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The Benefits and Importance of Collaboration and Diversity
in a Performing Arts Education

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Abstract

This thesis will explore the advantages of providing students with a diversified Performing Arts Education in which collaboration between art forms enhances students' overall artistic abilities. In exploration of this topic, data was collected regarding how the training in each performing art form uniquely benefits a student. The information was gathered from interviews with Kindergarten through Twelfth-grade performing arts teachers, as well as from research which addresses how a student's capabilities can be enhanced through a Performing Arts Education. The results of implementing differing teaching methods involving a collaboration between art forms show that a diversified Performing Arts Education is more beneficial for students than education in a single performing art.

Keywords: collaboration, diversity, creativity, opportunities

The Benefits and Importance of Collaboration and Diversity

in a Performing Arts Education

Collaboration and diversity in a Performing Arts Education can greatly enhance a student's artistic capability in each performing arts field. Sources support the belief that education in each performing art is valuable for promoting mental development, development of creative and expressive capabilities, and preparation to become professionals in any field¹—with additional advantages to students who hope to pursue a career in the performing arts. Conclusions to this research and study offer recommendations on how performing arts educators can guide their students to participate in all art forms and to become well-rounded artists through utilization of Integrated Arts Education.

Reason for this Study

Educators must first understand that growth and greater excellence in each of the arts are important goals and worthwhile aspects of a student's education. This is a belief reinforced by the National Standards for Education in the United States. These standards state that all students participating in each of the arts will have a complete, holistic education.² Similarly, several state Standards of Learning, including the states of Virginia (Virginia Department of Education, “Standards of Learning Documents for Fine Arts”),³

¹ See all sources listed in the bibliography.

² The Kennedy Center: Arts Edge, “The National Standards for Arts Education,” Accessed February 20, 2019, <https://artsedge.kennedy-center.org/educators/standards/standards>.

³ Virginia Department of Education, “Standards of Learning Documents for Fine Arts,” 2013, Accessed February 20, 2019, http://www.doe.virginia.gov/testing/sol/standards_docs/fine_arts/index.shtml.

Texas (Texas Education Agency, “Fine Arts”),⁴ and Massachusetts (Massachusetts Department of Elementary and Secondary Education, “Massachusetts Curriculum Frameworks”)⁵ include standards for dance, music, and theatrical art, assuming and requiring that students will gain experience in all three at some point in their educational career.

In addition to meeting National and State Standards, cross-collaboration between the arts can have a positive impact on student’s artistic capabilities. Several music educators recognize this, including Nancy Shotts, the director of piano studies at W. E. Greiner Exploratory Arts Academy located in Dallas, Texas. At this school, students can participate in only one performing art, such as Shotts’ piano program, or they can add additional *clusters*, which are fine arts tracks, to their schedule. Shotts has claimed, “In every case where one of my students participates in another cluster, those are my better students. Better in how they perform, their confidence level, their discipline... and their organization (in reference to navigating scheduling conflicts and time management).”⁶ She noted both the beauty of combined art forms and the fact that the students who participated in more than one art form had a greater understanding of how multiple tracks worked together.⁷

⁴ Texas Education Agency, “Fine Arts,” (2013), https://tea.texas.gov/Academics/Subject_Areas/Fine_Arts/Fine_Arts/ (Accessed on: February 20, 2019).

⁵ Massachusetts Department of Elementary and Secondary Education, “Massachusetts Curriculum Frameworks,” Accessed February 20, 2019, <http://www.doe.mass.edu/frameworks/search/subjectsearch.aspx>.

⁶ Nancy Shotts, interview by author, Skype conversation on January 2, 2019.

⁷ Ibid.

Another educator who advocates for the importance of Integrated Arts Education is Marie Hill, the elementary music teacher at Jamerson Elementary School. Hill has claimed that every music class must include movement, singing, cognitive processing, social interaction, and the playing of instruments. Therefore, she incorporates each of these aspects into her daily lesson plans.⁸ She added that students are encouraged to use hands-on-learning, playing, and creativity. This is important if the goal of the elementary music classroom is to raise well-rounded and artistically minded people. Hill's classroom goals reflect the belief of the National Core Arts Standards, which state the arts should be utilized so students can create, perform, respond, and connect.⁹ Hill also noted that her students excel at participating in multiple ensembles and that this involvement is crucial; students at this age are still moldable and should therefore be given inspiration in as many areas as possible so they can discover their passions. Hill claimed, "All students should be taken into a creation place and allowed to grow fully around instead of straight up"¹⁰ According to Hill, training students in every art form at the earliest possible age will have a direct positive correlation to those students becoming brave and confident artists in the future.

The Dana Foundation supports Hill's argument and elaborated on the benefits of introducing a student to multiple arts to have a greater likelihood of continuing to study one of them. In the results report of a study done by the Dana foundation regarding the ability of training in the arts to improve attention and cognition, it is explained:

⁸ Marie Hill, interview by author, Largo, FL, January 5, 2019.

⁹ National Coalition for Core Arts Standards, "A Conceptual Framework for Arts Learning," National Core Arts Standards, July 21, 2016, Accessed February 20,2019,
<https://www.nationalartsstandards.org/content/national-core-arts-standards>.

¹⁰ Hill, interview.

...one person may have an auditory system that easily discriminates between tones and a motor system optimized for fine finger control, which may predispose her to playing a musical instrument. Someone with agility, coordination and a good ability to imitate motions of others, on the other hand, might naturally gravitate toward dance.¹¹

The Dana Foundation found training in the arts to improve a student's attention and cognition, indicating that it is beneficial to expose a child to multiple arts so that he or she has a greater likelihood of sticking with one and therefore cognitively improving.¹²

Although there are other ways for a student to experience cognitive improvements, the foundation noted that arts actively engage children in ways that academic classes often cannot, and therefore there is a greater chance a child will embrace them.¹³ The National Core Arts Standards add:

The arts have always served as the distinctive vehicle for discovering who we are. Providing ways of thinking as disciplined as science or math and as disparate as philosophy or literature, the arts are used by and have shaped every culture and individual on earth.¹⁴

Participation in the arts is also an often-cited reason for remaining in school by students who are at risk of dropping out,¹⁵ which is yet another reason for arts educators to ensure that all students encounter all the arts and therefore have an increased likelihood in maintaining participation in at least one of the arts.

¹¹ Michael Posner and Brenda Patoine, "How Arts Training Improves Attention and Cognition," *Cerebrum: Timely and Provocative Articles on Neuroscience* (September 14, 2009), https://www.dana.org/Cerebrum/2009/How_Arts_Training_Improves_Attention_and_Cognition/ (accessed February 20, 2019).

¹² Ibid.

¹³ Ibid.

¹⁴ National Coalition for Core Arts Standards, "A Conceptual Framework."

¹⁵ American Alliance for Theatre and Education. "Benefits of Theatre Ed." Accessed February 20, 2019, http://www.aate.com/benefits-of-theatre-ed_.

An example of a student trained in diversified art is Kaitlyn Ressler, the newest French horn player to join the Florida Orchestra. At just twenty-three years of age, Kaitlyn's acceptance into the orchestra is an incredible artistic accomplishment, which is why Hill noted that Kaitlyn was not trained only in French horn performance. As a child, Kaitlyn participated in dance and was in Hill's children's choir at Calvary Church. Kaitlyn's private French horn instructor, Carolyn Wahl, also notes the importance of balance and keeping music education playful to discourage her students from *flaming-out*.¹⁶ *Flaming-out* is defined by Wahl as a child ceasing to play their instrument because they feel overly pressured and as though playing their instrument is only in pursuit of a future goal, not as a life-long gift to themselves. Because Carolyn was careful to avoid this pressure and allowed Kaitlyn to artistically explore, Kaitlyn is now one of many examples of why a holistic arts education is a worthwhile pursuit in every student's life.

Diversified Training Stimulates Growth in Each Performing Art

Now that the importance of a holistic arts education has been established, the claim which will be examined is that a student who is trained in any given performing art form will benefit from that training as he or she is pursuing growth in any other performing art. First, vocal training will be considered with regards to its usefulness in improving a child's ability to act and play instruments.

One advocate of the belief that vocal training can improve a student's acting ability is vocal technique coach, John Henry. He explained that vocal lessons can

¹⁶ Christopher Spata, "Musician Earns a Place Right Beside the Woman who Taught her to Play," *Tampa Bay Times* (Tampa), June 4, 2018, <https://www.tampabay.com/arts-entertainment/musician-earns-a-place-right-beside-the-woman-who-taught-her-to-play> 20190104/?nocache=x&fbclid=IwAR1wzsM1MkX_wCKtQ1rKtNHNwyHHGp7QiHJLRAX6CB3ZikERof41akXl-KE.

improve an actor's range, help an actor to find his or her optimum speaking pitch, and teach the ability to properly close vocal cords, thus protecting the actor from stress and incorrect use.¹⁷ He also commented that vocal lessons are valuable for actors in that they will help them to navigate difficult vocal situations, of which "a key area is handling emotional dialogue and sounds, such as shouting or screaming, without fatiguing or damaging the voice."¹⁸ He continued to explain that a key aspect of vocal lessons is training how to bridge the gap between lower and upper registers without causing hoarseness or permanent vocal damage. This training is essential for actors because it enables them to properly go into high chest voice, which they utilize often when expressing a heightened state of emotion.¹⁹

Mark Westbrook, an acting coach in Scotland, confirms the importance of vocal training for actors from the reverse perspective. He notes that an actor's singing voice will have a physical effect on the central nervous system of an audience. This means that when an actor utilizes the tool of singing, they can move an audience far more dramatically and rapidly than straight plays have the power to do and without the need for a call to intellect- which will enable the audience's response to be emotionally truthful. Mr. Westbrook also notes that pitch accuracy and vocal quality can only be acquired through vocal training, not acting training, yet they are necessary aspects of a

¹⁷ John Henny, "Why Voice Lessons are Not Just for Singers," *Backstage Magazine*, June 18, 2013, <https://www.backstage.com/advice-for-actors/acting-teachers/why-voice-lessons-are-not-just-singers/>.

¹⁸ Ibid.

¹⁹ Ibid.

musical theatre career.²⁰ This perspective provides support to the belief that choral training is a highly desirable aspect of a strong actor's portfolio.

In terms of vocal training improving a student's ability to play instruments, Shotts claims, "If you can sing, you are playing musically."²¹ She also noted that experience in a choir will greatly benefit piano accompanists because they will understand how the vocal aspect and accompanist part are wedded together. Finally, Shotts noted the benefit of having instrumental students sing note names and melodic lines prior to playing them in order to understand the music rather than just press the appropriate keys, which is especially important for brass players who are unable to accurately play a pitch if they cannot accurately sing it.²²

Vocal training and instrumental training will provide similar enhancements to a child's dance training. Don Baarns, a previous student at Musicians Inst., now teaches aspects of dance through a YouTube channel in which he explains aspects of musicality from the perspective of a musician.²³ These musical aspects include phrasing, counting within phrases of various lengths, differing meters, timing (rushing or dragging), beat and primary pulses, and how studying the styles of music will dictate to a person how he or she should dance. He also discusses the structure of a piece of music, the importance of counting, measure divisions, musician's counting basics as opposed to the differing

²⁰ Mark Westbrook, "Acting through Song: Help for Acting Singers or singing Actors," *Acting Coach Scotland*, Accessed February 20, 2019, <https://actingcoachscotland.co.uk/blog/acting-through-song-help-acting-singers-or-singing-actors/>.

²¹ Shotts, interview.

²² Ibid.

²³ Don Baarns, Music4Dancers YouTube Channel, April 2012, <https://www.youtube.com/user/Music4 Dancers>.

dancers count, understanding musical groove, and how to find *one* when listening to a piece of music. If a dancer cannot find beat *one*, a concept which comes through musical understanding and musicianship skills, they will not succeed at dancing musically or with a partner.²⁴ Baarns additionally claimed that studying music from the perspective of a musician will benefit a dancer first by enabling them to identify which style of dance is meant to be linked to the sound of styles of music, and second by helping dancers “be more expressive, more connected to the music, and more desirable with partners and audiences.”²⁵ All of these points presented by Baarns support the belief that musical training has the ability to greatly enhance a dancer’s technique.

Additionally, learning to play instruments has a positive impact on a student’s singing and acting abilities. Shotts claimed that if a student has learned to play the piano and has played from an open score, he or she will be able to hear the unique line and therefore sight-read music in an SATB choral piece with significantly greater ease.²⁶ Further, Neal Brasher, a professor in the Liberty University Department of Theatre Arts and a director of several academic productions, has claimed that playing a wind instrument for approximately thirty minutes prior to practicing vocal projection and technique for acting will aid in freeing the voice and making it easier to control. He learned this trick from personal experience as he pursued an undergraduate degree in music as a saxophone player and then pursued a graduate degree in theatre.²⁷

²⁴ Baarns, “Music4Dancers.”

²⁵ Ibid.

²⁶ Shotts, interview.

²⁷ Neal Brasher, personal communication at Liberty University in Lynchburg, VA, November 2018.

Training in acting has also been shown to improve a student's ability to sing, dance, and play instruments. When considering how an acting background aids in singing, Mr. Westbrook noted that actors are trained to question the full motivation of their character and therefore can fully understand the emotion of a song and its importance. They can also analyze the essential action and therefore fill their understanding of a song with verbs, making a performance feel less to an audience member like they are watching a scene unfold and instead be led to believe they are watching an actual life unfold, which is the goal of strong acting. In summary, acting training enables singers to add direction to a piece, making it feel more truthful. Similarly, actors are trained to always be portraying a need, and this adds a sense of urgency to music with which audiences connect. All songs in all genres which are written to be sung from the perspective of a specific person (which are most songs) will be performed more truthfully with acting training because of the actors ability to identify and portray the needs of the lyricist.²⁸ In a study done by Livingstone, Choi, and Russo, vocalists with more years of acting experience were rated as more genuine than vocalists with less acting experience. Additionally, no relationship was reported between the number of years of singing lessons and the rating of emotional genuineness, proving that this is a unique quality only acquired through acting training. This is because acting experiences teach singers how to make their phrasing realistic by altering pitch accuracy on appropriate notes for the sake of truthful emotional expression.²⁹ Acting can also aid

²⁸ Westbrook, "Acting Through Song."

²⁹ Steven Livingstone, Deanna Choi, and Frank Russo, "The Influence of Vocal Training and Acting Experience on Measures of Voice Quality and Emotional Genuineness," *Frontiers in Psychology*, no. 5, (March 7, 2014), 156, <http://doi.org/10.3389/fpsyg.2014.00156> (accessed February 20, 2019).

dance training if actors are taught dynamo-rhythm in corporeal mime. Training in the use of dynamo-rhythm will help dancers to understand immobility and other rhythmic aspects of the body, adding natural *musicality of movement*.³⁰ Brasher has also noted that the reverse is true. In his “Voice for the Stage” course, upon completion of breathing exercises from *Freeing the Natural Voice, Expanded* by Kristin Linklater, Brasher encouraged his acting students who also play instruments to utilize the same exercises for band purposes. This is because they inspire proper breathing, which is an essential aspect of instrumental performance.³¹ Shotts commented on an additional educational benefit of acting for instrumental students. She noted that in preparation for the professional world students are often required to announce who they are and what they will be performing prior to playing a piece, and her students who have a theatre background can do this far more confidently.³² In his book *Play, Sing, and Dance*, Doug Goodkin explained the natural crossover between acting and instrumental music by stating the following:

Both [word and tone] require the ability to duplicate and remember what we hear and demand attention to the nuances of volume, inflection, accent, rhythm, intonation... Though we can have sound without a developed sense and sense without a developed sound, the peak of language, exemplified in our best poets, comes at the pinnacle where sound and sense join. Likewise, the peak of music, exemplified in our best composers, improvisers and performing artists, comes from the ability to tell a well-crafted story.³³

Finally, learning to dance has the potential to improve a student’s ability to sing, act, and play instruments. For acting, there is a genre of theatre known as physical

³⁰ Leela Alaniz, “The Dynamo- Rhythm of Etienne Decroux and his Successors,” *Mime Journal*: 24, (2013), 39, doi: 10.5642/mimejournal.20132401.02 (accessed February 20, 2019).

³¹ Brasher, in lecture presentation in the author’s class.

³² Shotts, interview.

³³ Doug Goodkin. *Play, Sing, and Dance: An Introduction to Orff Schulwerk* (Miami: Schott Music Corporation, 2002), 18-19.

theatre, which will be better executed if an actor has had dance training. With dance training, an actor can utilize physical theatre to tell a full story with no speaking at all. In a similar way that the study of corporeal mime can aid dancers in connecting with their body, corporeal mime cannot truly be done unless the actor first understands dance.^{34,35} Corporeal mime is a highly physical genre of theatre developed by Etienne Decroux, who has been called “the father of modern mime.”³⁶ Corporeal mime involves a study of classical ballet, and it requires (according to Alaniz) all the following features which are acquired through dance training: “awareness of muscle isolation: in particular, learning to contract one muscle while leaving others relaxed... awareness of certain muscle groups... acquisition of muscular tone... development of abdominal muscles.”³⁷ Experts in corporeal mime have commented that many actors lack the discipline required to properly execute the foundational technique of the corporeal mime genre which is dynamo-rhythm (or “dynamic rhythm”).³⁸ However, actors with dance training have acquired the necessary physical discipline to understand it. Also, there is an entire genre of theatre known as *dance theatre* which necessitates prior dance training.³⁹ Regarding playing instruments, Shotts notes that dancers have better rhythm when playing instruments and often a better overall approach and attitude when it comes to learning to

³⁴ Alaniz, “The Dynamo- Rhythm of Etienne Decroux,” 3.

³⁵ A video example of corporeal mime can be viewed at the following link: <https://youtu.be/xFDqXF335I4> (Workshop de Mímica Corporal Dramática, April 23-24, 2009) (accessed March 24, 2019).

³⁶ Alaniz, 1.

³⁷ Ibid., 3-4.

³⁸ Ibid., 6.

³⁹ Ibid., 3-4.

play an instrument.⁴⁰ Extending into the choral realm, Hill stated that learning choreography and singing are married art forms. She stressed the importance of connecting a motion to the words of a song as quickly as possible to serve as a memory hook. This is because music instruction must be sensory rich to cater to today's students who are growing up in an incredibly stimulating environment. Hill explained that children's brains are developing earlier now; therefore, instruction must be different, one example of which being the need for constant inclusion of movement.⁴¹ Additionally, connecting words and motions can be beneficial because children are born with a natural impulse to do so. Doug Goodkin explained this connection of movement and language by stating, "The ear, the primary organ of hearing and thus language development, serves a double function as the center for body balance and muscular coordination."⁴² Several designers of educational methods have recognized the importance of utilizing movement to teach musical concepts, including the designers of the Dalcroze method, Education through Music, and Weikart's Movement Sequence. Patricia Campbell and Carol Scott-Kassner noted that in the Education through Music curriculum, "movement is viewed as a necessary technique for leading children in their discovery of melodic and rhythmic patterns and repeated words and word-phrases... (which) prepares children for sight-reading."⁴³ Patricia Campbell and Carol Scott-Kassner also noted that renowned music educator Phyllis Weikart similarly "devised a sequence for teaching folk and

⁴⁰ Shotts, interview.

⁴¹ Hill, interview.

⁴² Doug Goodkin, *Play, Sing, and Dance: An Introduction to Orff Schulwerk*, 18.

⁴³ Patricia Campbell and Carol Scott-Kassner. *Music in Child Enhanced: From Preschool through the Elementary Grades* (4th ed) (Boston: Cengage Learning, Inc, 2019), 64-65.

choreographed dance that takes into account the relationship between language and movement, and that underscores the development of beat competence through movement and dance.”⁴⁴ Finally, Hill praised the Dalcroze method, commenting that it fits her student population and allows them to let go. She remarked, “It’s physics: something already in motion is able to move.”⁴⁵ In conclusion, to encourage a student to grow in all the arts, a good place to start getting them moving is in dance.

A diversified arts education also benefits students when it opens the door for them to play multiple instruments. Shotts has observed this benefit extensively in her piano students. First, she noted that her piano students progress with increased rapidity when they are also playing a band instrument.⁴⁶ The relationship between progression on a band instrument and progression on the piano is often symbiotic and faster paced than the progress of students who play only one instrument. Shotts also noted that students who play more than one instrument often read music better and have a better understanding of music theory because they are immersed in it from different perspectives. She noted that students who participate in band or orchestra are more readily able to play group piano pieces due to their understanding of rhythms and the way varying musical lines fit together. She also reflected on a student of hers who played cello in the orchestra and as a result of that training was more comfortable reading bass clef and could, therefore, more easily play left-hand parts than her students without a cello background. This student also possessed a greater understanding of music history and the feel of pieces in differing

⁴⁴ Patricia Campbell and Carol Scott-Kassner. *Music in Child Enhanced: From Preschool through the Elementary Grades*, 64-65.

⁴⁵ Hill, interview.

⁴⁶ Shotts, interview.

genres because he had been exposed to fully orchestrated pieces and could translate their stylistic differences to piano performance. Vice-versa, Shotts also greatly stressed the importance of playing piano in addition to other instruments, saying that piano study is foundational to understanding and visualizing the western system of notation. The deeper understanding of reading and constructing chords which is acquired through piano study will also aid students in quickly learning guitar and various percussion instruments. For all these reasons, Shotts advocated for students learning to play multiple instruments.⁴⁷

Orff Schulwerk Curriculum: Diversified Arts Education in Practice

Studying a variety of performing art forms helps students embrace creativity, improve improvisation technique, and gain a better general understanding of music and performance. This is a claim which has been fully championed and explored by teachers of the Orff Schulwerk curriculum.⁴⁸ German composer Carl Orff is known for the experiments he performed with dancers and musicians, leading him to establish a school for the integration of performing arts, called the *Guntherschule*.⁴⁹ This school sparked a movement of music educators integrating the arts, which spread to America in the 1960s.⁵⁰ The Orff approach not only recognizes that training in each of the art forms will aid in a better understanding of each of the other art forms, but it also recognizes that each is valuable for its own sake. The curriculum implies that a student needs to experience all the art forms for his or her education to be holistic and complete. One champion of the Orff Schulwerk teaching approach is Victoria Redfearn Cave, M.Ed., a

⁴⁷ Shotts, interview.

⁴⁸ Patricia Campbell and Carol Scott-Kassner, *Music in Childhood Enhanced*, 56.

⁴⁹ Ibid.

⁵⁰ Ibid.

credible master in the field of integrated arts education who is now the Learning Village Arts Department Chair at St. Anne's Belfield school. Redfearn Cave emphasized the value of utilizing the Orff Schulwerk method due to the emphasis it places on the intersection of music, dance, and drama.⁵¹ Modern Orff teachers find it beneficial to blend units of movement and music, enabling students to embrace both forms of artistic expression simultaneously. Redfearn Cave explained that this is one of the greatest benefits of utilizing the Orff program: in its effectiveness the curriculum advocates for the importance of keeping dance in schools. She also stated that her favorite aspect of the Orff teaching approach is that it says, "Yes please! To everyone."⁵² The teaching approach places emphasis on avoiding potential *creativity killers*, which educator Sandra Stauffer has listed as: functional fixedness, certain forms of teacher talk, surveillance, rewards, competition, and use of evaluation as opposed to assessment.⁵³ The reasoning to avoid these pitfalls is based in the understanding that elementary aged students feel significant amounts of psychological pain and may carry incredible baggage to school with them each day. Therefore, assaulting teaching environments may kill their creative process. Redfearn Cave emphasized that what is needed instead of this harshness is connection and collaboration. The improvisation and composition components emphasized in the Orff approach enable a teacher to say to a student, "I love that rhythm you just used! What if we pair that with this other students' pattern?", and the same can

⁵¹ Victoria Redfearn Cave, interview by author, St. Anne's Belfield School in Charlottesville, Virginia, October 1, 2018.

⁵² Redfearn Cave, interview.

⁵³ Sandra Stauffer, "Potential Creativity Killers," (2012) American Orff Schulwerk Association conference.

be done with choreographic ideas.⁵⁴ This kind of teaching enables students to reach a level of ownership of their art, which was promoted by Carl Orff in his famous quote, “Tell me, I forget; show me, I remember; involve me, I understand.”⁵⁵ Redfearn Cave concluded her discussion of the Orff approach by stating that the ultimate goal for any Orff educator should be to become “very unemployed,” meaning that students are so involved in the creative process that they desire to work and be creative alone, apart from teacher intervention.⁵⁶ All these aspects of the Orff program point to its value when used in an integrated arts education classroom.

Redfearn Cave has advocated for an integrated arts education primarily on the basis that it provides multiple entry points for students to become involved in the fine arts. One entry point will connect with a child at some level, and therefore result in excitement for arts within every student.⁵⁷ Under Redfearn Cave’s leadership, the Learning Village Arts Department at St. Anne’s Belfield school claims in their value statement, “We invite all students, regardless of ability, to engage in music, dance, drama, and visual art... we seek to create a welcoming front porch, where students can explore their creative potential and ultimately become culturally competent citizens.”⁵⁸ Redfearn Cave stated that this value results in a *front porch* effect, meaning that none of the students will be turned away from any art or encouraged to pursue a different art

⁵⁴ Redfearn Cave, interview.

⁵⁵ Amanda Long, "Involve Me: Using the Orff Approach within the Elementary Classroom," Honors Theses. Paper 6, (2013), 22. <http://thekeep.eiu.edu/honors/6> (accessed February 28, 2019).

⁵⁶ Redfearn Cave, interview.

⁵⁷ Ibid.

⁵⁸ St. Anne’s Belfield School, “Learning Village Arts Department Value Statements,” in possession of the author, 2018.

instead of the one that interests them. A further result has been that all the students have a belief and efficacy that they can participate in the arts. She claimed that every one of her students would look her in the eye and say, "I am a dancer Mrs. Redfearn Cave!" because they have all been made to believe that they can do it. She addressed the issue of whether encouraging children to pursue all arts is a less beneficial approach for a student than asking them to diligently pursue a singular art form. She explained that it is important to be mindful of the fact that in every school there will be several students do not have the ability to pursue studio lessons or to practice enough at home to reach a conservatory level. Therefore, it should be the goal of every music educator to pursue inclusivity. This can be done through ensuring that all students become well-rounded artists and can pursue the next level of technical training if they desire to, but even if they are not able to pursue further training, they will reach substantial artistic goals. For an integrated arts approach to be successful, it is crucial that it not be antithetical to technical acquisition.

At St. Anne's Belfield school, all students are trained using the Orff Schulwerk method until fifth grade, and they are then given the freedom to pursue deeper training in whatever arts they desire. Redfearn Cave described a middle school student who has chosen to take choir and orchestra, participate in after-school theatre productions, take dance lessons privately, and incorporate more fine arts classes into her elective period. Every elementary school music educator should prepare his or her students to go deeper in all these ways if they so desire but must also recognize that not every student will have this luxury. Therefore, an educator must make the most of the time he or she is given to integrate arts in elementary school. Redfearn Cave stressed that both the complicated rhythms and the movement aspects of the Orff Schulwerk method have demonstrated

success in breaking down barriers between males and their connection to the arts.

Through a vigorous Virginia reel or the opportunity to create choreography that boys feel pushes boundaries established by social rules they have been taught, boys should be made to sweat in an art classroom, thereby feeling invigorated and having the natural reaction of a desire to repeat the activity. Redfearn Cave shared an example in which she allowed males to incorporate running extremely fast in a circle as though they were ravens into choreography for one of their concerts. Because of being allowed to express their masculinity in that way, those students are now captivated by the arts. A proof of the success of an integrated arts approach in terms of its ability to keep males involved in the arts is that at St. Anne's Belfield school, there are now more boys in the choir than there are girls, and there is an equal distribution of both genders in all the arts disciplines.⁵⁹

In addition to the success stories of Redfearn Cave, an additional reason to implement the Orff Schulwerk method is that it understands and utilizes Howard Gardner's Theory of Multiple Intelligences and enables teachers to incorporate activities for all learning styles. According to Doug Goodkin, the Orff-Schulwerk method "began as an intuitive artistic practice exploring the deep-structured connections of music and other fields," and it embraces "the ancient Greek ideal of *mouslike*- the meeting point of music, movement, and speech."⁶⁰ Therefore, the most foundational statement of the Orff approach is that students should be enabled to understand music from the perspective of multiple learning styles, thus complying with the theory of multiple intelligences. This ideal was also championed by Pestalozzi, who taught that education should balance three

⁵⁹ Redfearn Cave, interview.

⁶⁰ Goodkin, *Play, Sing, and Dance*, 17.

elements: hands, heart, and head. Frazee explains that these three elements championed by Pestalozzi “are approached in Orff-Schulwerk through performance (singing, dancing, playing instruments), improvisation, and analysis.”⁶¹ The Orff curriculum is in no way exclusive. Therefore, in order to provide additional inclusivity of learning styles, several educators propose combining the Orff method with other methods which may better reach different students. Hill champions the Orff curriculum while additionally tying in aspects of the Dalcroze and Kodaly teaching methods to be as inclusive as possible.⁶²

Carl Orff was an opera composer, which is an integrated art form. Opera displays the pinnacle of what can be accomplished by using Orff as a tool to teach integrated arts. The beauty of integrated art has been historically recognized and was coined as *Gesamtkunstwerk*, meaning total or collective artwork, by the outstanding German opera composer and (according to the authors of *Grove Music Online*) one of the “key figures in the history of opera,” Richard Wagner.⁶³ *Grove Music* elaborates further:

Wagner argued that the elements of dance, music, and poetry, harmonized so perfectly in Greek drama, were deprived of their expressive potential when divorced from one another. In the ‘art-work of the future’ they would be reunited both with each other (in the ‘actor of the future’, at once dancer, musician, and poet) and with the arts of architecture, sculpture and painting.⁶⁴

Modern educators should note that, according to *A History of Western Music*, “the modern movie, especially in the epic genre of *Star Wars* or *Lord of the Rings*, is in many

⁶¹ Jane Frazee, *Orff Schulwerk Today: Nurturing Musical Expression and Understanding* (New York: Schott Music Corporation, 2012), 14.

⁶² Hill, interview.

⁶³ Barry Millington, John Deathridge, Robert Bailey, Elizabeth Forbes, Peter P. Pachl and Paul Sheren, “Wagner Family,” *Grove Music Online*, 2002, Accessed February 22, 2019, <https://doi.org/10.1093/gmo/9781561592630.article.O905605>.

⁶⁴ Ibid.

ways a collaborative *Gesamtkunstwerk* in which music plays a crucial role.”⁶⁵ The resurgence *Gesamtkunstwerk* indicates that collaboration in art is a crucial piece of modern culture, and students should be trained to both appreciate it and have the tools to participate in it.

Unique Benefits Inherent in Each Performing Art

Inherent in the study of each performing art are benefits to a student which cannot be acquired through the study of any other performing art. For example, when discussing the unique benefits of singing, Shotts noted that boys who sing in middle school while they are going through a voice change will have an easier time navigating it because they better know how to manage their voice. When discussing benefits inherent in all the arts involving musical performance, she noted that a certain sense of community is fostered through the team-centered mentality of choir and orchestra. Therefore, these ensembles are uniquely valuable as springboards to enable children to embrace artistic creativity, which is not easily done unless the student is supported through connection with fellow artists.⁶⁶ An additional benefit of ensemble practice is that students develop focus and learn to keep a balance between listening and contributing within the full sound of the ensemble.⁶⁷ Studies have also indicated that the amount of music training a child has is positively correlated to their reading fluency. Similarly, music training is tied to improvements in mathematics because “parts of the music networks lie adjacent to brain

⁶⁵ J. Peter Burkholder, Donald Grout, and Claude Palisca, *A History of Western Music*, 9th ed. (New York: W. W. Norton & Company, Inc., 2014), 718.

⁶⁶ Shotts, interview.

⁶⁷ Lisa Phillips, “The Top 10 Skills Children Learn from the Arts,” Americans for the Arts, ArtsBlog: For Arts Professionals in the Know, November 26, 2016, Accessed February 22, 2019. <https://blog.americansforthearts.org/2012/11/26/the-top-10-skills-children-learn-from-the-arts>.

areas involved in processing numbers.”⁶⁸ These statistics indicate that music training can enhance a student’s education in several ways that other arts may not.

Acting training will also benefit students in ways that are unique from other art forms. Drama activities improve reading comprehension, as is shown by theatre students performing sixty-five points better on average in the verbal component of the SAT than their non-arts counterparts. This increased comprehension comes through the performance of complex texts such as Shakespearean plays, the understanding of which can also aid in understanding multifaceted science and math material. Perhaps this increased comprehension is why drama students also score an average of thirty-four points higher on the math portion of the SAT than their non-arts peers.⁶⁹ The unique benefits of acting have also been observed apart from results on standardized tests. Drama activities are more effective than discussion activities at improving both verbal and non-verbal communication skills. The performing of texts in the classroom is consistently linked to a significant increase in story recall and understanding of written material.⁷⁰ This increase in reading-comprehension will aid a student’s studies in every other content area. Drama study also teaches problem-solving skills and develops children’s skill in reasoning and understanding through means including figuring out what a character’s motivation is in any given situation. Creative thinking is also encouraged when students are asked to take one piece of literature and perform it in

⁶⁸ Posner and Patoine, “How Arts Training Improves Attention and Cognition,” 24-25.

⁶⁹ American Alliance for Theatre Education, “Benefits of Theatre Ed.”

⁷⁰ Ibid.

multiple ways, a common activity in drama classes.⁷¹ This is a valuable aspect of drama education because creative thinking skills are desired in many job fields.

Drama is additionally highly beneficial for students relationally in the opportunities it provides for students to form communities. First, participation in drama or playwriting leads to an elevated self-concept.⁷² A secure concept of self is necessary for students to form healthy relationships with their peers. Second, acting training helps students improve their confidence as they learn to convincingly deliver a message and to take risks and possibly make mistakes, without this being counted against them.⁷³ An understanding of the necessity of failure and persistence will aid the students in all their studies as they seek to overcome academic challenges. Third, among youth of low socio-economic status, a study done by Champions of Change found that participation in drama leads to “higher levels of empathy and tolerance towards others.”⁷⁴ It also provides opportunities to find a community such as Thespian societies, and long after school rehearsals for plays and musicals that other performing arts do not typically encounter.

The authors of the National Standards for Arts Education describe the importance of a child receiving drama education at each grade level. For elementary school, the authors commented that “Theatre, the imagined and enacted world of human beings, is one of the primary ways children learn about life -- about actions and consequences,

⁷¹ Phillips, “The Top Ten Skills Children Learn from the Arts.”

⁷² AATE, “Benefits of Theatre Ed.”

⁷³ Phillips, “The Top Ten Skills Children Learn from the Arts.”

⁷⁴ AATE, “Benefits of Theatre Ed.”

about customs and beliefs, about others and themselves.”⁷⁵ They go on to explain that in middle school drama can help students find a “personal voice” while simultaneously helping them to understand perspectives of other time periods and cultures. In high school, drama can help students go deeper into understanding their issues and the problems throughout the world.⁷⁶ All of these are unique benefits to a study of drama.

Dance and Instrumental Music Education: A Necessary Duality

As previously discussed in light of the benefits of diversified training, dance and music performance are inherently linked art forms, and are said by Doug Goodkin to be “two expressions of the same impulse- to make audible and visible the innate rhythms of the body, the natural world and our experience of time.”⁷⁷ However, they are also clearly distinct from one another due to the muscles utilized to perform them, and as such have unique effects when exercised by the human mind. In a study done on sensorimotor integration, it was found that “long-term intensive dance and music training are associated with distinct enhancements in sensorimotor skills.”⁷⁸ Compared to untrained counterparts, it was revealed that participating in either dance or instrumental training would improve motor control and allow for better optimization and combination of movements. This is because both activities involve “multi-modal tasks across the auditory, visual, and motor domains.”⁷⁹ These same researchers did an additional study

⁷⁵ The Kennedy Center: Arts Edge, “The National Standards for Arts Education.”

⁷⁶ Ibid.

⁷⁷ Goodkin, *Play, Sing, and Dance*, 17.

⁷⁸ Chiara Giacosa, Falisha Karpati, Nicholas Foster, Virginia Penhune, and Krista Hyde, “Sensorimotor Integration is Enhanced in Dancers and Musicians,” *Experimental Brain Research* 234, no. 3, (December 15, 2015). doi:10.1007/s00221-015-4524-1 (accessed February 20, 2019), abstract.

⁷⁹ Ibid., 894.

which further revealed that when comparing dancers to musicians, there are unique cognitive benefits. The results are summarized as follows:

...dancers have increased diffusivity and reduced fiber coherence in white matter regions, including the corticospinal tract, superior longitudinal fasciculus and the corpus callosum. In contrast, musicians showed reduced diffusivity and greater coherence of fibers in similar regions. Crucially, diffusivity measures were related to performance on dance and music tasks that differentiated the groups. This suggests that dance and music training produce opposite effects on white matter structure. We hypothesize that intensive whole-body dance training may result in greater fanning of fibers connecting different brain regions, an increase in crossing fibers, or larger axon diameter. In contrast, musical training may result in more focused enhancements of effector-specific pathways.⁸⁰

Regarding the differences in beat perception and production between musicians and dancers, studies have revealed the following:

- 1) beat processing and sensorimotor synchronization performance differ among musicians, dancers, and their non-musician/non-dancer counterparts,
- 2) training style did not significantly influence beat perception and production, as performance did not significantly differ between percussionists and nonpercussionists,
- 3) musicians were biased toward the auditory modality, whereas dancers were biased toward the visual modality when synchronizing to bimodal sequences, and
- 4) musicians performed better with finger movements, while dancers performed better with whole-body movements.⁸¹

These broad observations of cognitive benefits can be summarized by stating that participating in either dance or musical study is preferable to practicing in neither from the perspective of enhancement in sensorimotor and cognitive abilities. Further, for a

⁸⁰ Chiara Giacosa, Falisha Karpati, Nicholas Foster, Virginia Penhune, and Krista Hyde, "Dance and Music Training have Different Effects on White Matter Diffusivity in Sensorimotor Pathways," *NeuroImage* 135, (July 15, 2016),https://ac.els-cdn.com/S105381191630088X/1-s2.0-S105381191630088X-main.pdf?_tid=c90bbfdc-0f68-11e8-bd03-0000aab0f27&acdnat=1518380524_8933021779e8044649_47841a7cbe0ad9 (accessed February 20, 2019), 8.

⁸¹ Tram Nguyen, "Examining the Differences in Beat Perception and Production between Musicians and Dancers," *Electronic Thesis and Dissertation Repository*, 4913. Western University Graduate & Postdoctoral Studies (October 2017), <https://ir.lib.uwo.ca/etd/4913> (accessed February 20, 2019), abstract.

student to receive the greatest possible benefits from their Performing Arts Education, the effects of each of these activities are too varied to excuse training in only one.

When examining dance for its benefits in the life of a student, several physical, cognitive, creative, and relational benefits are revealed. First, dance involves following a sound with full body movements, which results in dancers being able to process combinations of auditory information, visual information, and motor output simultaneously.⁸² This is a benefit distinct from instrumental practice, in which only effector-specific movements are utilized. Second, dancing leads to improvement in the audiomotor domain (accurate syncing of physical movements to what is heard), the visuomotor domain (accurately syncing movements to observed movements without auditory cues), and the multimodal domain (displaying increased stability and coordination). Third, those who have participated in dance are better able to appreciate the art form of dance because, regarding perceptual tasks, according to the authors of “Sensorimotor Integration is Enhanced in Dancers and Musicians,” dancers are better able to “detect differences in moving point-light displays and show faster eye movements when viewing a dance film.”⁸³ Educators should also note that students who regularly participate in dance lessons typically perform better academically than non-dancers, achieve higher SAT scores, and perform better in math and science competitions.⁸⁴ Redfearn Cave also highly stressed the value of teaching dance for its own sake due to its training of students to utilize space as well as to understand weight dynamics or energy,

⁸² Giacosa, et al., “Sensorimotor Integration is Enhanced in Dancers and Musicians.”

⁸³ Ibid., 894.

⁸⁴ Rebecca Lake, “The Benefits of Dance for Kids,” Livestrong.com., Accessed February 20, 2019, https://www.livestrong.com/article/214791-the-benefits-of-dance-for-kids/?fbclid=IwAR0sw3K_0EmxafOCskYNY99utsW8IsdQ9G9BRMMc45uI_6r_rmVNt7tUTrA.

time, and form. She emphasized that it is possible to teach choreographic movement with no musical accompaniment and that such a study would still have incredible value within a child's education.⁸⁵ Some reasons for this being beneficial are physical improvements, which include improved balance and postural control,⁸⁶ and increased flexibility, range of motion, strength, stamina, muscle tone, and cardiovascular health. Inherent within dance training are unique creative outlets and opportunities to form a community, including dance lessons which allow for improvements in social and communication skills and increased understanding of trust, cooperation, and the value of teamwork. The increased sense of physical self-awareness required in dance also can lead to improvements in self-esteem and greater confidence in social situations.⁸⁷ The leaders of the Kennedy Center "Arts Edge" program also speak highly of the importance of dance education for each grade level. They note that for kindergarten through fourth-grade students, a child's love of motion will enable them to inherit great value from learning the language of dance as a means of self-expression. Dancing at this age leads to an appreciation of self and others and, according to the "Arts Edge" program leaders, teaches young students to "celebrate their humanity,"⁸⁸ including their cultural heritage and that of others, helping them to "participate in a diverse society."⁸⁹ Transitioning into middle school, cooperation and collaboration can be emphasized within dance study, and in high school communication capabilities can be challenged even further through the use of "intentional and intelligent

⁸⁵ Redfearn Cave, interview.

⁸⁶ Giacosa, et al., "Sensorimotor Integration is Enhanced in Dancers and Musicians."

⁸⁷ Lake, "The Benefits of Dance for Kids."

⁸⁸ The Kennedy Center: Arts Edge, "The National Standards for Arts Education."

⁸⁹ Ibid.

physical actions.”⁹⁰ The “Arts Edge” program leaders conclude their remarks on dance by stating “continued development of movement skills and creative and critical thinking skills in dance is important regardless of whether students intend a dance career.”⁹¹ Educators throughout the United States agree with this conclusion reached by “Arts Edge,” and as a result dance education is becoming a required aspect of several school curriculums.

Contrasting to those of dance, instrumental study possesses its own set of cognitive, creative, and relational benefits, and additionally lends itself to a deeper level of musical understanding. Instrumental study enables students to develop melody discrimination skills and rhythmic synchronization abilities, thus increasing the ability to perform perceptual tasks on the auditory domain, such as accurately synchronizing effector-specific movements with auditory cues. In the visuomotor domain, according to the authors of “Sensorimotor Integration is Enhanced in Dancers and Musicians,” instrumental study enables students to execute “motor reproduction of visually represented temporal intervals.”⁹² Other studies have similarly shown that instrumental training is associated with the development of better beat processing capabilities than dance training, and alongside dance training increases beat production capabilities.⁹³ It also lends to increased hand and finger movement capabilities. All of this leads to multi-modal enhancements, displayed by the fact that, according to the authors of

⁹⁰ The Kennedy Center: Arts Edge, “The National Standards for Arts Education.”

⁹¹ Ibid.

⁹² Giacosa, et al., “Sensorimotor Integration is Enhanced in Dancers and Musicians,” 894.

⁹³ Nyugen, “Examining the Differences in Beat Perception and Production between Musicians and Dancers,” 31 and 51.

“Sensorimotor Integration is Enhanced in Dancers and Musicians,” “musicians combine visual information from reading music or following a conductor, as well as auditory information from the output of their own and others’ instruments, with the movements required to produce the desired sound.”⁹⁴ An additional study by McGill University showed that instrumental instruction is successful at improving pattern recognition and mental representation scores, as well as improving self-esteem measures.⁹⁵ Importantly, all parents of intellectually excelling students should be aware that according to the research of Brian Smith, “music majors are the most likely group of college graduates to be admitted into medical school.”⁹⁶ General musical understanding and musicianship can also be increased through instrumental training within a world drumming ensemble, which is praised by Hill. If students in such an ensemble play too loud, the performance will be inadequate, thus forcing students to listen to each other and be a part of a team. Participation in instrumental ensembles also inspires perseverance. Students must understand that they will not be able to play complicated pieces of music the first time that they attempt to play an instrument, and that even after years of work they will still make mistakes in performances and must continue to practice despite these downfalls.⁹⁷ Finally, instrumental music practice opens doors to participation in unique ensembles that can connect diverse students with the arts who may otherwise have avoided all artistic practice. An example of this is marching band, which can cultivate and maintain passion

⁹⁴ Giacosa, et al., “Sensorimotor Integration is Enhanced in Dancers and Musicians,” 894.

⁹⁵ Brian Smith, “Music and Child Development,” October 16, 2008, Accessed February 22, 2019, <https://www.youtube.com/watch?v=OSfWG2aiuf0>.

⁹⁶ Ibid.

⁹⁷ Phillips, “The Top 10 Skills Children Learn from the Arts.”

among male students for the performing arts. Redfearn Cave explains this phenomenon with her belief that boys need rigorous movement in their music classes to stay interested and should be made to feel so exhilarated at the end of a musical activity that they will ask to repeat the activity.⁹⁸ Marching band incorporates such physical activity, and therefore if boys are exposed to it they may have a higher chance of remaining in the arts than if they were to only participate in choir or theater. A second instrumental ensemble which leads to the inclusion of diverse students is a mariachi ensemble. Shotts, who teaches at a school in which most students are Latino, noted that the mariachi ensemble uniquely reaches the community and unites both students and parents at the school. Instrumental study should be encouraged in the education of every student in light of these many potential benefits.

A Diversity of Perspectives Necessitates Diversity of Performing Arts Education

Largely due to differences in understanding of art across various races, countries, and time periods, none of the performing arts can be fully understood without a basic understanding of every other performing art. Redfearn Cave noted that although teaching integrated arts does not necessitate that a classroom will embrace diverse styles, it does enable for a smoother transition into styles of art from around the world. An integrated arts classroom grants permission to do movement integration which is natural in other cultures. The Orff Schulwerk method is particularly well suited to incorporate multiculturalism due to the vibrant rhythms which can be embraced through the ostinato patterns.⁹⁹ These vibrant rhythms are found in several non-Western musical traditions.

⁹⁸ Redfearn Cave, interview.

⁹⁹ Ibid.

Hill commented that to incorporate the culture of the large percentage of her students who are African American, movement is an essential aspect of all musical endeavors.¹⁰⁰ This is because movement is an essential component of music which has its roots in African American tradition and culture. Shotts has had a similar experience and noted that the combination of the mariachi ensemble with the international dance ensemble seemed natural for the students and portrayed their culture well.¹⁰¹ These students may have been raised in an environment in which mariachi music and its accompanying dance styles were often present. Not only in Hispanic culture, but in many global cultures dance and music are intimately woven together, and therefore if a music educator wishes to accurately portray the music of such a people group dance must be incorporated. John Chernoff noted the example of Africans who can see a dance and only by what they see claim to know what song its musical accompaniment is, and who similarly consider the noise being made by rattles attached to dancer's feet to be part of the music.¹⁰² In India, dance and music are "a duality; they are both manifestations of the same fundamental phenomenon." The words used to mean music in India, either *sangita* or *sangit* depending on dialect, include dance as a way of communicating that word.¹⁰³ The Kalapalo tribe in the Upper Xingu region of the Amazon is another example of culture in which "a tune cannot be easily sung without the movement of the body,

¹⁰⁰ Hill, interview.

¹⁰¹ Shotts, interview.

¹⁰² C. Szego, "Praxial Foundations of Multicultural Music Education," In D. J. Elliot (Ed.), *Praxial Music Education* (pg. 196-218), New York: Oxford University Press, 2005, 196.

¹⁰³ Ibid, 199.

especially the legs, nor is the song complete without the rhythmic accompaniment of the dancer's feet.”¹⁰⁴

Having taken all these examples into account, Szego claimed that any music educator who desires to utilize culturally responsive teaching must “come to terms with dance.”¹⁰⁵ He concluded his argument by stating “one cannot argue for multicultural music education—using “musical practice” as a baseline definition of music—and segregated arts too. The two concepts are simply anathema to each other.”¹⁰⁶ There are also many multicultural musicals which educators may wish to perform with their students, including *A Little Princess* and *Once on this Island*, which are unable to be authentically executed due to the backgrounds of the people groups they represent if the actors and singers participating in them have not had adequate dance training either through their cultural heritage or their formal education.

An Integrated Arts Approach Prepares Students to be Professionals

Whether an educator is working with students who desire to become professional artists or is simply training students to become well-rounded professional adults, an integrated arts approach is the best way to meet either goal. With regards to students who hope to pursue a career in the arts, Redfearn Cave noted “I’m not quite sure if you can be successful currently in professional arts without a flexibility.”¹⁰⁷ She held this belief because all the professional performers she knows in the field have reported that they must be versatile to be successful. Singers should be able to perform in an opera one

¹⁰⁴ C. Szego, “Praxial Foundations of Multicultural Music Education,” 210.

¹⁰⁵ Ibid, 201.

¹⁰⁶ Ibid, 211.

¹⁰⁷ Redfearn Cave, interview.

week, do a voice over for a cartoon the next, and the next perform in a musical-theatre production. She gave a specific example of an actress who played the lead in a Broadway production of *The Waitress*. When not singing on Broadway, this woman is a professional symphony orchestra player.¹⁰⁸ Other examples of professional positions which require versatility are all theatrical roles which call for *triple threat* performers, meaning performers with high-quality singing, acting, and dancing capabilities. All musicals require the actors to also have choral and dance training, which is a phenomenon not only found on stage but also encountered in movies. Several roles also call for *quadruple threats* because it is necessary for the character to play an instrument, examples of which include the popular movie musical *La La Land* and the Broadway musical *School of Rock*. Modern professional musicians are often required to possess additional singing, dancing, and acting capabilities to make a living performing concerts. To pursue the profession of playing in musical pit orchestras, a musician must play a variety of instruments and may need to be ready to be featured in small acting and singing roles.¹⁰⁹ Diversity within each of the performing arts is also crucial for professional reasons. Examples include that the more styles of music a singer can properly execute the more job opportunities will be available to him or her, and if an actor has been trained both in stage acting methods and acting methods for television his or her potential job field is twice as large. Even within the classical dancing field, diversity of styles is necessary because, according to dance instructor Angela Sirico, “so many ballet companies are now using a variety of contemporary pieces and many of the

¹⁰⁸ Redfearn Cave, interview.

¹⁰⁹ Example: Burt Rushing, a professional percussionist who performs in pit orchestras in the Tampa, Florida area and in that capacity has been required to do all the activities described.

dancers that do not have the freedom of movement that jazz and modern teaches them have trouble assimilating themselves into those ballets.”¹¹⁰ This kind of versatility is what is required in the momentum of modern art, as is evidenced by the work of the Staunton Music Festival. With the tagline “Re-defining Classical Music,” this group features fully integrated arts, in which all performers must have multi-disciplinary mindsets, and will be required to perform in blue-grass ensembles as well as in classical settings.¹¹¹ Because professional art is rapidly traveling in an integrated direction, for students to become life-long participants in the arts, they must have this mindset.

Even for students who are not pursuing a career in the arts, a diversified arts education will enable them to be more holistic and understanding life-long participants in the arts. Shotts said that the reason she encourages her students to pursue multiple tracks is that the more tracks they are in, the more exposure they are getting and the better they will be able to understand the arts in general for the rest of their lives. This will give them a greater appreciation for beauty in all forms.¹¹² Hill remarked that showing students other ways of doing things is always healthy because it will instill in them greater empathy for others, and “it is the creative brain that will keep our society from imploding.”¹¹³ She elaborated on this by saying that the more a student knows other

¹¹⁰ Angela Sirico, “What are the Benefits of Studying Multiple Forms of Dance?” DanceTeacherWeb.com, January 15, 2008, Accessed February 22, 2019, https://www.danceteacherweb.com/en/blog/teacher_article/2008/1/15/what-are-the-benefits-of-studying-multiple-forms-of-dance/.

¹¹¹ Staunton Music Festival, Virginia’s World-Class Music Festival, Accessed February 22, 2019, <http://www.stauntonmusicfestival.org/summer-festival>.

¹¹² Shotts, interview.

¹¹³ Hill, interview.

people's lives and careers, including artistic careers, the better that student will be able to treat those he or she has learned more about.¹¹⁴

Modern performing arts educators not only need to teach in a diversified manner to reach diverse cultures and meet high standards, but also teaching in a diversified manner is an essential piece in properly preparing the next generation of performing arts educators. Redfearn Cave said that in her own life experience, she witnessed many career doors open because, in addition to being able to teach using Orff Schulwerk, she was a skilled piano player. Even this skill she believes is a result of her dance training. She has found agreement amongst professional piano players that technical acquisition reaches a stopping point which cannot be passed unless a player has developed a physical awareness through movement and dance. Also, within the field of music education, she noted that having a real rhythmic prowess and the ability to perform complicated body percussion exercises is necessary to engage male students.¹¹⁵ Shotts agreed, saying that her piano background made her a much better choir conductor because she understood the interwoven nature of the accompanist and choir, so rehearsals were able to flow with ease.¹¹⁶ Other examples of benefits of integration include that a dancing background will naturally lend itself to certain conducting capabilities, a necessary aspect of music education. The reverse is also true, in that the more conducting experience a teacher possesses, the better he or she will be able to utilize "movement and expressive gestures

¹¹⁴ Hill, interview.

¹¹⁵ Redfearn Cave, interview.

¹¹⁶ Shotts, interview.

that children may learn to use as they listen and perform a song.”¹¹⁷ Also, an acting background will aid future dance teachers in attaining an emotional connection with the audience from their dancers. For an educator to lead a musical production well, he or she should understand and be trained in all the performing arts.

Conclusion

Multiple scientific studies and the reports from performing arts educators overwhelmingly confirm the benefits and importance of cross-collaboration and diversity within a Performing Arts Education. The data challenges all current and future performing arts educators to incorporate as many integrated arts approaches into their classrooms as they are capable. An integrated arts approach inspires creativity, serves the diversity of all students, and opens professional doors. Therefore, all students should have the opportunity to be trained in multiple performing art forms.

¹¹⁷ Patricia Campbell and Carol Scott-Kassner, “*Music in Child Enhanced: From Preschool through the Elementary Grades*,” 68.

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