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DANCE AND LEAD: AN ARTISTIC JOURNEY TO LEADERSHIP

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By

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ABSTRACT

The purpose of this qualitative phenomenological study is to understand how dance, dramaturgy, aesthetic, and somatic practices are manifested in the daily work of educational leaders in dance. The study explored the art of leadership by investigating the experiences of dance educational leaders. It examined how dance, dramaturgy, somatic practices, and aesthetic knowledge influenced their leadership development. The participants for the study have five or more years in educational leadership in dance, affiliation at a university, or affiliation with a leadership organization, and at least ten years of professional dance experience. Participants shared their experience through one-on-one semi-structured interviews. Observations of each of the participants were also conducted that demonstrated how dance, dramaturgy, aesthetics, or somatic practices could be applied to leadership. The findings indicated that leadership skills can be developed from dance experience. Based on the data from the interviews and observations, leadership is an art and knowledge and experience in dance can be applied to leadership and leadership education. Findings also revealed the importance of somatic practices and the importance of leaders being in touch with their bodies and practicing somatic or embodied practices. Dance forms and artistic methods are beneficial to leadership.

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and

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CHAPTER 1

INTRODUCTION

Dancing is like life. The stage is the platform where movement is unlocked and passion is released. I have been a dancer for several years and the arts have given me opportunities to step into leadership roles. Dance is leadership, an emotional outlet, a form of communication, and my passion. Johnson (2013) argued that dance combines the use of the entire body and emotions in much the same way as leadership. More specifically, "Dance provides a physical metaphor for leading and following and teaches us many lessons. Leading is natural. Leading is life. Leadership is a dance" (Johnson, 2013, p. 7).

Dance as a holistic art can influence and change an environment. I have witnessed dance and other art forms change lives, encourage people, assist in learning, and relieve stress. Similarly, I have been able to use dance as leadership in the California State University, Fullerton Ed.D. program by using dance as a way to connect the arts to educational leadership. In the Organizational Leadership course, I presented a book review on *Dance of Leadership: Mastering the Art of Making a Difference Using Your Unique Style*. In my presentation, I was able to lead the class in various types of dance movements while connecting the movements to leadership styles. The presentation included the use of jazz music that consisted of different rhythmic

beats. The music set the atmosphere for the presentation and provided the movement to be done in different timing. Connecting the dance movements to the music and leadership styles was an artistic learning experience.

Leadership should be viewed as an art form where leaders are able to connect to creativity (Adler, 2006). Kouzes and Posner (2002) agreed that leadership is an art. Rhythm, time, space, and energy, choreography, affect the dance, the dancer, and the audience (Denhardt & Denhardt, 2006). Movements are guided by specific energy that allows the dance to move forward and have purpose (Denhardt & Denhardt, 2006). Likewise, leaders who lead with passion and energy can make steady and continual progress while keeping their followers engaged (Johnson, 2013). Creative leaders encourage creativity and provide motivation through developing relationships with followers (Turnbull, 2012). Creative leaders lead with intent and action so that they can make an impact (Johnson, 2013). Moreover, English (2008) emphasized that the use of creativity is known to strengthen organizations and assist leaders to lead with a clear vision.

Connecting leadership to the arts also connects leadership to an aesthetic experience that includes the use of the senses, feelings, and understanding (Katz-Buonincontro, 2011). According to Greene (2001), aesthetic education provided by holistic and humanistic approaches utilizes the arts and also seeks to connect what it is learned from the arts into education. In addition, aesthetic leadership is sometimes connected to somatic leadership, which involves a leader becoming connected to bodily sensations that build self-awareness (Eddy,

2009). Eddy (2009) writes that somatic education practices are therapeutic and consist of different movements to increase mental and physical awareness. They use the whole body, presence, physicality, and feelings as important aspects of leadership (Eddy, 2004).

This study examined the impact of dance, dramaturgy, aesthetics, and somatic practices on educational leadership in dance. This chapter introduces the dissertation and begins with the background and statement of the problem. The explanation of the problem provides the context and necessity of the current research study. The chapter concludes with an overview of the remainder of the dissertation.

Background of the Problem

Educational leadership programs need to develop leadership preparation by identifying strategies from the arts that can be applied to leadership (Millstein & Kruger, 1997). The use of art based methods to teach leadership can be beneficial to learning about leadership because emotions are connected to the learning experiences (Crow & Grogan, 2005). According to De Ciantis (1995), nontraditional methods of teaching leadership can enrich leadership programs. While art and theatre are not often used as methods for teaching educational leadership, both are becoming useful and available as tools to develop leaders (Katz-Buonincontro, 2011). However, few empirical studies focus on art-based methods (Sutherland, 2012). Schwandt (2005) asserted that the use of theatre or performing arts in educational leadership is limited, but it can be a way to link theory to practice in education and provide leaders with critical thinking skills.

Katz-Buonincontro (2008) agreed, emphasizing that learning artistic leadership skills can assist leaders in solving complicated problems that organizations may face. Moreover, artistic leadership provides an opportunity for leadership growth and fresh new ways for leaders to solve problems through creative thinking (Katz-Buonincontro, 2008). According to Basadur and Gelade (2005), creative leadership is beneficial because it assists leaders in understanding leadership. Adler (2006) agreed that the arts should be used as a method of pedagogy to enhance leadership skills.

In their research, Murphy and Louis (1999) found that educational leadership programs tend to employ traditional methods of pedagogy that do not include performing arts, aesthetics (emotion), dramaturgy, or somatic methods. Traditional teaching methods allow people to develop sound reasoning skills; however, the use of reasoning to solve problems is inadequate for challenges that occur in the 21st century (Adler, 2006). Traditional pedagogies including theory-based methods, fail to be successful practices (Sogunro, 2004) because traditional methods of teaching leadership do not allow leaders to tap into their emotions (Katz-Buonincontro, 2011). Cunliffe (2002) stated that leaders have to deal with situations that involve their emotions and art based methods can assist leaders in dealing with their emotions and relating to students' emotions. The arts provide a way of learning leadership and a way to manage and understand emotional feelings (Hadfield, 2000). Connecting emotions to leadership is important and sometimes educational leaders lack emotional connections especially with students (Katz-Buonincontro, 2011). Emotional connections are

important because students and leaders have emotional strain that affects them (Palmer, 1996). Educational leaders often hide or withhold their emotions and feelings, which can cause leaders to lose their sense of who they are (Lindle, 2014). Leaders need to have empathy to understand students' perspectives and leaders who are in touch with their feelings will be aware of others' feelings (Katz-Buonincontro, 2011). Katz-Buonincontro (2011) explained that educational leaders often lack connection to emotions because there is limited training for educational leaders on how to deal with emotions and interpersonal complexity. Lindle (2014) insisted that educational leaders needed to seek consistent guidance and training outside of their jobs for emotional support.

In addition, incorporating the arts in corporate leadership organizations assists leaders in engaging followers and with problem solving (Katz-Buonincontro, 2011). Engaging followers is an important aspect of leadership because leaders have to deal with various personalities within an organization (Katz-Buonincontro, 2011). Frick and Frick (2010) asserted that theatre arts provide an ethical method to solve problems through visuals that provide a paradigm to assist in the decision-making process. Theatre activities such as applied drama can provide students with a unique way to address problems (Katz-Buonincontro, 2011). Additionally, organizations in corporate settings utilize the arts in trainings to assist in growth and development of the organization and the development of the leaders within the organization (Corsum, 2006). The arts utilize performance of content methods as a way to develop leaders which includes performing content in theatrical ways (Katz-

Buonincontro, 2011). Kelly (2012) noted that improvisation is another method used to develop leaders by encouraging them to perform or act out different subjects, information, and experiences.

For the twenty-first century, it is important for the teaching of leadership to incorporate creative methods instead of solely using traditional teaching methods (Katz-Buonincontro, 2011). Creative leadership benefits leaders in their abilities to solve complex issues and move organizations in new directions. Denhardt and Denhardt (2006) stressed that leadership can be developed by studying the traditional arts and how artists develop their work, and then applying what is learned from those experiences to the art of leadership. Although educational leadership programs currently do not incorporate the use of the arts, linking the arts to educational leadership can lead to self-reflection and vulnerability for leaders (Denhardt & Denhardt, 2006). Self-reflection is a method used to build self-leadership skills and includes the way a person thinks, feels, and behaves (Zeitel-Bank & Tat, 2013).

Problem Statement

The problem this study addressed was the lack or disassociation of artistic practices in educational leadership programs. The study also addressed the need for the arts in educational leadership programs. Katz-Buonincontro (2008) emphasized that aesthetics and arts are important learning factors for leaders; however, as explained previously, art based methods have had limited use in educational leadership. Thus, there is limited empirical work about the process of leadership and art connections (Sutherland, 2012). However, literature is

available that offers support on how the arts and leadership are connected and can be used to develop leaders (Katz-Buonincontro, 2008). Work by Greene (1995) supported the use of the arts in education and the research shows that what is learned from the arts can be applied to educational leadership.

The arts and aesthetic experience can contribute to creative leadership by encouraging the creative leader to take the stage so that meaningful knowledge can be used to facilitate change and improve communities. The aesthetic learning experience is a personal learning experience that includes engagement and the desire to make meanings (Webster & Wolfe, 2013). The engagement in the aesthetic experience includes a leader's capability to encourage a relationship with an organization and the community. Yet today, the arts and aesthetic practices are not utilized in leadership education.

Purpose Statement

The purpose of this qualitative study was to understand how dance, dramaturgy, aesthetics, and somatic practices are manifested in the daily work of educational leaders in dance. The study explored the art of leadership by investigating the experiences of dance educational leaders. It examined how dance, dramaturgy, somatic studies, and aesthetic knowledge influenced their leadership development. As a result, the outcomes of this study may allow for the application of the creative process in leadership education graduate preparation programs. The following questions guided this study:

Research Questions

1. How can experience in professional dance contribute to teaching educational leadership in dance education?
2. How do dramaturgy, aesthetics, and somatic practices influence the development of educational leaders in dance education?

Significance of the Study

Educators such as Katherine Dunham, Pearl Primus, and others have influenced higher education by utilizing a holistic approach involving physical, intellectual, emotional, and spiritual components. These influences include the use of non-traditional dance movement to shape a different mindset with the help of anthropology, culture, and sociology. Philosopher John Dewey's perception of education paved a way for the body mind centered experience, which includes awareness of senses and feelings as a way of learning and making meaning through senses, connections, and the creative process (Dragon, 2008). The current research study is significant since it presents somatic education as a discipline in higher education that assists in developing educational leaders. The body mind form of education brings a different paradigm to education and integrates knowledge from other fields (Dragon, 2008). Somatic, aesthetic, dance, and art education support leaders with a creative approach to engage students so that an understanding of the inner self or inner process can take place (Dragon, 2008). The findings of this study prompt recommendations that can be beneficial for higher educational leadership programs.

Additionally, this research contributes to educational leadership because leadership is an art (Denhardt & Denhardt, 2006). It is hoped that this study provides an understanding of how connecting art-based methods to existing leadership and leadership development enhances leaders who engage in the reinvigorated training. This research also contributes to the aesthetic learning process and demonstrates how it can challenge the traditional role of leadership training. This is important because educational leadership programs may not link the programs' teachings and the actuality of educational leadership careers (Barth, 1997). Branson (2010) argued that some programs have not been successful in preparing educational leaders to handle problems and resolution processes. The current research is beneficial to artists, directors, and coordinators of educational leadership programs as well as to corporate world of leadership and management.

Moreover, the research is important to me as a practitioner because I am a dancer and provide leadership in dance to various groups and organizations. Connecting the arts to leadership enhances my leadership abilities. As an educational leader, I believe that the arts provide me with creative ways of addressing work and allow me to collaborate with other leaders and students. The arts can assist educational leaders, like me, in learning our role in leadership, and provide leaders with the collaboration skills they need to work in organizations (Katz-Buonincontro, 2011).

Scope of the Study

The scope of the study refers to the parameters under which the study will be operating (Babbie, 2010). This study viewed dance teaching as leadership and leadership as teaching. The study was focused on the art of leadership with emphasis on dance, dramaturgy, aesthetic education, and somatic practices. The participants for this study included individuals who had a background in dance or theatre arts and who were educational leaders. This study included semi-structured interviews with and observations of each participant. The following section outlines the assumptions, delimitations, and limitations of the study.

Assumptions of the Study

I assumed that participants were honest in their responses. I also acknowledged that I have preconceived notions and opinions and took appropriate measures such as journaling my opinions to limit their impact on the research study. My preconceived notions were that dance is leadership, art is needed in educational leadership programs, and educational leaders lack emotional connection to students. It was also assumed that participants were familiar with and understood the terminology and concepts associated with the study. It was also assumed that when observations were conducted the participants acted the way they normally would. I assumed that what I observed was representative of the actual practice.

Study Delimitations

This study was delimited to adults who had a background in dance, theatre (dramaturgy), aesthetic education, or somatic practices. It was important for this study for the participants to have educational backgrounds in dance, theatre, aesthetics, or somatic studies for the research to be effective. Since the research was conducted as a phenomenological study, a common experience among the participants had to exist.

Additionally, although dance, dramaturgy, aesthetics, and somatic studies are practiced in other states and countries, the research focused on practices in the United States. The location was selected based on proximity as well as the researcher's interest in the study of dance, dramaturgy, aesthetics, and somatic education in higher education in the United States and how they have developed.

Study Limitations

The results from the interviews are not generalizable to a larger population because I describe a phenomenon experienced by a specific group of individuals. The research results are limited to the answers of the participants selected to be interviewed and their interactions with the researcher. The study was also limited to the time when the Dance of Leadership conferences took place in Southern California as well as to the time frame in which this dissertation must be completed.

Definitions of Key Terms

The following definitions were used to guide this study:

Aesthetics. Aesthetics comes from the Greek word “aesthesis” meaning perceptions (Katz-Buonincontro, 2011).

Aesthetic leadership. “Aesthetic leadership requires two enduring components: engagement of the senses, and a focus on the experimental” (Polat & Oztoprak-Kavak, 2011, p. 52).

Art. Art is used as a general term for art forms including theatre, performing arts, visual, and musical arts.

Art based research. “Art based research can be defined as the systematic use of the artistic process, the actual making of artistic expressions in all of the different forms of the arts, as a primary way of understanding and examining experience by both researchers and the people that they involve in their studies” (Knowles & Cole, 2008, p. 29).

Dance. The term is used to describe body movement and a form of art and performing art.

Dance educational leaders. Dance educational leaders describe leaders who work in the field of dance education and apply dance to leadership development.

Dramaturgy. Dramaturgy is a form of experimental learning that uses theatre techniques to teach and involves role playing (Barbuto, 2006).

Embodiment. Embodiment is “the place of learning where we can do something different, consistently and when under pressure” (Hamill, 2013, p. 47).

Feldenkrais method. The Feldenkrais method is “a movement centered system of mind body education and personal development. The work is designed to improve movement capability and freedom as well as to reduce pain or limitations in movement and improve general well-being” (Batson, 2009, p. 3).

Somatic (bodywork, body-mind discipline, embodied, and movement education). “In 1970, philosopher and Feldenkrais practitioner Thomas Hanna coined the term somatics from the Greek word soma, meaning the body and its wholeness” (Batson, 2009, p. 1).

Organization of the Dissertation

Chapter 1 provided a context regarding the lack of the arts, aesthetics, and somatics in educational leadership as a problem and discussed how the arts can contribute to creative leadership as the purpose of the study. The research questions, significance, scope of the study, and definitions for the key terms were also delineated. Chapter 2 presents a critical review of the literature related to the research questions. Chapter 3 contains the research design, data collection, and analysis methods. Chapter 4 presents the study’s findings, and Chapter 5 interprets the findings and provides recommendations for practice and future research.

CHAPTER 2

REVIEW OF THE LITERATURE

The problem this study addressed was the insufficient use of dance, dramaturgy, aesthetics, and somatic practices in teaching leadership education. The purpose of this qualitative study was to understand the relationship between dance, dramaturgy, aesthetics, and somatic practices in relation to educational leadership. The study explored the art of leadership. Specifically, the study examined how experiences with dance, dramaturgy, somatics, and aesthetics influence the leadership skills of individuals who are in dance leadership positions and how what is learned from the arts can be incorporated into educational leadership programs. The beginning of this chapter reviews the theoretical and philosophical foundations of this study. Next, a review of the empirical research related to the study is provided. The chapter concludes with a summary of what is known from research and then highlights gaps in current literature.

Theoretical Framework and Philosophical Foundation

Leadership as a holistic art involves artistic engagement (Johnson, 2013). The collaboration of the mind, body, and soul leads to a phenomenon or experience (Johnson, 2013). Miller (2014) emphasized that it is through the holistic style that one is able to combine several ways of learning, making meaning, and experience. According to Johnson (2013), "Leading is natural,

leading is life, leadership is a dance” (p. 8). Through the integration of holistic art, leaders are able to gain an inner flow of energy that guides their life and leadership style. It is up to leaders to develop and “dance” their own styles of leadership because leadership styles are unique and personal.

Theoretical Foundation

The theoretical foundation for this study is based on Roth’s 5Rhythms of dance and aesthetic theory. The five rhythms of dance or movement are rhythmic names that are also dance styles: flowing, staccato, chaos, lyrical, and stillness (Johnson, 2013). When applied to leadership, the 5Rhythms of dance allow individuals to further connect to their leadership styles (Johnson, 2013). Applying the five rhythms of dance allows leaders to go through various energies and exercises that are connected to each leadership style (Johnson, 2013). Leaders can discover the rhythm or rhythms that best fit their leadership style by connecting with the leadership profiles as described by Johnson.

Roth’s 5Rhythms of dance. Roth’s 5Rhythms of movement were developed to allow dancers to develop a sense of connection and creativity (Roth, 2015). The five rhythmic styles of leadership were formed from Roth’s 5Rhythms of dance (Johnson, 2013). Johnson (2013) used the five rhythmic styles to create a unique way of connecting leadership to dance, including techniques for teaching educational leadership.

Flowing. Flowing refers to the art of being continuous in movement with the body (Roth, 2015). Being in flow is about trusting the body and giving in to the inner energy to provide guidance (Roth, 2015). Flowing movement in dance

consists of various flowing movements that are continuous, including circular movements that may change directions and timing while continuing to flow (Johnson, 2013). According to Johnson (2013), the use of flow in leadership enables leaders to transition between situations, change direction, and continue to press toward a goal. The flowing leadership style allows leaders to take their time and focus on a goal while staying in the movement of flow. Johnson (2013) included Mother Teresa as an example of the flowing leadership style. Mother Teresa demonstrated a continuous method to help give to the poor. She faced hardships, but she continued to press to reach her goal (Johnson, 2013). The flowing style can be associated with aikido or embodied leadership that includes being aware of energy and how to be balanced throughout various situations (Palmer & Crawford, 2013). Johnson (2013) asserted, "The flowing leadership style can be effective in times of evolutionary change—change that is inexorable, continuous and relatively clear" (p. 98). Flowing can be compared to the visionary style of leadership where change is essential and a strong vision is needed (Goleman, 2000).

Moreover, flow, according to Csikszentmihalyi (2000), occurs when a person enjoys what he or she is doing. Specifically, flow includes happiness in an activity that has goals and involves deep concentration (Csikszentmihalyi, 1990). Some conditions for flow include "perceived challenges, clear proximal goals and immediate feedback about the progress being made" (Nakamura & Csikszentmihalyi, 2000, p. 90). It is within flow that an experience occurs and within the experience that attention focuses arise (Nakamura & Csikszentmihalyi,

2000). Flow also allows a person to develop skills such as concentration and goal setting (Nakamura & Csikszentmihalyi, 2000). Flow takes place when there is a connection between a person's expertise and an activity that has an objective (Johnson, 2013).

Staccato. Staccato consists of strong and high energy movements (Roth, 2015). The staccato style of movement has precise foot movement, and rhythmic measure. It consists of high energy and movement in different directions (Johnson, 2013). Johnson (2013) explained that staccato style of leadership as the ability of the leaders to have control and take action within an organization. Staccato style leaders are not afraid to challenge traditions and do things differently and experiment. With the staccato style of leadership, there is a connection to leadership in the area of being able to execute energy in various directions. Sarah Breedlove, also known as Madame C. J. Walker, is recognized as a staccato leader for being the first Black self-made millionaire woman in the United States by creating the hot comb and other hair care products for Black women (Johnson, 2013). Madame C. J. Walker went against what society believed as right and what society believed she could not do as a Black woman (Johnson, 2013). "The staccato leadership style is very effective in situations that call for quick, clear, surgical responses" (Johnson, 2013, p. 80). Johnson (2013) associated the staccato leadership with an extraverted leadership style. More specifically, staccato leadership can be compared to a commanding leadership style, which is very controlling and needed in times of emergencies (Goleman, 2000).

Chaos. The chaos style of movement is often associated with a lack of control and freedom of movement (Roth, 2015). Therefore, in leadership the chaos style requires leaders to understand that they may not have full control of all situations (Johnson, 2013). While the chaos style may place leaders in situations where they may not have control, they must be willing to accept that and be able to lead from within (Johnson, 2013). Johnson (2013) described the chaos style of leadership as demanding an understanding that leaders must search for new ways of doing things, must surrender, and allow action to take place from the situation instead of being in control of the situation. From the leadership perspective, there may not be a clear direction in every situation; therefore, it is important that leaders are able to adapt. The chaos style of leadership is connected to the storytelling style of leadership (Johnson, 2013).

Lyrical. Doing lyrical movement includes giving up self-will and subjecting one's self to the inner soul (Roth, 2015). The lyrical style of movement combines technical dance with other styles of movement (Johnson, 2013). Lyrical movement is very expressive and attaches feeling and emotion to the movement (Roth, 2015), while creating an illusion of movement that changes at various times (Johnson, 2013). The lyrical style of leadership includes being able to adapt to situations and understand the importance of change. According to Johnson (2013), lyrical leaders encourage followers, and they are able to multitask because they have various levels of skill that can be applied to different situations at different times. Multitasking demonstrates the importance of lyrical leaders' ability to adapt to circumstances and shift when needed. Lyrical style is

associated with an introverted leadership style because the leader inspires by connecting to followers (Johnson, 2013). Lyrical leadership can also be compared to the coaching style of leadership where a leader mentors other people (Goleman, 2000).

Stillness. Stillness in dance may appear as though no movement is taking place but there is a continuous flow moving steadily (Roth, 2015). “The dance is our vehicle, our destination is the Rhythm of stillness; our challenge is to be the vessel that keeps moving and changing” (Roth, 2015, para.1). In stillness, strong and graceful energies and movements come together (Roth, 2015). Stillness leaders are grounded and know when to speak, when to listen, and when to take action in a way that grasps followers’ attention and inspires them (Johnson, 2013). Stillness leaders act as guides who assist followers in learning who they are as leaders (Johnson, 2013). Stillness leaders build a sense of desire in their followers so that the right action can take place (Johnson, 2013). Stillness leaders also seem to be effective in taking action in situations that need transformation (Johnson, 2013). Thus, stillness leaders empower and create an atmosphere of transformation. Martin Luther King Jr. is an example of the stillness style of leadership through his ability to lead during the Civil Rights Movement for Blacks and bring about change through the assistance of non-violent acts (Johnson, 2013). Stillness leadership is transformational leadership. Johnson stated, “Stillness leaders help their followers tap into that powerful transformative motivation that can only come from within” (p. 171). Stillness leaders instill leaders to be guided by within and inspire people.

Aesthetic Theory

There are several aesthetic theories that lend themselves well to supporting arts, dance, and somatic practices in learning and leadership education.

Maxine Greene's aesthetic education. Maxine Greene's perspective on the philosophy of art and education states that aesthetic learning takes place when there is an engagement with artwork where the emotions are involved (Greene, 2001). Greene's belief about aesthetic and art education derived from her viewpoint of "wide-awakeness," which occurs during aesthetic experiences (Noddings, 2012, p. 66). For Greene, imagination plays an important role because it is through the imagination that one can recreate what they see or view things from a different perspective (Miller, 2010). Greene (2001) asserted that it is important to bring the arts and aesthetic together for learning to take place. Through aesthetic and art experiences, various perspectives can be learned which provides a way to recreate and obtain knowledge in a meaningful way (Greene, 1995).

Burt (2000) claimed that the combination of dance and the aesthetics provides an opportunity for individuals to think in different ways and see different perspectives. Dancing as an aesthetic experience can be seen from a performer's point of view when the body of the dancer surrenders to flow and rhythmic patterns (Fetters, 1980). Leadership is similar to art and dance because leaders have to be connected to an organization's rhythm to know how to act (Johnson, 2013). Leadership, like dance or art, consists of linking people

together to create something fresh and efficient for other people (Sutherland & Purg, 2010).

Laban effort/shape theory. Through the use of the laban effort/shape theory, the aesthetic experience can be described as a process of energy and movement (Batson, 2009). It is through the energy and movement that a certain flow takes place. Flow can also be related to the complete moment when an artist feels a complete sense of wholeness and correctness (Thomas, 1980). Reaching the complete moment takes time; thus, each movement is carried out step by step (Thomas, 1980). Like the artistic moment, leaders' actions create the experience of a complete moment (Duke, 1986).

Dewey's aesthetic theory. The arts in education have not been a priority, but the use of Dewey's concept of art as an experience can be beneficial to education (Jackson, 1995). Dewey formulated his aesthetic theory, which included the arts, to develop meaning and value for the experiences of learning and teaching (Pugh & Girod, 2014). Pugh and Girod (2014) purported that the arts allow for experiences to be seen differently and that the arts bring richness to an experience. Art communicates moral purpose and education through artful messages that encourage meaningful thinking (Goldblatt, 2006). According to Goldblatt (2006), art forms can be used in curriculum and learning can take place that nurtures reflection and critical analysis. Goldblatt also noted that art education has been used for experiential learning and transformation through the use of theatrical plays to represent societal issues such as social justice.

In addition, Pugh and Girod (2014) asserted that artistic pedagogy and aesthetic ways of knowing could be used in creating education that is engaging. Dewey's aesthetic theory explains how understanding the aesthetics provides leaders with the opportunity to see and think differently and have a new way of learning (Pugh & Girod, 2014). Therefore, the experience can bring enhanced learning and creative ways of learning new knowledge (Pugh & Girod, 2014). Learning is part of growing, which leads to discovering a variety of ways of thinking (Dewey, 1989). For Dewey, the arts and aesthetic experience are important in reshaping education and leadership.

Similarly, Katz-Buonincontro (2011) emphasized that knowledge of aesthetics can be valuable to the role of leadership and Greene (2001) asserted that aesthetic education is a holistic approach and uses what is learned from the arts in education. Aesthetic learning is an experience that is connected to the beauty of education and artistic learning is a form of the aesthetic experience (Flannery, 1990). Developing emotional connections is important for leaders because it assists leaders to develop their personal feelings, connect with other people, be empathetic toward others, and be aware of other peoples' opinions (Brady & Hart, 2006).

Philosophical Foundation

The philosophical foundation for this study is based in constructivism. The constructivist framework was used for this study because it provides a perspective for constructing learning through artistic practices for educational leaders. Grint (1995) argued that leadership is created by the individual.

Constructivism is often utilized in qualitative research (Creswell, 2014). In constructivist philosophy, the way of learning knowledge is created (Noddings, 2012). Knowledge is created when meaningful experiences take place (Lambert, 2002). For adult learners, knowledge is obtained by creating or constructing knowledge, active engagement in the learning experience, and meditation (Lambert, 2002). Constructivist pedagogy believes that lecturing should be limited and student engagement is necessary for students to obtain knowledgeable (Noddings, 2012). Likewise, Schwandt (2005) affirmed that knowledge is created or constructed through the individual and the experiences he or she has in the world; similarly, phenomenology involves the experiences of an individual.

Review of the Scholarly Empirical Literature

Leadership education programs usually use formal learning structures to teach leadership education, yet fail to include dance or other art-based methods (Barbuto, 2006). The purpose of this study was to demonstrate how dance, dramaturgy, aesthetics, and somatic practices can positively influence leadership education. Thus, this review presents available research on dance, dramaturgy, aesthetics, somatic practices, and current literature on leadership education.

Conceptual Framework

The conceptual framework for this study is grounded in four concepts. The first of these is aesthetic leadership qualities. The second is dramaturgy as a style of teaching leadership education. The third is somatic practices in education. The final concept is the relationship between dance and leadership.

Aesthetic qualities and leadership. There are several aesthetic qualities that are connected to leadership. “Interest in organizational beauty” is a leadership quality associated with the term aesthetic (Katz-Buonincontro, 2011, p. 7). Ladkin (2008) specified that aesthetics are connected to leadership in that organizational beauty can be associated with peace and feeling of fulfillment in one’s work. Moreover, organizational beauty is a leadership quality that also includes establishing a relationship with an organization and its community (Katz-Buonincontro, 2011).

Another aesthetic quality is “promotion of moral purpose” (Katz-Buonincontro, 2011, p. 8). Moral purpose is connected to leaders’ awareness of different beliefs, feelings, and virtuous roles (English, 2008). According to Katz-Buonincontro (2011), moral purpose involves leaders’ personal moral purpose and the way they are able to bring people together. Moral purpose also stems from leaders’ individual historical identity and culture (English, 2008). Additionally, moral purpose is often connected to social justice and leaders’ ability to create just and equitable environments (Katz-Buonincontro, 2011).

“Emotional awareness and empathy” are other qualities of aesthetic leadership (Katz-Buonincontro, 2011, p. 5). Understanding of emotions allows leaders to be aware of their personal emotions and connect to others (Lindle, 2014). Building relationships with others is associated with emotional awareness. Katz-Buonincontro (2011) found that females tend to be more relational. It is the duty of all educational leaders to connect with students and others in an emotive way (Hurley, 2002). Leaders who display empathy are able

to connect to others through understanding of various perspectives (Katz-Buonincontro, 2011). When leaders are in touch with their senses, they are able to demonstrate sensitivity and make decisions while taking into account their inner feelings (Weggeman, Lammers, & Akkermans, 2007).

Other aesthetic qualities of leadership include “sensory and somatic attentiveness” (Katz-Buonincontro, 2011, p. 6). These qualities are related to Erving Goffman’s (1959) theory of public versus private frames and are interconnected to the bodies of leaders. Goffman viewed leaders’ sensory and somatic characteristics from a performance view. From a theatrical perspective, sensory and somatic attentiveness in leadership are identified as leaders displaying actions or performing; for example, the ways leaders present themselves to students or followers are ways of displaying sensory and somatic attentiveness (Katz-Buonincontro, 2011). Another way that a leader can perform is by displaying motivation (Ladkin, 2008). Leaders’ somatic awareness helps direct the way they make decisions (Weggeman et al., 2007).

Dramaturgy. In 2006, Barbuto described how the arts have been utilized for reflection and emotional awareness by using improvisational theatre techniques in an educational leadership institute. During improvisation at the institute, different stories were told that highlighted various leadership skills to be learned within the curriculum (Barbuto, 2006). The results from the study indicated that dramaturgical teaching is significant in teaching leadership (Barbuto, 2006). Responses from participants noted how they enjoyed the use of dramaturgical teaching, the use of including role-play and engagement. The

conclusion included that the dramaturgical style of teaching was influential in the learning of leadership styles and that the participants connected with leadership as an experience (Barbuto, 2006).

Essentially, dramaturgy is an approach to teaching leadership that can assist in developing leaders. Through dramaturgy leaders act out or perform various leadership styles (Barbuto, 2006). “Dramaturgical teaching involves the instructor displaying the leadership styles in and out of the classroom so that students experience the leadership style while learning about it” (Barbuto, 2006, p. 4). Displaying leadership styles is part of theatrical or performance based learning, and this is important since dramaturgy is rooted in theatre and performance (Orr, 2008). Barbuto (2006) affirmed that the dramaturgical style of teaching focuses on the student and can be used as a tool in leadership education. Meyer and Young (2013) also agreed that theatrical styles of teaching can be used in leadership education.

Research has shown that dramaturgy has been used to teach different styles of leadership. Political leadership, for example, is taught by having instructors behave in a dictatorial manner (Barbuto, 2006). An important point of dramaturgy is that instructors must make the atmosphere fit the style of leadership being displayed (Meyer & Young, 2013). Another leadership style, the servant style of leadership, can be displayed through dramaturgy by having instructors act in a sincere, caring manner toward students (Barbuto, 2006).

Additionally research by Guenther and Moore (2005) supported role playing as a form of art that can strengthen communication and speaking skills

as students perform several roles during improvisation sessions. Role-playing offers an opportunity for students to incorporate what they believe is important and present it to the classroom (Meyer & Young, 2013). Guenther and Moore (2005) also found that improvisation acting assisted students in standing up for their beliefs, built critical thinking skills, and provided students with a way to view alternative perspectives. More specifically, role playing provides individuals with different ways to find solutions to problems and take what is learned from improvisations and translate them to leadership situations (Bass, 1990). Katz-Buonincontro (2008) concurred stating that involvement in improvisation develops leaders in areas such as problem solving by allowing input from others and providing opportunities for self-reflection in order to gain a deeper understanding of the situation and determine solutions.

Role-playing is also a useful way for individuals to develop leadership skills and retain knowledge about leadership (Guenther & Moore, 2005). Koppett (2001) asserted that it is important for leaders to understand how to lead improvisation sessions so that leaders and students both benefit from the learning experience. Leadership skills such as “trust, spontaneity, accepting others, listening and awareness, storytelling, and non-verbal communication” are developed when leaders participate in improvisation sessions with their students (Koppett, 2001, p. 6). Additionally, educational leaders need to know how to deal with situations that involve the moral decision making process (Cranston, 2014). The use of drama to understand and handle disagreements provides leaders with the opportunity to visually see and connect with scenarios that are morally

situated (Cranston, 2014). Cranston's (2014) study at Santa Clara University investigated the impact of dramaturgy workshops on educational leaders in comprehending moral solutions to a problem. Dramaturgy, especially script-based dramaturgy, was found to be beneficial in preparing leaders, providing leaders with alternative solutions, and teaching leaders how to apply information to solve problems.

In addition, theatre as representation is another form of role playing that has been utilized in leadership education. (Meyer & Young, 2013). The use of theatre as representation includes leaders and students using theatre techniques to act out different leadership scenarios. The study conducted by Meyer and Young (2013) investigated the impact of theatre as representation as a pedagogy for an educational leadership course. Theatre as representation was found to be a beneficial teaching methodology that provided students and leaders with opportunities to use art as a way to connect to the real world of education (Meyer & Young, 2013).

In a similar way, Darso (2004) attested that the arts have been used in businesses to bring about change and growth in organizations. Darso (2004) found that the use of the arts in business is known to bring artistic knowledge to business in an impactful manner. Boyle & Ottenmeyer (2005) described art based programs that Unilever Company used that resulted in providing a new paradigm about the organization by connecting behaviors, partnerships, gains, and losses. Through the use of artistic methods, the Unilever Company assisted their employees in improving how they dealt with challenges and encouraged

them to explore creative ways to be strategic and successful. Artistic leadership that uses the art-based methods brings awareness to individuals in organizations as part of leadership development (Boyle & Ottensmeyer, 2005).

Likewise, improvisational theatre role playing followed by a theatre performance, was used by Birch Institute (Darso, 2004). The improvisational theatre was part of an eight year program for leaders and consisted of scenarios related to different organization or office conditions. Results of the program determined that the arts can be used as a new way of thinking and theatre role-playing can be used to observe, reflect and connect (Katz-Buonincontro, 2008). During the course of the program, employees observed and participated in theatre role playing. Katz-Buonincontro (2008) emphasized that the Birch Institute provided an avenue for the arts offering aesthetic experiences compromised of self-reflection and emotional consciousness. Within the improvisational scenes, leaders were able to observe the problem being acted out, gain input from participants in the class, and reflect about the experience (Katz-Buonincontro, 2008). By acting out situations that can occur in leadership a new way of understanding information can take place and emotional connections can be made. Katz-Buonincontro (2008) concluded that the arts are very significant in presenting leadership issues in fresh ways. The use of the arts provided leaders with creativity, a way to be in touch with their feelings, and an opportunity to challenge themselves as leaders (Katz-Buonincontro, 2008). While this study did not explain exactly how to implement creativity, it provided

strong reasons as to why the arts are significant to leadership (Katz-Buonincontro, 2008).

Somatic practices. The word *somatics* comes from the Greek word *soma*, which means the body and its wholeness (Batson, 2009). The term *somatic* was coined by Thomas, Hanna, and Feldenkrais (Eddy, 2002). Somatic education is related to dance education (Eddy, 2009) and is also known as body mind movement, movement therapy, movement awareness, embodied (education), and movement education (Eddy, 2002). For dance education, somatic education helps to describe the relationship between creativity and identity (Craft, Chappell, Rolfe, & Jobbins, 2012). According to Eddy (2002), somatic education has become an accepted mode of learning over the years.

Somatic education has also been used in educational settings as a way to investigate body perceptions (Green, 1998). This is important in the field of leadership in that it assists connecting the mind, body, soul, and learning from within (Green, 1999). In connection to the arts and somatic practices, somatic education can be beneficial in academics and it can integrate aesthetic ways of learning into leadership (Green, 1999). Through the use of dance and somatic education, there can be improvement in self-authority by empowering individuals (Eddy, 2004).

Hamill (2013) stated how embodiment, another term for somatic, guides leaders to learn in a different way, especially when there is urgency to solve a problem. Hamill (2013) asserted that for leaders to grow, there must be an embodied mind approach that connects the mind and body as one being. The

embodied process is a way for leaders to acquire knowledge regularly. Somatic or embodied characteristics create a pathway to learn on an intense level because emotions are involved. Emotions foster memorable connections with experiences. When the memory occurs in the mind, the emotion is experienced again. This emotion can help leaders decide what actions to take in situations. Not only are emotions involved in embodied practices, but the physical body is important too. Hamill (2013) emphasized the physical body by referring to the “centering process” (p. 129), which helps leaders to become better aware of their posture and inner self. Somatic movement education includes body posture and its purpose is to assist in knowledge of the physical body through movement (Eddy, 2009).

Dance as Leadership. Body movement or dance is used in companies seeking to learn artistic ways of obtaining knowledge about leadership development (Ludevig, 2015a). Daniel Ludevig created the program MOVE that utilizes the arts as a technique to assist in leadership development. MOVE leadership workshops include the use of principles from dance that are then applied to leadership situations. The purpose of MOVE leadership workshops is to use movement to produce trustworthy, self-conscious, somatic leaders (Ludevig, 2015a). MOVE leadership training was used by a banking institution and the workshop included dance lead and follow movement techniques to demonstrate disagreements within the company between leaders. The results of the MOVE leadership workshops determined that dance can be used as a way for individuals to learn how to cooperate effectively with a team and to form trust

(Ludevig, 2015b). The banking institution additionally gained the ability to use artistic methods to solve problems (Ludevig, 2015b).

Another approach to leadership was developed by Margaret H'Doubler whose perspective of dance included viewing dance as a science of the moving body (Hagood, 2000). However, dance goes beyond movement. Dance is leadership and behaviors from dance can demonstrate leadership in the same way dancers perform on stage and connect to audiences (Rossum, 2004). Denhardt & Denhardt (2006) insisted that when studying dance as leadership, it is important to look at dance pedagogies including somatic influences and the way dance technique is taught as a way to learn discipline and leading in the moment. Narva (2009) found that dance pedagogy from an embodied or somatic educational model allowed students to engage their whole selves in the learning experience. The concept of the whole self in the learning experience allows for the learner to be creative and for self-expression to be developed (Narva, 2009).

Moreover, dance is also known for helping dancers shape words by using movement as a form of communication (Wilson, Hagood, & Brennan, 1980). Shaping words is connected to movement because dance uses space, time, and energy, which help to form words through dance (Wilson et al., 1980). The shaping of words is also used in dance to demonstrate creative expression and personal development (Wilson et al., 1980). In leadership, space is known as a way of demanding action, such as a leader sitting at the head of a rectangular table in a meeting. Space for leaders can also refer to physical space, such as a building, or mental space, such as moving from one mindset to another

(Denhardt & Denhardt, 2006). Denhardt and Denhardt (2006) claimed that leadership, time is related to preparation and order within an organization, but leaders can learn from dance choreographers that time is constantly changing and leaders should be able to move with it and adjust. Energy in leadership refers to being in touch with giving energy, refreshing energy, and developing energy just as dancers do.

According to Denhardt and Denhardt (2006), leadership as an art form can be learned through art forms such as dance and other arts because art focuses on the feelings that in turn create an emotional connection that can assist leaders in developing leadership skills. Artists have various creative ways of viewing the world just as leaders should view organizations from different perspectives and beliefs. Additionally, artists make sense of flow time and energy just as leaders must understand the flow and energy of themselves, their followers, and the organization (Denhardt & Denhardt, 2006). Energy from an artistic perspective is connected to rhythm. Rhythm and timing are important to artists and also to leaders (Johnson, 2013). Rhythm in the art of leadership allows leaders to understand themselves and the organization in such a way that they can move the organization forward and recognize when to change the rhythm (Denhardt & Denhardt, 2006). For an artist, timing is everything and is a crucial element in knowing when to act upon movement or not, just as timing is important in leadership. An artistic leader knows that timing can have a direct effect on how an organization performs (Denhardt & Denhardt, 2006).

Chapter Summary

The literature has demonstrated that leaders with creative qualities can be developed through aesthetic and artistic knowing (Katz-Buonincontro, 2011). The literature also demonstrated how dramaturgy, role playing, improvisation, and theatre activities assist leaders in the area of problem solving (Katz-Buonincontro, 2011). Visual arts, although they are limited in the research, are also valuable in leadership development by helping leaders to see and understand situations differently (Kelehear, 2008). There are some significant gaps in research about the incorporation of arts in educational leadership (Katz-Buonincontro, 2011). Denhardt and Denhardt (2006) asserted that incorporating dance, dramaturgy, aesthetics, and somatic practices can be beneficial to leadership and leaders can enjoy leading in creative ways with purpose. This research dissertation examined a specific group of educational leaders who have experience in dance as a way of shaping their leadership approach.

CHAPTER 3

RESEARCH METHODOLOGY

Barbuto (2006) found that lectures and discussions are the methods often used for teaching educational leadership, rather than arts based methods. However, the absence of the arts within education leadership hinders the learning process of students (Katz-Buonincontro, 2008). According to Barbuto (2006), there should be more innovative and interactive methods of teaching educational leadership, and dramaturgy is one method that could be used. This study addressed the problem associated with the absence of arts in educational leadership programs.

The purpose of the study was to understand the benefits what dance, dramaturgy, aesthetics, and somatic practices can offer to educational leadership development. Essentially, the study explored how leadership is impacted by the arts. The study examined the experiences of people in dance leadership positions and explored how dance, dramaturgy, aesthetics, or somatic practices have influenced their leadership skills and how the artistic process contributes to educational leadership. The following research questions were posed to address the purposes of this study:

1. How can experience in professional dance contribute to teaching educational leadership in dance education?

2. How do dramaturgy, aesthetics, and somatic practices influence the development of educational leaders in dance education?

In this chapter, I first present the methodology for this study including a discussion of its philosophical foundations. Next, I provide a description of the research design within my selected methodological approach. After the research design, I describe the specific research methods used in the study. This description includes information about the setting, sample, data collection including instrumentation and procedure, and data analysis, including validity/trustworthiness and the role of the researcher. I conclude with a chapter summary.

Qualitative Research

The study was conducted using qualitative research methodology. According to McIntyre (2001), "Qualitative research reports generally devote more space to people's descriptive accounts of their own experiences than to numbers that quantify these experiences" (p. 75). Qualitative research brings a non-numerical approach and focuses on interpretation of participants' experiences. The understanding of the participants' experiences is an important characteristic of qualitative research (Creswell, 2013). Moreover, in qualitative research the researcher is able to have a direct contact with the participants through interviews or direct conversations or observations (Creswell, 2013).

The philosophical framework for the study is grounded in constructivism, which is connected to qualitative research (Creswell, 2014). The constructivist philosophy emphasizes student-centered and revelation-guided learning

methods (Liu & Matthews, 2005). One assumption associated with constructivism is that people create meanings through active participation in the world; qualitative studies usually utilize open-ended questions that allow interviewees to be open about their perspectives (Crotty, 1998). The strengths of constructivism are (a) there can be various participant perspectives, (b) awareness of different perspectives, (c) participants create understanding of what is being studied, and (d) researchers are aware of their experiences that are connected to the research (Creswell, 2014).

Strengths of qualitative research include examining groups that are similar or different to understand different perspectives, using open-ended questions to develop more information, and compiling examinations that can lead to comprehending actions, values, beliefs, and assumptions (Choy, 2014). In addition, the qualitative research process of forming a relationship with participants builds trust between the researcher and participants (Griffin, 2004). Utilizing observations in qualitative research can assist researchers in testing their perspectives about the experience being researched and facilitate recognition of differences and contradictions (Griffin, 2004). The weaknesses of qualitative research are that conducting interviews can take an ample amount of time, the interviewer must be good at interviewing, and the analysis of data can be exhausting (Choy, 2014).

The focus of the current study was best suited to qualitative research since this methodology allowed me to interview participants, ask questions pertaining to their experiences, and receive detailed responses rather than

numerical and statistical answers. Qualitative research also allowed me to investigate the dance and leadership experiences of the participants and obtain rich descriptions that would not be possible in quantitative research (Creswell, 2013). In this study, I explored the experiences of the participants in regards to their dance, dramaturgical, aesthetic, or somatic background in connection to their growth in educational leadership. Creswell (2013) stated, that qualitative research is used to explore or to get a better understanding of an issue, which support the use of a qualitative methodology for this research study. Additionally, a qualitative approach provided the opportunity to gather various perspectives on the role of dance, aesthetics, and somatic practices in educational leadership. Dance is a process and within qualitative research there is a relationship to be investigated (Stinson & Dils, 2008). This was important to my study because it includes the experiences of leaders who are also dancers.

Research Design

The qualitative research design best suited for the current study was phenomenology. A phenomenological study describes experiences of an event and can help others to understand the experience of participants in a way that provides meaning and interpretation (Creswell, 2013). For this study, it was important to understand the participants from their personal perspectives and from their involvement in education, leadership, and dance. Lester (1999) concurred noting that phenomenology focuses on the experiences and viewpoints of the participants. Therefore, phenomenology was a perfect fit for this research study.

One way of understanding participants' personal perspectives is through the use of personal interviews. Interviews are commonly used in phenomenology (Lester, 1999). Yet some limitations are associated with phenomenology, including the access to participants for interview sessions and the large quantity of notes that must be analyzed (Lester, 1999). However, interviews allowed me to learn in depth about the participants' experiences in dance and educational leadership. According to Moustakas (1994), interviews promote a connection between the researcher and interviewee that creates an engaged conversation. Having an engaged conversation was beneficial to me as I sought a thorough understanding of the interviewees' experiences in dance and the impact of those experiences on their educational leadership.

Research Methods

In this section, I describe the specific research methods I utilized to apply phenomenology in the current study. Specifically, I discuss the setting, sample, data collection and management, data analysis, and steps taken to ensure trustworthiness. The section closes with a discussion of my role as the researcher.

Setting

The settings for this research study included three institutions: California State University, Dominguez Hills, California State University, Fullerton, and the University of California, Los Angeles. California State University, Dominguez Hills is located in the city of Carson, California State University, Fullerton is located in the city of Fullerton, and University of California, Los Angeles is

located in the city of Los Angeles. These institutions were selected because of connections I have at the institutions that provided me with access to the study participants.

California State University, Dominguez Hills. California State University, Dominguez Hills (CSUDH) is located in the South Bay area in the city of Carson. The university is known as the home of the StubHub, a stadium for soccer, tennis, track and field, and concerts. CSUDH is a public institution that offers undergraduate degrees, master's degrees, credentials, and certifications. The student population composition is 54.5% Hispanic/Latino, 17.7% Black, 12.9% White, 11.4% American Indian, and 3.2% represent two or multiple races (California State University, Dominguez Hills, n.d.).

I have performed and taken classes with the CSUDH Dance Department. The CSUDH Theatre Arts and Dance Program offers courses in the fields of acting and directing, design and technical theatre, theatre history, dramatic literature, speech, and dance. CSUDH is not well known for their dance and theatre department, but my involvement with the program and proximity to the institution was beneficial to my study. Lastly, the program combines a degree in dance with concentrations such as physical education; I believe that this aspect of the program brought something unique to the study.

California State University, Fullerton. California State University, Fullerton (CSUF) is located in North Orange County in the city of Fullerton. CSUF has more than 107 degree programs, including performing arts. The CSUF website indicated that the majority of the university student population

identifies as female. Additionally, 37.2% of the students are Hispanic, 23.2% White, 20.8% Asian/Pacific Islander, 2.1% Black, 0.1% American Indian, and 8.3% International (California State University, Fullerton, n.d.).

I majored in dance at California State University, Fullerton. The theatre and dance department at CSUF focuses on the development of the complete artist. The department offers a BA in Dance with an emphasis on performance and choreography. CSUF was chosen for this study because the Dance and Theatre Arts department is well known in the performing arts community and is highly acclaimed.

University of California, Los Angeles. University of California Los Angeles (UCLA) is located in the Westwood area of Los Angeles, California. The institution is a public, coeducational research institution. UCLA has a very competitive admittance process and is the most applied to university in the world. The population consists of over 43,000 students. The UCLA website indicated that there are over 125 majors and over 80 minors offered at the institution. In relation to dance, UCLA offers a BA in Dance and World Arts Culture, an MFA in Dance, and MA and PhD degrees in Culture and Performance (University of California, Los Angeles, n.d.).

Sample

The research study utilized purposive sampling to select participants so that the research questions were relevant to them and useful information could be obtained. Purposive sampling was a good fit for this study because it is used in phenomenology, and it helps researchers understand the participants'

experiences (Steen & Roberts, 2011). My participants were faculty who are educational leaders in the field of dance and leaders with a dance background. Participants were identified based on their title and role in dance education. The participants fit the criterion that included having five or more years in educational leadership in dance, affiliation at one of the universities, or affiliation with a leadership organization, and at least ten years of professional dance experience. I selected faculty members who were coordinators or directors in dance and/or faculty. From one university, the director of the dance department and one faculty member who also provided artistic direction were selected. The chair/director of the dance and theatre department from another university was included. Outside of the institutions, I connected with one supervisor with a dance background. The supervisor was an expert in the field because the person has a professional dance background and the person trains leaders. I also connected with the leader of the Dance of Leadership workshop that was hosted by UCLA. The leader is an expert in the field because the person has a professional dance background and the person teaches the Dance of Leadership, which was developed from Roth's (2015) 5Rhythms. Having a small sample size of five participants provided me with time to conduct interviews as well as conduct observations while making meaningful connections. From the interviews and observations, I gathered information in an effort to understand how the participants experienced leadership and dance as a collaboration to form their leadership style. Streubert and Carpenter (1999) supported that the sample size in phenomenological research can be small so that the researcher can truly

go deep in the participants' experiences. In addition, McIntyre (2001) emphasized that qualitative research that uses interviews allows for making meaning and for the researcher to be involved in such a way that connects to the participants. Participants for the research were identified and contacted via email and phone. Confidentiality was provided to the extent allowed by law. The names of the participants were kept confidential. Participants were given pseudonyms in the data files and in all research reports. Thus, the responses provided included in the findings are not connected with actual names of the participants.

Data Collection and Management

This section delineates the instrumentation used, the procedures for data collection, and how the data was managed once collected. A consent form (see Appendix A) was used prior to data collection so that each participant was informed about the study and the data collection process. With approval from the institution and dance instructors, I proceeded to collect data.

Instrumentation. Data was collected by direct interactions with the participants. The instruments used were the interview protocol for the individual semi-structured interviews with participants (see Appendix B) and the observation protocol for individual observations with participants (see Appendix C). The interview protocol included (a) an opening statement that explained the research and provided instructions for the participant, (b) interview questions, and (c) probes that could be used to gather more information. There was space on the protocol for me to take notes of the respondents' answers and space for

myself as the researcher to have reflective notes. The interview questions included that asked for (a) participants' descriptions of their experience in dance or theatre, (b) how long the participant has been in leadership in a dance or theatre program, (c) how the participant leads dance classes, and (e) how the participants perceive the impact of physical space on leadership. These questions related to the study since I researched how dance experience contributes to teaching educational leadership. I was interested the participants' perspective and how dance may connect to leadership. Semi-structured interviews allowed me to ask specific questions needed for the research and allowed the participants to elaborate on their experience. The observation protocol included (a) an opening statement that explained the research and provided instructions for the participant, (b) descriptive notes of the observations, and (c) reflective notes of the observations.

Procedures. This research study consisted of two data collection procedures. Interviews with the participants were conducted first. Babbie (2010) supported the use of qualitative interviews to allow conversations to take place between the interviewer and interviewee (Babbie, 2010). Observations were conducted after the interviews were completed. Similarly, Babbie (2010) asserted that observations are a strong method to use when observing actions.

Interviews. The research consisted of semi-structured one-on-one, face-to-face interviews and one phone interview with open-ended questions. Semi-structured interviews consist of a set of questions that are established in advance, but the interviewer has the flexibility to explore areas more deeply if

needed (Creswell, 2013). An interview protocol was used during the interviews to guide the interview process and ensure that all the questions are asked (see Appendix B). Creswell (2013) supported the use of open-ended questions in semi-structured interviews so that interviewees are provided an opportunity to vocalize their personal experiences freely. All interviews took place at the participants' institutions. Data from the interviews was collected with a digital audio recorder and handwritten notes. The interviews lasted approximately one hour, and I conducted one interview with each of the five participants.

Observations. Observations of the interviewees took place at CSUDH, CSUF, and at a conference where the leader of the Dance of Leadership Program taught the Dance of Leadership at UCLA. A final observation took place at Children's Bureau Headquarters. An observation protocol was used during the observation to guide the process (see Appendix C). In the study, I acted as a participant observer. According to Creswell (2013), the participant observer role allows the researcher to be active in the research through engagement. The participant role is more salient than the researcher role.

Observations of the interviewees lasted approximately one hour or the duration of the dance class or workshop. Data was collected via field notes during the observations and reflection notes after the observations were completed. Observations were conducted in dance classes or leadership classes with a connection to dance. Additional observations took place in leadership meetings outside of the dance class. I observed Mae at a university during the Johnson and Johnson Head Start Management Fellows Program

where she presented on management, leadership, and the Dance of Leadership. Johnnie and Gloria were observed at a university in the individual dance classes they instructed. Cynthia was observed at a university in a meeting and a dance class. Lastly, Ann was observed during a grant writing workshop at Children's Bureau Headquarters. For this study, it was beneficial to observe the dance teachers while they were leading and/or teaching a dance class, to observe the difference in teaching in a dance room rather than utilizing a stage, and to observe leadership workshops that included the use of performing arts. Observations were important to the study since I explored what dance, aesthetics, dramaturgy, and/or somatic knowledge can offer educational leadership. It is within studio spaces or "creative spaces" that artists have the opportunity to explore, create, reflect, and training takes place (Denhardt & Denhardt, 2006). The dance studio is different from a traditional classroom that may include chairs and tables; the dance studio has more open space and is a training space for leader and followers (Denhardt & Denhardt, 2006). This atmosphere allowed the participants to be in a familiar setting.

Field notes were used for the observations that included observing leadership techniques through movement, and leaders' use of time, energy, and space. Additionally, I observed the various dance movements that the leaders utilized as a form of leadership. This related back to the 5Rhythms of leadership: staccato, lyrical, chaos, stillness, and flowing (Johnson, 2013). I also observed how the leaders instructed and guided their followers through the use of movement. One observation included the Dance of Leadership conference.

Comments were kept confidential. Another observational aspect noted was how space and time were used by the instructor in connection with leadership and dance. Along the same lines, I also observed how movement was used to empower followers even if they did not have a dance background. In the observations, I was able to view dance of leadership and the 5Rhythms in action.

Data management. The participants were notified in advance that the interviews would be recorded and participants were asked to sign a consent form stating that they would participate (see Appendix A). All interviews were recorded on a password-protected MP3 player and the audio data was copied to a password-protected computer. Notes were taken during the interviews and observations were recorded via field notes. Recordings of the interviews were transcribed by the researcher. Data for the study, including audio data files, were stored on a password-protected laptop computer. Audio data was also stored on a password-protected MP3 player in files with pseudonyms instead of participants' names. Data will be kept indefinitely for future educational use, presentations, and publications.

Data Analysis and Interpretation

In this section, I discuss the data analysis including how the data was organized, coded, and analyzed to identify emergent themes. Next, the triangulation procedure and trustworthiness strategies are outlined. Finally, the role of the researcher is explained.

Data analysis. The data analysis model used for this study follows Creswell's (2014) six steps for qualitative research. The first step included

gathering all the data collected and transcribing the interviews. The second step was to read the data thoroughly and identify themes within the data. Next, semi-closed coding was used to analyze the data. Coding included recognizing and providing names for the transcriptions from interviews to form explanations and themes in the data (Creswell, 2013). The fourth step involved creating an explanation of the participants in the study and creating themes for the analysis. Themes allow groups of codes to be grouped together to form main ideas (Creswell, 2013). Themes were then organized into groups based off of word patterns from the participants' interviews. There were a limited number of themes identified, as suggested by Creswell (2013), because a limited number is perfect in qualitative research. The next step was to create a qualitative narrative that included the findings from the study. Lastly, the final step was to make meaning of the data through interpretation.

Interviews. I transcribed the interview recordings. I read the transcripts; they were also read by the interviewee and two additional graduate students to ensure accuracy. Accuracy in transcription is crucial to the study in regards to capturing the meaning of the data and subsequent interpretation. Memoing was also used after the interviews to allow the researcher to write reflective notes about the information learned from the interviews. Memoing is a way to organize data by writing notes that are descriptive (Babbie, 2010). My reflecting notes were also transcribed by me.

Observations. Field notes were utilized to record observations. After the observations were completed, the data was coded. Coding took place by

identifying common themes from the observational notes that were related to how dance, dramaturgy, aesthetics, and somatic practices could be applied to educational leadership. Then, the data was organized into categories based off of the themes. Observations provided a way for important information and concepts to be demonstrated (Babbie, 2010).

Data triangulation. Triangulation was used as a method to ensure accuracy in the data (Creswell, 2013). In the triangulation process, I utilized peer review and additional review of the data for accuracy. Peer review was done by a graduate student who reviewed the data and responded in writing about the strengths, weaknesses, and any inconsistencies in the data (Creswell, 2013). This process helped to ensure validity in the study (Creswell, 2014). Member checking was also used in the triangulation process to ensure accuracy of the data. In regards to data collected by observations, I devoted time in the field. This method assisted me in gaining an understanding of the phenomenon, as well as helped me validate the findings from the study because of my experience in the field and with the participants in their settings (Creswell, 2014). Examining data from the interviews and observations was also part of the triangulation process.

Procedures to ensure trustworthiness. Trustworthiness is important in qualitative research to help ensure reliability (Seale, 1999). Guba, (1981) asserted that within research, there cannot be validity without reliability. One validity strategy I used was triangulation. Triangulation includes using various techniques from two or more data collection sources to validate data (Creswell,

2014). I also utilized peer review with two readers who understood the current research. The peer review assisted with the accuracy of data analysis (Creswell, 2014). The peer reviewers had access to my interpretations and transcriptions of the data and provided feedback and discussion to determine if my interpretations were acceptable. I used rich, thick description because providing a deeper description affords readers with an opportunity to be part of the research experience and see things from a different perspective (Creswell, 2014). To check for reliability, Creswell (2014) offered a few suggestions. The suggestion I used was member checking of transcripts. A conversation took place after each interview was complete for a general debrief of the interview. Transcripts were returned to the participants via email so that the participants could check for accuracy. Checking transcripts assisted me in making sure that transcripts had consistent answers and minimized mistakes. I also made my biases known to the participants as a way to ensure trustworthiness. This included bracketing my biases by putting my knowledge about the phenomenon aside.

Role of the researcher. My role as the researcher was important. Patton (2001) asserted that when researchers share their views and reveal themselves, there is a connection that can be made between researchers and readers. Therefore, my role as the researcher was to include my personal experience and connection to the research while allowing my readers to know there may be some biased opinions because of my association with the research. My biases included that dance is leadership, art is needed in educational leadership programs, and that educational leaders do not connect emotionally to students. I

acknowledged my biases as I listened to participant perspectives and assigned meaning to and interpreted their words. I remained as neutral as possible and did not voice my opinion. I aimed for objectivity as much as I could and kept an open mind.

Dancing is my life. The stage is just one platform where movement is unlocked and passion is released. As an educator, I have been able to use dance as a way to motivate and teach students in the P-12 settings and with adults. I believe that my connection to the arts is what drives me and provides me with a different way of viewing the world. Studying dance and sociology as an undergraduate forced me to see even more how dance is a form of leadership and how aesthetics and somatic practices are influences in leadership. My connection to the arts assists in my leadership as an educational advisor. As a leader, I believe that leadership is an art. A leader takes the stage and acts or performs in a way that captivates the audience and can leave a sense of power, encouragement, and inspiration. Leadership as a dance can communicate a lot when passion is released. I acknowledge that my beliefs could potentially get in the way of the real story of the participants' perspectives if they are different from mine. I worked to tell the participants' story by keeping an open mind.

Chapter Summary

This study addressed the lack of dance, aesthetics, and somatic practice in educational leadership programs. The study investigated how experiences in dance may contribute to and influence educational leadership. The study also sought to understand the relationship between aesthetics and leadership. This is

an art-based methods study that investigated relationships between dance, aesthetics, dramaturgy, somatic practices, and educational leadership.

CHAPTER 4

FINDINGS

The purpose of this qualitative study was to understand how dance, dramaturgy, aesthetics, and somatic practices are manifested in the daily work of dance educational leaders. More specifically, I sought to understand how dance, dramaturgy, aesthetics, and somatic practices influence the leadership development of educational leaders in dance and how the artistic practices contribute to educational leadership. The study was conducted using qualitative phenomenology methodology. Phenomenology, a form of qualitative research, seeks to understand and describe the experiences of people in relation to a phenomenon (Creswell, 2014).

This study used Creswell's (2014) six steps for qualitative research which included gathering the data, transcribing the data, identifying major themes, coding and creating themes for data analysis based on the participants, creating a narrative of the findings, and lastly interpreting the data.

This chapter includes the results from each of the individual interviews and observations conducted. First, a summary of the participants dance experience is provided. The remaining sections are organized by the research questions and include the themes collected from the data. Lastly, there is a chapter summary highlighting the significant findings.

Dance Experience

All of the study participants identified themselves as professional dancers and dance educators. Every participant had been dancing and had studied dance for twenty years or more. Three of the participants were dance majors and earned a BA or BFA, and a MA or MFA in dance. Two of the participants had a background in cultural dance including Chinese and Tribal style dance. All of the participants taught dance education at dance studios, colleges, and universities. Dance company experience is shared among all the participants including experience as a director or artistic director of a dance company. Another common theme among the participants was that dance was their introduction to leadership. Cynthia said, "Dance trained me for all the other jobs I had as a dancer and a leader." Similarly, Mae stated, "My leadership developed from ballroom dance."

Ann

Ann began dancing at the age of five in basic ballet, jazz, and tap. At the age of ten years old, she began traditional Chinese dance, which eventually led her to work in the field of community engagement as a "cultural connector between Chinese culture and American culture." As a dance instructor, she has over 15 years of experience and her teaching includes working in various school districts. Ann is also a trainer and executive coach with over 10 years of experience in developing cultural and ethnic based nonprofit organizations, arts, health, and more. Her experience includes management, training and curriculum design, leadership development, grant writing, and strategic planning. Ann has a

MA in Public Policy and Nonprofit Management and Leadership. Currently, Ann works at a nonprofit organization.

Cynthia

Cynthia began dancing in her early twenties as a student at a dance studio. She earned her BFA in Dance and subsequently taught dance in Chicago. Cynthia continued on to earn her MFA in Dance. She has taught dance at several universities. Currently, Cynthia is the department chair for the Dance and Theatre Department at a California State University. She also teaches ballet, modern, choreography, dance production, dance history, and dance perceptions for the university.

Mae

Mae has been dancing all of her life as a social dancer and in her mid-twenties she began various styles of dancing such as belly dancing, ballroom, and cultural dance. Mae has a MA in Social Psychology, and earned a doctorate in Organizational Behavior. Mae is a speaker, facilitator, program designer, business school faculty, and an author. Her work extends to universities and businesses in the United States as well as in other countries.

Johnnie

Johnnie has over five years of experience as a dancer, choreographer, company director, and educator. Presently, she is a professor at a California State University, where she is the dance program director. She has taught at a variety of colleges, institutes, and dance companies. Johnnie has performed internationally and nationally with several companies including touring in America

and Europe. As a teacher, she teaches different dance techniques and incorporates somatic and anatomical studies with performance and dance techniques.

Gloria

Gloria started dancing at the age of four. She completed her BFA in Ballet and MFA in Choreography. Gloria is also a licensed massage therapist. For thirteen years, she danced with two dance companies. She has toured the country dancing and choreographing in concert and theatre. Her choreography has debuted in Chicago, Alabama, New York, and more. Gloria believes, “As physical and energetic creatures, we reach our ultimate potential when these systems flow seamlessly together.”

First Research Question

This section presents the findings for the first research question in the study. The first question was: “How can experience in professional dance contribute to teaching educational leadership in dance education?”

Using an analysis of word patterns and semi closed coding, the following themes emerged from the interviews data: (a) dance as leadership, (b) dance as worldview for leadership, (c) the 5Rhythms expressed, and (d) dance as a pedagogy for leadership.

Dance as Leadership

A common theme derived from the participant interviews and observations was that dance was their introduction to leadership. All of the participants spoke about how they developed leadership skills through their dance experiences.

Cynthia said, “Dance trained me for all the other jobs I had as a dancer and as a leader.” There was an agreement among the participants that ballet dance is a robust way of teaching discipline and leadership. Ann said, “Ballet trains leadership.” The participants emphasized how behavior in dance or dance skills teaches several leadership qualities. Ann mentioned that dance teaches an individual to be “a better emotional connector and human connector.” Likewise, Cynthia said, “Dance teaches you to be a good listener, a follower, how to share a vision, and collaboration skills” and Mae stated,

I started thinking about leadership in dance when I was doing ballroom dancing because it requires a leader and a follower. The idea of the frame and how the frame provides a degree of stability but both the leader and the follower have to create the frame. The four things that followers want from leaders are trust, compassion, stability, and hope and the frame is away to provide stability in the midst of change by having the relationship hold both of you while you change, so the relationship stays stable while the two of you change together . . . Dance as a metaphor for leading and dancing.

In response to how leadership and dance are connected, Gloria believed that, “Dance teaches time and how to utilize time.” Johnnie specified, “Dance teaches how to use the imagination, emotions, intellectual, and physical parts of the body.” Overall, the participants believed that dance teaches individuals how to connect with an audience and they emphasized that dance teaches the process of collaboration, both of which they saw as key components of good

leadership. All of the participants related how dance is an introduction to leadership and learning dance techniques can assist in learning various leadership skills.

Dance as a Worldview for Leadership

Each participant was asked how her worldview of dance influences leadership. Ballet style of dance was consistently mentioned among the participants' as a style that they felt trained leaders and is often known as the art form that is the foundation to all dance forms. Participants also noted that dance can be thought of as a way to connect with people through actions. Gloria stated,

I think there is a balanced worldview. Just look at the lineage of where dance comes from and you see that all things are kind of non-hierarchical. I think that does have something to do with how I feel about leadership that often times there does need to be one person in charge but that can be fluid as well.

Likewise, Johnnie explained how dance is a way to understand and associate with humanity. "Dance at its best integrates diversity." Mae stated, "Tribal dance teaches people how to collaborate. No one has to do something by themselves."

Being involved in different dance forms was a common theme among the participants as a factor that shaped and influenced the role of dance in their leadership practice. More specifically, diversity and cultural awareness were two of the main points that were present within this theme. One of the participants expressed that dance shows diversity and can be utilized to instruct people how

to collaborate. Mae said, “Tribal dance teaches people how to collaborate and to collaborate without competition . . . Dance teaches a shared leadership.” Ann expressed how her worldview of dance has influenced her leadership because dance styles have many similarities and differences. Moreover, she specified that learning different dance forms is a way to obtain knowledge about leadership. Ann said,

My background in dance, Kung Fu, Indian dance, and very short ballroom, salsa, and swing dance I can see the connections in all, and I appreciate the grounding in ballet and Kung Fu, and I encourage learners to explore different forms . . . Dance is an emotional connector . . . The more you learn, the more you can learn.

Cynthia agreed by saying, “If I don’t develop more worldview, I’m doing a disservice to my students.”

All of the participants connected their worldview of dance to how dance has influenced their personal leadership style. The participants also related being active in different dance styles as a method to adapt to different leadership styles.

The 5Rhythms Expressed

Each participant was asked what style of Roth’s (2015) 5Rhythms (flowing, staccato, lyrical, chaos, or stillness) they identify with the most with and why. They were also asked to explain how they utilize the dance technique. Each dancer/participant shared which of the five rhythms of which she felt the closest association.

Ann. Ann associated herself with the lyrical style and stated, Lyrical is the type of dance I enjoy that tells a story and that pulls in all these different elements to tell a story. You can't put it in a box because as you hear the music, watch the dance, and watch the leader they are constantly evolving depending on the situation.

Ann explained how she uses lyrical style when she is the drummer for traditional Chinese lion dancing and how she has to do different drumming that is connected to the lion's movement. "Again, as a leader that constant awareness and adjusting."

I also observed Ann in a grant writing workshop for leaders where she performed in the lyrical style of leadership by utilizing different teaching tools and making connections to the audience, both of which are techniques associated with the lyrical rhythm. As the leader of the workshop, Ann had the participants' stand and walk to various areas of the room that coincided with an answer to a question that was asked. Ann mentioned how the participants' in the workshop shifted from different areas in the room depending on their answer to questions being posed. Next, I observed how Ann as the leader utilized different visuals on a PowerPoint presentation and some audience members verbally stated how the visuals were beneficial to the learning experience. Lastly, Ann walked around the room while the workshop participants worked in groups. She approached each group in the room and engaged herself with the group asking questions, nodding her head up and down, and/or smiling. Incentives for participation and

engagement, such as notebooks and markers, were also provided to the workshop participants after they answered a question.

Gloria. Unlike Ann, Gloria identified with the staccato style. “Stillness is important for balance, I’m staccato by nature, but I need the stillness.” She acknowledged that she is aware of how her energy affects people. However, she believes that it is important for leaders to be able to use all the 5Rhythms. She stressed that she uses all five rhythms in dance teaching and said,

We have become so computerized that there is less of an edge in my students, and I feel that I need to bring the staccato out of them. I need to pull something to keep them moving . . . And so that’s why it’s easy for me to use staccato because I have it, and I want them to have it so I am always trying to draw it out.

Gloria also emphasized the importance of being aware of the rhythms. In my observation of Gloria, she used her high energy while teaching dance. Gloria’s high energy transferred to her students and ignited energy and passion through movement from the dancers in the class. Through direct and energized engagement, Gloria demonstrated the staccato style and was able to lead and challenge the dancers in her class.

Cynthia. Participant Cynthia shared that she connects best to the chaos style. “I am connected to chaos. I try to accommodate everybody. Sometimes I am all over the place. I have a goal, and I have high energy.” Cynthia shared how she likes change and believes in change and explained, “We need to grow with the times. We all have to adapt and we can keep adapting.” The participant

related how she would like to learn stillness. I had the opportunity to observe Cynthia in an urgent meeting with a student. While she did not have all the answers to the student's questions, she took time to help the student to the best of her ability. As the chair of the dance and Theatre department, she explained that she often has students from both departments seek her assistance and although her background is stronger in dance, she helps both theatre and dance students. Cynthia's ability to provide leadership in chaotic situations and her desire to evolve with time contributes to her identifying with the chaos style.

Johnnie. Providing a different from the other participants, Johnnie stated how she most identifies with flowing. I observed her in a modern dance class. She believes that "the students' learning is directly related to their experience." During my observation, Johnnie participated in the class warm-up in which the students were arranged in a circle. The use of breathing, body awareness, student discovery and empowerment through movement were key themes throughout the observation. The use of breath was explained as a way to "release tension, quiet the mind so the dancers are present in their physical beings and committed with their presence in time and space." Johnnie provided constant feedback as the instructor and each movement was demonstrated one step at a time. In between dance movements/sequences Johnnie asked the students "How do you feel?" There was continuous encouragement provided to the dancers in the class.

Mae. She identified herself with the chaos and flowing styles. She revealed that she is a planner and noted that as a leader she uses the 5Rhythms

when teaching management and leadership workshops to various types of leaders including educational leaders. In the observation, Mae utilized all of the 5Rhythms in the Dance of Leadership activities and lessons portion of the workshop for leaders. To demonstrate the staccato style, she had the participants' march in place to different speeds and claps as a follow the leader activity. Workshop participants displayed chaos by participants in the workshop when she had them stand up and shake their bodies freely in movement. Lyrical style was described as trust behaviors such as the trust fall where a person falls and depends on another person or a group to catch them. Stillness was demonstrated through a listening activity. Lastly, flow was demonstrated when Mae had the participants' in the workshop work in pairs, mirror each other, and follow each other's hands, with the intention of connecting with the partner. As a culminating activity, Mae had the workshop participants complete the Dance of Leadership profile to help them identify their preferred dance of the 5Rhythms leadership style.

One or more of the 5Rhythms were selected by the participants. All of the participants also performed and applied one or more of the rhythms during observations. Each demonstration of the 5Rhythms connected with the rhythm that the participants indicated that they felt they connected to the most. However, there were moments when multiple rhythms were expressed during the individual observations.

Dance as a Pedagogy for Leadership

A final emergent theme from the data collected for the first research question was that dance and other art forms should be taught in leadership education. Findings showed that the participants believed that educational leaders can learn from the art of dance. Gloria said, “Educational leaders should use dance in teaching. If you can make intellectual knowledge connect physically, you’re teaching to kinesthetic learners as well as visual and audio learners, and dance is a way to tap in all those ways that people learn.” According to Ann, “Literally bring the arts into a setting and use movement when facilitating; draw and use visuals when brain storming; it gets people to think about other possibilities.” Likewise, Mae asserted, “The arts should be included in all education.”

Findings also showed that the participants believe that educational leaders could learn creative methods of thinking from dance. Cynthia stated, “Educational leaders can learn to be more flexible, adaptive, respectable, and [to develop] different ways of thinking.” Moreover, participants mentioned that people learn differently, and it was important to the interviewees that educational leaders understand that adaptation is necessary and that dance teaches change. The participants appeared to believe that dance enhanced the ability to be aware of the body or embodied knowledge. Gloria highlighted that dance can be utilized as a way for knowledge to become embodied.

All of the participants believed that dance should be applied to leadership education.

Second Research Question

This section presents the findings for the second research question in the study. The second research question was: “How do dramaturgy, aesthetics, and somatic practices influence the development of educational leaders in dance education?” Three themes emerged from the data which were (a) dramaturgy as simulation/role playing as a teaching tool, (b) aesthetic feelings and experiences through dance, and (c) mind, body, energy: somatic leadership.

Dramaturgy as Simulation/Role Playing as a Teaching Tool

The participants were asked how dramaturgy influences the learning experience in educational leadership and to describe their experience with dramaturgy and leadership. One finding was that the participants believed that dramaturgy or role playing can be very uncomfortable for people who are new to the experience, and, therefore, it is important to have an expert dramaturg or someone with experience in role playing to guide leaders in a dramaturgical session. Although not all of the participants had experience in dramaturgy, they all believed dramaturgy was a useful learning tool. Two participants relayed in their interviews that they did not have experience in dramaturgy; however, they believed that theatre or role-playing encouraged detailed learning. Two participants utilized student teaching or provided opportunities for students to share with them in the teaching experience, and observed them using these techniques while they each taught a dance class. Another participant, Mae, noted that she used simulation more than role-playing because people do not have to pretend to be someone they are not. In her interview, Ann said,

One of the most effective tools is role-playing because folk can learn a concept but until they experience it, it doesn't become theirs. When they are role-playing they are experiencing it and allowed the opportunity to practice in a safe space.

All of the participants related that the use of role-playing or other theatre techniques can be effective in learning leadership development.

Aesthetic Feelings and Experiences through Dance

Another finding was that the participants have beliefs about what it means to feel complete as a dancer and how feeling complete is connected to educational leadership and aesthetic feelings. The findings from the interviews and observation demonstrated how dancers embody feelings and are aware of the body and how it moves through time, energy, and space. The conversations with participants began with an inquiry about what "feeling complete" as a dancer meant to each of them and about the connection between feeling complete and educational leadership and aesthetic feelings. The intent of this inquiry was to discover how aesthetics and body awareness was manifested in the participants' lives as dancers and leaders.

When interviewed, Johnnie said, "Dance is the place I feel most alive and fully expressed. It means being unified and fully expressed as a human being in relation to others and the world around me." She emphasized that she feels complete when dancing. Likewise, Gloria commented,

I feel complete when I am teaching, and I see my students understand or get a glimpse of the power that dance has because for me. That is when I

felt like I was with God. For me dance is prayer, I felt complete when dancing.

Cynthia explained, “There are some experiences that are the best and I felt like I went above and beyond. Sometimes I feel more complete at a rehearsal than on stage. I feel complete when my dancers really perform excellently.” In regards to how dance makes her feel, Ann commented,

Dance has a way of making you feel alive that’s how I would describe feeling complete. For me feeling alive is a two-way street. So myself really feeling part of the story but being aware that the audience is part of the story, and they are learning and processing as they observe the dance. To me the gift I am giving them is the experience, and a gift they are giving me, [is] the chance and time or moment for us to be connected.

Similarly, Mae said, “I feel complete before I dance, during the dance, and after the dance. Dance is a relationship between me, the music, the people who are dancing with me, and the people who are watching the completion is in the connection and that exist before and after and during.”

Next, the participants described how feeling complete as a dancer and how aesthetic feelings connect to their experiences with educational leadership and/or the process of becoming an educational leader.

Cynthia clarified that,

Dance is so kinesthetic, raw, and wordless. Feeling complete isn’t words.

To say what it is; it’s internal. Aesthetic knowledge to leadership is being

more understanding. Everyone has their own aesthetic, but we have to respect it, and respect is important in leadership.

Cynthia believed that dancers and artists understand other fields such as leadership better than some people who are in strictly academic fields. She asserted, “Aesthetics and somatic, everyone needs to have more physical awareness so they can also have a better understanding of other forms and how movement can be applied to the leadership.” In her interview, Gloria also emphasized the importance of aesthetics,

My techniques are based in Graham technique classical mind and breath. To make the internal visibly external . . . [by] making your emotions your internal landscape physically visible, creating that vulnerability in human beings, not just dancers and create that openness. Because of my background and understanding vulnerability that’s what I’m trying to get forward in education . . . Aesthetics, if you go breath and energy then the aesthetics has to follow; that’s the bases of it. Energy, command, and vulnerability that makes you aesthetically gorgeous.

Mae shared that,

My aesthetic is based on my belief that movement is inherently expressive. My goal with dance is to affect people and reveal the truths behind exteriors. I believe that, with this point of view, dance has the ability to affirm the power of both our common humanity and our individual inner lives.

All of the participants indicated their beliefs about what it means to be complete as a dancer and how feeling complete is directly connected to educational leadership and aesthetic feelings.

The dance of emotions. The participants emphasized dance as a way to express emotions and be open. All of the participants related that dance is an emotional art form and evokes emotion. Johnnie stated,

Dance is a place where I continue to use my imaginative, emotional, intellectual and physical nature . . . Dance can make the invisible seen, and the intangible felt. My goal with dance is to affect people and reveal the truths behind exteriors.

Similarly, Cynthia agreed by stating, “Dance (points to and pats her heart) is the ability to say what is internal.” In Ann’s interview she said, “Dance has a way of making you feel . . . Dance can revive people’s spirits.” Mae responded by saying, “There is joy in dancing!” Gloria discussed dance and emotions in regards to being open, “Dancing is about creating vulnerability and being open.” Mae closed with, “The joy is in the connection.”

All of the participants expressed that communication takes place through movement as a connection between the dancer and the audience as an emotional exchange.

Mind, Body, Energy: Somatic Leadership

When questioned about somatic practices and their influence on leadership, Gloria maintained that she believes that educational leaders need to “get in touch with their bodies and their energetic system and harmonize their

physical and energetic system.” Gloria is a firm believer in somatic or embodied practices in leadership. Likewise, Ann said, “I’m a facilitated leader. I want to facilitate others ability to learn, grow, and be successful.” She stated how dance has made her a better emotional connector and the connection helps her setup her team for success. Mae also stated how the connection is important. “Dance is a relationship; completion is in the connection. The arts help us remember humanity. People think of leadership as a position not a relationship.” Johnnie gave her perspective,

I utilize the breath, and it allows me to bring the dancer to a place where they are working from the center of their being out into space. The use of the breath in the class assists the students in achieving a deeper sense of focus. It allows them to release excess tensions and quiets the mind so that they are more present in their physical beings. My teaching incorporates the Humphrey/Limon principles of dancing with the space around them, interacting and collaborating with space, time, and energy.

All of the participants connected aesthetic feelings to their dance experience as well as somatic knowledge. Moreover, the participants all related the importance of dramaturgy, aesthetics, and somatic practices in leadership development.

Chapter Summary

Results from the interviews and observations echoed the data found in the literature review. The findings from this study demonstrated that knowledge from dance educators can be applied to educational leadership. The 5Rhythms was a

strong indicator of the use of dance as a form of leadership and how what is learned from dance can be applied to leadership. This was demonstrated by the participants identifying with one of the 5Rhythms and then applying it to a leadership situation. All the participants from the study indicated that dance and other art forms should be applied to leadership education. The participant responses specified that dance is leadership and that dance and other art forms teach individuals a way to connect to people, collaborate, and learn other leadership skills. The participant responses also indicated that the use of dramaturgy is a beneficial method for educational leaders in dance education to use in order to grow and understand leadership and that dramaturgy can be used as a teaching method for educational leaders. Moreover, the study findings showed that dance or forms of movement that include expression and body awareness should be integrated into educational leadership teaching. The findings also demonstrated how aesthetic knowledge is connected to educational leadership.

Chapter 5 presents a discussion of the results. The discussion includes how the findings relate to previous literature and the significance of the findings with the respect to including dance, dramaturgy, aesthetics, and somatic practices within dance educational leadership. Finally, the last chapter concludes with proposed implications for educational practice as well as recommendations for the future research.

Chapter 5

DISCUSSION

The problem this study addressed was the lack or disassociation of artistic practices in educational leadership programs. The purpose of this qualitative study was to understand how dance, dramaturgy, aesthetics, and somatic practices are manifested in the daily work of educational leaders in dance education. A qualitative, phenomenological approach was used for this study and it provided a rich perspective of the participants' experiences. The research questions for this study were:

1. How does experience in professional dance contribute to teaching educational leadership in dance education?
2. How do dramaturgy, aesthetics, and somatic practices influence the development of educational leaders in dance education?

Interpretations

Each participant shared their experiences through one-on-one-semi-structured interviews and detailed descriptions emerged. Observations were also conducted that demonstrated how dance, dramaturgy, aesthetics, or somatic practices can be applied to leadership education. From the first research question four themes emerged: (a) dance as leadership, (b) dance as a worldview for leadership, (c) the 5Rhythms expressed, and (d) dance as a pedagogy for leadership. The second research question created three themes:

(a) dramaturgy as simulation/role playing as a teaching tool, (b) aesthetic feelings and experiences through dance and (c) mind, body, energy: somatic leadership.

The sections that follow provide interpretations of the findings for each theme that emerged from the research questions.

Dance as Leadership

The participants indicated that they developed leadership skills from their dance experiences. Denhardt and Denhardt (2006) supported that dance is a skill-based discipline and that dancers undergo several classes, rehearsals, and mental discipline. Those same principles can be applied to learning leadership. Researchers such as Denhardt and Denhardt (2006) and De Pree (2004) have stated that leadership is an art. Denhardt & Denhardt (2006) stated, "Art, even the art of leadership, can be developed, and those in the more traditional arts can provide excellent advice on how to go about that" (p. 5). Based on the data received from the semi-structured interviews and observations, leadership is an art and knowledge and experience in dance can be applied to leadership in dance education and leadership education. "Just like learning dance, learning skills of leadership requires a combination of instruction, practice, and psychological discipline" (Denhardt & Denhardt, 2006, p. 15). Learning dance skills and discipline from dance can be applied to leadership development. The study participants emphasized that dance teaches leadership skills such as being a good listener, hope, discipline, how to emotionally connect, and how to use emotions and intellect to achieve goals. Asbjornson (2007) suggested that listening is required for leaders and leaders should listen with a purpose.

“Listening is an art that requires attentiveness, openness to new perspectives, and the ability to draw connections among disparate elements . . . It engages both the intellectual and the emotional components of a person and integrates the heart, head, and soul of leadership” (p. 21). Listening is a skill that can be learned from the art of dance just as the participants in the study recognized.

Dance as a Worldview for Leadership

Participants also voiced their worldview of dance and how it has impacted their overall worldview and leadership practices. Green (1978) argued, “Arts education should not be linked entirely to the life of the senses and emotions . . . subsumed under rubrics like literary. But should emphasize moving people to critical awareness, to a sense of moral agency, and a conscious engagement with the world” (p. 162). Greene believes in the importance of being aware or as she states being wide-awake. The current research study findings demonstrated how involvement in dance can help build perspectives on the art of dance in leadership education. “Artists see the world differently from other people” (Denhardt & Denhardt, 2006, p. 24). One of the points made by the participants was that dance can be thought of as a way to connect with people through actions. Denhardt and Denhardt (2006) stated how dancers attempt to communicate, connect, and establish an emotional connection to the audience through the help of music and dance. In this study, Ann said, “Dance has allowed me to be a better emotional connector and human connector with the people I work with.” Denhardt and Denhardt (2006) suggested that dance has a

way of emotionally connecting in human ways which leads people to view the world differently than they may have before.

The 5Rhythms Expressed

Findings from the interviews and observations supported Johnson's (2013) explanation of the five styles of leadership and how each dance style teaches leadership skills. The flowing dance style teaches leaders not to rush things, but to take time when leading so that the proper decisions can be made to reach a desired vision, similar to the visionary style of leadership. The staccato style of dance teaches leaders how to be direct and disciplined like the command style of leadership. The chaos dance style teaches leaders how to stand and have control in any situation even when the leader does not have control as they do in the adaptive style of leadership. The lyrical dance style teaches leaders how to use the different skills they have to be expressive, engage with others, and encourage followers like the coaching style of leadership. Finally, the stillness style of dance teaches leaders how to listen and communicate effectively like the inspirational style of leadership. The responses from the participants included the identification of the rhythm or rhythms they most associated with and how they use that style or those styles of leadership. All of the participants connected with one or more rhythm and the rhythm was demonstrated in the observations I made. Gloria stated, "I think all the rhythms are essential. I think we go through them every day and through our life, and there are different periods in our life where different rhythms are applicable or necessary." According to Johnson (2013), leaders should be aware and know

how to use all the 5Rhythms® so that they can deal with different situations. All the participants knew their rhythm, and it appeared that they are more effective leaders because they understand their leadership style. Johnson (2013) agreed that leaders who know their leadership style are more successful in communicating with people. Similarly, Denhardt and Denhardt (2006) suggested that rhythm and timing is important to dance and in leadership: “Leading involves drawing energy forward, organizing that energy, and stimulating its movement through time and space in a rhythmic way” (p. 77). This finding emphasizes the importance of leaders knowing the rhythm they connect with and how to utilize the rhythm in leadership, just like how dancers use rhythm.

Dance as a Pedagogy for Leadership

The participants asserted that dance and other arts forms should be taught in leadership education and that educational leaders can learn from the art of dance. Ann said, “Literally bring the arts into a setting and use movement when facilitating.” Mae agreed by stating, “The arts should be included in all education.” Denhardt and Denhardt (2006) suggested that dancers learn by practicing and putting what they learn into action regularly and the same can be applied to artistic leadership. In the same manner, Adler (2006) discussed how the arts are linked to the curriculum of the Wharton’s Master’s of Business Administration workshop called “Leadership Through the Arts.” In this workshop, led by the Pilobolus Dance Company, participants are engaged in dance and choreography cooperation in order to learn leadership skills. The current research study participants attested that dance teaches change. Mae said,

“Dance, especially ballroom dance, is about stability and change and the same can be applied to leadership.” Denhardt and Denhardt (2006) suggested that for dancers, change takes place within different rhythms and patterns and the rhythm provides structure. Denhardt and Denhardt believed that the same principles can be applied to leadership. Moreover, based on the data received from the semi-structured interviews, applying the arts to leadership education is an effective tool for teaching and learning educational leadership.

Dramaturgy as Simulation/Role Playing as a Teaching Tool

Another finding was that all of the participants believed that dramaturgy or role playing is a useful leadership learning tool; however, they cautioned that it can make those who are new to the experience ill at ease so it is important to have an expert dramaturg to guide leaders in dramaturgical sessions. Koppett (2001) agreed that dramaturg, role-playing, or those who are sometimes known as theatre improvisation leaders should be leading creative sessions for leaders. Ann said, “One of the most effective tools is role-playing because folk can learn a concept but until they experience it, it doesn’t become theirs.” According to Koppett (2001) role playing can be utilized to develop leadership skills, develop creativity and communication, and to successfully deliver information. By role playing situations that can occur in leadership a new way of understanding information can take place and emotional connections can be made (Katz-Buonincontro, 2008). Gloria said, “Role-playing activities provide the tools and knowledge to deal with situations as a leader.” Mae added, “Role-playing is one of the best ways to teach the hard and soft leadership skills. It’s a way to

practice and understand the technical skills.” Thus, role-playing enhances the learning experience for leaders.

Aesthetic Feelings and Experiences through Dance

Study participants were also asked to discuss what “feeling complete” as a dancer meant to them and to explain how feeling complete is connected to educational leadership and aesthetic feelings. Crow and Grogan (2005) noted that being involved in the arts helps leaders to understand leadership because there is an emotional connection. In the same manner, participant Cynthia expressed how dancers and other artists understand leadership better than people who are in academic fields. Aesthetic expression was also connected to the conceptual framework of the study which included the following four aesthetic leadership qualities as discussed by Katz-Buonincontro (2011): (a) emotional awareness and empathy, (b) sensory and somatic attentiveness, (c) interest in organizational beauty, and (d) promotion of moral purpose. Cynthia shared, “Aesthetic knowledge to leadership is being more understanding.” Similarly, Katz-Buonincontro (2011) suggested that emotional knowledge and empathy is important for leaders as they connect to the leadership position. Gloria added, “Aesthetics . . . If you got breath and energy then the aesthetics has to follow. That’s the basis of it. Energy, command, and vulnerability that makes you aesthetically gorgeous.” Likewise, Greene (2001) discussed how aesthetic education is about being open to learning and making meaning through experiences. Being aesthetically gorgeous can be connected to the aesthetic leadership quality interest in organizational beauty which is a form of gratification

(Katz-Buonincontro, 2011). Cynthia also shared the importance of respecting other people aesthetic, "It's important to understand aesthetic knowledge to leadership because everyone has their own aesthetic but we have to respect it, and respect is important in leadership." Another aesthetic quality with a direct connection to leadership is promotion of moral purpose. Moral purpose is essential to leaders being aware of different beliefs, feelings, and virtuous roles (English, 2008). All the participants in the study believed in dance as a tool to connect aesthetic knowledge with leadership. Greene (2001) concurred noting that what is learned from the arts can be directly applied to educational leadership.

Mind, Body, Energy: Somatic Leadership

A final finding was that the participants were in support of somatic practices and what they have to offer leadership. More specifically, Gloria said that educational leaders should "get in touch with their bodies and their energetic system and harmonize their physical and energetic system." In support of somatic practices, researchers Denhardt and Denhardt (2006) suggested that leadership is a somatic or embodied practice and that leaders use their bodies and body movement as a form of communication. The data collected in Denhardt and Denhardt's study demonstrated and reinforced that the ability to be aware of the body and energy and how to use it is important in leadership. Likewise, Palmer and Crawford (2013) related the importance of practicing somatic leadership to learn physical body awareness. Somatic education practices are therapeutic and consist of different movements to increase mental

and physical awareness (Eddy, 2009). Eddy, (2004) suggested that somatic education practices use the whole body, presence, physicality, and feelings as important aspects of leadership. The data gathered from this study and the literature revealed the importance of somatic practices and the importance of leaders being in touch with their bodies and practicing somatic or embodied practices. Ludevig (2015b) also supported that somatic practices are beneficial to helping leaders become consciously aware of their body and developing listening skills. Embodied methods use all of the senses not just sight and that helps leaders to understand complex situations (Ludevig, 2015b).

Implications

The educational leaders in this research have used the arts and have been more successful in leadership. The participants have utilized the 5Rhythms and other artistic methods and applied them to leadership. If we want a changed holistic responsive environment for all leaders, educational leaders have to include the arts. Dance and other artistic methods need to be used as pedagogy in educational leadership programs and integrated in the curriculum long term. Dance as a pedagogy goes beyond just attending workshops or conferences about dance and leadership, it is a continuous learning process and therefore must be ongoing in educational leadership programs. In the beginning of the introduction of this dissertation I discussed how I was able to lead the Organizational Leadership course in dance movements and connect the movement to leadership styles and create an artistic learning experience. I believe that dance and other art forms can be used in the classroom setting

continuously in educational leadership. I strongly believe in bringing movement in the classroom. Below are some suggestions for how movement can be integrated into the educational leadership curriculum:

- Use body movement, yoga/meditation, stretching, rhythmic routines, or other forms of dance as structured experiences.
- Change the classroom environment.
- Use the 5Rhythms by Roth (2015) also known as the wave movement. This can get those that are not use to movement more comfortable with believing that they are dancers even if they have not been technically trained.
- Engage the class through somatic practices by taking time to feel and identify how the body is feeling and becoming aware of how the body and posture can influence the learning experience.
- Use physical movement to stimulate the brain and to help learn (Total Physical Response).
- Introduce music to signal change in the learning experience.

Movement Rationale

Teacher leaders can incorporate movement inside of the classroom using intentional techniques such as: deep breathing, body movements, dance, meditation, or stretching. Think about what happens as the students enter the classroom, their minds are wandering and many are not fully present. To change the energy and create a state of flow teacher leaders might start with visualizing how class might begin and clear the way by simply asking students to take a

deep breath in unison and calling their attention to the present moment. With each intentional breath students can learn to re-center their thoughts and bring their attention to the present moment. A teacher might start like this: “Let’s take a deep breath and hold for three seconds and slowly exhale the pressures, worries, and stress of the day.” In this way students learn to bring their mind to its present state and attend to the material or tasks in front of them. This simple action is just one conscious way to integrate movement into the classroom. According to Jensen (2009), the human brain was created for movement, not to be sedentary. Teacher-leaders might encourage movement by asking students to select a new seat in a different area of the room after the break. Teacher-leaders might incorporate movement by rearranging the seating arrangement and furniture to physically create a different, yet suitable learning environment. In this way, students might gain a new perspective and vantage point by sitting next and working with a different student. When creating small groups, use every part of the classroom and encourage students to periodically rotate to different groups. When employing the case study model or situational scenarios invite students to act out the scene or role play how the evidence might be used to defend the case. Integrated movement activities support learning, increasing cognitive performance, and are possible for all academic disciplines.

Movement is connected to learning and memory. The communication between the mind and body is what connects our learning brain. Eric Jensen (2009) described how the human body, mind, and environment have a strong influence on our individual biological system. Teacher-leaders can facilitate

learning and memory by helping students store relevant information in long term memory. This is done by strengthening procedural memory and connecting movement with learning new and complex concepts. Learning new material through movement is valuable (Kuczala, 2015). We must welcome creative movement in the classroom. The brain and body will enjoy it!

Change the Classroom Environment Rationale

The design of the room says a lot about an instructor's teaching practices. In order for educational leaders to make learning environments more favorable to engagement, building community and allowing students to get to know each other, the environment must be conducive for doing so. For example, an open floor space with tables placed against the wall may convey the message "Welcome. Come into our open space." Educational leaders can have students introduce themselves by taking center stage in the open environment. To bring conduciveness into the environment, tables can be brought together in arrangements that are better suited for student-to-student communication. Rearrange the structure of the room so that it matches learning for that activity. Yoga mats or yoga balls could be used for activities to become grounded or centered. Design in its simplest form is the activity of creating solutions (Pink, 2006).

Somatic Practices Rationale

Somatic practices that include meditation lead to enhanced concentration (Hamill, 2013). Just like dance, meditation is beneficial to one's health and wellbeing. Hamill, (2013) has posited that "the mindfulness of meditation process

combined with centring and ongoing process of self-cultivation, is what we need to develop leaders who can lead to a better future rather than being driven by their personal histories” (p. 183). Somatic practices are needed for leaders to understand and undergo the process of centering and rebuilding self. An example of somatic practice is using breaths and feeling the body (Hamill, 2013). This somatic practice consists of taking a breath using deep inhales and exhales while relaxing the body, lengthening the spine, and curving the spine followed by asking what it feels like? This type of action requires rehearsals and allows leaders to understand themselves. Palmer and Crawford (2013) also agreed that embodied leadership takes time and practice but can enhance leadership skills. Hamill (2013) offered centering is another exercise that is used in somatic practices to become more mindful of the body. An example of centering would be standing tall, relaxing the body and lengthening the spine vertically and understand how the body feels. Next, balancing between the body right and left and feeling how the width of the body feels. Lastly, finding the balance between the center of the body where there is a balance. According to Hamill (2013) meditation is also a key component in somatic or embodied practices. “By practising mindfulness meditation what we do is cultivate the capacity to observe, to see, to notice what happened inside ourselves moment by moment. Once we have awareness, then we have the capacity to make different choices” (p. 182). Meditation is a process and when put into action it can help develop awareness that is beneficial to leadership.

Music Rationale

Teachers can start with small steps by incorporating music as a pedagogical tool to signal transitions and shifts between learning activities. For example, instructors could use up beat music when students are entering the classroom to energize or create a space for movement. Melodic music can be used for slowing the pace down or use meditation music for writing or contemplative learning. The music should be appropriately matched with learning activities such as role playing, simulations, writing reflective pieces. Music and dance are universal; every culture has music and dance.

The brain needs scheduled break (Medina, 2008). According to John Medina (2008) in order to digest new material consistent breaks are needed. After nine minutes the audience attention goes to zero. Dance, movement, yoga, stretch breaks are needed and can trigger “an orientating response toward the speaker and captures executive functions, allowing efficient learning” (Medina 2008, p. 91). Educational leaders can slow the learning experience down inside the classroom by explicitly scheduling ten-minute breaks and scheduled interruptions. These scheduled interruptions could be something as simple as stretch breaks (neck rolls, shoulder rolls, reaching arms above the head) or simply getting out of chairs and walking around the class as needed because the brain needs a break (Medina, 2008).

Implications for Practice

In terms of implications practice or application, it is evident that there should be an alternative approach to teaching leadership education that includes

dance, art forms, dramaturgy or role playing, theatre improvisation, aesthetics, and/or somatic practices. Dance as a form of leadership can be used as a framework to advise educational leadership faculty and students on leadership education, develop creative pedagogies for leadership and dance education, and create artistic curriculum and research within educational leadership and leadership in dance education. Dance as a form leadership can also be used as a framework to promote the importance of dramaturgy, aesthetic, and somatic practices in the development of educational leaders. Directors and coordinators of educational leadership departments should strongly support and put into practice dance as leadership in their leadership education. The practice should demonstrate that dance and other art forms are valuable tools in teaching leadership and will continue to be so in the future of leadership education.

This study showed that decisions to include dance in educational leadership has positive effects on the experiences of dance educators in leadership. For some educational leaders in dance education, dance has been their entry to leadership positions, and their dance skills have been applied to leadership, including positions in higher education leadership. Educational leadership programs continue to flourish; however, most programs do not include dance or other artistic practices (Katz-Buonincontro, 2011). Because there is a lack of artistic practices utilized in educational leadership programs, students do not have opportunities to develop artistic leadership skills or develop emotional awareness and creative problem solving (Katz-Buonincontro, 2011), or to learn how to connect theory to practice in creative ways (Schwandt, 2005).

Educational leadership programs should implement artistic practices in leadership education and develop practices to ensure that faculty, staff, and administrators actively participate in artistic trainings that include dance such as the MOVE leadership program developed by Daniel Ludevig. Both programs use principles learned from dance or movement and apply what is learned from dance to leadership. When educational leadership programs meet the needs of artistic students, there is an opportunity for all students to be successful and meet their educational desires.

Implications for Future Research

This research provided insight into the need for artistic practices in educational leadership programs. It is recommended that further inquiry be conducted in the following directions:

- Research on the incorporation of dance, dramaturgy, aesthetics, and somatic practices viewed through a constructivist framework and how they are utilized in leadership programs. This research could be helpful in providing ways to use the constructivist framework in relation to artistic methods in leadership education.
- Research on the role of dance in the development of educational leaders. This research could provide information regarding the theory and practice of dance for educational leaders.
- Research on artistic activities for educational leaders that relates to current leadership problems. This is could be helpful in providing artistic ways to solve problems.

- Research on the inclusion of the arts in educational leadership programs through the use of aesthetic and somatic practices. This research could provide information regarding aesthetic and somatic practices as methods to develop leaders.
- Research on interactive dance or movement and role-playing in theatre as resources for educational leaders to learn to be creative and create new ways of learning. This research could provide information regarding the theory and practice of dance, role-playing and/or theatre for educational leaders. The research could also provide information regarding the creative or artistic process and how it can be applied to leadership education.

Recommendations

This work has provided additional insight into the lived experiences of educational leaders in dance education. Based on the findings from the study, I make several recommendations to develop artistic practices for educational leadership programs.

Artistic Space

Dancers understand the importance of space, time, and energy in relation to dance and leadership (Denhardt & Denhardt, 2006). I recommend students learn in an artist environment that can be used in similar ways as dancers use a studio for creativity. The recommended space should be a dance studio that includes a dance floor, barres, mirrors on the walls, visual and audio resources, and yoga mats. Denhardt and Denhardt (2006) discussed the dance studio as a

place that embraces rehearsal, creativity, and teaches students to learn material that they have previously learned in different ways. The studio experience is also a place that teaches dancers how to work together because they are in the same space and all participate (Denhardt & Denhardt, 2006). This approach is important for educational leaders because having an artistic or creative space can encourage leaders to find creative answers by using body movement instead of responses that are in literature or from a teacher (Denhardt & Denhardt, 2006).

Training in Artistic Practices

Educational leaders must examine the current and past practices embedded within leadership programs and determine the reason that dance as a form of leadership has been kept out of educational leadership programs. It is recommended that educational leaders in dance education lead educational leaders in a dance and leadership classes or curriculum development to help those not directly involved in the arts understand why it is important to have dance and other artistic practices in educational leadership programs. Educational leadership programs need to implement dance or movement into the pedagogy. Johnson (2013) and Denhardt and Denhardt (2006) have stressed the importance of using what is learned from dance and be applying to leadership. It is also recommended that educational leaders take classes in aesthetic and somatic practices. Palmer and Crawford (2013) and Hamill (2013) both discussed how embodied leadership practices develop leaders who are effective and know how to align their bodies. Similarly, Hamill (2013) discussed the importance of the somatic approach in developing leadership and how there

are certain activities in which leaders can participate in to begin the embodying process. Furthermore, Hamill (2013) insisted that leaders develop self-awareness and self-cultivation. Hamill (2013) and Palmer and Crawford (2013) emphasized that leadership embodiment practices include body centering, posture, and becoming aware of how the body moves and communicates including in emotional states. The goal of embodied practices is to understand the body and how the body is part of leadership. Embodied practices also educate leaders on social justice. Social justice embodied practices include choreography that details experiences such as oppression, culture, liberation, social class, and other personal stories and social justice issues (Risner & Stinson, 2010). Finally, in regards to training in artistic practices, it is recommended that educational leadership programs implement theatrical role-playing in their curriculum. According to Barbuto (2006), performing leadership styles in role-playing is a tool designed to develop leaders. It is important that artistic practices are implemented as leadership continues to evolve with the changing times.

Role of Educational Leadership Directors and Coordinators

Educational leadership programs must also begin to embrace dance and other artistic practices and realize that some traditional practices are inadequate in relation to educational leadership. Data collected from this study indicated that educational leaders in dance education are active in dance and that dance or other art forms support their leadership style and how they developed leadership skills. It is recommended that directors, coordinators, and faculty within

educational leadership programs participate in leadership training that involves how to apply artistic practices to leadership.

Summary of the Dissertation

Like leadership, dance is universal, and it requires responses to vibrations and inner movement. It is the movement from within that causes leaders to be transformed from the inside out (Cashman, 1998). Dance is leadership. It is creative, it is spiritual, and a communicative practice. Dance engages the senses. Dance is useful for creativity, which is needed in today's workspace. Through dance or movement, leaders can express tension, distress, and other emotions. Dance movements are able to capture the complexities and intricacies of leadership, follow ship, and organizational dynamics. Dance like leadership requires movement, fluidity, and time. Leaders can use dance to convey meaning and express nonverbal communication. Leadership is an art (Maxwell, 2012), just like dance. The findings from this study indicate that dance, dramaturgy, aesthetics, and somatic practices are needed for the development of educational leaders. If acted upon, the recommendations offered in this study will benefit educational leadership programs. Dance applied to leadership will provide the opportunity for leaders to learn how to apply artistic leadership practices to educational leadership. Dance is my passion and each step is my guide to leadership being shared with the audience.

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APPENDIX A

Consent Form

My name is Ms. Chanel Shanae Green. I am a graduate student under the direction of Dr. Dawn Person at California State University, Fullerton (CSUF) in the doctoral program in Community College Educational Leadership. I am conducting a study on what dance can contribute to educational leadership. The purpose of this study is to understand the relationship between dance, aesthetics, dramaturgy, and somatic practices in relation to educational leadership.

As a participant with relevant dance and leadership experience, you are eligible to participate in this study. You will have the opportunity to answer questions and share information about your dance and leadership experiences. Please note that your participation in this research study will contribute to our knowledge and understanding of the perspectives of a particular educational leadership population.

Your participation will involve one face-to-face interview that will take approximately two hours. The interview will be audio-recorded with your permission. If you choose not to be recorded, I will take notes during the interview. Observations may also be conducted which can range from one to two hours. Observation will be conducted with your permission. I will take notes during the observations. There are no direct benefits to you from participating in this study.

During the interview, you do not have to answer any questions that make you uncomfortable. If you choose not to answer, there will be no consequence and you will still remain a part of the study. The only identifiable risk to you as a participant in this study is that you may recall personal and academic obstacles you had to overcome in your college experience.

Research records will be kept confidential to the extent allowed by law. I am the only person who will know your name. The responses you provide will not be connected with your name in any way, as participants will be referred to only by pseudonym (alias). Interview transcripts and other study information will be stored in a locked cabinet and on a password-protected computer. Data will be kept indefinitely for future publication or presentation.

Your participation is voluntary and you are free to withdraw from participation at any time without suffering penalty or loss of benefits or services to which you may otherwise be entitled.

If you have additional questions please contact me at ms.chanel@csu.fullerton.edu. My dissertation committee chair, Dr. Person, will also be available to discuss any issues that may arise from this study. Contact Dr. Person by calling 657-278-4023 or by emailing to dperson@fullerton.edu . If

you have questions about the rights of human research participants, contact the CSUF Institutional Review Board (IRB) Office at 657-278-7640 or irb@fullerton.edu.

I have no conflict of interest relating to this study, financial or otherwise.

Thank you,

_____, CSUF Graduate Student

I have carefully read and/or have had the terms used in this consent form and their significance explained to me. By signing below, I agree that I am at least 18 years of age and agree to participate in this project. I have also been given a copy of this form.

Printed Name	Signature	Date
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I agree to be audio-recorded for the purposes of this research study only.

Printed Name	Signature	Date
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All California State University employees are mandated reporters under California's Child Abuse and Neglect Reporting Act ("CANRA"). Whenever a CSU employee, in his/her professional capacity or within the scope of his/her employment, has knowledge of or observes a person under the age of 18 years whom the employee knows, or reasonably suspects, to have been the victim of child abuse or neglect, the employee must report the incident to the appropriate authorities.

Researcher's Signature _____ Date _____

APPENDIX B

Semi-Structured Interview Protocol

You have been selected to participate in this interview today because you have been identified as someone who has experience and knowledge in dance and leadership education. My research project focuses on understanding how experiences in dance, dramaturgy, aesthetics, or somatic practices can influence leadership education. I am hoping to learn more about leadership and how your experience in dance can provide information about leadership education.

1. How long have you been dancing? Describe your experience in dance.
2. How does behavior in dance shape leadership?
3. How does your worldview of dance influence leadership? Please provide examples.
4. What style of the 5 rhythms of dance do you identify most with and why? Explain how you utilize the dance technique.
5. What is the role of dance in your leadership practice?
6. What are the principles of dance that influence leadership?
7. How can dramaturgy influence the learning experience in educational leadership? If you have experience in dramaturgy and leadership, describe your experience.
8. What does “feeling complete as a dancer or performer” mean to you?”
When do you feel complete?

9. How does feeling complete as a dancer or performer connect to educational leadership and aesthetic feelings? Please describe the experience or process.

10. What can educational leaders learn from the art of dance? Describe how dance knowledge can be applied to leadership education.

Thank you again for participating in the interview. If you have any concerns or questions you may contact me at ms.chanel@csu.fullerton.edu

Appendix C

Observation Protocol

You have been selected to participate in this observation today because you have been identified as someone who has experience and knowledge in dance and leadership education. My research project focuses on understanding how experiences in dance, dramaturgy, aesthetics, or somatic practices can influence leadership education. I will be observing the application of dance in leadership which includes the five rhythms of dance.

Date:

Time:

Length of Activity:

Place:

Number of Participants:

Setting:

Descriptive Notes

Description of physical setting (Visual Layout):

Description of activities:

Time Behavior Emotion Response of the Learner

Time	Behavior	Emotion	Response of the Learner

Reflective Notes

Reflective comments:

Thank you again for participating in the observation. If you have any concerns or questions you may contact me at ms.chanel@csu.fullerton.edu