THE ROLE OF DANCE IN VIOLENCE PREVENTION PROGRAMS FOR YOUTH

Martha Eddy

The goal of this report is to share the primary curricular elements and teacher practices emergent from a qualitative investigation of diverse movement strategies within K–12 violence prevention programs. Data specific to dance is culled from six carefully selected locations from across the United States America. Data analysis included single- and cross-case analysis; models from Laban Movement Analysis provided a lens for coding. One set of findings was that different aspects of dance meet different content goals within violence prevention. Another set focused on teacher practices and highlighted youth advocacy, "being real," and teacher empathy as consistent elements in these successful programs. A case is made for evidence-based curricula in dance education being developed that teaches conflict resolution and enhances social-emotional development. Curricular guidelines and evaluative tools specific to dance/movement education settings are introduced. How movement (dance, martial arts, and physical theater) can be integrated into violence prevention programs is discussed.

Introduction: School-Related Violence in America and Typical Interventions

It has become a goal of most educational administrators to seek effective methods to reduce violence in their schools. The existence of violence in and near schools in the United States is well documented (Bayh, 1975; U.S. Department of Justice, Bureau of Justice Statistics, 2005), and random violence is reported regularly in high schools and colleges. The literature cites multiple factors in the causation of adolescent violence. Among the possible correlates enumerated are: catalytic life events, clashes of culture, drugs as big business, dysfunctional families, easy access to weapons, failing court systems, gangs and

Dance: Current Selected Research, Volume 7.

other sub-cultural activities, lack of community support, mental instability and illness, poverty, random violence, single-parent homes, and violence-dominated media messages (Duhon-Sells, 1995; Hill & Hill, 1994; Wright, 1996).

Proposed interventions for school violence are plentiful (Blakeway, 2002; Conroy & Fox, 1994; Duhon-Sells, 1995; Hill & Hill, 1994). School- and community-based violence prevention methods aim to address various causes of a range of negative behaviors from vandalism to physical crimes, to verbal, emotional, or physical aggression. They include three primary approaches: *environmental* (including increased numbers of security guards and metal detectors); *policy* decisions such as suspension, expulsion, and punishment for unacceptable social behavior; and *educational approaches* (Wilson-Brewer & Jacklin, 1991; Wilson-Brewer & Spivak, 1994). Educational approaches (often based in the philosophies of Bandura, 1973; and Dewey, 1909) seek to provide information and skills that motivate students, teachers, and administrators to behave in respectful, interpersonally sensitive, and peaceful ways.

Most current educational violence prevention programs focus on addressing students' behavior, using strategies that strive to be effective in the curtailment and remediation of violent behavior (National Institute for Dispute Resolution [NIDR], 1998; Goldstein, Harootunian, & Conoley, 1994). Some programs, however, also include a wider perspective that addresses the need for education of school leadership and adaptations within the governance of a school, and in the overall school culture and "climate" (Dutrey, 1994; Hill & Hill, 1994; Lal, Lal, & Achilles, 1993). Indeed these approaches may be perceived as an aspect of school reform (Dutrey, 1994). Educational approaches may also include "recreational" or artistic approaches (Greene, 1995; Wilson-Brewer & Spivak, 1994). Rationales for these approaches are being cited more often (Holloway & Gill, 2005; Brunson, Conte, & Masar, 2002).

Literature Review

Teaching conflict resolution in K–12 settings

Curricular goals, objectives, and teaching strategies for educating youth to prevent violence are by no means monolithic. This study revealed that these programs are based on diverse curricula that span the subjects of anti-bias education, "bullies, victims and bystanders awareness," cooperative education, conflict resolution, gun and law education, moral development, multi-cultural appreciation/tolerance,

and socio-emotional intelligence (Arnold, 1988; Arbuthnot, 1975; Besag, 1989; Dutrey, 1994; Goldstein, Harootunian, & Conoley, 1994; Goleman, 1995; Johnson & Johnson, 1974; Johnson, Johnson, & Holubec, 1995; Lickona, 1991; Prothrow-Stith, 1987; Raider, 1995; Schwartz, 1994b; Slaby & Stringham, 1994; Weisberg, Caplan, & Seva, 1989; Wessinger, 1994). As delineated in Table 1 (see below), content analysis (Strauss & Corbin, 1990) of this literature review evolved into three categories:

1. Providing Skills (Conflict Resolution, Peer Mediation; Social-Emotional Strategies)
2. Providing Information (Gun and Law Education; Anti-bias Awareness; Multicultural Appreciation; and
3. Providing Practice (Moral Education; Bullying and Gang Programs; Social-Emotional Intelligence; and "Recreational" Violence Prevention Programs).

By far the most common and researched type of K–12 school violence prevention curricula is "conflict resolution." Thousands of schools have adopted programs in conflict resolution (sometimes referred to as conflict transformation or management), and their outgrowths in peer mediation and peer counseling (Blakeway, 2002). Research has supported this burgeoning development. Studies show that student behavioral responses to conflict resolution programs within schools are positive (Dutrey, 1994; Lam, 1989; Metis Associates, 1990; Roderick, 1998). Morton Deustch of Teachers College, Columbia University led the development of curricula and research of the field in the 1980s. The studies focused on both the effects of conflict resolution and cooperative learning in schools (Deutsch, 1982, 1991, 1993, n.d.; Johnson, Johnson, & Holobec, 1995; Slavin, 1985). The results of these studies revealed the outcomes of effective programs: student conflict management skills improved, greater social support was reported, and victimization decreased (Deutsch, 1982). Increased self-esteem and positive feelings of well-being, as well as decreased anxiety and depression, were also indicated. Few studies describe what pedagogical inroads make these programs effective.

Teaching conflict resolution through movement: Widening the net to include violence prevention programs

Whereas conflict resolution is a common content theme in schools only a small number of programs currently seek to have students *practice* new behaviors in situations where there is ongoing potential for

VIOLENCE PREVENTION STRATEGIES

Environmental	*Policy*	*Educational*
(metal detectors, guards, fences)	(punishment, suspension, expulsion)	(workshops, mediation, curricula)
(heighten security)	(control youth behavior and provide consequences)	(teach youth new behaviors, change school culture)

EDUCATIONAL VIOLENCE PREVENTION STRATEGIES*

ARTISTIC and RECREATIONAL APPROACHES CAN INTERFACE WITH ANY STRATEGY

Information

LAW EDUCATION
MULTI-CULTURAL APPRECIATION
ANTI-BIAS AWARENESS

Provides Information to make informed choices and to avoid criminal, violent or mean-spirited acts

Skills

CONFLICT RESOLUTION
PEER MEDIATION

Provides Skills to help youth by teaching new behavioral Strategies; create a peaceable school climate by educating adults and youth

Practice

MORAL DECISION-MAKING
COMMUNICATION (ANTI-BULLYING & GANGS)
SOCIAL-EMOTIONAL INTELLIGENCE

Provides Practice of Pro-Social Behaviors in different contexts

*THESE STRATEGIES ARE ALSO USED TO CONTRIBUTE TO SCHOOL REFORM
(creating safe spaces – peace rooms/corners; community building activities; improving system-wide communication)

TABLE 1. School-Related Responses to Violence in America. Adapted from Eddy (1998). © Martha Eddy. Used with permission.

conflict (for example, situations in which youth need to make choices, deal with inequities, keep score, or decide about power or hierarchies). *The role-play* is the most frequent form of movement activity found in classroom-based conflict resolution programs. Every written conflict resolution and violence prevention curriculum encountered during this investigation incorporated the use of role-play to some extent (Creighton & Kivel, 1990/2; Kreidler & Furlong, 1995; New York City Public Schools & Educators for Social Responsibility, 1993; Stevens & Keiler, 1995; Stone, Dillehunt, & Nueva Learning Center, 1978; Schwartz, 1994a). However role-plays are just that: opportunities to "play act" in a role; they are not "real" contexts.

In my own experience as a staff developer for Educators for Social Responsibility teaching the Resolving Conflict Creatively Program beginning in 1990 I found that students became well educated to "talk the conflict resolution talk" but often did not have sufficient opportunities to "walk the walk." When anger was ignited it was hard for youth to call on their skills. Other peace educators also recognized that the establishment of "peaceable schools" is best when the interventions are part of a school-wide, community-building effort, indeed an element of school reform (Lantieri & Patti, 1996). As a dance educator and somatic movement practitioner I was drawn to seek out whether any of the non-classroom educators (for example, cluster teachers in the arts and physical educators) were using more embodied approaches to teaching conflict resolution. I postulated that actual embodied practice afforded two opportunities: (1) the physiological whole body practice of "automatic" de-escalation of anger or frustration (peaceable responses) in the moment of crisis, *and* (2) real, ongoing contexts for problem solving. As a dance educator knowledgeable about the potency of movement in learning and the important of the arts in problem solving I was particularly eager to discover if dance strategies had been used to teach youth to get beyond "talking the walk" to "walking the walk."

The search for *movement strategies* within conflict resolution programs was not easy. In the 1990s the programs that sought to give students the opportunity to "try on" their peaceable skills were limited in number. However some did exist in the recreational realm (Wilson-Brewer & Spivak, 1994), and within sports and health education (Georgiadis, 1992; Hellison, 1995; Hellison, Martinek, & Cutforth, 1996). Few were arts related. In order to locate educational programs for youth that taught embodied approaches to conflict resolution I learned during a two-year search that it would be important to extend the research scope to programs seeking to teach wider concepts of

violence prevention and/or peacemaking. It became essential as well to include programs that occurred before or after in-school hours.

The existence of movement strategies in violence prevention programs

Physical activity embedded as a central teaching strategy within educational programs/curricula was also hard to locate, especially any that operated during school hours. In-school programs tended to be coaching (Hellison, 1991; 1995), sports education (Ennis et al., 1997), or "life skills," and wellness programming within health education (recently described in Beardall, Bergman, & Surrey, 2008). Some were during after-school clubs or special auditorium periods.

The published violence prevention curricula that used physical activity as a central teaching strategy included "Increase the Peace" (Levis & Levinger, 1994), "Adventures in Peacemaking" (Butler & Demas, n.d.; Kreidler & Furlong, 1995), and "Sports for Peace" (Ennis et al., 1997). Other goals such as empowerment, moral development, and "sportspersonship" were being achieved through programs such as the Teaching Personal and Social Responsibility Model (Georgiadis, 1990 & 1992; Hellison, 1995), "Adventure Programming" (Saunders, 2003), "Developing Capable People" (Kahan & McKnight, 1998) and PlayFair (Gibbons & Ebbeck, 1997). Most of these programs are used within physical education programs or as in the case of "fair play" or "sportspersonship" during recess and after-school sports programming (Chuoke, M., & Eyman, B., 1997). Many of the goals, methods, and strategies of these programs are overlapping. The dance field, however, had no published programs.

This research investigates the nature of different curricular elements of violence prevention programs that use embodied approaches as teaching strategies. This chapter reports those findings specific to dance. It also includes a few observations about the shared strategies these teachers used across diverse different movement disciplines (for example, coaching, martial arts, physical theater, somatic education, sports).

Dance strategies found within educational violence prevention programs

Throughout the initial research period no K–12 conflict resolution programs that were using dance were located in the literature or in schools. As described above, it was difficult to find any published research or school curricula that deliberately employed any type of movement approaches to conflict resolution except a few in sports and

physical education. During the 1990s, the use of role-plays in conflict resolution and peer mediation training was the only physical movement component used in schools.

In 1993 I located Nancy Beardall, a dance therapist and licensed health/social studies and dance teacher who was searching for models for dealing with bullying to use within a health education curriculum she had been ask to develop for middle schools. She discovered that bullying research had already begun in Norway in the 1970s by researcher Dan Olweus (1993); Beardall was among the first American educators to pilot pre- and post-survey research within a middle school in the United States (implemented in 1996 and 2000) adapted from Olweus's model. While the project had various arts components no specific data was collected for the role of movement and dance. She was asked by her principal to develop a "wellness and prevention" curriculum for the school, which eventually went district-wide. Titles of her curricula were: Sixth Grade: Creating a Peaceable School; Seventh Grade: Supporting Your Inner Self. Within the curriculum she developed a unit on bullying that included numerous movement elements that became part of this research. What is most important is that these unit themes had come from her delving into the attributes of the dance environment she had established at the school through a controlled study (Beardall, 1993). Additional aspects of her research included applying the Piers-Harris Self-Concept questionnaire with her eighth-grade dance/choreography class current students, pre- and post-interviews, and video documentation culminating in a video entitled *In Our Voices*. She also submitted a questionnaire to her prior dance students who had gone on to high school. The honesty of student responses led to the importance of dance in opening up youth voices to current life-impacting themes.

Since gathering data in the 1990s, dance/movement therapists Rena Kornblum (2003) and Lynn Koshland (2003) have each published notable violence prevention programs. I have also developed "Peaceful Play Programming" that has been employed in New York City elementary schools (Eddy, 2007). *The art in peacemaking* (Brunson et al., 2002), created for the National Center for Conflict Resolution Education, focuses on how to teach conflict resolution within arts education and includes a few examples of conflict resolution within dance contexts. Even with these positive additions to the field, the time remains ripe to have more diverse curricula for conflict resolution, community building, and promoting peace within dance education.

Due to the lack of in-school dance curricula to study, I sought out violence prevention programs using diverse movement forms including

combinations of martial arts, dance, and physical theater in after-school programs and community centers. The specific dance components used in the research sites for this study were: modern dance technique, hip hop, jazz, multi-cultural dances (predominantly Latin), social dancing, improvisation, composition, choreography, dance performance, somatic awareness, and contact improvisation. Some of these dance elements were used directly to teach conflict resolution, peacemaking, and community building, and others were used indirectly as an additional component of a larger violence prevention program. In all settings some published reports existed about their programs but descriptive research specific to the role that movement pedagogy served was lacking. Likewise the teachers themselves had never been studied to determine what made them sought-after educators.

Research Questions

Based on the initial pilot research, literature review, and search for sites this study evolved to the following focal point: to gain cross-case perspectives about diverse uses of movement in teaching violence prevention within middle school and high school in-school and after-school programs. The specific objective was to gain insight into what contributes to the effectiveness of these programs by observing and analyzing the details of their programmatic content, and the quality of teaching using a "best practices" research model developed by William Anderson (1989; 1994).

The research was organized to address the following questions: (1) What were the theoretical content themes and overall goals of each program relative to violence prevention (for example, concepts emphasized, outcomes desired, and theoretical models used)? (2) What typical features of conflict resolution or violence prevention were identifiable (for example, sensitivity to emotions, self-expression, communication skills, negotiation)?

This report includes the following sub-components specific to dance education:

1. What types of movement and dance were incorporated (cooperative games, dance forms, movement warm-ups and trust games within drama, sequences from the martial arts, and/or movement games)? What rationales are given for using them?

2. What salient features of violence prevention were taught in programs that use dance as a central teaching strategy (conflict resolution; cooperation; skills in self-defense; team work)? Of these, which features were central to each curriculum?
3. What outcomes were observed?

Methods

Site Selection

The role of dance in K–12 educational violence-prevention programs was investigated using the qualitative research methods of triangulating observation with interviews and careful review of curricular documents. The pilot research sought to determine how movement is used in conflict resolution curricula in schools and what phenomena are observable for systematic study. Specialists in physical education, coaching, dance, somatic education, or physical theater who used role-playing, adventure programming, cooperative games, traditional martial arts, sports, somatic awareness, dance, drama, and nonverbal expression, in competitive and non-competitive educational activities were located. After locating over 25 programs in 14 states, 6 programs were selected for in-depth observational study based on the following criteria:

1. Centrality of movement as a teaching method.
2. Having *dance represented* in a minimum of two of the research sites—some programs combined dance with martial arts, physical education, physical theater, or somatic education training (Bauer, 1994; Linden, 1986).
3. Taught by *experienced movement professionals* skilled in teaching conflict resolution or violence prevention.
4. Well-established
   - in existence for at least five years
   - regular, ongoing participation of students.
5. Selection required that a program fulfill at least three of the following:
   - cited positively in the literature (preferably in research studies)
   - recommended by seasoned professionals in the field of violence prevention
   - known for achieving its goals by educational colleagues
   - valued by the administrator of the agency or school
   - consistent and clear in its self-representation within descriptive brochures
   - described as successful by the teacher or program leader involved

The six selected programs were located in southern and northern California, Illinois, Massachusetts, and New York. They included five urban and one suburban site. Four were school-day programs and two were agency or school-based, after-school programs. Each teacher-participant volunteered to participate in the research and gave his or her informed consent.

Table 2 provides a profile of each of the six sites. The table illustrates the diversity of physical activities as well as cognitive content in each of the six settings. (Since the opportunity arose to observe the Teaching Personal and Social Responsibility programs in multiple sites, two additional sites were observed. Hence, eight different sites for the six programs were visited). Finally, while all six of the selected programs met the criteria for having been cited in the literature, none had ever been researched for information on the role of movement, let alone dance, within their violence prevention curricula.

Data Collection

Classroom observations, document analysis, and teacher interviews were cross-referenced to verify accuracy and reveal patterns of behavior within the programs (Fetterman, 1989). Observations aimed to describe the school from the "insider's" point of view (Borg & Gall, 1989). I spent between twenty and forty hours with each program observing and conducting formal and informal interviews. Related documents such as syllabi, school and program philosophy were reviewed initially for consistency and revisited periodically to garner additional insights. Syntheses of these data involved working inductively with narrative inquiry to then reconstruct an expert view of classroom experience into rich, narrative form (Miles & Huberman, 1995).

Observations

Visits were during class times that maximized observation of teaching of conflict resolution and violence prevention skills using movement strategies. In order to effectively collect information regarding curricular content, teaching strategies used, teacher-student interactions, and administrative support, I visited each site six to ten times culminating in a total of 15–25 hours of direct observation of teachers with their classes at each site.

Throughout the observational period field notes were recorded with attention to the verbal and nonverbal features of the central curricular events, as well as the interpersonal interactions occurring within them. Methods for description of movement drew on reliable qualitative methods of movement analysis inclusive of classroom activity

NAME OF CASE	Case 1 Dance HEALTH ED	Case 2 DRAMA ED	Case 3 PHYSICAL ED	Case 4 - Dance MULTI-DISCP.	Case 5 Dance PEACE SCHOOL	Case 6 ANTI-VIOLENCE
Type of school/agency	suburban public middle school	urban public schools; visiting program	urban public schools; in-school and extended day	urban after-school center and dojo	urban public high school	urban after-school center and dojo
School/agency climate	pleasant, cul-de-sac; smell of cookies baking	large, under-supplied, overpopulated	large, under-supplied, vacant	crowded, creative, storefront community center	creative, old high school building,social justice in gang-ridden barrio	large and quiet, focused; tenement loft
Community features	border area, racial and class tension	poor, desolate, dangerous	poor, burned out, some fighting on streets	border area, poor and progressive	poor, violent over 30 deaths in one year	border area, poor and progressive
School/agency goals	change school and district climate; safety	give youth awareness of choices	teach responsibility process	leadership for self-respect, self-love, self-defense, end to violence	mastery, discipline, physical education, self-defense	women and youth advocate for safe world
Administrative support	city budget; principal's support	non-profit grants university support	school grants; university collaboration principal's support	non-profit members' fees; grants; teacher-directors	local educational board; grants; principal's support	non-profit, members' fees, grants, teacher-directors
Cognitive content	bullies; conflict resolution, body sense, stress reduction; gender and intergroup harassment	choices and consequences, laws, gender and intergroup prejudice, nonverbal communication	physical skills, coaching; problem-solving; goal-setting, responsibility	empowerment stereotypes, gender, homophobia	empowerment, gender-equity, knowledge of self-defense	stereotypes, physical, and sexual abuse, rape, prejudice

TABLE 2. Synopses of the Cases. Adapted from Eddy (1998). © Martha Eddy. Used with permission.

TABLE 2. (continued)

	Case 1 Dance	Case 2	Case 3	Case 4 - Dance	Case 5 Dance	Case 6
Essential curicular goals	awareness of violence, self-control and readiness	awareness of violence and of options	self-control through responsibility and readiness	readiness to avoid, defend, assert and make peace with violence	self-control to avoid and defend against violence	readiness to avoid, defend, assert against violence
Types of violence addressed	conflict, anger, attacks	all types including law education	conflict and anger	all types	anger and attacks	all types
Underlying philosophies	holistic, mind-body; somatic	Freire; active learning	moral education; Dewey	feminism, consensus, eastern philosophy	social justice; non-violence	feminism consensus, eastern philosophy
Physical activities	nonverbal communication; role-play; games; edu-K; trust exercises	tableaus; body language skits; interactive drama	basketball, katas, sparring with weapons;volley; weights;Alaskan baseball	drama games and vignettes; dance technique; contact improv duets; kung fu	karate Latin and modern dance; basketball teams; eco-action	cooperative games; self defense, karate
Physical activity rationales	body-mind enhances learning	more alive learning process for students	It's real. It's what kids do and like. Freedom as an educator.	It's what the teachers know and love. Supports empowerment.	It's needed for physical education. Freshman benefit.Mind-body spirit are all part of life	be more aware of the body; learn to use it strongly in concert with mind
Approximate class duration and course length	40 minutes, 10 weeks	90 minutes, 2-3 lessons	40 minutes, most of the year	90 minutes; 10 months of the year	40 minutes (occasionally 5 hours), all year	60 - 90 minutes, all year

TABLE 2. (continued)

	Case 1 Dance	Case 2	Case 3	Case 4 - Dance	Case 5 Dance	Case 6
Approximate student: teacher ratio	25:1 or 25:2	40:3 or 40:4	10:02	10:2	20:01	6:01
Teacher background	dance therapy, Laban movement analysis, choreographer and social studies	young performers, creative artists, similar racial background as students	university profs, student assistants diversify the leadership	love of outdoors, kungfu, food; dance choreographer and performer	grew up in community; values own karate mentor	5 years teaching, rural childhood; initiator, over 20 years teaching, also still studying
Curricular adaptability and teacher inventiveness	developed program; consistent in delivery with adjustments	teacher input in the development of theater work presented; adapt classes	adapt classes to support student goal setting, diverse choices	developed programs, adapts content from week to week	develops material for showcase, adaptation relates to class size	teachers create games, adjust class based on student participation
Key strategies	engage students in activity and discuss & making school-wide change	present and engage students in moving drama and discuss	establish goals, play the games, reflect-talk or write in journal	learn skills, make performance, reflect, lead in the community	learn martial arts, dance or sports skills, create showcase; act peaceably	practices self-defense and karate; talk about violence
Assessment processes	grades questionnaires, surveys	outside program assessment.	informal school constraints	informal groups discussion	grades	informal group discussion
Teacher-student relationships	traditional, some touch, lots of questions and answers	short-term; sometimes powerful; resources	long-term; teachers give feedback on accountability	as mentors, friends, co-performers, advocates	as mentor, friend, disciplinarian, confidant	teacher, advocate, resource

	Case 1 Dance	Case 2	Case 3	Case 4 - Dance	Case 5 Dance	Case 6
Approaches to discipline	typical humanistic public school	crowd control; school constraint	informal school constraints	not much needed	mostly structured; much personal contact	varies from informal to structured
Multi-cultural sensitivity	yes, in content choices	yes, role modeling	yes, role modeling	yes, in content and teacher models	yes, in dialogue; teacher role models	yes, in make-up of group and discussions
Gender considerations	focus on gender in harassment and bullying studies	depicts lives of women and men equally, discusses relevant issues	tries to provide meaningful activity choices; participates in mixed groups	issues of sexism addressed along with other inequities, strong female leadership	separate classes once a week by gender to allow for specific needs	issues of sexism addressed along with other inequities, strong female leadership
Developmental considerations	different curricula for each grade level	different curricula for junior high versus high school	similar process for different ages; some mixing of age groups	create new programming as students mature; older take action in community	ninth graders-martial arts mandatory; older students have more choices	third to fourth grade most open; older more skeptical; more teen programs desired

TABLE 2. (continued)

content analysis (Anderson, 1989; Arend & Higgins, 1976), and quality of movement (nonverbal communication/body language) exhibited in student-teacher interactions or in the movement activities being practiced using Laban Movement Analysis (Bartenieff, 1980; Davis, 1987; Dell, 1977; Laban, 1975). Further notes and reflections were recorded directly after each observation period in ethnographic fashion (Powdermaker, 1966). A record of the researcher's interpretive and evaluative comments was kept apart from the descriptive notes.

Document Collection

Documents such as teachers' written plans, school curricula, statements of school philosophy, violence prevention curricula, dance curricula, influential articles or books, and school-wide or community memos and related communications were collected when available. Extra time was taken to help educators to gather documents that may have been filed or otherwise misplaced.

Interviews

Teacher interviews before and after each observed class provided context and detail about lesson plans. Occasional school and agency administrative interviews provided additional information about the benefits of and barriers to offering the program from an administrative perspective. Additional "end of unit" teacher interviews discussed (1) whether the unit went as planned, (2) teacher reflections and (3) potential ideas about curricular adaptations for the future. Interviews were tape-recorded as a backup to the in-depth field notes recorded on computer. Their transcriptions helped to verify accuracy of the field notes.

Accuracy and Trustworthiness

Several mechanisms for confirming accuracy and establishing trustworthiness were employed. The transcription of audio-taped events revealed consistency of data assessment supporting intra-observer reliability. There were two tests of inter-observer agreement. A professional educator and researcher visited one site and simultaneously recorded field notes with the researcher in order to check the logic and accuracy of note-taking methods. The same professional was later engaged in a check of data analysis in which she coded a section of field notes. Note-taking content was found to have a 93% degree of inter-observer consistency. The agreement between coders in categorizing units of analysis had a correlation of 95%. All steps of this research were submitted for peer debriefing with the Columbia University Teachers College doctoral research group. After interviews and the

bulk of the observation period, data were summarized and submitted as "member checks" to the teachers for corroboration to establish trustworthiness and to further review for accuracy.

Data Analysis

Initial Procedures. First, all interview notes and observation records were collated, dated and numbered. In order to further establish philosophical and curricular consistencies and inconsistencies, documents were analyzed in relationship to each other, the interview data, and observational records.

Coding. Next the data analysis involved the creation of coding categories and matrices to organize them (Strauss & Corbin, 1990). Data were analyzed after the first round of site visits and regularly thereafter. Coding categories were established both deductively from the literature search and inductively from the analysis process (for example, teaching activities, goals, rationales, outcomes). The additional categories related to the initial research questions were: program profile, teacher characteristics, content, students' characteristics, and other "structural" characteristics.

Coding was done line by line. After coding raw data from each case, the coded data were recorded on large charts that allowed for within-case and cross-case inspection and the evolution of analytic matrices. As is often the case in explorative studies, multiple codes were sometimes applied to one line based on a hierarchy of concepts (Miles & Huberman, 1995). I continued to compare and reorganize the coding categories throughout the data gathering process. Pattern coding was done to establish important clusters and themes (Miles & Huberman, 1995). Categories that were identified and found by constant comparison to be recurrent across cases were added to the coding sheet (Strauss & Corbin, 1990). I also created the opportunity to review the coding categories directly with Strauss in a personal meeting. Negative cases were also coded as they described when lessons did not go as planned. The final coding categories were applied to all sets of data in the ultimate analysis. Samples of coding categories and entries were provided in 7–12 pages of the appendix of the final document.

A major outcome of data analysis was the importance of teacher behavior; therefore the data were then organized in relationship to "teaching strategies." Teaching strategies are defined in this study as those methods developed and implemented by teachers both consciously and unconsciously. A teaching strategy was determined to have four phases: (1) establishing goals, (2) creating plans, (3) implementing tactics, and (4) engaging in assessment processes. The implementation of teaching tactics was the phase most likely to occur

"unconsciously" (defined as without preplanning) but occasionally even the goals were not explicitly pre-established. As can be imagined, in most classes, teachers were motivated to meet the curricular demands of violence prevention and movement pedagogy simultaneously.

Cross-case analysis of the curricular content regarding violence prevention revealed that the different programs addressed different content themes of violence prevention such as: "how violence happens," "heightening sensitivity and awareness to the feelings that accompany violent experiences," "addressing discipline and self-confidence as avenues to self-control during conflict or challenge," and teaching leadership skills.

Initial observations and interviews of the movement strategies showed that the teachers selected physical activities based on keen expertise in both violence prevention and their particular area of dance. However, they did not have the support of any agreed upon standards developed by the field at large for what content themes to address in violence prevention. Nor did they have access to any guides for when to use which movement activities to meet specific content goals. None of the educators reported the use of Dance Standards. A document review of state and national standards in dance and physical education in the late 1990s (Consortium of National Arts Education Associations, 1995; Mirus, White, Bucek, & Paulson, 1996; New York City Board of Education, 1995; New York State Department of Education, 1994) revealed that they would not have been particularly helpful in these programs as socio-emotional and behavioral goals are referred to only indirectly. While each of the teachers indicated that they did draw upon published conflict resolution curricula they also each reported that there was no literature or verbal source of "best techniques" to use to achieve specific violence prevention goals within their settings, especially since they use movement and dance as primary teaching methods.

The enmeshed and somewhat unconscious nature of the teacher's pedagogical planning, as well as the richness of the findings, led me to consider placing the emergent components into matrix. The plethora of curricular options also indicated that teachers and school administrators might benefit by having tools for seeing the findings in a logical sequence when they needed to select educational content and methods. Unearthing the logic of curricular planning might also serve to supply theoretical bases to support programmatic selections.

Cross-case analysis using models from Laban Movement Analysis (LMA) systems

Given that no standardized systems for analysis of violence-prevention goals were encountered when speaking with or observing the educators, nor in the related literature, I organized seemingly disparate educational experiences into categories. In order to understand all of what was being taught it was important to view the interaction of curricular content and pedagogical strategies (i.e., movement activities). A system was needed for organizing the interaction of curricular categories and movement categories to find out how they served the purpose of teaching violence prevention.

Developing the data matrix: Using theoretical constructs from LMA

The solution for organizing the diversity of data was to develop a matrix to study the interaction of two components—the violence prevention content themes and the specific movement strategies being taught. In developing the matrix I identified the essential curricular goals of the violence prevention education I observed, as well as the types of violence prevention skills taught through movement and dance. To determine the sequence for placing the different categories along the axes of the matrix I drew upon theoretical constructs from a movement profiling system developed by Warren Lamb, a protégé of movement scholar Rudolf Laban. The system is called Movement Pattern Analysis (MPA) and is related to an original system called Action Profiling (AP). Lamb's systems of AP and MPA observe a person's use of Space (especially the planes) with bodily Shaping, as well as assessing Effort elements (each of these is from Laban Movement Analysis [LMA]) (Bartenieff, 1980, Lamb, 1987). This information is collated to determine how a person makes decisions. Resolving conflict requires constant decisions, often based on subtle behavioral nuances, and predominantly made within split seconds. Insights from movement behavior, "body language," suggest how a person is processing information and making choices.

Lamb's theory describes a decision as going through progressive phases: from investigating and exploring options, to evaluating the possibilities and determining what is important, to anticipating and selecting appropriate timing in order to commit to an action. In its simplest terms there are movement correlates between the phases of decision-making and one's use of space:

1. beginning from a relaxed yet prepared state of undifferentiated shape change in three-dimensional space the decision-maker can progress through three planes of movement while making a decision:
2. moving through the horizontal (transverse) plane during which one encloses to gather ideas and spreads out to relate them to the world;
3. moving through the vertical (frontal or coronal) plane, ascending and descending, when one experiences the need to "weigh the options" moving side-to-side as if asking "right and left?" "right or wrong?" "one possibility or another" and then determines what is right for the situation,
4. moving through the sagittal plane, retreating and advancing, as in moving forward to offer something, which, in this system, signifies taking action, committing to a plan—completing the decision (Lamb, 1987).

Lamb's colleague, the child psychiatrist, Judith Kestenberg (Lewis & Loman, 1990) also used these stages of movement progression through the planes in understanding the developmental progression of children acquiring movement skill for interacting with the environment. Kestenberg and Lamb agreed on correlations between the ability to access different movement qualities (effort dynamics) and behavior, and Kestenberg protégés went on to test them for reliability and validity (Lewis & Loman, 1990). In synthesis, these LMA systems hypothesize that people move through these stages as part of their development as autonomous decision-makers. The development of effort dynamics can be seen as proceeding from:

1. control of one's flow or tension, to
2. awareness of space through the regulation of focus, to
3. sensing and engaging one's weight for the regulation of force, to
4. deciding that this is the moment for action by sensitizing to time.

In summary, prior to engaging in a decision-making process a person simply is present, breathing three-dimensionally, in a growing and shrinking pattern, "feeling" his or her "flow," relying on self-regulatory activities (self-control, self-discipline). She or he then *attends* to an issue through exploring and investigating, *forms an intention* through determining and evaluating, and finally *chooses to commit* to action by anticipating and through consideration of timing. These stages, attending to an issue, forming an intention about it, and finally choosing to commit to a peaceable action are skills needed for positive conflict resolution. Moreover, teaching correlated movement skills in a parallel progression can reinforce this knowledge kinesthetically, and in real life contexts.

My interpretation of Lamb's model of decision-making proposes that educators encourage the development of a well-regulated person who is capable of handling conflict creatively by exploring and investigating the situation/circumstances, then determining priorities and evaluating what is important (for example, developing socio-emotional intelligence, morals, the ability to stand up for what one believes in), and finally using anticipation and timing to commit to appropriate, peaceable action. I also hypothesize that this progression can serve as a framework as a logical curricular sequence for teaching any subject, especially those engaging socio-emotional capacities and personality factors.

I drew parallels from Lamb and Kestenberg as I envisioned the discovered content goals (as deduced from lesson content and stated goals) along a continuum. I worked to find a logical sequence of educational components that are used to teach peace activism. The clustered goals emerged into four categories of "content themes" that could be seen as a "four-step" developmental process of decision-making:

1. self-control/pro-social skills (relating to self-regulatory skills of being present with breath and flow and ability to control one's use of focus, force, and timing).
2. awareness of violence and the environment around us (relating to attention and focus).
3. self-assertion and determination in the face of violence; inclusive of self-protection and defense (relating to use of one's own weight or force).
4. peace activism (commitment to take peaceful action especially when aware of or confronted by a conflict or violence).

The axes

The matrix places these *content themes* along the horizontal (X) axis and *movement activities* (see below) along the vertical (Y) axis (see Table 3). I placed the content themes along these axes with the LMA-based developmental progressions in mind. This ordering of the emergent content themes (self-control, awareness of violence, how to be assertive in the face of violence, and practice of commitment to peace) could be rationalized as follows: prior to engaging in an activity a person is simply present as he or she is, "in the flow"; preparedness for this state from a Laban Movement Analysis perspective is signified as an ability to modulate one's level of tension or "flow." To have this ability to modulate flow, the content theme of "practicing self-regulatory activities" (for example, self-control, self-discipline) can

CURRICULAR CONTENT CATEGORIES IN RELATIONSHIP TO CONFLICT/VIOLENCE	SELF-CONTROL/ PRO-SOCIAL SKILLS	AWARENESS OF TYPES OF VIOLENCE	SELF-DEFENSE SELF-ASSERTION	PEACE-MAKING COMMUNITY BUILDING
MOVEMENT ACTIVITIES				
BODY REGULATION				
AVOIDING VIOLENCE				
FINDING STRENGTH				
READINESS TO ACT				

TABLE 3. Essential Curricular Categories in Relation to the Type of Movement Practices Observed in Physical Activity-Based Violence Prevention Programs. Adapted from Eddy (1998). © Martha Eddy. Used with permission.

be called upon. I interpreted another typical category, "becoming aware of violence," as a type of investigation or exploration process. Another content theme of learning "self-defense or how to assert oneself" matches nicely with forming intentions. Practicing "peaceable interpersonal or societal action" requires an ability to make a commitment to a decision.

To find a logic for the ordering of the Y-axis I looked over the coded movement activities (self-regulatory movements, movements for avoiding violence, learning about mastering strength, and fine-tuning timing for proper action). I placed them in this sequence using the following rationales:

1. students can learn varied modulations of movement effort to learn to regulate his or her tension and energy,
2. students can learn movement to help them to focus on avoiding violence (or perceiving peaceable options),
3. students can do movement to find strength to stand steady (or to self-assert), and
4. students can practice how to be ready to act for peace (learning to anticipate when it is appropriate to act, when to get involved).

Teaching the regulation of flow, how to select what to focus on, the use of force, and of the application of timing ("being ready") are key skills in helping a person to act peaceably. My contention is that building upon each of these skills progressively can positively support the learning of conflict resolution and/or violence prevention.

Coding sought to answer the question: "What was the specific movement activity aiming to teach regarding violence and violence prevention?" While the teachers had not necessarily intended these goals, the triangulated research process confirmed them as accurate. Emergent coding groups revealed that students were being taught movements to: (1) practice self-control, (2) avoid violence, (3) be strong by being self-protective, self-assertive, and/or self-defensive, and (4) be ready to act (peacefully). I arranged these categories of movement activities into a sequence of categories using the same developmental theory described for the logic of the items on the X-axis. They progressed from the most basic skill of self-regulation, to learning how to be alert to the environment (avoidance of violence), to finding strength and exerting one's own bodily force, to gaining experience in neuro-motor timing (rapid appropriate responses or the ability to slow down as needed). These codes were placed along the Y-axis of the matrix. Coded movement observations included (1) bodily control involved practicing self-regulatory activities such as the varied use of

tension, focus, force, and timing appropriate to match the task (Eddy, 2006, p. 2), (2) avoidance moves such as perceptual awareness games, alertness in the environment, multi-sensory awareness of each other, hearing and seeing activities that cultivate the ability to help predict a threat coming into one's space, or being able to duck, run or freeze, (3) use of strength in posture or movement involved sitting and standing with upright vertical posture, ability to exhibit forceful pressure–strength effort at appropriate times (versus exhibiting a victim's body language), willingness to look someone in the eye, bow or nonverbally apologize when needed, and (4) "readiness for taking action" practices were seen in actively challenging the status quo through physical positioning, a quality of movement, interactions with a dance partner, prop or another factor in performance such as text, lighting, costuming, music, and taking action to make this relationship work—teaching perceptual flexibility.

The categories along the X-axis provided options for what content themes and goals a program wants as its mission. The categories along the Y-axis give the educator ideas about what types of movement activities will serve these goals (See Tables 3 & 4). Seeing each item in relationship to one another along a continuum is attributable to using a Laban Movement Analysis framework.

Findings

The cognitive content/X-axis

Pro-social skills/Awareness of violence/Self-assertion/Peace activism. As stated above, the first set of findings identified the type of violence prevention themes being taught in these diverse movement settings. They were labeled as "cognitive content." Cognitive content was being used in schools in two different manners: *directly* (overtly named) as the goal of the class, and/or *indirectly* (as part of the "hidden curriculum" [Fernandez-Balboa, 1993; Kohlberg, 1983]) used as a teaching style or secondary objective. The types of cognitive content (whether they were being used directly or indirectly) identified through this multi-case analysis can be summarized as follows:

1. *Pro-social skills*: developing self awareness enough to take care of oneself in order to act comfortably with others and be able to be caring.
2. *Awareness of violence*: exposure to "what's out there," the existence of bullying and various forms of intolerance, sexual harassment, gender differences and related issues (covert versus obvious

aggression, date rape, comfort with speaking and asserting), recognizing "stereotyping" according to age, class, ethnicity, gender, race, and sexual orientation (and links to teen suicide), as well as knowledge of criminal laws and judicial consequences.

3. *Being self-assertive and socially responsible*: how to express injustice, hurt, and anger positively, and how to make choices and behave in ways that are responsible to one's whole group (classmates, school, family, neighborhood).
4. *Peace activism*: solving problems, coming up with solutions and galvanizing others to act upon them, taking leadership in the community.

I postulate how these movement skills (i.e., regulating oneself, attending to the environment, learning to shape intentions, and knowing when to act for peace) interact with the content themes/violence prevention goals as follows: learning to regulate oneself is needed in order to demonstrate caring about oneself and others and is a baseline for pro-social skills. The ability to attend to the environment relates to knowing what is going on in the world vis-à-vis violence or the potential for peaceful behavior. To learn to shape intentions it is helpful to develop values of anti-violence as well as skills in self-assertion. Committing to peace activism requires understanding when it is appropriate to act. However one can "mix-and-match" content goals with movement skills and learn skills that are quite subtle.

The interaction of the X- and Y-axis: Movement strategies employed to teach specific violence prevention themes. All data describing specific physical activities were analyzed in terms of curricular goals (see Table 4 for examples of movement activities within coded curricular categories). The specific movements observed were being used randomly in these settings and the chosen activities were not necessarily articulated as violence prevention goals. Through placing them on the matrix it became possible to match content objectives with movement objectives.

Curricular content

Each of the educational programs observed in this study exhibited some contribution to all four categories of cognitive content within independent lessons, however each also revealed a general programmatic emphasis based on the predominant types of lessons being given over time. After each specific activity within a lesson was coded in terms of these categories, it could be seen what curricular emphases

Practice Self-Control:
Definition: being able to control one's own responses to anger, violence, hurt.
Activity: pausing to take deep breaths; being able to stop and walk away if someone threatens you.

Avoidance of Violence:
Definition: being aware of danger and able to steer clear of it.
Activity: running toward exits; pointing to sharp or precarious things in the room; reading facial expressions/body language of "tough kids" and moving out of their view.

Experiencing Strength:
Definition: having a sense of physical self-worth and an understanding of how to employ one's physical, mental, or emotional power.
Activities: practicing being able to use a strong voice or developing physical self-confidence; finding a movement that reconnects you to your feelings of power or strength.

Readiness to Act (in the Face of Violence):
Definition: being able to respond to the idea or existence of violence with peaceable behaviors.
Activities: creating a dance or playing a game with someone of a culture one had previously held prejudices about; coaching a team sport without put-downs, using fair play rules.

TABLE 4. Movement Goals with Definition and Sample Activities. Adapted from Eddy (1998). © Martha Eddy. Used with permission.

existed over the course of the semester. "Pro-social skills" programs (as seen in Cases 3 and 5) emphasized responding to others with self-control and sensitivity; they used disciplined technical movement and focus-related activities to achieve this.

Programs strong in "Awareness of violence" (Cases 1 and 2) help students to become aware of types, causes, and locations of violence, as well as consequences, feelings, and potential responses to violence. Gaining awareness of violence implies gaining stronger cognitive awareness about the different types of violence and their consequences, as well as learning empathy. Topics like date rape or gang

behavior are discussed; a video or role-play of bullying or criminal action might be watched. The movement skills that supported the development of awareness included practicing perceptual awareness exercises in order to locate threats and avoid potential violence (i.e., running to different places in the room that could be used to escape, pointing to objects that could help you to defend yourself, dancing with each other in a simulation of sparring).

Self-assertion programs taught communication skills and goal setting as ways to develop intrinsically appropriate responses (self-assertions) to unjust, seemingly unfair, or otherwise provocative stimuli. They demanded that students stand or sit up tall while listening to each other, they practiced saying their own names loudly and clearly while stepping forward on a "stage" (Case 4). They also practiced standing up to bullies nonverbally in a role-play (Case 1).

Programs strong in teaching "peace activism" (Cases 4 and 6) ask youth to take direct action in dealing with violence by acting peaceably in response to violence or to proactively "fight for peace." They may ask youth to convey a clear message about the need for peace based on their experiences or what they have learned. Movement strategies were varied: Case 5, the Peace School, taught multi-cultural dances, martial arts, and outdoors ecological activism to support overall school goals of achieving neighborhood peace and social justice. Case 5 had "readiness to take action" as a school-wide value. However few opportunities were observed for the practice of leadership within the classes. All programs included what I identified as "countering the media" and exemplified activism with activities to help youth separate their own value system from that of the predominant violent media messages coming at them. Discussions of media escalation of violence sometimes found their way into improvisations and performance content (Case 4 and 5).

It was helpful to identify content themes and view the movements that naturally supported these themes. This study also sought to understand what role each type of movement played along the continuum of the X-axis. Coding included the types of movement employed and analyzing what their purposes were across each of the content themes.

Incorporating physical activities into violence prevention programs

Overall, it was observed that there are many movement inroads into violence prevention (see Table 5). Dance is used to address different content themes such as bullying, conflict resolution, cross-cultural appreciation, dealing with intolerance, moral issues, personal responsibility, social responsibility, socio-emotional learning, and stereotyping.

Dance: modern dance technique, hip hop, jazz, multi-cultural dances (predominantly Latin), social dancing, improvisation, composition, choreography, dance performance, somatic awareness, and contact improvisation.

Martial arts: warm-ups, karate, judo, and kung fu basic movement vocabulary, inclusive of blocks, kicks and punches, kiai (loud vocalization), katas (the flowing movement sequences that combine punches, blocks, and kicks into a coordinated sequence performed much like a dance in a fluid continuum), sparring with and without protective gear, and competitions.

Physical theater or movement-based drama theater: nonverbal communication skits, creating tableaus or frozen movement sculptures, accessing different emotions, practicing different nonverbal responses to bullying.

Somatic awareness: Attention to breathing, meditation, stress-reduction, stress-reduction/Educational Kinesiology technique of "pacing" applied to paddle ball or devil stick practice, conscious stretching, awareness of one's own nonverbal behavior and its meaning.

Sports and games: Alaskan baseball, basketball game, basketball drills, volleyball, gymnastics (with mats and horse), group beach ball volley (in circle), three-legged walk (two people walk cooperatively) and martial arts.

TABLE 5. Specific Physical Activities Eddy Observed in Violence Prevention Programs. Adapted from Eddy (1998). © Martha Eddy. Used with permission.

and does so through different components of movement and dance education. In several cases traditional dance training combined with physical theater exercises, cooperative games, martial arts warm-ups, and somatic education.

How does movement teach violence prevention?

The coding showed that the teaching of pro-social skills (self-regulation and caring) was the goal most frequently addressed through movement. The other three goals—awareness of violence, self-assertion/

responsibility, and readiness to act in response to violence—were touched upon either verbally or nonverbally in all the cases. In other words, within each program self-control (Content Category 1) lessons and related movement activities were balanced to some extent by lessons or strategies aimed to address the other content areas: increasing awareness of types of violence (Content Category 2), practicing developing self-confident responses to violence (Content Category 3), and practicing peaceful behavior in the context of violence (Content Category 4).

This research asks the question "how is physical activity used to teach violence prevention?" Generally, in schools, cognitive content themes are taught didactically with the occasional role-play. However, educational reformers are leading the return of kinesthetic learning (Gardner, 1993), experiential learning (Ogberg, 1991), enactive learning (Bandura, 1986), embodied learning (Eddy, 2007; Hanna, 2008), "qualia" and "somatic markers" in education (Block, 1997; Eddy, 2009). Each of these terms relate back to "learning by doing" (Dewey, 1938). The viewpoint of movement experts can help curriculum developers in this endeavor. Specifically movement educators can recognize what physical skills are also needed in effective violence prevention programming.

Programmatic considerations: How much of the spectrum of violence prevention goals did they pursue? How much movement was employed?

Most of the observed programs worked on a cross section of the content goals and all used movement in at least one or two key ways. Case 6, the anti-violence after-school program, addresses gender, racial, and cultural stereotyping, physical and sexual abuse, rape and prejudice within a feminist martial arts/self-defense curriculum. This site was notable in its thoroughness of addressing all aspects of the matrix through movement. The curriculum progressed in content from enhancing self-control to awareness of violence to self-assertion (Content Categories 1–3). In this program's lessons, I was able to identify examples of students being given opportunities to develop self-control in different instances using self-regulation, focus, strength, and timing. Similarly, responding to varied images of violence with physical modulation of tension, focus, force and timing was seen. Self-protection/self-assertion and the constructive expression of anger were not only taught through the positive use of strength but by the practice of stepping away from a situation with self-confidence (avoiding violence) (Cases 1, 4, 5, and 6), and through practicing different timing (slow-motion fighting, fast use of kiai and breaking of blocks). Movement

activities to reinforce peace-building through movement were equally distributed across the Y-axis. All movement activities were then verbally reviewed in different "real life" contexts.

In Case 1, the somatically based Health and Wellness Education program had middle-schoolers listen to a story that depicted caring and non-caring behavior and practice being caring towards classmates ("pro-social skills"), and identify causes and sites of bullying (becoming "aware of violence"). They then practiced the enactment of non-verbal responses to bullies ("self-assertion or responsibility") and finally brainstormed school-wide solutions to bullying, including dealing with bus rides to and from school, that in part were implemented ("taking action in response to violence"). Not all of these elements of learning to enact violence prevention were accomplished through movement activity. Interviews, however, revealed that the teacher's background as a movement expert influenced her or his interest in and valuing of the engagement in each of these parts of her curriculum. She cited an understanding of motor learning and transfer-of-knowledge theory as a reason for engaging "the body sense" in a full gamut of movement activities in conjunction with reading and discussion. "If they move to learn the concept while in school they are more likely to use the knowledge in other settings."

The greatest variety of physical activities was aligned with Category 1 (X-axis), the "pro-social skills" themes. A key element of the learning of self-control and caring of others was observed to be dependent on the development of internalized discipline. Teachers spoke of movement as a helpful method for teaching self-discipline. Dance technique and movement warm-ups were common practice for physical discipline to teach self-regulation skills. However, how the teachers delivered the lessons was also critical. Physical discipline is often taught using authoritative teaching methods in typical educational programs; these teacher-participants had a "facilitative" teaching style and would even shift at some point in the lesson to student or peer-directed instruction. They would also leave time for honest sharing of opinions and feelings. In teaching pro-social skills all programs included movement activities that enhanced bodily control (Activity 1) and how to move with strength (Activity 3). Activities 2 and 4—how to physically avoid violence and/or be ready to take action—emerged more in improvisations and performance development. Typically classes involved tasks that required movement memorization of complex movement sequences. Learning complex patterns also contributed to enhancing self-control and taking self-responsibility and may have helped to build the perceptual flexibility to act constructively in the face of violence.

Case 4 demonstrated novel examples of integrating readiness for action into its predominantly "Pro-social/caring" focus. For example, students were also versed in the history and implementation of peace activism from the perspective of the civil rights movement, and worked for environmental justice. For instance, they took long walks to study environmentally polluted areas, and then wrote letters to governmental representatives, attended rallies, and were involved in neighborhood clean-ups during some of the other in-school and after-school time. In their dance classes there was a progression from learning dances alone, to working with partners with whom they were comfortable, then being partnered with members of the class from different cultural or even gang identities, to performing with these mixed groups with family members present.

The violence prevention goal of practicing constructive self-assertion (inclusive of self-expression) (Cognitive Category 3) has many components. Dance played an important role in contacting emotions and responding to anger constructively. Dance was described as "fitting into the anti-violence work because it is cathartic" (Case 4). It allows people to "release" feelings physically. This can come from making one's own creative dance piece, or by stating one's beliefs during a performance (Cases 1, 4, 5). In addition, self-expression can lead to increased awareness and sometimes to activism. Dance or drama experiences can represent the experience of violence, and choices in responding to violence (such as engaging in it, defending against it, learning to be powerful in the face of it), or a student or group of students could choose to create a "dance of peace." Again, the dance might have didactic information about a peace process that needs to be worked toward or it may be more abstract or metaphorical, providing an opportunity to experience peacemaking without "making a big deal out of it" (Case 4). Dancing with someone who one may have formerly been prejudiced against (Case 5), dancing about nonviolent options within a violent community (Case 4), or telling a story of cooperation through dance (Case 1) were specific peacemaking practices observed. Themes of pride, beauty, and mastery were perceived as key aspects of a shift from potential violence to peace.

Other factors: Integration of conflict resolution skills and socio-emotional learning (SEL)

Data analysis also uncovered that the "pro-social" and the "self-assertion/responsibility-based" programs (X-axis Category 1 and 3 of matrix) typically used many of the key features of conflict resolution either embedded in the movement activity or as an adjunct to it. Teachers would elicit the use of conflict resolution skills such as "I-statements" (personalized statements that work to avoid blame) or the

elimination of verbal or nonverbal "put-downs." Students in these classes repeatedly demonstrated the ability to continue personal movement practice without an instructor present. Learning to help students control verbal abuse and physical reactions in a competitive dance was repeatedly cited as a goal of the teachers.

Each program addressed the emotions that accompany conflict and violence and ensuing discussions differently. The predominantly "awareness" programs (Category 1, Case 2) asked students to note body language and to express themselves through tableaus (quick still postures) and nonverbal role-plays, encouraging "somatic awareness" through discussions about sensations and feelings that occur during the dance; the "readiness for action" programs (Category 3, Cases 4 and 6) allowed students opportunities to dance their feelings, express anger and power through kung fu and karate, as well as to talk about them.

Summary of curricular findings. By identifying the elements and need for the X- and Y-axes, the matrix helped to delineate the roles different physical activities can play in violence prevention programs. Specifically, by plugging the dance-related codes into the matrix it confirmed that different types of dance were being engaged in to address the different content themes: the development of pro-social skills (for example, control of one's own physical responses to aggression), heightening awareness of possible sources of disagreement/attack/violence, practice of assertive or self-protective responses, and active counteraction to different types of conflict and violence through peaceful choices. In these teaching contexts the movement strategies occasionally traded roles with content themes: most notably, conflict resolution and socio-emotional learning were seen to be employed both "directly" as teaching content, and "indirectly" as pedagogical methods.

Teacher practices: Specific findings about the teachers. The "best practices" of the teachers from these highly regarded programs gave a new light to excellent classroom management and how to engage children in socio-emotional learning. Once the diverse types of teacher behaviors in the classroom were identified I named these effective teacher behaviors "teaching tactics." They were characteristics of the educators' teaching style that emerged across cases, having been observed in each setting (Eddy & Michael 1997; Eddy 1998). Examples included that each teacher engaged with students with a wide range of affect (for example, humor, seriousness, disappointment, etc.), provided safe emotional structures for social interactions during class, and gave students responsibility to make choices as individuals and within teams. A key finding was that they took time to build relationships

with their students. They also had high expectations for personal and interpersonal behavior within the context of the movement activities and created concrete systems of accountability within the classroom. There were a total of twelve "teaching tactics" identified (Eddy & Michel 1997; Eddy, 1998) and now being used as an evaluation tool (Eddy, 2000; 2004). The teacher tactics of commitments to youth advocacy, "being real," and teacher empathy are discussed below.

Teacher attitudes about violence: A case for youth advocacy. Whereas programs varied as to the degree of conflict resolution that was practiced, they shared a basic philosophy about the students. These educators have a particular view of the youth they work with—whether employed in dangerous inner city neighborhoods or in the suburbs. They unanimously perceived their students as good people sometimes in need of help and direction, and they felt strongly that young people's exposure to violence in and out of school-related environments is criminal. This sentiment is not necessarily typical since it is not uncommon for educators, community members, or parents to perceive violence to be caused and exacerbated by children without viewing school violence within the context of the problems of the larger culture. One may even hear that young people are to be blamed for much of a neighborhood's violence. Block (1997) counteracts this premise with an argument that schools that don't pay attention to bodily needs through movement, self-expression, and contact with nature are actually inherently violent to youth.

The educators in this study all view violence as endemic to our society. This study identified five foci of teachers concerned about youth in our violent culture. They involve helping all youth deal with (1) conflicts, (2) random violence, (3) bullying and attacks, (4) their own anger and potential to perpetrate violence, and (5) the demands and consequences of rules at school, and understand the laws and penal systems within our nation. The type of violence being addressed in each school or agency is often relative to the types of issues that their students deal with most, with consideration of the degree of violence found within the culture of the school and its community.

Across movement disciplines, the teaching of "self-control" may be perceived as a means for simply socializing or even placating youth. Moving beyond self-control, the teaching of self-defense or physical methods for coping with violent attacks was viewed as empowering, based on "the students' terms." The programs in this study deliberately worked with both of these types of behavior, holding a wide definition of violence. They often did so in an integrated fashion, with the rationales assumed and therefore left unspoken.

Data analysis revealed that the types of violence addressed were treated along a developmental continuum, whereby the pro-social skills were developed for the internalized and empowered use of the students. Students were also taught to discern when direct acts of strength and self-assertion were key to resisting abuse or violence. For example, the ability to handle conflicts constructively was related to the potential to avoid outright physical violence, and providing skills in self-control was reported to help in de-escalating violent retaliation of physical attacks (Cases 2, 3, 4, and 5). In all cases, the possibility that students might need to act with resistance and physical power in the face of abuse or attack (such as harassment, bullying, or coercion) was acknowledged. The hope was that each student would have learned effective methods of responding that would also allow them to "save face" and stay safe in the long run, maintaining a strong sense of self-dignity.

The classroom culture provided experiences in which the students were held accountable to one another for their actions within the classroom. Across all cases teachers worked to establish an intimate group dynamic such that issues of accountability could be handled directly. The curricula themselves stressed behavioral choices and the consequences that ensue from them. Being an ongoing part of a group that had honest conversations about real issues allowed the teachers to model how to solve problems peaceably.

Teacher modeling stood out as a key factor in building positive student-teacher relationships. In Case 5, "The Peace School," it was striking that the martial arts instructor was also a teacher of Latin social dancing. He modeled strength, self-confidence, alertness, grace, willingness to learn from other cultures, and complexity. Teacher modeling was a strong component of the program's success. Students from different cultures learned to appreciate the "enemy" culture through engaging in each other's social dances. At other sites, teachers modeled the use of conflict resolution and the expression of their own feelings.

Being "real": Complexity, humor, vulnerability

One specific statement that teachers, administrators, and students were observed or heard to say across sites was that the use of movement was engaging and "more real" than other methods of conflict resolution that they had been trained in. Dance training, practice, choreography, auditions, or performance provide real contexts for potential stress and conflict in which self-control, self-assertion, and problem-solving can be practiced, as can peace-making. In performances students are expected to publicly assert themselves to a real audience

(whether it is a small group of peers or a large intergenerational audience). In some cases the performances were also a real depiction of their vulnerable experiences of past violence. Furthermore, each of these teachers and programs also provided discussion time or activities to "counter the media." How the media misrepresents or distorts reality was brought out and referred to during classes.

In order to further understand the way in which "an experience of realness" might relate to the activities taught in these classes the activities were coded as to whether they were a real or simulated practice of an anti-violence skill. It was found that simulated practices of avoidance, self-defense, peacemaking and even self-assertion are most frequently occurring as part of warm-ups, role plays, skits, tableaus, theater games, dances, katas (long flowing series of martial arts moves that are memorized and have been used in choreography, for example, with Wallflower Order Dance or Destiny Arts Company), and cooperative games (Orlick, 1982). Real practice included making lines for going across the floor without pushing or shoving or complaining (keeping adequate personal space); creative depictions of tension, arguments, fighting or war; making choreography together; and performing on stage without taking stress out on other "company" members or blaming the choreographer. Cooperative elements prepare the learner to be ready for peace making through "real" problem-solving. Sparring, partner practice from martial arts has real potential for violence, therefore opportunities for avoidance of violence, self-defense, self-assertion, and peacemaking are all present.

Given that self-control, especially in relation to outright violence, often requires physical restraint or sophisticated management of visceral feelings, dance was a powerful method for increasing physical and associated emotional awareness. While some positive longitudinal cases were reported, it remains to be investigated whether repeated physical experience with handling conflict and violence in programs using movement and the creative art of dance assists transfer of knowledge from supervised to unsupervised settings. In all sites, clear rules and in-depth discussions accompanied the practice of dance-making, martial arts, competition, or "real" engagement with or depictions of violence in dance-making.

Interestingly, the data from the current study also showed that on-the-spot peer negotiation did not always occur even in these "highly regarded" classes. The question remains: what still needs to be put into place to "slow down" and allow for more peer-based mediation and conflict resolution in the school setting? The "Sports for Peace" curriculum (Ennis et al., 1997) has devised experiences to increase

teacher skill in systematically handling "authentic conflicts." However, they, too, cite the difficulty of disrupting aggressive behaviors in physical education. Instead they place a stronger emphasis on creating a caring teaching climate to enhance student engagement and minimize student factions among high skill and low skill students.

Dance classes that incorporate student-created choreography are well suited to stimulate and work through conflict in that there is often more discussion time among student participants and time for small group dialogue with teachers. Clearly, if a goal is the practice of conflict-resolution skills, the class should be structured to incorporate this kind of problem-solving and discussion time. It was critical that students had positive experiences with their teachers and with in-class conflict resolution in order to be motivated to use these skills outside of the classroom. Teacher use of the "teaching tactics" helped foster a positive outcome.

Teacher empathy

Social responsibility was taught by setting the climate for respectful interactions with instructors and peers. Teachers consistently modeled this respect in their behavior with other teachers and among all students. Each teacher found a way to integrate honest communication of feelings, de-escalation of conflict, and negotiation through cooperative problem solving into his or her lesson. The use of constructivist educational methods along with skilled communication (inclusive of the teacher's willingness to share personal feelings) was among the key structural elements in these classrooms (Eddy & Michael, 1997). Furthermore, and as an extension of "being real," teachers were observed to admit that they did not have all the answers, that some problems are too big. I chose to code these interactions as "acknowledging complexity." By sharing their own stories, confirming that life is complex, finding the humor in difficult situations, and spending extra time with students, each teacher built relationships that were empathetic, and real.

Teacher choices

Finally, it was seen that the teachers were not consciously employing the progressive use of these content themes or the identified teaching behaviors ("tactics"); rather, they were being themselves, with a deep knowledge of their movement form and related values of respect within communities. They have each been innovators working in relative isolation (usually within a small teaching team). To choose what to teach they used their talent in movement pedagogy together with

their knowledge of young people, conflict resolution, group dynamics, and youth culture. Their "on the spot" experience was a more prevalent influence on their teaching choices than any literature or preexisting curricula. They used knowledge of their movement form and its values, their years of experience in teaching, and life experience with handling conflicted or violent situations to help them develop lessons, units, final culminating events, and their year-long scope and sequences. This research study began to shed more light on the underlying even if "intuitive" logic of their work. The depth of their logic is seen in the comprehensiveness of the coding categories that emerged from their classes. This matrix proposes a framing of their curricular options. The next sections focus on these options when dance is the key movement medium.

Dance and the cognitive content: Dance approaches to violence prevention

Dance is a multifaceted field. This research process identified that each of the potential types and aspects of dance can make a unique contribution to violence prevention. In Cases 1, 2, 4, and 5 it was seen that dance can be brought into a violence prevention curriculum "directly" to establish physical discipline, to enhance perceptual alertness, to elicit student feelings and concerns, to enhance cooperation, to help youth socialize more effectively, and to literally and abstractly depict incidents of violence and peace through creative expression. Dance is an expressive art form that provided a direct vehicle for a key facet of conflict resolution—the communication of feelings. Dance was enlisted to have students depict violence and solutions for peace making. These dance processes were used to spawn direct discussions of violence and its prevention. Engaging learners in collaborative processes such as choreography supported problem solving and cooperation.

Dance was also used to "indirectly" support the teaching of violence prevention concepts and skills. Dance enhanced self-discipline that in turn supports honest self-expression. Any dance performance that was facilitated to develop peer leadership and "student ownership" and accountability could be seen to enhance socio-emotional growth of individuals and build closeness within a group (community-building) even if the subject had nothing to do with violence (Latin social dances in Case 4).

Correlations with specific types of dance pedagogy

Dance education has many components, each of which contribute to the teaching of violence prevention differently. Case 4 depicted the

successful use and integration of dance improvisation, dance technique, choreography, and performance. Each was used differently to promote the acquisition of violence prevention skills. Each of the cases contributed to the following synthetic findings:

Dance technique can be used to enhance self-control, self-assertion, and interpersonal awareness. Be it modern dance or ballet, hip hop, or Latin social dance, each form helps to build physical discipline, rhythm, and coordination. Discipline, as it relates to self-control, is an indirect violence-prevention goal and self-protective skill. Coordination as it relates to interaction with others may be useful in avoidance of violence, self-defense, or self-assertion but also underlies the ability to stop or slow down one's impulses, a self-regulatory facet of self-control.

Depending on the nature of the training, students may learn from technique classes how to act with greater physical strength in making self-assertive statements. In Case 4, modern dance training involved the repeated practice of strong leg, arm, and torso movement. Almost all forms teach some inroads to varying one's movement dynamics. This ability to vary movement behavior appears to support flexibility of nonverbal responses that can be applied to conflict-ridden situations.

Dance expression through improvisation, choreography, and performance led to student expression of feelings. The teachers steered them to share stories and concerns about conflict and violence in their lives. The dance educators provided opportunities for both making dance phrases and viewing them with either a peer or an adult audience. Several teachers mentioned the role of these informal or formal performances as culminating educational experiences. They also mentioned that being seen by "audience members" appeared to solidify student confidence and build self-esteem.

Dance improvisation and composition teaches problem-solving skills, creative brainstorming, and cooperation, each an underlying skill needed for conflict resolution and moral reasoning. In direct relation to physical violence, improvisation teaches alertness to one's environment and flexibility of response. In Case 4, contact improvisation was seen to provide practice time for engaging in nonviolent but vigorous contact with another person. Dance improvisation is often used to tap feelings. In the violence prevention classroom, improvisation was observed to ignite students' abstract expression or graphic depiction of their experiences of fear, anger, provocation, and empowerment in response to the gamut of types of violence revealed in this study. Improvisation may also be infused into each of the other dance training components described below as a way to stimulate students' alert and

ready physical reactions. All specific movement activities on the Y-axis can be practiced within improvisation, however self-assertion and taking action are most highly correlated.

Choreography was seen to encourage problem solving and teamwork in Cases 4 and 5. In both of these cases, students worked together to design dance skits or full dance pieces. This type of collaboration usually involved negotiation, resolution of stylistic differences, and identification with a creative product. This final attribute helped to motivate "community" within the class, seen in the shared ownership of the performance piece, shared accountability, and caring behavior amongst the group members. Student caring, commitment and accountability were reported by the teachers to be great lead-ins to becoming self-assertive activists. The practice of all types of physical activities—self-control, avoidance of violence, expressing strength, and being ready to take action—can all find their way into choreographic explorations and classes. As is often needed in creative work, exciting tensions can be developed by working with their opposites as well—abstraction of irresponsible behavior, engagement in trouble, expression of cowardice, and resistance or hesitancy in responding to violence or to taking courageous or peacemaking action are examples.

Performance affords an opportunity to contribute to the wider community, increasing the sphere of relationship (hopefully extending the range of behavioral accountability), and supporting the development of confidence and pride. Performance itself is excellent for both practicing being self-assertive and taking action in the world.

Integrating "non-dance" movement elements into dance settings in order to teach violence prevention

Within dance classes and rehearsals, teachers guided students to explore their physical expression by also using physical theater, learning martial arts, and playing cooperative games. The nonverbal expression of feelings, self-defense, and cooperation are important aspects of conflict resolution and violence prevention that are taught by each of these movement forms respectively.

Most often forms of physical theater exercises were observed in the context of making a dance-theater piece. Case 2 used Freire-based theater in education and Case 4 incorporated student-initiated creation of skits that were performed nonverbally and verbally, several of which were abstracted into dance-making (Cases 2 and 4). Theater exercises were also introduced for developing greater emotional sensitivity and expression. In all cases, the emphasis was on using the body to fully engage participants in socio-emotional-cognitive content. Watching dramatic scenarios was useful for alerting students to specific

cognitive content. Theater was most useful for the practice of simultaneously integrating verbal and nonverbal behavior. It allowed for the discussion or enactment of precise actions and their underlying moral attitudes, and led easily to making self-assertive or activist statements either verbally or nonverbally.

The inclusion of martial arts in dance performance has a history dating back to at least the 1970s. In the 1970s feminist dance companies interested in themes such as violence against women began incorporating movement repertoire from karate and kung fu into modern dance productions (Hedges & Wendt, 1980). Since then tai chi, chi gung, and some stick fighting forms have been incorporated into choreography (ISMETA, 2009).

Cooperative games from sports education can be helpful to learn skills in cooperation and sharing of responsibility. Passing balls overhead, walking with a partner while carrying an object jointly are two examples seen during this research study. Adventure Programming has lots of physical trust games that were done in preparation for dance performances and can easily be employed in the dance classroom.

Somatic awareness and dance education

"Body-mind sensitization" exercises through somatic education were used in the preparation of performance pieces (Case 4) and for dealing with stress, as in the use of "pacing" for dealing with anxiety (Case 1). Body awareness activities appear to help with self-regulation (as observed when breathing and stretching, as used in yoga, were engaged in to calm the group down) and were often drawn upon with ease by the various teachers, whether in the classroom, gym or studio. Once "calmed down" through somatic awareness the teachers often led students to discuss feelings that arose during a stressful moment. Likewise, teachers discussed their own feelings that came up during violent events at work. This type of honesty, vulnerability, and non-authoritarian role is typical of somatic education. The effective ability to use breath and body awareness for self-regulation, focus, and strength-programming has formed the basis of Peaceful Play Programming "Handling Physical Stress" professional development work (see Table 6).

Interaction of different art forms

The use of writing. Each program provided regular opportunities to talk openly about concerns inclusive of socio-emotional issues. In Cases 1 and 3, students were asked to write in journals about their feelings. Teachers would respond personally to them with a written (sometimes followed by a verbal) response. In Case 4, youth wrote

Facilitator's Guide to Discussion
Peaceful Play Programming
Conflict Resolution through Movement and Dance

1. Gathering: Movement Activity to Get to Know one another or "break the ice"
2. Discussion: What types of conflicts come up at school?
3. Web Activity: Physical responses to conflict
4. Discuss the physiology of the fight-flight-freeze response
5. Assessing Personal Conflict Style: Dealing with anger/Physiological responses to anger (Partner or small group discussion about personal habits in different types of conflicts with different types of people)
6. Personalizing stress: How do you hold stress? Where in your body does stress live? (Do as guided visualization; allow for movement explorations)
7. How do you imagine stress can be handled differently during a conflict? After a conflict?
8. De-stressing a conflict
   a. Breathe
   b. Notice body language (personal space/boundaries, aggression)
   c. Respond with equalizing power (Do you become stronger or too accommodating?)
   d. Finding affirmative interactions (feeling confident, not strident)
   e. Dynamic Embodiment model: Observe/witness the conflict carefully, support the aspect that is threatened in both parties, explore options (brainstorm solutions)
9. Practicing Stress Reduction Daily
   a. Positive Thinking (building self-confidence through positive self-talk; practice cooperation)
   b. Meditation or Relaxation Response
   c. Neutral Nonverbal Communication
   d. Rest, Recuperation, and Expression through Music/Dance/Visual Art/Drama
10. How do you imagine stress can be handled differently during a conflict? After a conflict?
11. Practicing Stress Reduction Daily
    a. Positive Thinking (building self-confidence through positive self-talk; practice cooperation)
    b. Meditation or Relaxation Response
    c. Neutral Nonverbal Communication
    d. Rest, Recuperation and Expression through Music/Dance/Visual Art/Drama
12. Closing: Somatic Reflection: what was most helpful for you today? How does thinking about that feel in your body now? Where in your body can you anchor a positive memory of this experience or tool?

TABLE 6. Physical Awareness in Handling Conflict: Applying Stress Reduction and Somatic Activities. Adapted from Eddy (2006). © Martha Eddy. Used with permission.

personal stories that became the text for dance and drama performances. Discussions usually occurred while sitting in circles at regular times during class. Occasionally, class lessons were halted to allow for spontaneous discussions. Most programs also had periodic "town meetings," during which feelings about larger organizational issues were invited. In all cases it was typical that these conversations would involve identifying dilemmas and negotiating conflicts as a group. The degree of teacher mediation was often predicated on how much time was left in a period; when time was short it was typical for a teacher to arbitrate versus mediate. Programs varied in how much they let students resolve conflicts totally on their own as peers, or engaged teachers in mediation or arbitration.

Open-ended discussions: Giving students voices. The drama-in-education programs and performance groups included many opportunities for students to tell their stories both as issues came up or as part of the development of an aesthetic product. In other programs the opportunity for students to speak their concerns emerged in school-wide meetings or in small groups. In one setting where self-control/pro-social skills (Category 1) was a predominant focus, classes also involved town meetings in which all members could voice any concern, raising everyone's awareness (Categories 3 and 4). At this school, groups were divided into groups of boys or girls in order to provide greater comfort in discussing specialized issues of violence. Student groupings of males and females occurred at two of the other sites. In all three settings these separations were a means to invite the "awareness" discussions to be as open and nonthreatening as possible.

Discussion

Violence prevention is a huge field with widespread goals. In viewing these programs it was found that physical activities provide an even broader range of teaching methods to meet these goals, as well as refining the goals themselves. In the realms of moral, social-emotional, or affective development, physical movement can awaken the emotional life of a classroom (for example, a conflict during competitive sports, problem-solving choreographic challenges, interacting nonverbally as a character) and thereby provide teachers with opportunities for "teachable moments" (Lantieri & Patti, 1996) about how to handle emotions respectfully or to give students opportunities for "real" practice. In order to interact with students physically, cognitively and emotionally, these teachers all engaged in behaviors that established a caring climate.

Even with the small number of programs represented, a wide variety of cognitive content as well as a diversity of movement strategies

emerged. During the data analysis stage it was learned that curricular goals were being set randomly, revealing a myriad of curricular choices for educators to consider. Programs were often planned without deliberate awareness of, or relationship to, other important content themes or movement strategies. From these many observations a programmatic matrix was developed representing four phases that were seen to aid in the process of teaching students to substitute impulsive or aggressive behavior with peaceful choices. By grouping content into the different progressive phases of violence prevention education it could then be seen which programs addressed socio-emotional learning developmentally. Each violence prevention skill represents a different phase of decision-making processes. For instance, the preparatory self-control stage is often critical for then learning to become aware of the environment, and next to act with self-assertion. This progression is used in Peaceful Play Programming at the Center for Kinesthetic Education and in Rena's Kornblum's model, 2003, with younger children. While it would be ideal to cover all phases of a progression toward peace education in each program, limitations in schools and community centers frequently force that emphasis be placed on only parts of the identified matrix. Ideally curricular selections are made with the consciousness of whether they aim to teach self-control, environmental and cultural awareness, self-assertion, or peaceful activism, and whether or not their students already have the appropriate foundations for the selected component. Furthermore, the matrix can serve as a framework to help identify goals and to determine whether or not the faculty is familiar enough with the particular curricular content selected and the related movement strategies needed for effectively teaching it.

These findings suggest that expert teachers of movement with an understanding of conflict resolution may be particularly skilled at devising activities that teach an embodied response to conflict, crises, and trauma. Physical activity allows for practice with conflict that allows non-violent responses to become reflexive, and applicable to "real-life."

What was observed across cases is that the methods used led to an increase of a student's motivation to take peaceable action, even in the face of what may have seemed like hopeless, constant, random, and/or targeted violence and abuse. Observations showed that taking action requires sufficient self-esteem and self-confidence to feel empowered enough to act from one's own sense of principles, capabilities, and connection to others. The teaching of violence prevention appears to require providing opportunities to determine one's values, develop one's capabilities, and experience connections with others. The teaching strategies need to relate to "real" situations. "Learning by doing," to use Dewey's phrase, supports the development of "real" learning

experiences through "total" engagement. Perhaps this is one reason why students ask to have more role-plays and games as part of their conflict resolution training (Lam, 1989). Movement and dance activities are highly engaging for most students. Through the development of curricula that use different facets of dance many aspects of violence prevention can be addressed.

Conclusions

This research describes different strategies for conflict and violence that youth have been exposed to in six systematically selected programs. As is the norm in qualitative research, it does so by in-depth description of the essential features of these specific programs as perceived through the eyes of the researcher. In order to more effectively analyze the data two sets of categories were identified (violence prevention content themes and movement pedagogy strategies), coded and eventually organized into a two-dimensional and sequential matrix. In particular, one axis showed a progression from learning skills in self-control (such as of anger, impulsive behavior, and use of one's body in space), to awareness of diverse types of violence, to self-confidence/assertion in the face of challenging conflicts, to peace activism. These were found to be central violence-prevention goals. This report postulates that these skills build on one another. These can be identified more briefly as "self-control," "awareness of violence," "self-assertion/responsibility," and "readiness for action."

While this matrix emerged from the study of only six programs, the matrix is now being piloted as a tool for systematic curricular evaluation of violence prevention programs that use dance education, drama education, enactive health education, physical education, recreational/leisure studies and somatic education (Eddy, 2006). As there is an increase in programs that incorporate kinesthetic inroads to learning, beyond role-play, I suggest that this instrument could be useful in helping to set programmatic goals in newly developing violence prevention programs. It can also be used to assess consistency of objectives, implementation strategies, and outcomes in existing programs.

To reiterate, findings from this report may be useful as a possible baseline for educational practices. Teachers are often in need of guiding principles for establishing lessons in a logical sequence. The interacting components of this matrix may help to advise teachers and administrators in making curricular decisions about the appropriate use of specific physical activities as they design or select educational violence-prevention programs for youth and should help in establishing developmentally appropriate curricula.

Relative to dance, this research also emphasizes that there is the possibility that any type of violence-prevention curriculum could more effectively teach violence prevention if it draws on a combination of movement strategies from dance education. Here are a few ideas for potential lessons and rationales for organizing them. I suggest that teachers and curriculum developers ask:

1. Who is my student group? What is the learning culture?
2. What unique conflict or violence patterns are we addressing in our program?
3. What aspect of violence prevention fits our goals and our culture? What will the specific content be? Shall we focus on: personal self-control, awareness of violence, self-assertion and self-defense, and/or peace activism?
4. What methods do we want to use? What physical activities are best suited for meeting specific violence-prevention goals? Shall we practice bodily regulation skills, movement to perceive and avoid violence, being strong and upright and exuding self-confidence in challenging situations, or preparedness for taking action (for example, perceptual flexibility and improvisatory skills)?
5. What skills and resources do we have at the school and as teachers? What is needed? Where is help available? Are there movement experts we can call upon?
6. How do we engage the students fully? How does movement/dance facilitate engagement? What teaching style/s will we use?

Future research

Contiguous with the development of more violence-prevention programming using vigorous physical activity, beyond the role-play and inclusive of dance, is the need for evaluation of said programs. I have begun to pilot the evaluation of programs as well as teacher behavior, using the matrix (Table 3) and the teaching tactics, respectively, from this study (Eddy, 2004; 2006). Further research could investigate the differences between similar programs that do or don't include movement/dance. Koshland, Wilson, and Wittaker (2004) completed an evaluation of a dance/movement therapy-based violence prevention curriculum.

Future research is needed to study student outcomes of well-designed programs that incorporate movement to learn more about how they designed violence prevention goals. Such studies could build upon the categories used in the matrix (Table 3) to determine which specific movement strategies meet what specific learning objectives.

Findings from this study indicate that the development of future programs as well as the evaluation of existing programs could also benefit from evaluating the following outcomes:

1. learners' ability to use *body cues* to think self-reflectively about conflict and violence,
2. learners' capacity to *act* accountably toward themselves and others and
3. learners' ability to *actively* contribute to cooperative problem-solving.

Educational recommendations

To the extent that a violence prevention program aims to have participants learn to respond peaceably in the moment of conflict or violence, it could behoove any program designer to consider providing the "real" practice that kinesthetic, "learning by doing" programs such as those using dance education offer. The levels of student engagement and teacher satisfaction from this study support the use of these practice-oriented, movement-filled strategies. It is therefore recommended that those disciplines within school and after-school programs that are physically engaging be sought out. Embodied practices would ideally be included in all violence prevention programs. And these movement strategies need to be assessed. The potential of including dance education as a key teaching modality in achieving the behavioral aims of violence prevention should be considered in schools; skilled dance educators can be brought in if the school does not have one. Dance teaches discipline, alertness, and emotional expression, builds confidence, and supports the development of complex aesthetic "products" through activism. Developing artwork and sharing performances contribute to "communities-in-the-making." Dance educators interested in community-building can be trained in embodied approaches to conflict resolution. It is especially important to include kinesthetic awareness and movement education as teaching modalities for conflict resolution in those schools that choose to:

1. change the *entire* "culture of the school" using dance education, drama education, physical education, and after-school recreation,
2. have a violence prevention program that addresses different learning styles and/or youth with disabilities who respond well to kinesthetic learning,
3. have a peace-oriented health education/wellness program that includes fitness and movement, or

4. incorporate creative methods for dealing with conflicts that occur during the school day and at recess in order to meet the goals of providing time for open-ended play and aesthetic development.

This study resulted in a matrix that showed that diverse violence-prevention programs exist that teach youth to gain self-control; gain awareness about the different types of violence in the world; practice self-assertion, advocacy and the ability to defend oneself in a violent situation; and how to move out into the world with messages of peace. It describes how these goals can be met by movement and dance. It is a hope that the matrix developed can prove useful in the design and evaluation of future violence-prevention and conflict-resolution programs. Likewise the "teaching tactics" identified here, and discussed in part, could serve to help assist teachers in delivering lessons on challenging themes with more ease, as well as enhance the effectiveness of programs. Most importantly, movement and dance education can strengthen the practice and teaching of conflict resolution and peace education.

REFERENCES

Anderson, W. G. (1989). Curriculum and program research in physical education: Selected approaches. *Journal of Teaching in Physical Education, 8*(2), 113–122.

Anderson, W. G. (1994). Building and maintaining outstanding physical education programs: Key factors. *Journal of Physical Education, Recreation & Dance, 65*(7), 22–49.

Arbuthnot, J. (1975). Modification of moral judgment through role-playing. *Developmental Psychology, 11*, 319–324.

Arend, S., & Higgins, J. (1976). A strategy for the classification, subjective analysis and observation of human movement. *Journal of Human Movement Studies, 2*, 36–52.

Arnold, P. (1988). *Education, movement and the curriculum.* London: Falmer.

Bandura, A. (1973). *Aggression: A social learning analysis.* Englewood Cliffs, NJ: Prentice-Hall.

Bandura, A. (1986). Enactive learning. In *Social foundations of thought and action* (pp. 106–141). Englewood Cliffs, NJ: Prentice-Hall.

Bartenieff, I. (1980). *Body movement: Coping with the environment.* Toronto: Gordon & Breach.

Bauer, S. (1994). *A body/mind approach to movement education for adolescents.* Unpublished master's thesis. Wesleyan University, 1994.

Bayh, B. (1975). *Our nation's schools: A report card "A" in school violence and vandalism* (Preliminary report of the Subcommittee to Investigate Juvenile Delinquency based on investigations, 1971–1975, United States Senate). Washington, DC: United States Government Printing Office.

Beardall, N., Bergman, S. & Surrey, J. (2008). *Making connections.* Cambridge: Educators for Social Responsibility.

Beardall, N. (1993). *In our voices: Dancing for development and discovery.* Videotape. Newton, MA: Middle School District Offices.

Besag, V. (1989). *Bullies and victims in schools.* Philadelphia: Open University Press.

Blakeway, M. (2002). 3rd ed. Conflict Resolution Education Research and Evaluation Bibliography. *The conflict resolution info resource.* Retrieved August 15, 2009 from http://education-research.crinfo.org/.

Block, A. (1997). *I'm only bleeding: Education as the practice of social violence against the child.* New York: Peter Lang.

Borg, W. & Gall, M. (1989). *Educational research.* NY: Longman.

Brunson, R. Conte, Z., & Masar, S. (2002). *The art in peacemaking [electronic resource]: A guide to integrating conflict resolution education into youth arts programs.* Springfield, IL: National Center for Conflict Resolution Education. Retrieved September 15, 2008 from http://arts.endow.gov/pub/ArtinPeacemaking.pdf.

Butler, S., & Demas, K. (n.d.). The Project Adventure approach to physical education. Brattleboro, VT: Project Adventure.

Chuoke, M., & Eyman, B. (1997). Play fair—And not just at recess. *Educational Leadership, 54*(8), 53–55.

Conroy, M., & Fox, J. (1994). Setting events and challenging behaviors in the classroom: Incorporating contextual factors into effective intervention plans. *Preventing School Failure, 38*(3), 29–35.

Consortium of National Arts Education Associations. (1995). *Opportunity-to-learn: Standards for arts education.* Reston, VA: National Dance Association.

Creighton, A., & Kivel P. (1990/2). *Helping teens stop violence: A practical guide for counselors, educators, and parents.* Alameda, CA: Hunter House.

Davis, M. (1987). Observer reliability. *Movement Studies.* (Vol. 2). New York: Laban/Bartenieff Institute of Movement Studies.

Dell, C. (1977). *A primer for movement description: Using effort-shape and supplementary concepts.* Princeton, NJ: Princeton Books.

Deutsch, M. (1982, April). Conflict resolution: Theory and practice. Inaugural Lecture as E. L. Thorndike Professor of Psychology and Education. New York.

Deutsch, M. (1991). Subjective features of conflict resolution: Psychological, social, and cultural influences. In R. Varyvyven (Ed.), *New directions in conflict theory: Conflict resolution and conflict transformation.* London: Sage.

Deutsch, M. (1993). Educating for a peaceful world. *American Psychologist, 48*(5), 510–517.

Deutsch, M. (n.d.). Summary report: The effects of training in conflict resolution and cooperative learning in an alternative high school. New York.

Dewey, J. (1909). *Moral principles in education.* Boston: Houghton Mifflin.

Dewey, J. (1938). *Experience and education.* New York: Collier.
Duhon-Sells, R. (Ed.). (1995). *Dealing with youth violence: What schools and communities need to know.* Bloomington, IN: National Education Service.
Dutrey, J. (1994). *Perception of the peer mediation component of a school-wide conflict resolution program: The Resolving Conflict Creatively Program.* Doctoral dissertation, University of Arizona.
Eddy, M. (1998). *The role of physical activity in educational violence prevention programs for youth.* Doctoral Dissertation, Teachers College, Columbia University.
Eddy, M. (2000). Movement activities for conflict resolution. *The Fourth R, 92*(1), 13–14, 15–16.
Eddy, M. (2004, Spring). Body cues in violence prevention. *Movement News, 29*(1), 12–16.
Eddy, M. (2006). Overview of somatic education. *Dynamic Embodiment Somatic Movement Therapy Training curricular materials.* New York: Center for Kinesthetic Education.
Eddy, M. (2007). A balanced brain. *SPINS Newsletter, 3*(1), 7–8.
Eddy, M. (2009). A short history of somatic practices and dance. *Journal of Dance and Somatic Practices, 1*(1), 5–27.
Eddy, M., & Michael, J. (1997, March). The use of physical activity in lifeskills and violence prevention education. National Convention AAPHERD, St. Louis, MO.
Ennis, C. et al. (1997). Implementing curriculum within a context of fear and disengagement. *Journal of Teaching in Physical Education, 17*(1), 52–71.
Fernandez-Balboa, J. (1993). Socio-cultural characteristics of the hidden curriculum. *Quest, 45*, 230–254.
Fetterman, D. (1989). *Ethnography: Step by step.* Newbury Park, CA: Sage.
Gardner, H. (1993). *Frames of mind: The theory of multiple intelligences.* New York: Basic.
Georgiadis, N. (1990). Does basketball have to be all W's and L's? An alternative program at a residential boys' home. *Journal of Physical Education, Recreation, and Dance, 61*, 42–43.
Georgiadis, N. (1992). *Practical inquiry in physical education: The case of Hellison's Personal and Social Responsibility Model.* Doctoral dissertation, University of Illinois at Chicago.
Gibbons, S., & Ebbeck, V. (1997) The effect of different teaching strategies on the moral development of physical education students. *Journal of Teaching in Physical Education, 17*(1), 52–71.
Goldstein, A., Harootunian B., & Conoley, J. (1994). *Student aggression: Prevention, management and replacement training.* New York: Guilford.
Goleman, D. (1995). *Emotional intelligence: Why it can matter more than IQ.* New York: Bantam.
Greene, M. (1995). *Releasing the imagination: Essays on education, the arts, and social change.* San Francisco: Jossey-Bass.
Hanna, J. (2008). A nonverbal language for imagining and learning: Dance Education in K–12 curriculum. *Educational Researcher, 37*(8), 491–506.

Hedges, E. and Wendt, I. (1980). *In her own image: Women working in the arts.* New York: Feminist Press.
Hellison, D. (1991). The whole person in physical education scholarship: Toward integration. *Quest, 43*, 307–318.
Hellison, D. (1995). *Teaching responsibility through physical activity.* Champaign, IL: Human Kinetics.
Hellison, D., Martinek, T., & Cutforth, N. (1996). Beyond violence prevention in inner-city physical activity programs. *Peace and Conflict: Journal of Peace Psychology, 2*(4), 321–337.
Hill, M., & Hill, F. (1994). *Creating safe schools: What principals can do.* Thousand Oaks, CA: Corwin.
Hill, P. (1992). *Coming of age: African-American male rites of passage.* Washington, DC: Yawa Books.
Holloway, S. & Gill, E. (2005). Putting theory into practice: City at peace, a youth-led arts-based conflict resolutions program in Washington, DC. In *Persistently safe schools 2005: The national conference proceeding* (pp. 11–13). Washington, DC: Hamilton Fish National Institute on School and Community Violence.
ISMETA (2009, October). Review of Twentieth Anniversary Dance Performance. *ISMETA News.* www.ISMETA.org.
Johnson, D., & Johnson, R. (1974). Instruction structure: Cooperative, competitive or individualist. *Review of Education Research, 44*, 213–240.
Johnson, D., & Johnson, R. (1975). *Learning together and alone: Cooperation, competition and individualization.* Englewood Cliffs, NJ: Prentice-Hall.
Johnson, D. (1998, April 7). Many schools putting an end to child's play. *New York Times*, A1, A18.
Johnson, D., Johnson R., & Holubec, E. (1995). *The circles of learning: Cooperation in the classroom and school.* Alexandria, VA: Association for Supervision and Curriculum Development.
Kahan, D., & McKnight, R. (1998). Personal responsibility in the gymnasium. *Strategies, 11*(3), 13–17.
Kohlberg, L. (1983). The moral atmosphere of the school. In H. Giroux, & P. David (Eds.), *The hidden curriculum and moral education* (pp. 61–81). Berkeley, CA: McCutchan Publishing Corporation.
Kornblum, R. (2003). *Disarming the playground*: violence prevention through movement and pro-social skills. Oklahoma City: Wood & Barnes.
Koshland, L. (2003). *Peace through dance/movement therapy—a violence prevention program for elementary school children.* Author.
Koshland, L., Wilson J., & Wittaker B. (2004). Peace through dance/movement: Evaluating a violence prevention program. *American Journal of Dance Therapy, 26* (2), 69–90.
Kreidler, W., & Furlong, L. (1995). *Adventures in peacemaking: A conflict resolution activity guide for school age programs.* Hamilton, MA: Project Adventure.
Laban, R. (1975). *Mastery of movement.* Boston: Plays.

Lal, S., Lal, D., & Achilles, C. (1993). *Handbook on gangs in schools: Strategies to reduce gang-related activities.* Thousand Oaks, CA: Corwin.
Lam, J. (1989). *The impact of conflict resolution programs on school: A review and synthesis of evidence.* Washington, DC: National Association for Mediation in Education.
Lamb, W. (1987). *Body code.* Princeton, NJ: Princeton Book Company.
Lantieri, L., & Patti, J. (1996). *Waging peace in our schools.* Boston: Beacon Press.
Levis, L., & Levinger, L. (1994). *Increase the peace.* Austin, TX: Authors.
Lewis, P. & Loman, S. (1990). *The Kestenberg Movement Profile: Its past, present applications and future directions.* Keene, NH: Antioch New England Press.
Lickona, T. (1991). *Educating for character: How our schools can teach respect and responsibility.* New York: Bantam.
Linden, P. (1986). The art of aikido: Philosophical education in movement. In S. Kleinman (Ed.), *Mind and body: East meets west* (pp. 107–109). Champaign, IL: Human Kinetics.
Metis Associates. (1990). *The Resolving Conflict Creatively Program: 1988–1990, Summary of findings.* New York: Author.
Miles, M., & Huberman, A. M. (1995). *Qualitative data analysis: An expanded sourcebook.* Thousand Oaks, CA: Sage.
Mirus, J., White, E., Bucek, L., & Paulson, P. (1996). *Dance education initiative curriculum guide* (2nd edition). Golden Valley, MN: Perpich Center for Arts Education.
National Institute for Dispute Resolution (NIDR). (1998). *Special report on conflict resolution education research and evaluation.* Washington, DC: Author.
New York City Board of Education. (1995). Performing arts: Music, drama, dance. In *Curriculum frameworks: Knowledge skills and abilities, grades pre-K–12* (pp. 275–364). New York: Author.
New York City Public Schools and Educators for Social Responsibility. (1993). *Resolving conflict creatively: A draft curriculum for K–6.* New York: Author.
New York State Department of Education. (1994). *Curriculum instruction and assessment: Preliminary draft framework for the arts.* Albany: Author.
Ogberg, E. (1991). Aikido: Being present in the learning experience. *Journal of Experiential Education, 14*(3), 54–56.
Olweus, D. (1993). *Bullying at School.* Boston: Blackwell.
Orlick, T. (1982). *The second cooperative sports and games book.* New York: Pantheon.
Piaget, J. (1965). *The moral judgment of the child.* New York: Free Press.
Powdermaker, H. (1966). *Stranger and friend: The way of an anthropologist.* New York: Norton.
Prothrow-Stith, D. (1987). *Violence prevention curriculum for adolescents.* Newton, MA: Educational Development Center.
Raider, E. (1995). Conflict resolution in schools: The challenge and the promise. In B. Bunker, J. Rubin, & Associates (Eds.), *Conflict, cooperation, and justice: Essays inspired by the work of Morton Deutsch.* San Francisco: Jossey Bass.
Resolving Conflict Creatively Program, National Center. (1993). *Program description and fact sheet.* New York: Author.
Roderick, T. (1998, June). Evaluating the Resolving Conflict Creatively Program. *Waging Peace, 4*(3), 1, 8–11.
Saunders, C. (2003). *Adventure programming and character building manual.* Irondale, Ontario: Bark Lake Leadership Centre.
Schwartz, W. (1994a). Anti-bias and conflict resolution curricula: Theory and practice. *ERIC Digest, 97,* 1–7.
Schwartz, W. (1994b). *A directory of anti-bias education resources and services.* New York: ERIC Clearinghouse on Urban Education.
Slaby, R., & Stringham, P. (1994). Prevention of peer and community violence: Physicians perspective. *Pediatrics, 94*(4) 608–616.
Slavin, R. (Ed.). (1985). *Learning to cooperate, cooperating to learn.* New York: Plenum.
Stevens, D., & Keiler, A. (1995). *Project VIP—Violence is Preventable (Levels 1–3).* Huntington, NY: Bureau for At-Risk Youth.
Stone, K., Dillehunt, H., & Nueva Learning Center. (1978). *Self-science: The subject is me.* Santa Monica, CA: Goodyear.
Strauss, A., & Corbin, J. (1990). *Basics of qualitative research: Grounded theory procedures and techniques.* Newbury Park, CA: Sage.
United States Department of Justice, Bureau of Justice Statistics. (2005). In: *Serious Crime Rate in USA. National Crime Victimization Survey (NCVS).* Retrieved on August 21, 2006 from http://youthviolence.edschool.virginia.edu/violence-in-schools/national-statistics.html.
Weisberg, R., Caplan, M., & Seva, P. (1989). A conceptual framework for establishing school-based social competence promotion programs. In L. Bond & B. Compas (Eds.), *Primary prevention promotion in schools* (pp. 255–296). Newbury Park, CA: Sage.
Wessinger, N. P. (1994). Celebrating our differences: Fostering ethnicity in homogenous settings. *Journal of Health, Physical Education, Recreation and Dance, 65*(9), 62–68.
Wilson-Brewer, R., & Jacklin, B. (1991). Violence prevention strategies targeted the general population of minority youth. *Public Health Report, 1063,* 270–271.
Wilson-Brewer, R., & Spivak, H. (1994). Violence prevention in schools and other community settings: The pediatrician as initiator, participant, educator, collaborator and advocate. *Pediatrics, 94*(4), 623–631.
Wright, P. (1996). *Evaluation of an inner-city martial arts program* (Unpublished manuscript). Chicago: University of Illinois, Kinesiology Department.