting such differences in performance, however, confounding factors related to socioeconomic, home environment, and available educational opportunities need to be considered.⁴

Table 6.7 shows results for music. Consistent with NAEP assessments in other subjects, White students had higher average music scores than did Hispanic students for Creating, Performing, and Responding,

and higher average scores in Responding and Performing, but not Creating, than did Black students. Asian students had higher average music Responding scores than did Black and Hispanic students. In music, it was not possible to make an accurate determination of the average scores for Pacific Islander and American Indian students. Therefore, differences among these groups or in relation to other groups are not discussed for music.

² The percentages and scores reported for American Indians include Alaskan Natives.

³ Campbell, J.R., Voelkl, K.E., and Donahue, P.L. (1997). *NAEP 1996 trends in academic progress: Achievement of U.S. students in science, 1969 to 1996; mathematics, 1973 to 1996; reading, 1971 to 1996; and writing, 1984 to 1996*. (Publication No. NCES 97-985). Washington DC: National Center for Education Statistics.

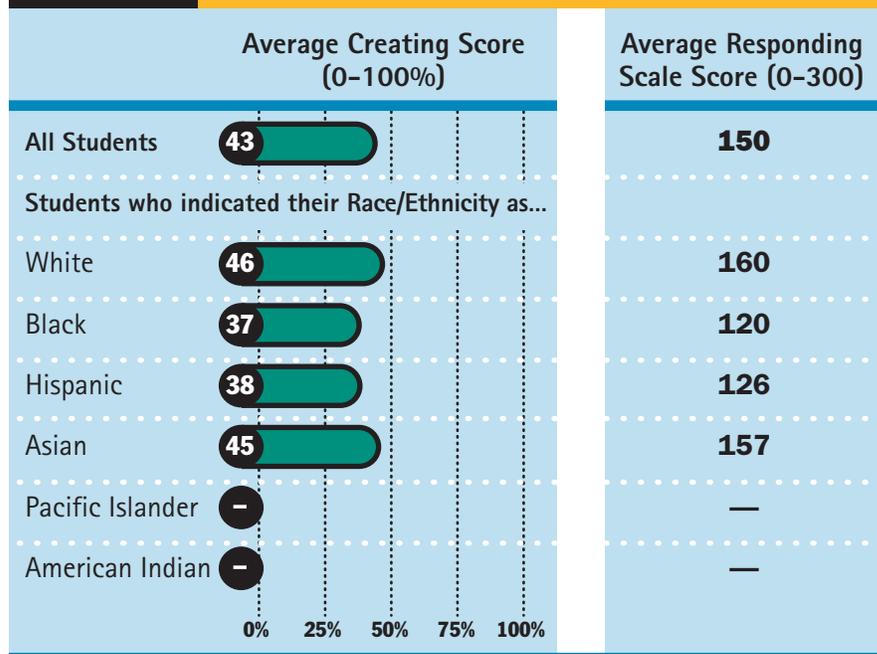
⁴ Cole, Nancy S. (1997). *Merit and opportunity: Testing and higher education at the vortex*. Paper presented at the national conference, New Directions in Assessment for Higher Education: Fairness, Access, Multiculturalism and Equity, New Orleans, LA.

The pattern is similar in visual arts (Table 6.8). White students had higher average scores than did Black or Hispanic students for both Creating and Responding. Additionally, Asian students had higher average scores than did Black or Hispanic students for Creating and Responding. In visual arts, it was not possible to make an accurate determination of the average scores for Pacific Islander and American Indian students. Therefore, differences among these groups or in relation to other groups are not discussed for visual arts.

In theatre, White students had higher average scores than did Black or Hispanic students for Creating/Performing and Responding (Table 6.9). Given theatre sample sizes, it was not possible to make an accurate determination of the average scores for Asian, Pacific Islander, or American Indian students. Therefore, differences among these groups or in relation to other groups are not discussed for theatre.

Readers are cautioned against making simplistic inferences about differences in performance among different groups of students. As noted earlier, average performance differences may be partly related to socioeconomic or sociological factors, such as parental education or parental involvement. More in-depth investigations would be required to produce a clearer picture of performance differences by race/ethnicity.

Table 6.8 Average Visual Arts Scores by Race/Ethnicity

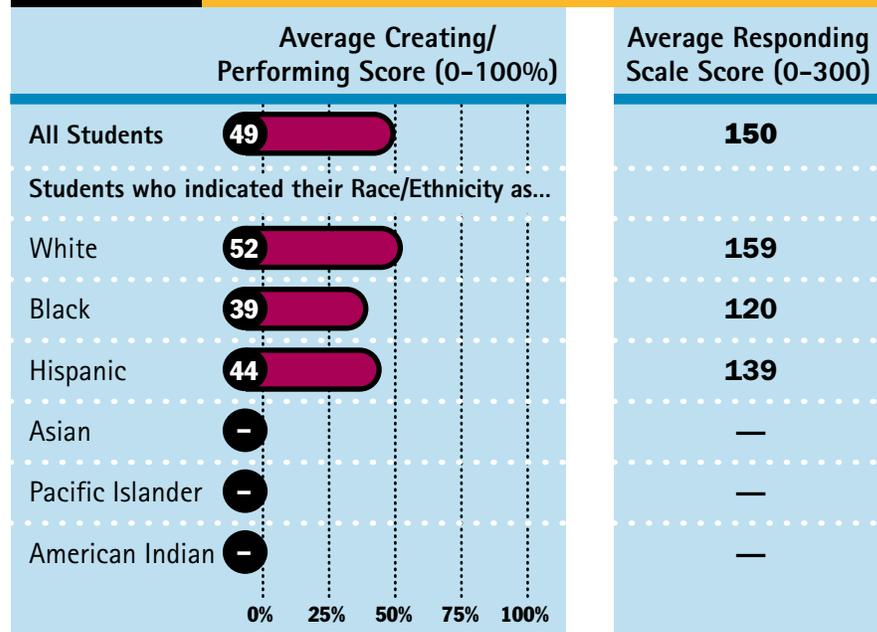


NOTE: — Sample size is insufficient to permit a reliable estimate.

SOURCE: National Center for Education Statistics, National Assessment of Educational Progress (NAEP), 1997 Arts Assessment.



Table 6.9 Average Theatre Scores by Race/Ethnicity

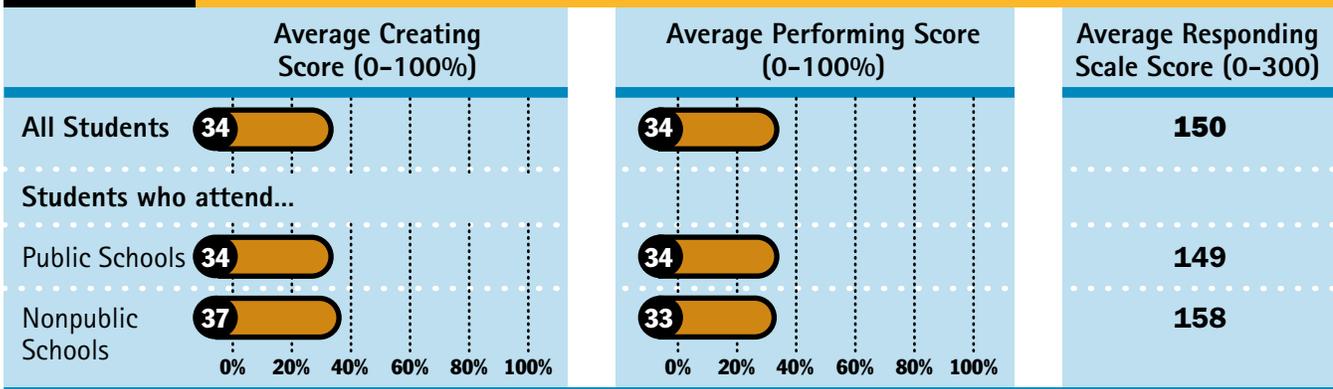


NOTE: — Sample size is insufficient to permit a reliable estimate.

SOURCE: National Center for Education Statistics, National Assessment of Educational Progress (NAEP), 1997 Arts Assessment



Table 6.10 Average Music Scores by Type of School Attended



SOURCE: National Center for Education Statistics, National Assessment of Educational Progress (NAEP), 1997 Arts Assessment.

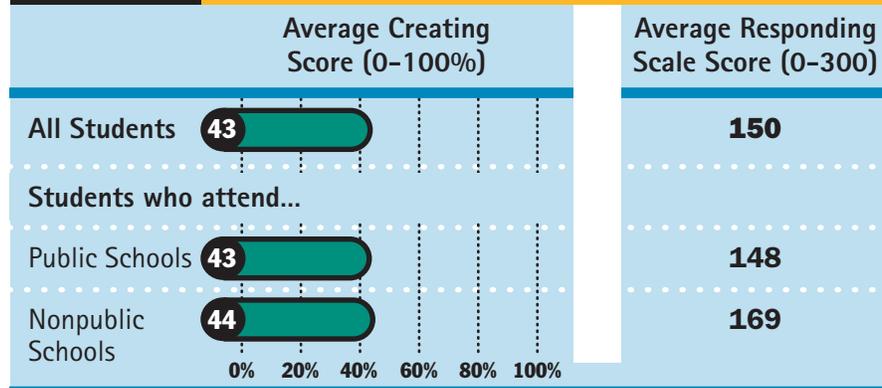


Type of School

Approximately 90 percent of the nation's grade 8 students attend public schools. The remainder attend Catholic and other private schools (i.e., nonpublic schools). Past NAEP results across a variety of subjects have consistently shown students attending nonpublic schools outperforming students attending public schools. Tables 6.10 to 6.12 present results by type of school for the arts assessment.

Table 6.10 shows results for music. There were no significant differences between students attending public and nonpublic schools for music Creating, Performing, or Responding. In visual arts (Table 6.11), students attending nonpublic schools did outperform those attending public school for Responding, but not for Creating.

Table 6.11 Average Visual Arts Scores by Type of School Attended



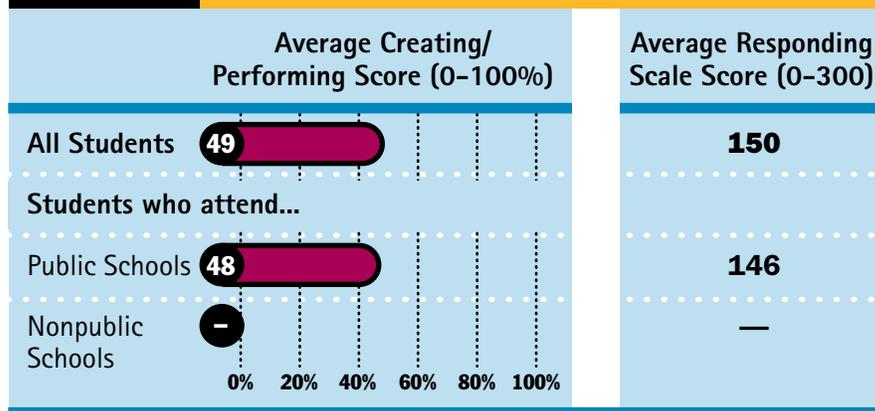
SOURCE: National Center for Education Statistics, National Assessment of Educational Progress (NAEP), 1997 Arts Assessment.



For theatre, as Table 6.12 indicates, sample sizes of students studying theatre and attending nonpublic schools were too small to allow for comparisons of average performance.

Caution should be taken not to make simplistic inferences about the relative effectiveness of public and nonpublic schools. Average performance differences between the two types of schools may be partly related to socioeconomic or sociological factors, such as parental education or parental involvement. More in-depth investigations would be required to get a clearer picture of school differences.

Table 6.12 Average Theatre Scores by Type of School Attended



NOTE: — Sample size is insufficient to permit a reliable estimate.

SOURCE: National Center for Education Statistics, National Assessment of Educational Progress (NAEP), 1997 Arts Assessment.



Parental Education

Each student who participated in the NAEP arts assessment was asked to indicate the level of education attained by each parent. Based on this information, parents' highest level of education (as reported by students) was determined. Specifically, this reflects the highest educational level the student reported for either parent. Therefore, if a student reported that one parent graduated from college, that student's performance is included in the graduated from college score estimates. The levels of parental education reported are as follows: did not finish high school, graduated from high school, some education after high school, and graduated from college.

In general, consistent with other NAEP assessments, higher levels of parental education were associated with higher levels of student performance (see Tables 6.13 to 6.15 on

pages 141-142). This pattern of results is found in the music and visual arts Responding results. It is also evident, to varying degrees, in the theatre Responding results and in the Creating and Performing results across the arts areas.

In music Creating and Performing (Table 6.13), students whose parents had graduated from college outperformed those students whose parents did not finish high school and those whose parents had graduated from high school. The remaining apparent differences between Creating and Performing scores of students whose parents had graduated from college and those students whose parents had some education after high school were not statistically significant.

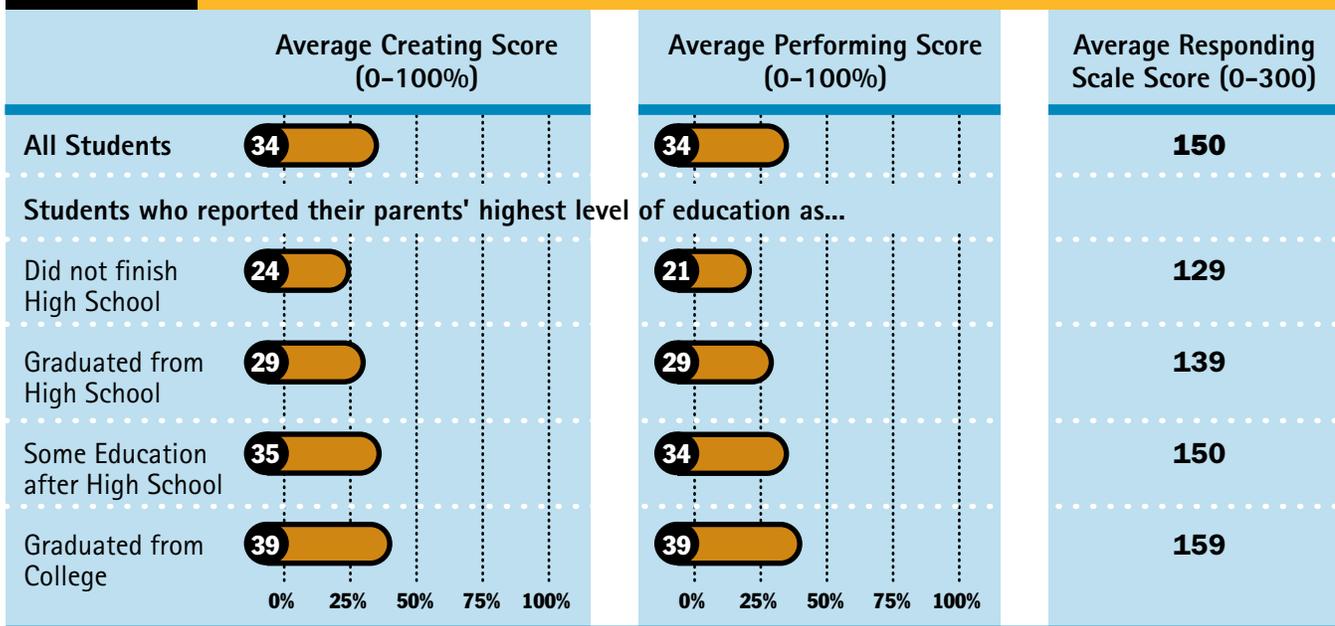
Students whose parents had some education after high school had higher music average Creating and Performing scores than did their

peers whose parents had not finished high school, and higher Creating scores than those students whose parents had graduated from high school. The apparent differences between Performing scores for students whose parents had some education after high school and students whose parents had graduated from high school were not statistically significant.

Finally, students whose parents had graduated from high school had higher average music Performing scores than did students whose parents had not finished high school. Apparent differences between average music Creating scores for students whose parents had graduated from high school, and those whose parents had not finished high school were not statistically significant.

In music Responding (Table 6.13), students whose parents had gradu-

Table 6.13 Average Music Scores by Parents' Highest Education Level



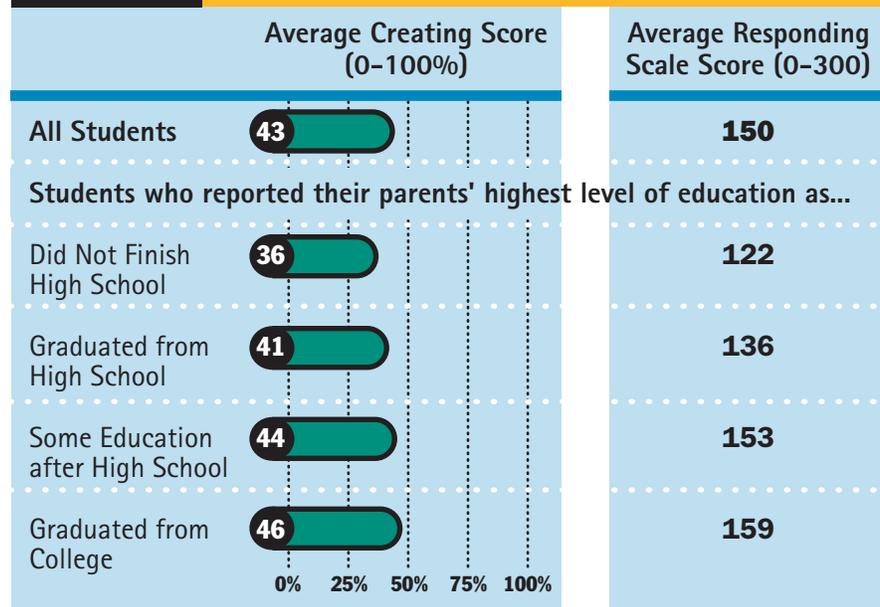
SOURCE: National Center for Education Statistics, National Assessment of Educational Progress (NAEP), 1997 Arts Assessment.



ated from college outperformed all other groups of students. Students whose parents had some education after high school had higher average music Responding scale scores than did students whose parents had graduated from high school and students whose parents had not finished high school. Lastly, students whose parents had graduated from high school had higher average Responding scale scores than did their peers whose parents had not finished high school.

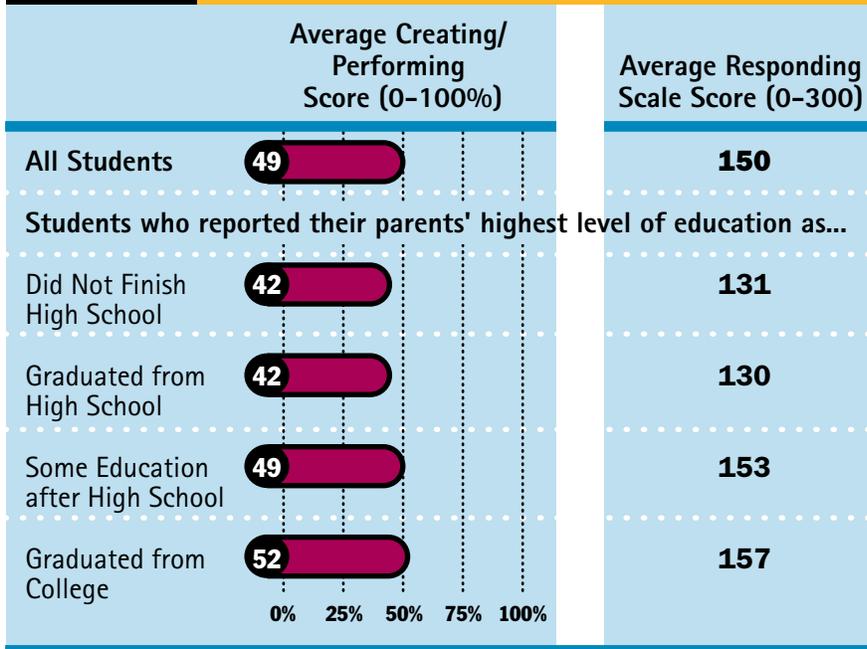
Visual arts results are shown in Table 6.14. For visual arts Creating, students whose parents had graduated from college outperformed those whose parents did not finish high school and students whose parents had graduated from high school. Students whose parents had some education after high school had higher average Creating scores than those whose parents did not

Table 6.14 Average Visual Arts Scores by Parents' Highest Education Level



SOURCE: National Center for Education Statistics, National Assessment of Educational Progress (NAEP), 1997 Arts Assessment.



Table 6.15**Average Theatre Scores by Parents' Highest Education Level**

SOURCE: National Center for Education Statistics, National Assessment of Educational Progress (NAEP), 1997 Arts Assessment.



finish high school or had graduated from high school. Finally, students whose parents had graduated from high school outperformed their peers whose parents did not finish high school.

Students whose parents had graduated from college had higher average visual arts Responding scale scores than did the other three groups of students (Table 6.14). Students whose parents had some education after high school had higher average scale scores than did students whose parents had not finished high school and students whose parents had graduated from high school. Lastly, students whose parents had graduated from high school outperformed their peers whose parents had not finished high school.

For theatre Creating/Performing (Table 6.15), students whose parents had graduated from college outperformed students whose parents had not finished high school and students whose parents had graduated from high school. Students whose parents had some education after high school had higher average scores than those whose parents had not finished high school or had graduated from high school. Further, students whose parents had graduated from college or had some education after high school had higher average Responding scale scores than did students whose parents had not finished high school.

Summary

The preceding sections provided a detailed picture of arts achievement for students in various subgroups defined by region, gender, race/ethnicity, type of school, and parental education. Although results varied (and some could not be reported because of sample sizes) the following patterns emerged for gender, race/ethnicity, and parental education.

- Females consistently outperformed their male peers in the NAEP 1997 Arts Assessment.
- Consistent with past NAEP assessments, White and (where sample sizes were large enough) Asian students had higher average scores in some instances than did Black or Hispanic students. Exceptions were the absence of significant differences between White and Black students for music Creating, and the absence of significant differences between Black, Hispanic, and Asian students for music Creating and Performing.
- Also consistent with past NAEP assessments, in general, higher levels of parental education were associated with higher levels of student performance for music and visual arts. This was also true for theatre.

Chapter Seven

Contexts for Arts Education



Chapter Seven

Contexts for Arts Education

Introduction

Given the increasing focus on the value of arts learning, it is useful to have an understanding of the contexts in which that learning takes place. The 1995 National Center for Education Statistics report, *Arts Education in Public Elementary and Secondary Schools*, reported on school resources for arts education. According to that report, the frequency of arts instruction, the positions of those who teach the arts, and the nature of facilities for arts teaching are all important factors in determining the quality of an arts education.¹ Part 1 of this chapter presents data on school resources collected from the nation's schools that participated in the NAEP 1997 arts assessment.

It is specified on the NAEP school questionnaires that they should be filled in by a principal or other head administrator. However, information is sometimes provided by other school staff. In the arts, 74 percent of those who filled in the questionnaire or provided information were

school principals. Twenty-seven percent were counselors, and 19 percent were assistant or vice principals. Smaller percentages of other staff (for example, teachers) provided information.

In Part 1 of this chapter, wherever possible, school-reported data for dance, music, theatre, and visual arts are placed side by side in the same tables to facilitate comparisons. So that comparisons among these data are made based on the same student samples, the dance and theatre percentages in Part 1 are based on school-reported data for students that were part of the visual arts sample.

(As previously explained, the student samples for music and visual arts were standard NAEP random national samples. By contrast, the theatre sample was a "targeted" sample. Schools offering at least 44 classroom hours of a theatre course per semester, and offering courses including more than the history or literature of theatre, were identified. Students attending these schools

who had accumulated 30 hours of theatre classes by the end of the 196-97 school year were selected to take the theatre assessment. Theatre percentages in Part 1 are based on the visual arts sample because the visual arts sample included a larger number of students in a wider range of schools than the music sample. There was no dance sample.)

While comparisons can be made among school-reported data in the different arts areas, readers are again cautioned against making direct comparisons among scores across subjects. Readers should also note that average scores are featured only for music and visual arts in Part 1 of this chapter. NAEP did not administer a dance assessment, and theatre scores do not match the school-reported data featured in Part 1.

Part 2 of this chapter focuses on data collected from the schools and teachers of those students who took the theatre assessment. This means that the school- and teacher-reported data featured in Part 2 are based on responses from schools where

1 National Center for Education Statistics. (1995). *Arts education in public elementary and secondary schools*. (Publication No. NCES 95-082). Washington, DC: U.S. Department of Education, 1. (See also <http://nces.ed.gov/surveys/frss.html>)

theatre is a meaningful part of the curriculum. Students' theatre scores are presented in this section of chapter 7.

Theatre was the only subject assessed in the arts to include a teacher questionnaire because of the unusual nature of the theatre student sample. Previous NAEP studies have shown that it is difficult to get teacher responses to questionnaires for subjects that may be taught by itinerant teachers or part-time staff.² Hence, a teacher questionnaire was only given to teachers at schools with a substantial theatre curriculum, under the assumption that teachers at those schools would likely be full-time or permanent staff members.

Readers should be aware that the relationships among school and (theatre) teacher variables and student performance are complex. Prior NAEP assessments have often failed to demonstrate simple relationships between many school and teacher variables and student performance. However, the absence of relationships between variables and student performance should not necessarily be interpreted to mean that there are no cause-and-effect relationships between them. Such effects may be masked by other factors. By the same token, when there are statistical relationships, readers are cautioned against assigning cause and effect to a single variable.

Part One

Schools and Arts Learning

Frequency of Arts Instruction

Table 7.1 presents results on the frequency of arts instruction for grade 8 students. As has been noted elsewhere in this report, most schools do not have comprehensive programs in dance or theatre.³ Three percent of students attended schools that reported teaching dance to the typical eighth-grader three or four times a week, and 10 percent attended schools that reported teaching theatre to the typical eighth-grader three or four times a week. By contrast, 43 percent of students attended schools where music was taught to the typical eighth-grader at least three or four times a week, and 52 percent of students attended schools where visual arts were taught to the typi-

cal eighth-grader at least three or four times a week. While approximately one quarter of students attended schools where music and visual arts were taught once or twice a week to the typical eighth-grader, 4 percent of students attended schools where dance was taught once or twice a week to these students. Seven percent of students attended schools where theatre was taught once or twice a week to the typical eighth-grader.

There were no consistent patterns of significant relationships between frequencies of instruction and student scores.

2 Large percentages (between 30 and 70 percent) of data were missing from the 1995 arts field test teacher questionnaires in music and visual arts.

3 Eleven percent of schools in the NAEP random national sample offered some kind of theatre coursework, and 23 percent of students in that sample had some exposure to theatre education.

Table 7.1

Schools' Reports on the Frequency With Which Their Students Receive Instruction in the Arts

How often does a typical eighth-grade student in your school receive instruction in each of the following subjects?		% Students	Responding Scale Score (0-300)	Average Creating Score (0-100%)	Average Performing Score (0-100%)
Dance	At Least 3 or 4 Times a Week	3			
	Once or Twice a Week	4			
	Less than Once a Week	13			
	Subject not Taught	80			
Music	At Least 3 or 4 Times a Week	43	151	33	34
	Once or Twice a Week	38	154	35	33
	Less than Once a Week	10	146	34	37
	Subject not Taught	9	139	41	—
Theatre	At Least 3 or 4 Times a Week	10			
	Once or Twice a Week	7			
	Less than Once a Week	8			
	Subject not Taught	74			
Visual Arts	At Least 3 or 4 Times a Week	52	147	45	
	Once or Twice a Week	25	156	44	
	Less than Once a Week	5	136	35	
	Subject not Taught	17	149	42	

NOTES: Percentages do not sum to 100 due to rounding.

Data reported in this table for Dance, Theatre, and Visual Arts are taken from the Visual Arts sample. Music data are taken from the Music sample.

— Sample size is insufficient to provide a reliable estimate.

SOURCE: National Center for Education Statistics, National Assessment of Educational Progress (NAEP), 1997 Arts Assessment.



Percentages of Students Receiving Arts Instruction

Table 7.2 shows percentages of students receiving arts instruction in the schools. A large percentage of grade 8 students attended schools in which music and visual arts are taught, but student access to theatre and dance instruction is limited. Thirty-six percent of students attended schools where 81 to 100 percent of the students received music instruction, and 39 percent attended schools where

81 to 100 percent of the students received visual arts instruction. By contrast, 7 percent of students attended schools where 81 to 100 percent of the students received dance instruction, and 5 percent of students attended schools where 81 to 100 percent of students received theatre instruction.

There were no consistent patterns of significant relationships between scores and percentages of students receiving instruction in the arts areas.

Table 7.2 Schools' Reports on Various Percentages of Students Receiving Arts Instruction

During this year, what percentage of eighth graders received instruction in the following arts in your school?		% Students	Responding Scale Score (0-300)	Average Creating Score (0-100%)	Average Performing Score (0-100%)
Dance	0 – 10% of Students	82			
	11 – 20% of Students	4			
	21 – 40% of Students	4			
	41 – 60% of Students	1			
	61 – 80% of Students	1			
	81 – 100% of Students	7			
Music	0 – 10% of Students	7	131	35	—
	11 – 20% of Students	13	144	35	32
	21 – 40% of Students	17	147	32	34
	41 – 60% of Students	19	158	38	37
	61 – 80% of Students	8	151	28	36
	81 – 100% of Students	36	155	35	32
Theatre	0 – 10% of Students	67			
	11 – 20% of Students	12			
	21 – 40% of Students	9			
	41 – 60% of Students	5			
	61 – 80% of Students	3			
	81 – 100% of Students	5			
Visual Arts	0 – 10% of Students	14	148	40	
	11 – 20% of Students	5	140	39	
	21 – 40% of Students	13	147	42	
	41 – 60% of Students	16	150	45	
	61 – 80% of Students	13	149	44	
	81 – 100% of Students	39	154	45	

NOTES: Percentages do not sum to 100 due to rounding.

Data reported in this table for Dance, Theatre, and Visual Arts are taken from the Visual Arts sample.

Music data are taken from the Music sample.

— Sample size is insufficient to provide a reliable estimate.

SOURCE: National Center for Education Statistics, National Assessment of Educational Progress (NAEP), 1997 Arts Assessment.



Arts Curricula

In light of increasing interest in standards for arts learning, it is helpful to see what percentages of schools follow a curriculum for arts education. Table 7.3 indicates that most students attended schools in which instruction following district or state curricula was offered in

music and visual arts, but not in theatre or dance. Seventy-two percent of students attended schools that followed a district or state curriculum in music, and 64 percent attended schools that followed a district or state curriculum for visual arts. On the other hand, 10 percent of students attended

schools that followed such a curriculum for dance, and 15 percent attended schools that followed a district or state theatre curriculum. There were no significant relationships between scores and percentages of students attending schools that followed district or state arts curricula.

Table 7.3 Schools' Reports on District or State Arts Curriculum Requirement

Does your district or state have a curriculum in any of the following subject areas that your school is expected to follow?		% Students	Responding Scale Score (0-300)	Average Creating Score (0-100%)	Average Performing Score (0-100%)
Dance	Yes	10			
	No*	90			
Music	Yes	72	151	34	34
	No*	28	152	35	35
Theatre	Yes	15			
	No*	85			
Visual Arts	Yes	64	148	44	
	No*	36	153	43	

NOTES: Percentages do not sum to 100 due to rounding.

Data reported in this table for Dance, Theatre, and Visual Arts are taken from the Visual Arts sample. Music data are taken from the Music sample.

* Percentages and scores in this row are representative of that portion of the sample that did not respond "Yes."

For this series of background questions respondents were to indicate only those statements that were applicable.

SOURCE: National Center for Education Statistics, National Assessment of Educational Progress (NAEP), 1997 Arts Assessment.



Visiting Artists

Another important indicator of the commitment of schools to arts education is whether those schools bring in visiting artists, and especially whether they sponsor visiting artist programs. While some schools organize occasional events

involving a visiting artist, a deeper commitment is evidenced by sponsorship of an ongoing program. Such programs can offer a means of exposing both teachers and students to people who create art as their primary professional activity.⁴ Larger percentages of students attended schools that brought in visiting

artists than attended schools that sponsored visiting artist programs (Tables 7.4 and 7.5).

Table 7.4 shows that of the four arts, the largest percentage of students (52 percent) attended schools that brought in visiting artists in music to perform, demonstrate, or teach music. For dance, theatre, and

Table 7.4 Schools' Reports on Whether They Use Visiting Artists

In the last year, did your school bring in visiting artists to perform, demonstrate, or teach in any of the following areas?		% Students	Responding Scale Score (0-300)	Average Creating Score (0-100%)	Average Performing Score (0-100%)
Dance	Yes	33			
	No*	67			
Music	Yes	52	151	32	34
	No*	48	151	37	34
Theatre	Yes	38			
	No*	62			
Visual Arts	Yes	33	152	44	
	No*	67	148	43	

NOTES: Data reported in this table for Dance, Theatre, and Visual Arts are taken from the Visual Arts sample. Music data are taken from the Music sample.

* Percentages and scores in this row are representative of that portion of the sample that did not respond "Yes." For this series of background questions respondents were to indicate only those statements that were applicable.

SOURCE: National Center for Education Statistics, National Assessment of Educational Progress (NAEP), 1997 Arts Assessment.



⁴ National Center for Education Statistics, (1995). *Arts education in public elementary and secondary schools*. (Publication No. NCES 95-082). Washington, DC: U.S. Department of Education, 20. (See also <http://nces.ed.gov/surveys/frss.html>)

visual arts, about one third of students attended schools that brought in visiting artists. There were no consistent patterns of significant relationships between scores and percentages of students attending schools that brought in visiting artists.

According to Table 7.5, most students attended schools that did not sponsor visiting artist programs in music, dance, theatre, or visual arts. Twenty percent or less of students attended schools that sponsored a visiting artist program. There were no significant relationships between

students' scores and percentages of students attending schools sponsoring visiting artist programs.

In the last year, did your school sponsor a visiting artist program (such as an Artist-in-the-Schools program) in any of the following areas?		% Students	Responding Scale Score (0-300)	Average Creating Score (0-100%)	Average Performing Score (0-100%)
Dance	Yes	10			
	No*	90			
Music	Yes	17	151	33	34
	No*	83	151	35	34
Theatre	Yes	12			
	No*	88			
Visual Arts	Yes	20	152	44	
	No*	80	149	44	

NOTES: Data reported in this table for Dance, Theatre, and Visual Arts are taken from the Visual Arts sample. Music data are taken from the Music sample.

* Percentages and scores in this row are representative of that portion of the sample that did not respond "Yes." For this series of background questions respondents were to indicate only those statements that were applicable.

SOURCE: National Center for Education Statistics, National Assessment of Educational Progress (NAEP), 1997 Arts Assessment.



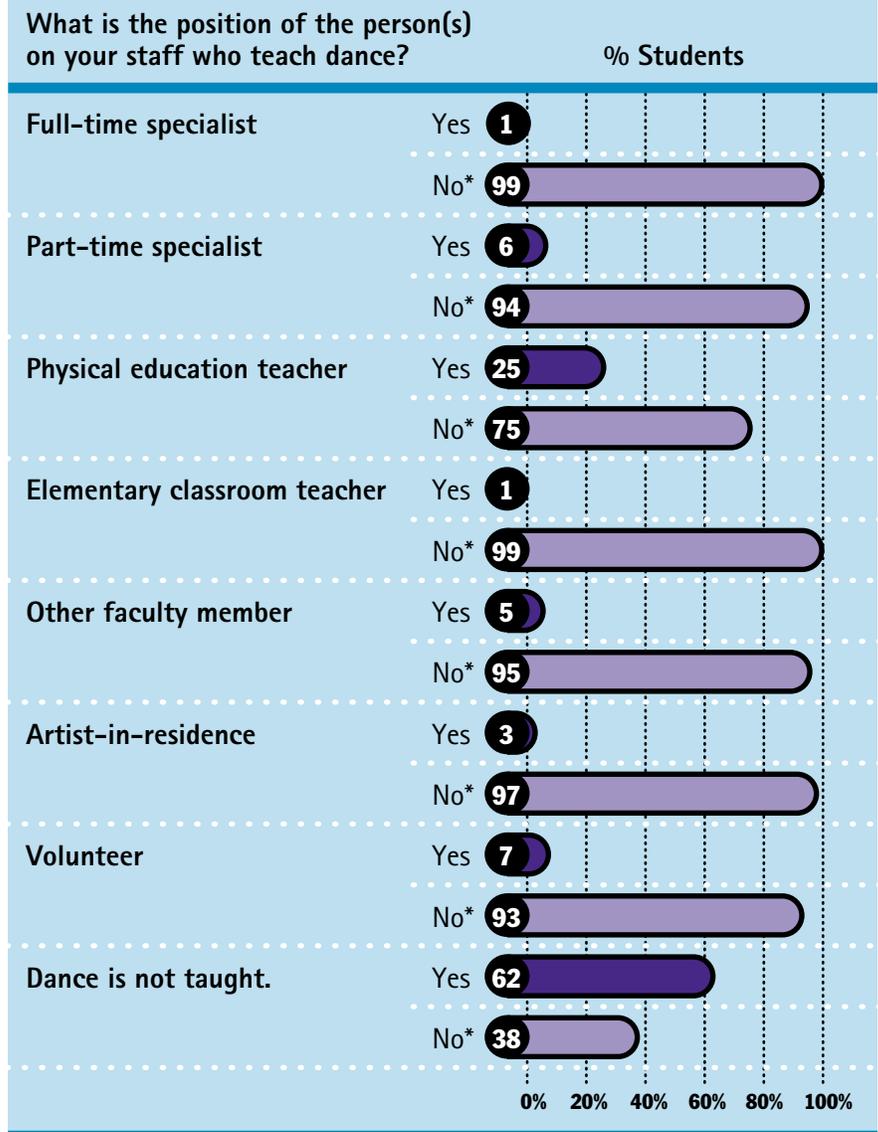
Positions of Those Teaching the Arts

Tables 7.6 to 7.9 present data on the positions of those teaching the arts in the nation's schools. More students attended schools where music and visual arts were taught by full-time specialists than attended schools where dance and theatre were taught by full-time specialists. Seventy-five percent of students attended schools that relied on full-time staff to teach music, and 73 percent attended schools that relied on full-time staff to teach visual arts (Tables 7.7 and 7.9). By contrast, 1 percent of students attended schools that relied on full-time specialists to teach dance, and 16 percent of students attended schools that relied on full-time specialists to teach theatre (Tables 7.6 and 7.8).

As shown in Table 7.6, 25 percent of students attended schools where dance was taught by physical education teachers. Sixty-two percent of students attended schools that reported not teaching dance.⁵ Sixteen percent of students attended schools where theatre was taught by full-time specialists, and another 16 percent of students attended schools where theatre was taught by other faculty members

Table 7.6

Schools' Reports on Who Teaches Eighth Graders in Dance



NOTES: Data reported in this table for Dance are taken from the Visual Arts sample.

* Percentages in this row are representative of that portion of the sample that did not respond "Yes." For this series of background questions respondents were to indicate only those statements that were applicable.

SOURCE: National Center for Education Statistics, National Assessment of Educational Progress (NAEP), 1997 Arts Assessment.



⁵ The response option "Subject not taught" appeared in various school background questions for the same arts subject. Schools did not respond consistently when confronted with this option; therefore, percentages of students attending schools where a given arts subject was not taught vary across tables. This may reflect the difficulty in collecting consistent responses to the same option when that option is offered in multiple contexts.

Table 7.7 Schools' Reports on Who Teaches Eighth Graders in Music

What is the position of the person(s) on your staff who teach music?		% Students	Responding Scale Score (0-300)	Average Creating Score (0-100%)	Average Performing Score (0-100%)
Full-time specialist	Yes	75	151	35	33
	No*	25	151	34	35
Part-time specialist	Yes	16	155	33	37
	No*	84	150	35	33
Elementary classroom teacher	Yes	2	—	—	—
	No*	98	151	34	34
Other faculty member	Yes	3	—	—	—
	No*	97	151	35	34
Artist-in-residence	Yes	0	—	—	—
	No*	100	151	34	34
Volunteer	Yes	1	—	—	—
	No*	99	151	34	34
Music is not taught.	Yes	7	132	—	—
	No*	93	152	34	34

NOTES: Data reported in this table for Music are taken from the Music sample.

* Percentages and scores in this row are representative of that portion of the sample that did not respond "Yes." For this series of background questions respondents were to indicate only those statements that were applicable.

— Sample size is insufficient to provide a reliable estimate.

SOURCE: National Center for Education Statistics, National Assessment of Educational Progress (NAEP), 1997 Arts Assessment.

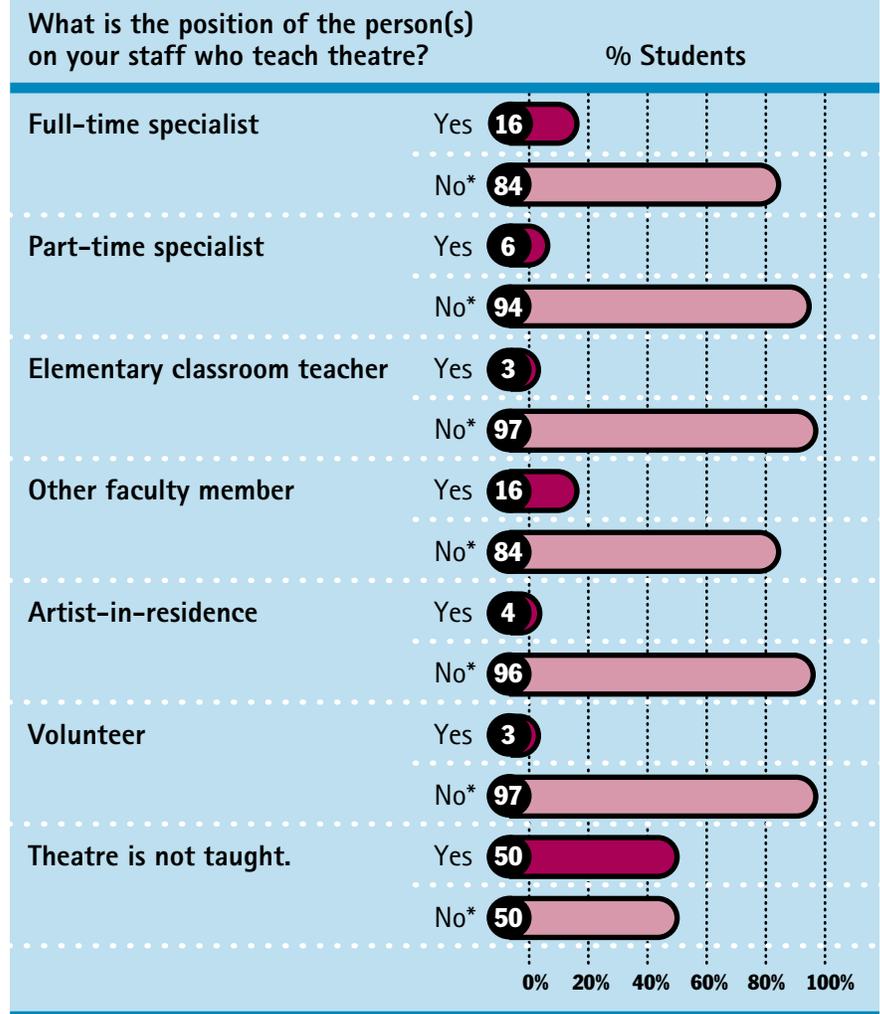


(that is, teachers who were not specialists or elementary classroom teachers). Fifty percent of students attended schools that reported not teaching theatre (Table 7.8).

There were no consistent patterns of significant relationships between student scores and the positions of those teaching the arts.

Table 7.8

Schools' Reports on Who Teaches Eighth Graders in Theatre



NOTES: Data reported in this table for Theatre are taken from the Visual Arts sample.

* Percentages in this row are representative of that portion of the sample that did not respond "Yes." For this series of background questions respondents were to indicate only those statements that were applicable.

SOURCE: National Center for Education Statistics, National Assessment of Educational Progress (NAEP), 1997 Arts Assessment.



Table 7.9

Schools' Reports on Who Teaches Eighth Graders in Visual Arts

What is the position of the person(s) on your staff who teach visual arts?		% Students	Responding Scale Score (0-300)	Average Creating Score (0-100%)
Full-time specialist	Yes	73	150	44
	No*	27	148	42
Part-time specialist	Yes	8	155	42
	No*	92	149	44
Elementary classroom teacher	Yes	5	152	39
	No*	95	150	44
Other faculty member	Yes	6	152	45
	No*	94	150	44
Artist-in-residence	Yes	1	—	—
	No*	99	150	44
Volunteer	Yes	2	—	—
	No*	98	150	44
Visual arts are not taught.	Yes	6	143	41
	No*	94	150	44

NOTES: Data reported in this table for Visual Arts are taken from the Visual Arts sample.

* Percentages and scores in this row are representative of that portion of the sample that did not respond "Yes." For this series of background questions respondents were to indicate only those statements that were applicable.

— Sample size is insufficient to provide a reliable estimate.

SOURCE: National Center for Education Statistics, National Assessment of Educational Progress (NAEP), 1997 Arts Assessment.



Space for Arts Teaching

The spaces and facilities available in schools to teach the arts are also good indicators of the level of commitment to arts education. Tables 7.10 to 7.13 present information about the kinds of space resources available in the schools for the teaching of dance, music, theatre, and visual arts. As opposed to dance and theatre instruction, most music and visual arts instruction takes place in school facilities dedicated to those subjects.

As shown in Table 7.11, 44 percent of students attended schools where music was taught in rooms dedicated to that subject, with a stage. Another 42 percent of students attended schools where music was taught in rooms dedicated to the subject, with no stage. Fifty-three percent of students attended schools where visual arts were taught in a studio with special equipment, while 35 percent attended schools where visual arts were taught in rooms dedicated to the subject but without special equipment (Table 7.13).

On the other hand (Table 7.10), no students attended schools with dance studio space with special dance equipment, and 1 percent of students attended schools with rooms dedicated to dance teaching without special equipment. Of those students who attended schools

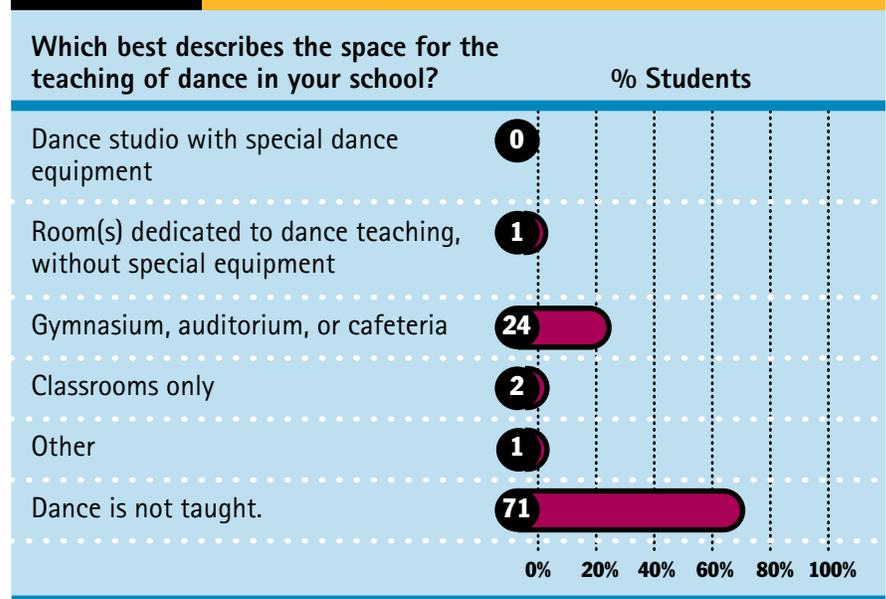
reporting teaching dance, the largest percentage (24 percent) were taught in a gymnasium, auditorium, or cafeteria.

Also in contrast to the results for music and visual arts, the results for theatre shown in Table 7.12 indicate that 16 percent of students attended schools where theatre was taught on a stage with special equipment. Seven percent attended schools where theatre was taught on stage without special equipment. Another 10 percent of students

attended schools where theatre was taught in a gymnasium, auditorium, or cafeteria.

A number of significant relationships were observed between student scores and facilities for teaching. Students who attended schools where music was taught in a room dedicated to music teaching with a stage had higher average Creating and Performing scores than did their peers who attended schools where music was taught on a stage with no room dedicated to

Table 7.10 Schools' Reports on the Space Where Dance is Taught



NOTES: Percentages do not sum to 100 due to rounding.

Data reported in this table for Dance are taken from the Visual Arts sample.

SOURCE: National Center for Education Statistics, National Assessment of Educational Progress (NAEP), 1997 Arts Assessment.



music teaching (Table 7.11). Further, students who attended schools where music was taught in rooms dedicated to music teaching without a stage had higher average Performing scores than did their peers who attended schools where music was

taught on a stage with no room dedicated to music teaching.

For visual arts (Table 7.13), students who attended schools where visual arts were taught in art studios with special equipment, or in rooms dedicated to art but with

no special equipment, had higher average Creating scores than did students who attended schools where visual arts was taught in classrooms only.

Table 7.11 Schools' Reports on the Space Where Music is Taught

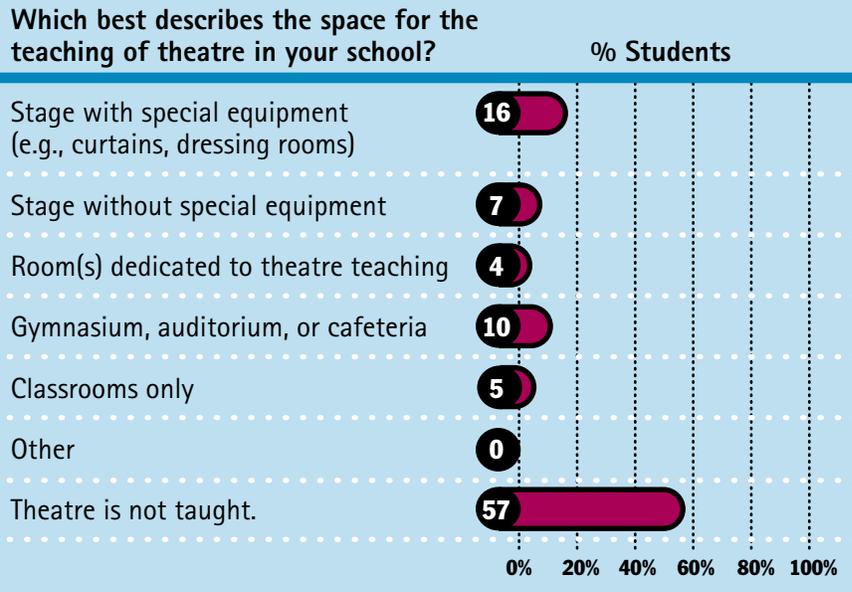
Which best describes the space for the teaching and performing of music in your school?	% Students	Responding Scale Score (0-300)	Average Creating Score (0-100%)	Average Performing Score (0-100%)
Room(s) dedicated to music teaching, and stage	44	154	37	34
Room(s) dedicated to music teaching, no stage	42	150	34	35
Stage, no room dedicated to music teaching	3	139	21	23
Classrooms only	7	155	29	—
Other	2	—	—	—
Music is not taught.	2	—	—	—

NOTES: Data reported in this table for Music are taken from the Music sample.

— Sample size is insufficient to provide a reliable estimate.

SOURCE: National Center for Education Statistics, National Assessment of Educational Progress (NAEP), 1997 Arts Assessment.



Table 7.12**Schools' Reports on the Space Where Theatre is Taught**

NOTES: Percentages do not sum to 100 due to rounding.

Data reported in this table for Theatre are taken from the Visual Arts sample.



SOURCE: National Center for Education Statistics, National Assessment of Educational Progress (NAEP), 1997 Arts Assessment.

Table 7.13 Schools' Reports on the Space Where Visual Arts is Taught

Which best describes the space for the teaching of visual arts in your school?	% Students	Responding Scale Score (0-300)	Average Creating Score (0-100%)
Art studio with special equipment	53	152	45
Room(s) dedicated to art but with no special equipment	35	149	43
Art-on-a-cart; no dedicated space	0	—	—
Classrooms only	5	148	37
Other	0	—	—
Visual arts are not taught.	8	136	40

NOTES: Percentages do not sum to 100 due to rounding.

Data reported in this table for Visual Arts are taken from the Visual Arts sample.

— Sample size is insufficient to provide a reliable estimate.

SOURCE: National Center for Education Statistics, National Assessment of Educational Progress (NAEP), 1997 Arts Assessment.



Summary

Part 1 of this chapter presented variables related to the school contexts in which the arts are taught. Several patterns emerged across the arts disciplines.

- A large percentage of grade 8 students attended schools in which music and visual arts are taught, in most cases by full-time or part-time specialists. Student access to theatre and dance instruction was limited. Schools that did offer dance and/or theatre usually relied on staff other than full- or part-time specialists to provide instruction.
- Most students attended schools in which instruction following district or state curricula was offered in the subjects of music and visual arts, but not in theatre or dance.
- Larger percentages of students attended schools that brought in visiting artists than attended schools that sponsored visiting artist programs. Twenty percent or fewer of students attended schools that reported sponsorship of such programs.
- Most visual arts and music instruction takes place in school facilities dedicated to these subjects. Where available, dance is usually taught in gymnasiums, auditoriums, or cafeterias. Where available, theatre instruction usually takes place on a stage, or in gymnasiums, auditoriums, or cafeterias.
- Few significant relationships were found between contextual variables and student performance in the arts. More specialized school facilities were associated in some cases with higher levels of performance in music and visual arts. Other contextual variables, such as the frequency of instruction, and percentages of students enrolled in arts classes, showed no patterns of significant relationships with student performance.

Part Two

Schools, Teachers, and Theatre Learning

Schools with Theatre Programs

This part of Chapter 7 presents school and teacher data for the targeted theatre sample. As previously explained, schools offering at least 44 hours of a theatre course per semester, and offering courses including more than the history or literature of theatre, were identified. Students attending these schools who had accumulated 30 hours of theatre classes by the end of the 1996-97 school year were selected to take the theatre assessment. Those students comprised the targeted student sample.

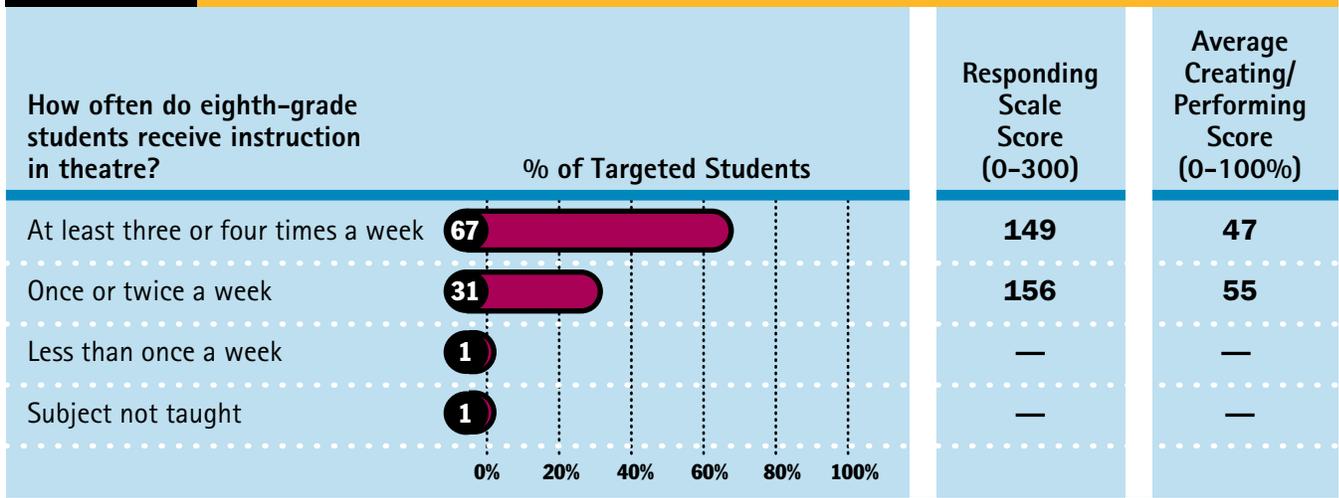
As the tables in this section show, there are notable differences

in theatre resources between the targeted theatre schools and the schools attended by students in the random national sample discussed in Part 1. (Readers should keep in mind that the percentage of schools where theatre is taught is very small.)

Table 7.14 presents results on the frequency of theatre instruction for targeted grade 8 students in selected schools. Sixty-seven percent of students in the targeted theatre sample attended schools where eighth graders received theatre instruction at least three to four times a week, 31 percent once or twice a week, and 1 percent less than once a week.

The frequency of theatre instruction in the schools included in the targeted theatre sample mirrors the frequency of instruction in music and visual arts in the schools included in the national random samples, as described in Part 1. There were no significant relationships between targeted student performance on the theatre assessment and frequency of theatre instruction in schools with theatre programs.

Table 7.14 Selected* Schools' Reports on the Frequency of Theatre Instruction



NOTES: — Sample size is insufficient to provide a reliable estimate.

* These were schools offering at least 44 hours of a theatre course per semester, including more than the history or literature of theatre.

SOURCE: National Center for Education Statistics, National Assessment of Educational Progress (NAEP), 1997 Arts Assessment.



Percentages of Students Receiving Theatre Instruction

Table 7.15 presents the percentages of grade 8 students receiving instruction in schools with theatre programs attended by targeted grade 8 students. These percentages are noticeably larger than the percentages of students receiving

theatre instruction featured in Part 1 of this chapter. Thirteen percent of students in the targeted theatre sample attended schools where 0 to 10 percent of eighth graders received theatre instruction, while 31 percent attended schools where 21 to 40 percent of eighth-grade students received theatre instruc-

tion. Twenty-four percent of targeted students attended schools where 61 percent or more of grade 8 students received theatre instruction. Again, there were no significant relationships to targeted student performance.

Table 7.15

Selected* Schools' Reports on the Percentage of Students Receiving Theatre Instruction

During this year, what percentage of eighth graders received instruction in theatre in your school?	% of Targeted Students	Responding Scale Score (0-300)	Average Creating/Performing Score (0-100%)
0-10% of Students	13	145	53
11-20% of Students	19	144	50
21-40% of Students	31	154	49
41-60% of Students	13	—	—
61-80% of Students	12	—	—
81-100% of Students	12	—	—

NOTES: — Sample size is insufficient to provide a reliable estimate.

* These were schools offering at least 44 hours of a theatre course per semester, including more than the history or literature of theatre.

SOURCE: National Center for Education Statistics, National Assessment of Educational Progress (NAEP), 1997 Arts Assessment.



Theatre Curricula

As indicated in Table 7.16, in contrast to the schools attended by students in the standard national sample, 45 percent of students in the targeted theatre sample attended schools that followed a district or state theatre curriculum. (In Part 1, 15 percent of students in the random national sample attended schools that followed a district or state theatre curriculum.) There were no significant relationships between the presence of such curricula and targeted student performance.

Table 7.16

Selected* Schools' Reports on a District or State Theatre Curriculum

Does your district or state have a curriculum in theatre that your school is expected to follow? % of Targeted Students	Responding Scale Score (0-300)	Average Creating/Performing Score (0-100%)
Yes 45	154	49
No** 55	149	50

NOTES: * These were schools offering at least 44 hours of a theatre course per semester, including more than the history or literature of theatre.



** Percentages and scores in this row are representative of that portion of the sample that did not respond "Yes." For this series of background questions respondents were to indicate only those statements that were applicable.

SOURCE: National Center for Education Statistics, National Assessment of Educational Progress (NAEP), 1997 Arts Assessment.

Visiting Artists

As stated in Part 1, an important indicator of the commitment of schools to arts education is whether those schools bring in visiting artists to perform, demonstrate, or teach, and especially whether they sponsor visiting artist programs. (A deeper commitment to arts education is evidenced by sponsorship of an ongoing program.) Table 7.17 indicates that 61 percent of students in the targeted theatre sample attended schools that brought visiting artists in to perform, demonstrate, or teach in theatre.

Table 7.17

Selected* Schools' Reports on Bringing in Visiting Artists

In the last year, did your school bring in visiting artists to perform, demonstrate, or teach in theatre? % of Targeted Students	Responding Scale Score (0-300)	Average Creating/Performing Score (0-100%)
Yes 61	153	50
No** 39	148	50

NOTES: * These were schools offering at least 44 hours of a theatre course per semester, including more than the history or literature of theatre.



** Percentages and scores in this row are representative of that portion of the sample that did not respond "Yes." For this series of background questions respondents were to indicate only those statements that were applicable.

SOURCE: National Center for Education Statistics, National Assessment of Educational Progress (NAEP), 1997 Arts Assessment.

According to Table 7.18, 21 percent of students in the targeted theatre sample attended schools that sponsored visiting artist programs in theatre. There were no significant relationships between percentages of targeted students that attended schools bringing in visiting artist or sponsoring visiting artist programs and student scores.

Table 7.18 Selected* Schools' Reports on Sponsoring a Visiting Artist Program		
In the last year, did your school sponsor a visiting artist program (such as an Artist-in-the-Schools program) in theatre? % of Targeted Students	Responding Scale Score (0-300)	Average Creating/Performing Score (0-100%)
Yes 21	158	53
No** 79	149	49

NOTES: * These were schools offering at least 44 hours of a theatre course per semester, including more than the history or literature of theatre.



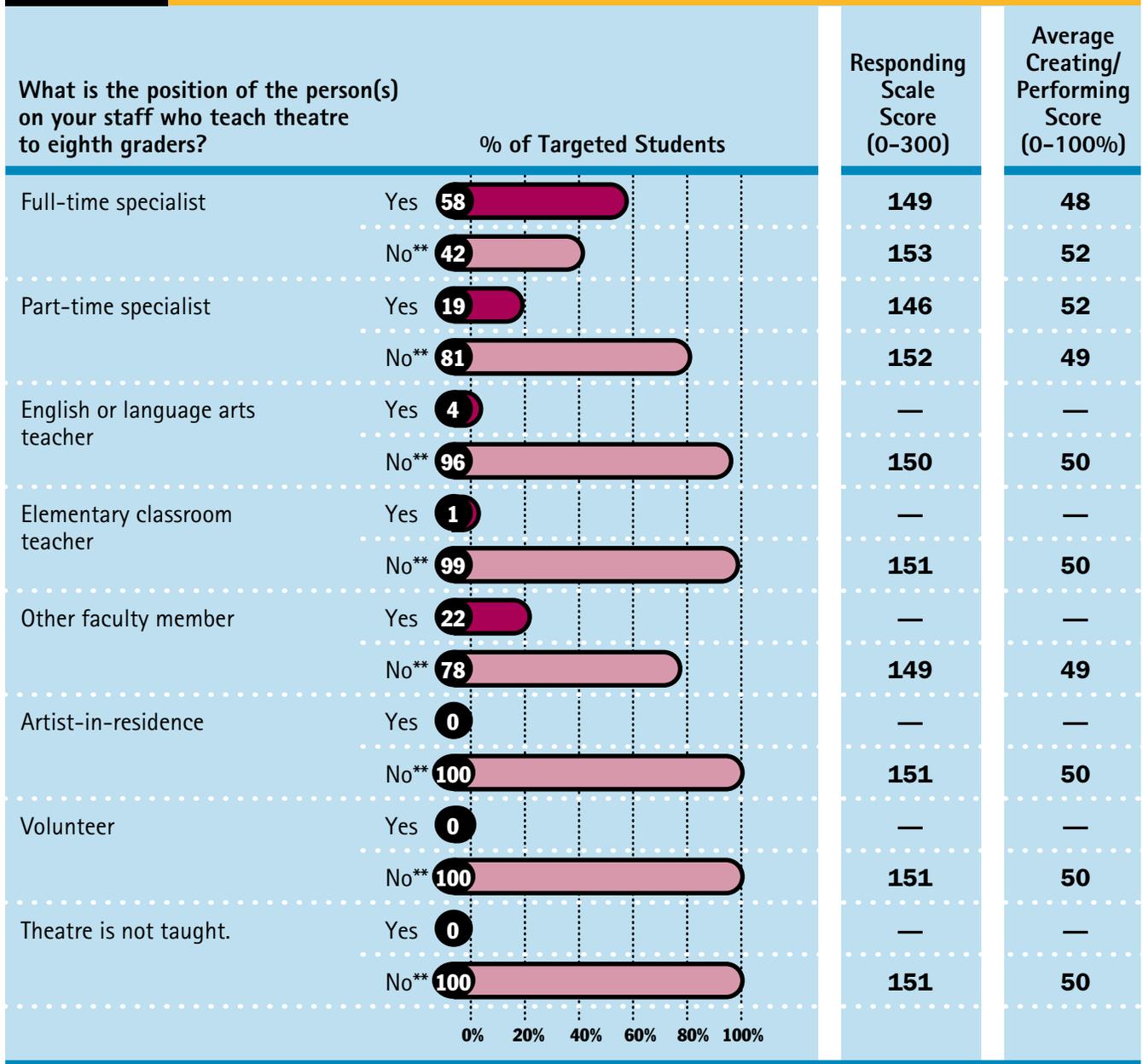
** Percentages and scores in this row are representative of that portion of the sample that did not respond "Yes." For this series of background questions respondents were to indicate only those statements that were applicable.

SOURCE: National Center for Education Statistics, National Assessment of Educational Progress (NAEP), 1997 Arts Assessment.

Positions of Those Teaching Theatre

Table 7.19 presents data on the positions of those teaching theatre in selected schools where theatre is part of the curriculum. The patterns shown in this table differ from those shown in Part 1 of this chapter. Fifty-eight percent of students in the targeted theatre sample attended schools that relied on full-time specialists to teach theatre to eighth graders. Nineteen percent of targeted students attended schools that relied on part-time specialists to teach eighth graders, and 22 percent attended schools that relied on other faculty members. There were no significant relationships with targeted student achievement.

Table 7.19 Selected* Schools' Reports on the Positions of Theatre Teachers



NOTES: — Sample size is insufficient to provide a reliable estimate.

* These were schools offering at least 44 hours of a theatre course per semester, including more than the history or literature of theatre.

** Percentages and scores in this row are representative of that portion of the sample that did not respond "Yes." For this series of background questions respondents were to indicate only those statements that were applicable.

SOURCE: National Center for Education Statistics, National Assessment of Educational Progress (NAEP), 1997 Arts Assessment.



Space for Theatre Teaching

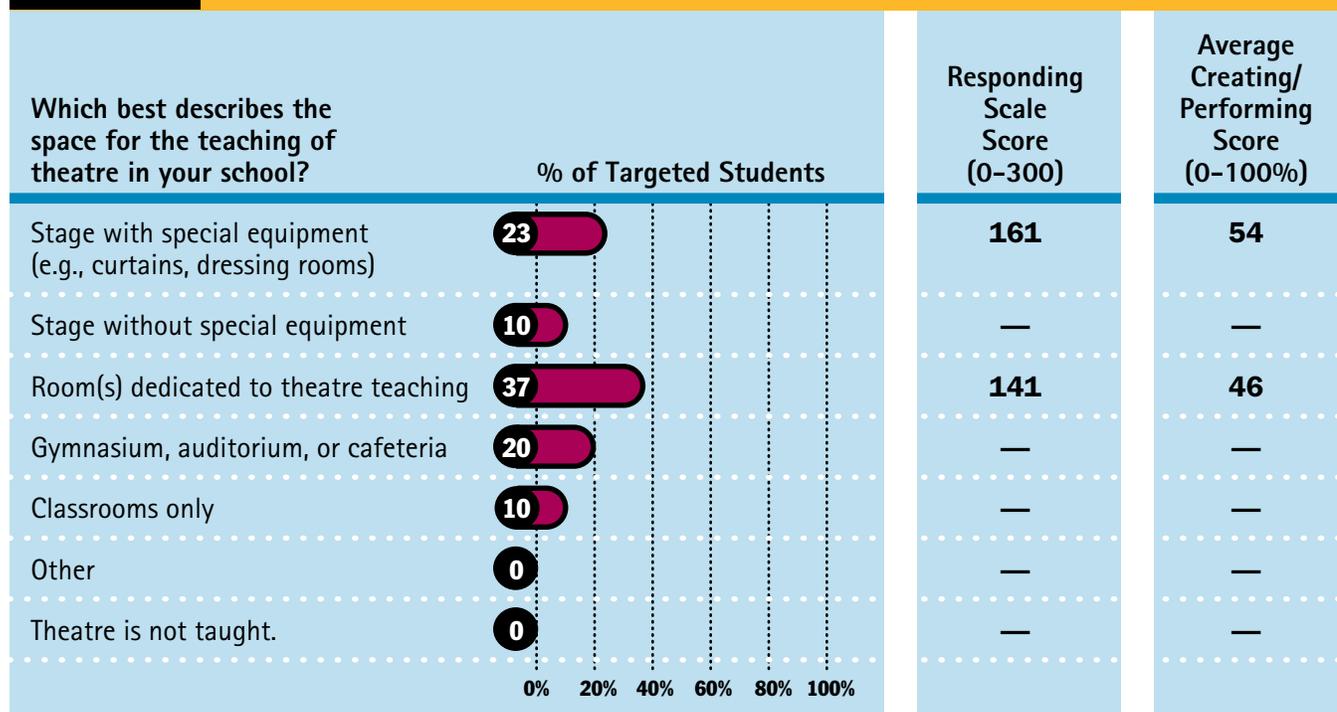
The spaces and facilities available in schools to teach the arts are important indicators of the level of commitment to arts education. Table 7.20 features the kinds of space resources available in schools attended by students in the targeted theatre sample. Twenty-three percent of targeted students attended schools that had stages with special

equipment for theatre teaching, 10 percent attended schools with stages without special equipment for theatre teaching, and another 37 percent attended schools with rooms dedicated to theatre teaching. Ten percent of targeted students attended schools that used classrooms for theatre teaching.

For this variable, targeted students who attended schools that

had stages with special equipment for theatre teaching had higher average Responding scale scores than did targeted students who attended schools with rooms dedicated to theatre teaching. The difference between the average Creating/Performing scores of those groups of students, though it appears to be large, is not significant.

Table 7.20 Selected* Schools' Reports on the Space Available for Teaching Theatre



NOTES: — Sample size is insufficient to provide a reliable estimate.

* These were schools offering at least 44 hours of a theatre course per semester, including more than the history or literature of theatre.

SOURCE: National Center for Education Statistics, National Assessment of Educational Progress (NAEP), 1997 Arts Assessment.



Teachers at Schools with Theatre Programs

Given the current interest in strengthening arts learning in the schools, it is useful to explore the backgrounds of, resources available to, and instructional practices of teachers of eighth-grade theatre. As previously explained, teachers of the targeted sample of eighth-grade theatre students received a questionnaire. Their responses provide additional information about the contexts in which theatre learning takes place.

Teacher Certification and Professional Development

According to Table 7.21, most students (68 percent) in the targeted theatre sample were taught by teachers who had teaching certification in theatre recognized by the state in which they taught. Twenty-six percent of targeted students were taught by teachers without such certification. There were no significant relationships between student scores and theatre teacher certification.

Table 7.22 features results on teacher involvement in seven professional development activities. For each activity, the table presents percentages, Responding scale scores, and average Creating/Performing scores for three groups of targeted students: (1) students whose teachers engaged in that activity, (2) students whose teachers did not engage in that activity but did engage in one of the other activities listed, and (3) students whose teachers did not engage in any of the listed activities.

Table 7.21

Teachers' Reports on Whether They Have a Teaching Certificate in Theatre for the Targeted Student Sample

Do you have teaching certification in theatre that is recognized by the state in which you teach?	% of Targeted Students	Responding Scale Score (0-300)	Average Creating/Performing Score (0-100%)
Yes	68	151	50
No*	26	161	51
Not offered in my state	6	—	—

NOTES: * Percentages and scores in this row are representative of that portion of the sample that did not respond "Yes." For this series of background questions respondents were to indicate only those statements that were applicable.

— Sample size is insufficient to provide a reliable estimate.

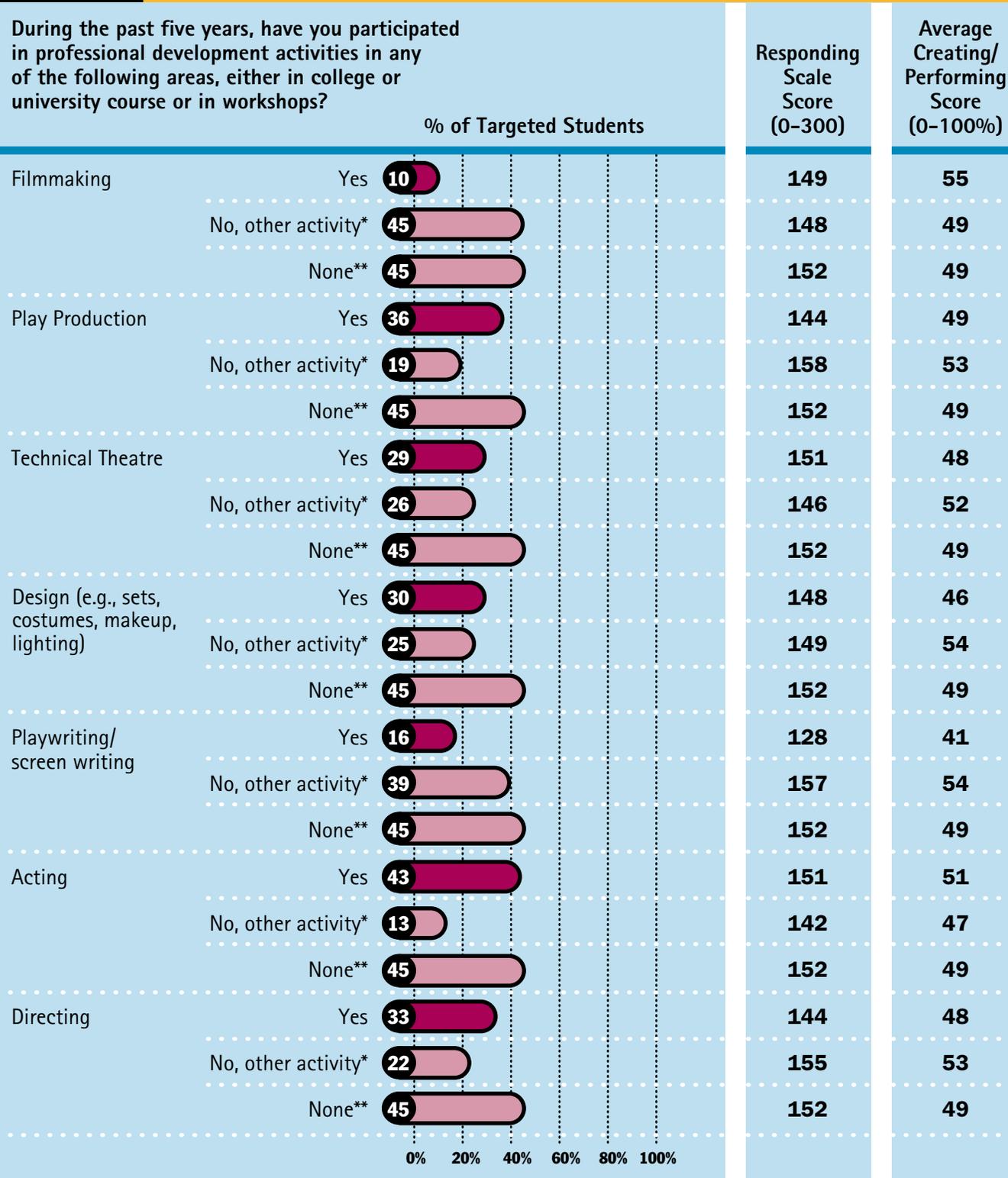
SOURCE: National Center for Education Statistics, National Assessment of Educational Progress (NAEP), 1997 Arts Assessment.



As shown in the table, 43 percent of targeted students were taught by teachers who had participated in professional development activities in acting. Approximately one third of students taking the theatre assessment had teachers who had participated in professional development activities in play production, technical theatre, design, and directing. Forty-five percent of targeted students were taught by teachers who reported no professional development activities in any of the seven areas in the last five years. There were no patterns of significant relationships between teacher participation in professional development activities and targeted student achievement.

Table 7.22

Teachers' Reports on Whether They Have Spent Time in Theatre Professional Development Activities for the Targeted Student Sample



NOTES: Percentages do not sum to 100 due to rounding.

* Percentages and scores in this row are representative of that portion of the sample that did not respond "Yes" to this activity, but did indicate involvement in one or more of the other activities in Table 7.22. For this series of background questions respondents were to indicate only those statements that were applicable.

** The percentage and scores in this row are representative of that portion of the sample that did not respond "Yes" to any of the activities in Table 7.22.

SOURCE: National Center for Education Statistics, National Assessment of Educational Progress (NAEP), 1997 Arts Assessment.



Teacher Resources

The facilities that schools make available to teachers are important factors in judging the status of arts education. According to Table 7.23, 39 percent of the students in the targeted theatre sample had teachers who indicated that they got all or most of the instructional materials and other resources they needed to teach their theatre classes. Another 58 percent of targeted students had teachers who indicated that they got some of the resources they needed, and 4 percent of students had teachers who indicated getting none of the resources they needed. Targeted students whose teachers indicated that they got most of the resources they needed had higher average Responding

scale scores than their peers whose teachers indicated getting some of the resources they needed.

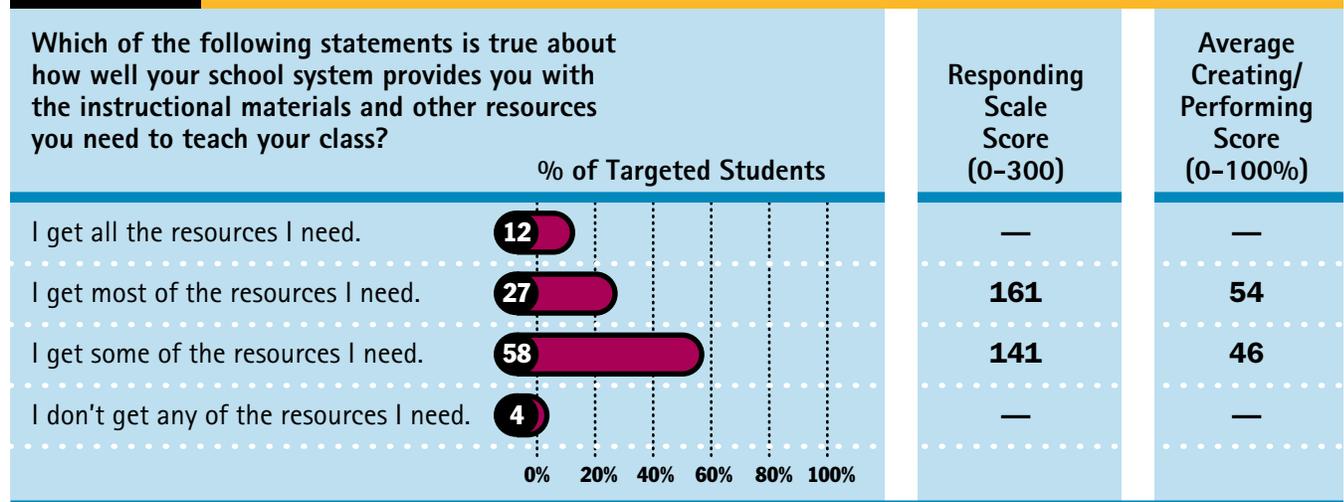
Among the resources theatre teachers require are adequate spaces for teaching students how to Create and Perform. Table 7.24 features results on six kinds of stage facilities reported by teachers of targeted students. For each stage facility, the table presents percentages, Responding scale scores, and average Creating/Performing scores for three groups of targeted students: (1) students whose teachers reported having that stage facility, (2) students whose teachers reported not having that facility but having one of the other facilities listed, and (3) students whose teachers reported not having any of the listed stage

facilities.

Table 7.24 indicates that 51 percent of the targeted sample of theatre students had teachers who reported having stage facilities with more than one curtain, while the teachers of 65 percent of targeted students reported having stage facilities with sound systems. Another 58 percent of students had teachers who reported having stage facilities with lighting and controls. Fifteen percent of students taking the theatre assessment had teachers who reported not having any of the listed stage facilities. There were no significant relationships with student scores.

Finally, teachers of students taking the theatre assessment were asked whether they had curriculum

Table 7.23 Teachers' Reports on Whether They Get the Instructional Resources They Need for the Targeted Student Sample



NOTES: Percentages do not sum to 100 due to rounding.

— Sample size is insufficient to provide a reliable estimate.

SOURCE: National Center for Education Statistics, National Assessment of Educational Progress (NAEP), 1997 Arts Assessment.



Table 7.24 Teachers' Reports on Theatre Stage Facilities for the Targeted Student Sample

Which of the following describe(s) the stage facilities in your school?	% of Targeted Students	Responding Scale Score (0-300)	Average Creating/Performing Score (0-100%)
The stage has more than one curtain.	Yes 51	152	51
	No, other stage facility* 35	151	48
	None** 15	153	48
There is a sound system.	Yes 65	153	50
	No, other stage facility* 20	146	48
	None** 15	153	48
There are facilities for constructing scenery.	Yes 19	171	56
	No, other stage facility* 66	146	48
	None** 15	153	48
The stage has lighting and controls.	Yes 58	156	52
	No, other stage facility* 27	143	45
	None** 15	153	48
The stage has dressing rooms.	Yes 28	160	53
	No, other stage facility* 57	148	48
	None** 15	153	48
There is costume stock.	Yes 33	160	55
	No, other stage facility* 52	146	47
	None** 15	153	48

NOTES: Percentages do not sum to 100 due to rounding.

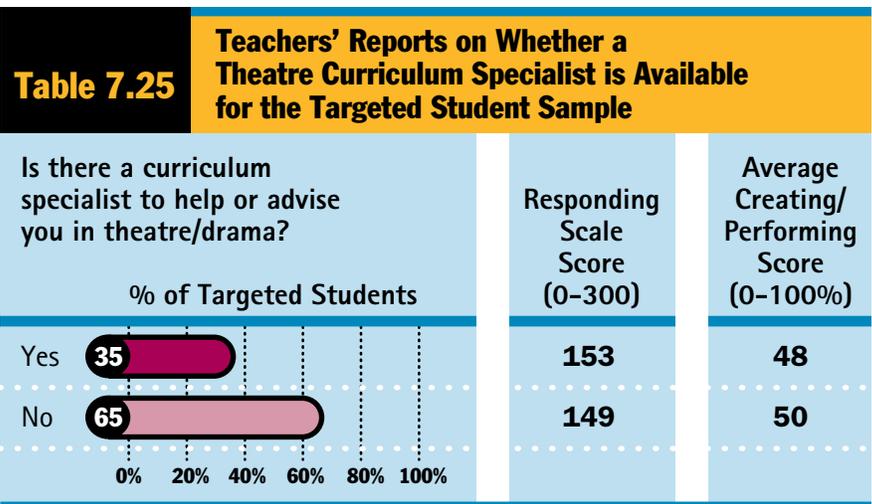
* Percentages and scores in this row are representative of that portion of the sample that did not respond "Yes" for this facility, but did indicate having one or more of the other stage facilities in Table 7.24. For this series of background questions respondents were to indicate only those statements that were applicable.

**The percentage and scores in this row are representative of that portion of the sample that did not respond "Yes" to any of the facilities in Table 7.24.

SOURCE: National Center for Education Statistics, National Assessment of Educational Progress (NAEP), 1997 Arts Assessment.



specialists to help or advise them in theatre or drama (Table 7.25). About a third of targeted students had teachers who reported that they did have such a resource, while 65 percent of targeted students had teachers who reported not having this resource. There were no significant relationships with student scores.



SOURCE: National Center for Education Statistics, National Assessment of Educational Progress (NAEP), 1997 Arts Assessment.



Instructional Practices

The place of arts instruction in school curricula, as well as the nature of arts instructional practices, are of great interest to those concerned with arts education. This interest is demonstrated in the voluntary *National Standards for Arts Education*, which describes what students learning the arts in school should know and be able to do.⁶ Teachers of the targeted students who took the theatre assessment were asked questions about the place of theatre instruction in their schools, how closely their instruction matched the

voluntary *Standards*, and what sorts of activities targeted students were asked to do in their theatre classes.

Table 7.26 features results for six kinds of theatre instruction reported by teachers. For each kind of instruction, the table presents percentages, Responding scale scores, and average Creating/Performing scores for three groups of targeted students: (1) students whose teachers reported having that kind of theatre instruction, (2) students whose teachers reported not having that kind of theatre instruction but having one of the other kinds listed, and (3) students whose teachers reported not

having any of the kinds of theatre instruction listed.

According to Table 7.26, the teachers of approximately one third of targeted students taught theatre as part of a K-12 curriculum, or part of a shorter but sequential theatre curriculum. Particularly interesting in light of the recent focus on integrating the arts with other subjects, 38 percent of students had teachers whose theatre instruction was integrated with other academic curricula.⁷ Twenty-nine percent of students had teachers whose theatre instruction was integrated with other arts curricula. There were

6 *National Standards for Arts Education* (1994). Reston, Virginia: Music Educators National Conference.

7 Boston, B. O. *Connections: The arts and integration of the high school curriculum*. New York: College Entrance Examination Board and Getty Center for Education in the Arts, 21.

Table 7.26

Teachers' Reports on the Place of Theatre in the Curriculum for the Targeted Student Sample

Which of the following statements describe(s) your theatre instruction?	% of Targeted Students	Responding Scale Score (0-300)	Average Creating/Performing Score (0-100%)
It is part of a K-12 curriculum.	Yes 33	147	50
	No, other form of instruction* 52	156	52
	None of the above.** 15	136	41
It is part of a shorter but sequential theatre curriculum.	Yes 32	160	55
	No, other form of instruction* 53	149	49
	None of the above.** 15	136	41
It is coordinated with or related to local, district, or state theatre standards.	Yes 47	153	51
	No, other form of instruction* 38	152	51
	None of the above.** 15	136	41
It is integrated with other academic curricula.	Yes 38	159	54
	No, other form of instruction* 46	148	48
	None of the above.** 15	136	41
It is integrated with other arts curricula.	Yes 29	150	50
	No, other form of instruction* 56	154	52
	None of the above.** 15	136	41
It is part of the English/language arts curriculum.	Yes 13	—	—
	No, other form of instruction* 72	153	50
	None of the above.** 15	136	41

NOTES: Percentages do not sum to 100 due to rounding.

* Percentages and scores in this row are representative of that portion of the sample that did not respond "Yes" for this form of theatre instruction, but did indicate another form or forms of theatre instruction in Table 7.26. For this series of background questions respondents were to indicate only those statements that were applicable.

**The percentage and scores in this row are representative of that portion of the sample that did not respond "Yes" to any of the forms of theatre instruction in Table 7.26.

— Sample size is insufficient to provide a reliable estimate.

SOURCE: National Center for Education Statistics, National Assessment of Educational Progress (NAEP), 1997 Arts Assessment.



no significant relationships between kinds of theatre instruction and targeted student performance.

Table 7.27 features teachers' familiarity with the *National Standards for Arts Education*, in terms of student percentages. The voluntary *National Arts Standards*, although still unread by the teachers of 63 percent of the students taking the theatre assessment, has had a clear influence. Approximately 40 percent of targeted students had teachers who reported a degree of match between their instruction and the *Standards*: teachers of 23 percent of targeted students reported a moderate match, and teachers of 14

percent of students indicated that there was a close match between their teaching and the *Standards*. There were no significant relationships with student performance.

Table 7.28 presents data about what sorts of activities students in the targeted theatre sample were asked to do by their theatre teachers. (See continuation of Table 7.28 on page 174.) The most frequent activities were creating characters or scenes by improvisation and performing for audiences. Twenty-five percent of targeted students had teachers who reported asking their students to do improvisations almost every day, while 38 percent

of students had teachers who asked their students to do improvisations once or twice a week. Nearly 30 percent of targeted students had teachers who asked their students to perform for an audience almost every day, and another 21 percent had teachers who asked students to do this once or twice a week.

Less-frequent activities were reading about theatre, directing a play or scene, or critiquing a play or scene, although a good portion of students did these things once or twice a month. There were no significant relationships between frequencies of classroom activities and targeted student performance.

Table 7.27 Teachers' Reports on the Match Between Their Theatre Instruction and National Standards

To what extent does your theatre instruction match the standards for theatre in the voluntary <i>National Standards for Arts Education</i> ?	% of Targeted Students	Responding Scale Score (0-300)	Average Creating/Performing Score (0-100%)
There is a close match.	14	—	—
There is a moderate match.	23	143	45
There is a weak match.	0	—	—
I have not read the <i>Standards</i> .	63	156	52

NOTE: — Sample size is insufficient to provide a reliable estimate.

SOURCE: National Center for Education Statistics, National Assessment of Educational Progress (NAEP), 1997 Arts Assessment.



Table 7.28

Teachers' Reports on How Often Their Students Engage in Theatre Instructional Activities for the Targeted Student Sample

How often do you ask students in this class to do the following?		% of Targeted Students	Responding Scale Score (0-300)	Average Creating/Performing Score (0-100%)
Create characters or scenes by improvisation	Almost Every Day	25	144	45
	Once or Twice a Week	38	160	53
	Once or Twice a Month	30	147	51
	Never or Hardly Ever	7	—	—
Read a play aloud	Almost Every Day	10	—	—
	Once or Twice a Week	6	123	34
	Once or Twice a Month	79	151	50
	Never or Hardly Ever	5	—	—
Write a play or scene	Almost Every Day	1	—	—
	Once or Twice a Week	14	154	49
	Once or Twice a Month	53	152	50
	Never or Hardly Ever	32	144	47
Do technical aspects of theatre	Almost Every Day	4	—	—
	Once or Twice a Week	21	149	47
	Once or Twice a Month	35	163	53
	Never or Hardly Ever	40	145	49

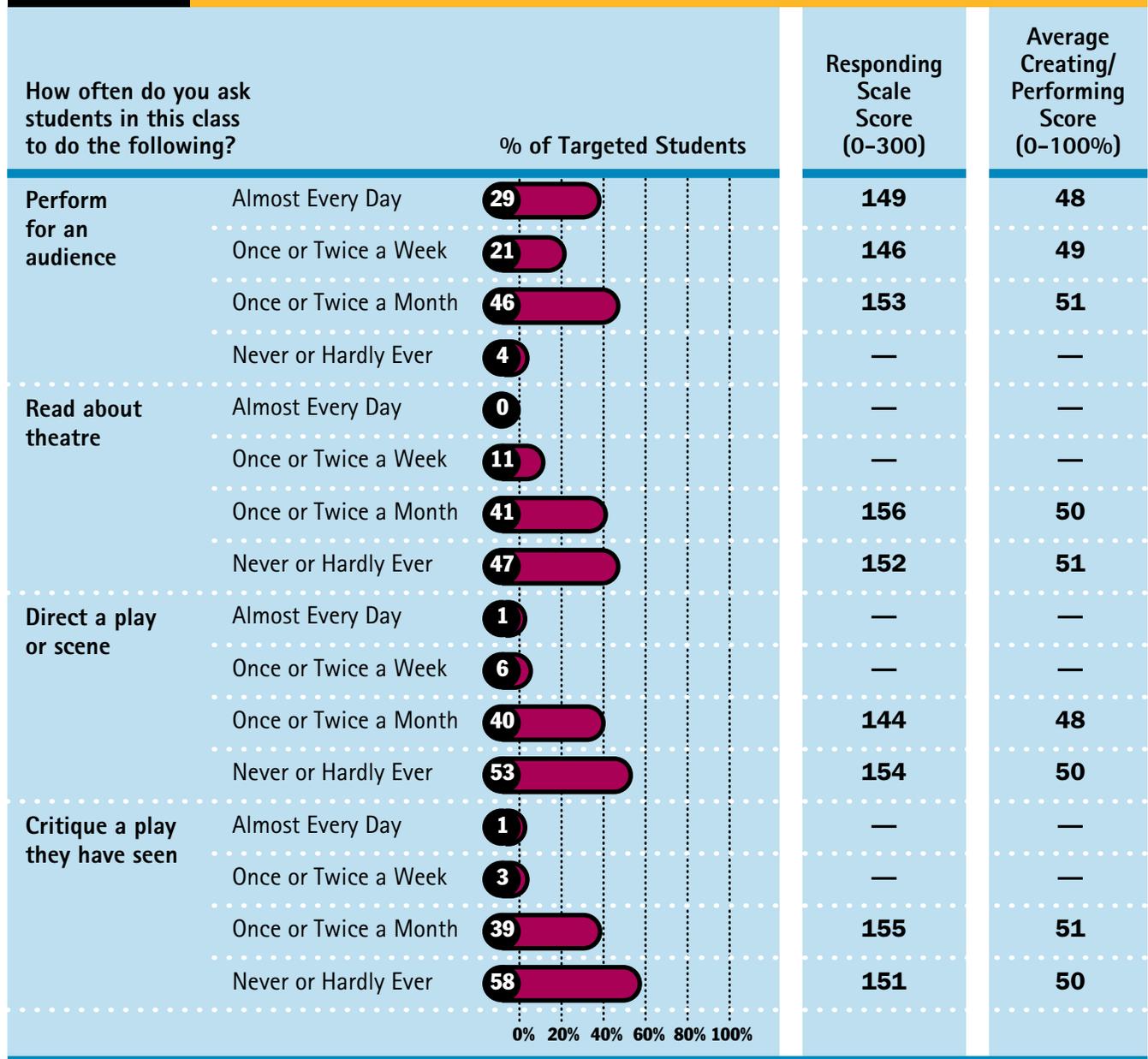
NOTE: — Sample size is insufficient to provide a reliable estimate.

SOURCE: National Center for Education Statistics, National Assessment of Educational Progress (NAEP), 1997 Arts Assessment.



Table 7.28
(cont.)

Teachers' Reports on How Often Their Students Engage in Theatre Instructional Activities for the Targeted Student Sample



NOTES: Percentages do not sum to 100 due to rounding.

— Sample size is insufficient to provide a reliable estimate.

SOURCE: National Center for Education Statistics, National Assessment of Educational Progress (NAEP), 1997 Arts Assessment.



Summary

The previous section provided information from two background questionnaires. The school questionnaire for theatre supplied information about school resources for theatre learning. The theatre teacher questionnaire provided information about teacher background and theatre instructional practices. The following points emerged from this discussion.

- Most students in the targeted theatre sample attended schools where eighth graders received theatre instruction at least three or four times a week.
- Almost half the targeted students were in schools in which a district or state theatre curriculum was expected to be followed.
- Most of the targeted students attended schools that brought in visiting artists to perform, demonstrate, or teach in theatre; about one fifth of the theatre students attended schools that sponsored a visiting artist program.
- Teachers of most students in the targeted theatre sample were either full-time or part-time specialists, held state teacher certification in theatre, and gave instruction in school facilities dedicated to theatre or on a stage. Thirty-nine percent of targeted students were taught by teachers who reported receiving most or all of the resource materials they needed to teach their classes.
- The most common theatre classroom activities for targeted students included creating characters or scenes by improvisation and performing for an audience.

