

Divergent thinking in the English classroom: Center stage for stories, poems and cultural expressions through dance

by

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DIVERGENT THINKING IN THE ENGLISH CLASSROOM THROUGH DANCE

Abstract

This study demonstrates how dance performances can be used as a text within seventh, eighth and ninth grade English classes in Puerto Rico. The inclusion of dance performances enables students to relate to dance as a text, while complying with Puerto Rico's national learning standards. A 15 item questionnaire was prepared for each of the grades in order to measure students' knowledge, attitudes and practices in relation to dance. It was distributed to students' from a public school in Western Puerto Rico during their first academic semester. The results not only suggest students consider dance to be a part of their Puerto Rican identity but that there is an interest and investment in dance. In addition, participants' responses imply students continue to struggle with areas within the genres of short stories and poetry. Based on students' responses a series of ESL lesson plans for each grade level were developed with dance as a central component.

Resumen

Este estudio muestra cómo las presentaciones de baile pueden ser utilizado como un texto en las clases de inglés en séptimo, octavo y noveno grado en Puerto Rico. La inclusión de espectáculos de danza permite que los estudiantes se relacionen con el texto cumpliendo con los estándares educativos de Puerto Rico. Se creó un cuestionario de 15 ítems para cada una de los grados, con el fin de medir los conocimientos de los estudiantes, actitudes y prácticas en relación al baile. Se distribuyó a estudiantes de una escuela pública del área oeste de Puerto Rico durante su primer semestre académico. Los resultados sugieren que los alumnos opinan que el baile forma parte de su identidad puertorriqueña, que hay un interés por la danza y tiempo invertido en el mismo. Las respuestas implican que los participantes aún tienen dificultad en los géneros de relatos cortos y poesía. Una serie de planes educativos en la clase de inglés como segundo idioma fueron desarrollados incluyendo presentaciones de baile como un aspecto central basado en la data recolectada.

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This acknowledgment would not be complete without thanks to God Almighty, my everything and my invaluable support. It is thanks to His endless love I was able to contribute to the field of pedagogy in hope of an education which will merit individuality.

Dedication

This thesis is dedicated to my family who has always supported me and encouraged me to be the person I am today. I would especially like to dedicate this thesis to my brother who I honestly admire for his perseverance, his uniqueness and above all, his love. You made sure you sent a text message every morning wishing me a beautiful day and stating “you’re the best” and believe it or not, thanks to your positive attitude, your words kept me moving on. I dedicate this thesis to you because of your perseverance and because I am proud of you soldier! Love you Boe!

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List of Abbreviations

CM	Curriculum Maps
DEPR	Department of Education of Puerto Rico
ELD	English Language Development
GP	General Assumption
IRB	Institutional Review Board
L2	Second Language Learner
NCLB	No Child Left Behind
NET	National Education Taskforce
NICDE	National Institute for Curriculum Development
PRTESOL	Puerto Rico Teachers of English to Speakers of other Languages
SYTYCD	So You Think You Can Dance
TAP	Teaching Artist Project

Chapter 1: Introduction

Dance is about life, creativity, people, and being flexible, open to change, and having experience in decision making. Martha Myers

Justification

It is no secret that in middle school students' grades tend to decrease, since it is a stage where they undergo change. Students and parents often cannot explain why it is students' grades lower considerably even though elementary school proved to be a successful stage in their academic development. Studies show this is a result of loss of intrinsic motivation which Ortega (2009) defines as "when individuals engage in a behavior that they understand as self-initiated by choice and largely sustained by inherent enjoyment in the activity" (p. 176) considered "optimal because it has been experientially shown to be consistently associated to higher level of achievement" (Ortega, 2009, p. 176). In other words, students' own desire to learn and the motivation they perceive decreases during this period. Undoubtedly, students question whether they are competent enough or not, which in itself may cause a loss of interest in school even more so when the class at stake is a second language course.

Tsukerman (2003) claims students' transition to middle school causes an overlap of crisis, the crisis of age and education; however the crisis of education as Tsukerman (2003) points out is "man-made (created by workers in education), a typical didactogenic phenomenon that can and must be eliminated" (p. 34). Students do not simply fall out of interest, this decrease in motivation occurs gradually which suggests there is still hope in "transforming" education rather than "reforming" it (Robinson, 2010). If educators help students break away from the notion that teachers are meant to transfer knowledge rather than highlight what students can contribute to class discussion, students realize there is nothing wrong about questioning, ultimately preventing a didactogenic environment, where the teacher represents an authoritarian figure.

Tsukerman (2003) suggests secondary school teachers should “provide psychological and pedagogical conditions that are necessary for the individualization of abilities and skills acquired in the process of joint work to accomplish learning tasks” (p. 34). Students need to form an integral part in their learning process in order to develop their “own personal, unique contribution to the common cause” (Tsukerman, 2003, p. 34). Students start school in kindergarten as “creative geniuses” as suggested in longitudinal study carried out by Land and Jarman (1968), who distributed a creativity test to 1,600 five year olds. This test had been used to select innovative engineers and scientists for NASA of which 98% of the children at age five scored at the genius level for divergent thinking. Five years later 32% scored at the genius level; by the time students were 15 only 1% scored at the genius level. This suggests students do not need to be trained to be creative, they are naturally creative; however through the course of school where students are generally expected to provide the correct response, a “non-creative behavior is learned” (Land and Jarman, 1968). Creativity influences students’ motivation towards school because students can bring their individuality into the classroom through creativity.

Considering the fact that motivation and creativity play an influential role in students’ learning process, this study proposes the inclusion of the art of dance as a text within secondary English in Puerto Rico in order to engage learners as they acquire knowledge in a second language and reflect upon the learning process as they are encouraged to provide multiple responses; therefore, thinking in divergent ways.

Why the art of dance? Personally, dance has been more than a movement of the body to a particular beat. I enrolled in my first dance lesson at the age of six and although I am not currently in a dance group, I continue to dance on my own. When I dance, I am able to express

myself without the fear of being judged. Fear has been a huge barrier, especially within my academic development because I would constantly stress about failing or being wrong which is why I would typically sit in the back of the classroom avoiding at all costs being chosen to respond. I have lost count of the amount of times I wanted to participate but the fear of being incorrect would simply cause me to stare down at my notebook, pretend to do something and hope the teacher would not see me. Presentations were dreadful, if there was something I despised, it was having to stand up in front of the classroom and present, especially when I was asked to speak in Spanish, my second language.

It was not until I began to study at the university, I became comfortable with the idea of participating in my second language. This was due to a Basic Spanish course I took where the professor encouraged students to provide their interpretation of a text and support it. The professor encouraged an environment of divergent thinkers where multiple interpretations were acknowledged rather than the single correct response which gradually helped me break away with my fear of participating in a Spanish class, yet there remained a question, why should one have to wait until they reach college?

Curious enough, I am currently a teacher and standing up and talking in front of the class is a day by day activity. Now that I am on the other extreme and I find myself asking students to participate in an English class, I can easily identify students who are shy and do not wish to participate, more so, when they are asked to speak in their second language. How can educators help students break away from traditional convergent modes of thinking towards a more critical approach? This is where dance taps in. When I am dancing, I believe I do not dance without a purpose; there is always something I want to express. My movements represent ideas and emotions that come from within or that I wish to connect to the lyrics. To watch a dance

performance is to read what the dancer is saying through his or her body language and relate to it. The dance goes through the transformation of belonging to the dancer to suddenly becoming the viewer's own interpretation. Because dance offers an endless possibility of interpretations, much like a text, students are encouraged to participate and share their interpretation. This study is not solely founded on a personal interest; it highlights the importance of enabling students to provide multiple interpretations to a text in order to enhance a critical approach towards the English curriculum.

It is commonly thought the best way for students to learn is to provide right responses to standardized methods of teaching. Students typically assume they have to provide a response with which the teacher will agree; however, this breaks away from the idea of encouraging critical thinkers. Critical thinking consists of helping students realize there is not always going to be a single correct response and to differ from someone else's point of view is acceptable. It is because of this train of thought, where students are lead to believe they need to be right, students tend to hold back on participating, which I can relate to. What this study proposes is to provide students with the opportunity to provide multiple responses, allowing students to realize there is nothing wrong with coming up with different interpretations or questioning different points of view to a single text, as are dance performances in this case.

A common misconception is that dance performances merely provide emotional responses; however, this statement in itself suggests to be in touch with one's senses is not valid when in fact "it is mere ignorance that leads then to the supposition that connection of art and esthetic perception with experience signifies a lowering of their significance and dignity" (Dewey, 1934, p. 19). The aesthetic experience should be encouraged as it heightens intellect because they are both essential to the process of meaning making. It is essential to highlight

dance performances encourage students to make judgments which is in fact the beauty of a text. Texts provide space for multiple interpretations and to claim a text has a single interpretation is far from reality because it is the reader or in the case of a dance performance, the viewer, who relates to the text in accordance to their own view upon life. What one student interprets from a text is most likely not going to be the same response another student provides, because despite their young age they have one important factor in common and it is experience. It is experience which allows people to view texts in a different light and the role of education should be to incorporate these experiences into the classroom and to promote divergent thinking.

Levine (1994) describes dance as:

[A]n art form that links mind and body in a society that tends to view the body with distrust; an art form that celebrates process in a society that values product...an art form that affirms the essential function of kinesthetic intelligence in a culture that tends to measure knowledge in words and numbers. (p. 11)

Unlike typical grammar lessons, dance as a text, breaks away with the notion of the right or wrong answer, providing students a sense of confidence. It enables students to go through the process of interpreting and analyzing a performance rather than having to arrive at the correct response.

Behind a dance performance lays a choreography, which Franko (2011) theoretically portrays “writing as movement and dance as text” (p. 321) allowing it to serve as a potential text students can learn from within the English classroom. To observe a dance entails viewing what the choreographer has “written” as well as what the dancer adds to the experience. Student and teachers’ experiences play a major role in interpreting a text; therefore, students’ responses to a text vary, highlighting the importance of emphasizing diverse texts within education. An author,

poet or even a dancer may have an initial interpretation on their own performance; however, once the audience perceives the work of art, meaning is altered; in other words, the text no longer solely belongs to the author, which is among the factors teachers need to account for. Due to the beauty of interpretation and its complexity, the integration of dance within the English classroom, enables integration of other subjects, also known as interdisciplinary approaches, which students benefit from because it helps students create connections between different classes rather than viewing classes detached from one another.

For students and teachers, the study will provide an opportunity to reflect upon the learning and teaching process within English classes, as it proposes dance performances as a distinct text which encourages divergent thinking. The inclusion of the arts, specifically dance, in the English curriculum provides students with the opportunity to discover who they are as individuals and express their reactions to the world around them. Students need to explore how and why art forms develop in specific cultural, historical, political contexts, which can be achieved through the integration of dance performances, as a text, within English lessons. (Fine Arts Curricular Framework, 2003)

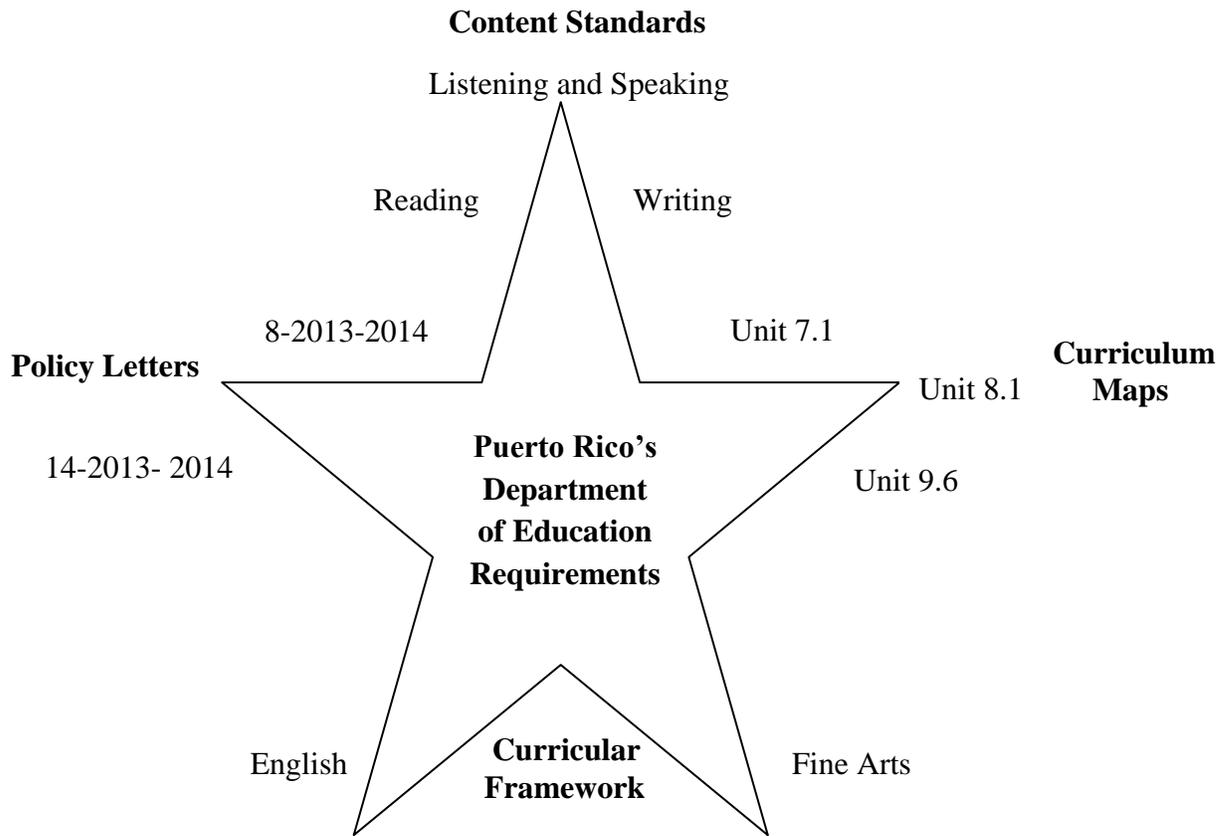
Not only does the inclusion of the fine arts, such as dance, in education, increase students' self-esteem, it also serves to extend a person's awareness towards their identity. Students may respond questions relevant to the role of dance in their lives; what can one learn about distinct cultures through their dance, how can one describe a dance from other cultures without judging the culture or being biased; or is dance an integral part of your life or your parents'. These elements contribute to a greater degree of aptitude for solving problems and conflicts; promote collaboration and lead to tolerance and empathy. Learning through different artistic forms, such as dance, strengthens essential cognitive abilities, such as conditional

reasoning, mental management for solving problems and creative thinking (Fine Arts Curricular Framework, 2003). English education is characterized by its interdisciplinary approach which enables educators to incorporate a variety of transversal themes. Taking into account Puerto Rico's historical background, dance is an essential component, as is "areyto", "bomba" and "plena", all of which serve as narratives, which can be interpreted and most importantly serve as a form of cultural identity.

It is imperative to highlight the inclusion of dance performance as a text within secondary school is not meant to be included as an activity-oriented teaching where teachers merely conduct several activities to entertain students and keep them engaged (Wiggins and McTighe, 2011). The series of dance presentations included in the collection of lesson plans in chapter six are incorporated with clear objectives, complying with the educational requirements established by Puerto Rico's Department of Education in order to guide students as they meet the established objectives, which are: conceptual objectives (theoretical knowledge), procedural objectives (practical and methodological knowledge) and attitudinal objectives (social knowledge). Dance performances enhance each of these objectives as one can access dance performances which highlight scenarios middle school students can identify with, such as: friendship, love, pain and bullying, to mention a few. Not only can teachers allude to these concepts, they can be reinforced through dance performances, allowing students to *interpret* the dance, *develop* a short story to parallel the dance and share their *opinions* in reference to the performance. Puerto Rico's Policy Letter 8-2013-2014, Policy Letter on Planning 14-2013-2014, the Curricular Maps (CM) for seventh, eighth and ninth graders, as well as the Curricular Frameworks in English and Fine Arts are focal to this study. Each of the normative documents serves as foundation for this study, as they justify the integration of dance as a text within secondary schools in Puerto Rico. Figure 1

encompasses each of the pillars of this study in order to comply with Puerto Rico’s Department of Education requirements.

Figure 1



Within the educational requirements of the Department of Education of Puerto Rico (DEPR) are the Content Standards which allege “[t]he underlying theory and instructional model of teaching within the English Program is Balanced Literacy [which] provides for essential skills and strategy instruction within the context of meaningful, relevant, authentic reading, writing and oral language activities and routines” (p. 13). Through the integration of dance performances as a text, meaningful, relevant and authentic issues can be discussed because of the numerous themes

apparent in dance performances which students can connect to which, in turn, aligns with the Content Standards requirements.

Visual arts, music, theater and dance each compose what is known as the Fine Arts Program, as stated in the Puerto Rico's Department of Education Fine Arts curricular framework (p. 29). The purpose of the Fine Arts curricular framework is to provide an artistic and aesthetic education that will become an experience of integral development to meet students' emotional and intellectual needs. In addition, the program seeks to expand students' observational, organizational and communication skills (2003, p. 29). Learning different artistic forms enables learners to strengthen conditional reasoning, mental management for solving problems, as well as creative thinking all of which correlate with the English program's requirements. In addition, learning through the arts promotes curiosity for knowledge, strengthens personal goals, deepens perseverance and increases students' interest, which influences students' motivation, as highlighted in the fine arts curricular framework (2003, p. 52).

The following study is founded upon a select group of students' prior knowledge, opinion and attitude towards dance. It determines whether or not students consider dance a text, which can be interpreted as a narrative, poem or a form of cultural expression, as these are the main texts approached in the lesson plans provided in Chapter five. Students' response to the questionnaire (**Appendix A**) serves to justify the importance of the arts within education, which is ultimately the goal in the process of developing a curriculum which integrates the use of dance performances, as a text, to enhance English education. Participants' response guided the development of seventh, eighth and ninth grade units; therefore, supporting several studies that confirm the positive effects artistic and aesthetic education has on students. This approach towards English education within Puerto Rican context enhances academic achievement in direct

relationship with the capacities of perception, imagination and creativity, as well as improving expressive and communicative skills.

Research Questions

1. What does a representative group of seventh, eighth and ninth grade students from a school in Western Puerto Rico know about dance?
2. What are the attitudes of a group of seventh, eighth and ninth grade students regarding dance as a text? How can dance be integrated into the existing Curriculum Maps for seventh, eighth and ninth grade?
3. What are the behavioral patterns of a group of seventh, eighth and ninth grade students regarding dance? What kinds of instructional strategies/ lesson plans, which meet the Department of Education's Content Standard and Grade-level Expectations for seventh, eighth and ninth grade, can be developed to encourage the integration of dance as a text to enhance topics, such as cultural identity, narratives and poetry while engaging students?

The following chapter focuses on the role of dance within the arts discipline as well as its potential within the classroom context, as it supports divergent thinking among students as opposed to convergent thinking which is all too apparent in schools. It also presents the constant debates and efforts carried out to include the arts as a core course, as well as suggestions in terms of how the department of education should go about including the arts rather than stating its inclusion and not providing support. The subsequent chapter also highlights the risks of excluding the arts under which dance complies, as it plays an influential role in engaging students in areas they have a genuine interest in. The research led to the benefits dance poses

within the three main content standard areas: reading, writing, listening and speaking, which are imperative to Puerto Rico's educational requirements.

Chapter 2: Review of Literature

To understand the culture, study the dance. To understand the dance, study the people. Chuck Davis

The Art of Dance

According to Anderson (1997), dance critic for the *New York Times* dance is “a form of speaking” and words are “a dance of thoughts” (B:10). As basic as the definition provided may seem, it highlights the relationship between dance and language as forms of communication. It is a means of communication which has historically been implemented to convey a message such as grievance and rebellion (Hanna, 1999, p. 12). Dance performances are not only a means of entertainment; they also represent what a select group of people feel about particular issues. In essence, this is proposed within the English classroom, the opportunity to bring in another medium which enables students to reveal topics they care for and are pertinent to them. Among the topics found in several dance performances included in the following chapters are: social exclusion (bullying), types of conflicts, relationships, fear, perseverance among other topics middle school students can relate to.

Dance portrays “human behavior composed (from the dancer’s perspective, which is usually shared by the audience members of the dancer’s culture) of purposeful, intentionally rhythmical, and culturally influenced sequences of nonverbal body movements” (Hanna, 1999, p. 11). Dance performances enable a sense of connection between the dancer and the viewer. A person does not necessarily have to be dancing to be able to understand what the dancer is trying to express because the medium of dance enable viewers to position themselves in the shoes of the dancer; his or her pain, joy or fear suddenly becomes their own because they are able to bring their own experiences into the dance.

Dance is an art which has ultimately been ignored within academia. Policy makers disregard the inclusion of dance within the classroom, because, as Krasny (2004) claims dancing, “breaks away with policy makers’ criteria for scientifically- based evidence [therefore] the aesthetics of body reading remains exiled as a curriculum project worthy of pursuit” (p. 96). In order to respond to different works of art, such as: poetry, novels and painting, “an autobiographical [is required] which can only emerge through social affective and intersubjective exchanges” (Krasny, 2004, p. 112). Downing *et al.* (2003) report principals and teachers expressed they perceived pressure from the national and local government to “downgrade the importance of the art” (p. viii). Their responses suggest aesthetic knowledge is not valued as much as it should be by policy makers within education.

Policy makers have been focusing on standardized methods of testing students and in effect the arts are taken for granted. In effort to provide students the “best” possible education, assessment methods tend to focus on asking students to provide a single correct response as it is typically considered the best way for students to learn through memorization. The notion students tend to have towards education is that one studies for the test and a set of points rather than a mode of appreciation. It is rarely the case a student will question what he or she is being taught; they simply take it for fact and if the student does question, the impression is that he or she is a rebel or obtains gratification from challenging the teacher’s perspective. The opportunity to encourage students to think critically is deprived when students are led to believe they must not question, but accept. Dance as a text would break away with this notion of a right or wrong response which would most likely explain why policy makers would disagree with its inclusion. Dance enhances multiple interpretations, breaking away with the single correct answer and encouraging students to analyze their response to a dance as well as those of their peers’.

The exclusion of the arts has reached a point where students have accepted the idea that within the arts a successful career does not await. Those who can play an instrument, draw, sing or even dance are led to believe there is no future in this areas in turn causing a loss in interest in the arts and more attention to the hard sciences because it is implied it is here where one will be “guaranteed” a successful future. In support of this claim Harland *et al.* (1995) claim “most young people perceive the arts as irrelevant, and these negative attitudes could be due to inadequate opportunities offered in schools for arts experiences within the National Curriculum” (Sanderson, 2006, p. 472). It was not until recently the integration of the arts within the curriculum was “seriously” considered. The term “seriously” is highlighted because it merely provided the illusion that the arts would retake their position in the curriculum.

On January 8, 2002, the No Child Left Behind (NCLB) act was signed, considered one of the most important federal education policy initiatives in a generation (Grey, 2010, p. 9). Among the positive effect of the law is the inclusion of the arts as a “core academic subject”; however, Meyer (2004) highlights that states focus on the law’s primary emphasis which is on curricular subjects, such as reading, math and science. Although the law does highlight the importance of including the arts as a core course the effects have demonstrated otherwise as suggested by a report from the Center for Education Policy which claims 22% of school districts surveyed have reduced instructional time for art and music (National Education Task Force 2007). Along the same line, Coile (2007) argues the above mentioned survey also found 71% of the nation’s schools reduced instruction time for several subjects, including the arts in order to focus on reading and math which suggests an effort to prepare students for a standardized test rather than an authentic interest in class content. The NCLB act gives the false hope of a possible integration of the arts within the curriculum, suggesting the inclusion of the arts will continue to face a

struggle; however, in effort to promote the arts, the integration of dance performances as a text does serve to gradually demonstrate there is more potential to the arts than is usually implied.

Among the necessary revisions upon the NCLF act, the National Education Task Force (NET), a child advocacy group consisting of three subdivisions under which the arts play a central role, proposes several measures regarding the arts, of which the quoted below are fundamental to this study.

- To foster divergent thinking as a counterbalance to the convergent thinking fostered by most school curricula, a goal of public education shall be that all children are taught the arts by arts specialists.
- ... teachers of other subjects from Early Childhood through twelfth grade shall use the arts to embellish the teaching of those subjects. The teaching of art by teachers of other subjects shall not replace the teaching of the arts by art specialists, but shall occur in addition to it.
- To foster diversity, the study of arts forms created by artists and communities representing multiple races, cultures, religious affiliations, gender identities and under-represented groups as well as traditionally recognized groups, shall be included in all arts curricula.
- To teach children to interpret media messages critically, arts curricula shall include study of mass media and popular culture with attention to the manipulations of arts and aesthetic content in advertising and propaganda. (p. 13)

The goal of this study is to integrate the arts, particularly dance, within the English classroom; in no way it suggests the exclusion of the arts within core subjects, on the contrary, it proposes collaboration between the “arts disciplines” and core courses in effort to engage

students in the English classroom as well as foster divergent thinking. Through the collaboration of distinct subjects as is the case in this study between English and the arts (visual arts, music, theater and dance), students are encouraged to create connections between each of the courses, breaking away with the notion that each class is isolated. Within the third point illustrated above, the inclusion of dance performances enhances discussions on distinct cultures; however, rather than focusing on the differences between cultures, it highlights the similarities between cultures, which is equally important. Dance performances pertinent to different cultures also touch upon issues someone in Puerto Rico could relate to, surely, they have their own way of expressing these issues but ultimately one, as an educator, could also highlight how cultures undergo similar experiences which in effect creates a sense of solidarity instead of creating barriers or divisions between people, which we already have enough represented in our societal structure.

According to Rose and Parks (2003) “Many suggest that arts education can have positive effects on children through enhancing cognitive development, engagement, creativity, and expression of self” (p. 104). The inclusion of dance performances within the English class enhances Piaget’s (1964) fourth stage of cognitive development, the formal operational stage, which incorporates the notion of abstract ideas and the idea of problem posing through issues or topics revealed in dance. Rather than requiring students to think in a convergent manner, dance performances offer students the opportunity to think creatively which Robinson (2010) defines as “the process of having original ideas”. To engage in creativity suggests divergent thinking is occurring which is when students can provide various interpretations to a question (Robinson, 2010). Schools should encourage students to think in abstract forms instead of always aiming at providing the right answer. This mode of teaching, where students are expected to work on their own, solve the question and verify the correct answer breaks away with what it means to be an

individual. Humans feel the need to be in touch with their feelings, relationships, values which in turn give them a sense of identity and each of these components can be brought into the classroom when the activities involved touch upon these aspects, in other words, an aesthetic experience is essential in education.

The Critical Link: Learning in the Arts and Social Development is a study developed by the United States Department of Education and sponsored by the Arts Education Partnership. It consists of an investigative report of 62 studies on the determinants between learning in the arts, academic performance and social performance. The report highlights six effects which stem directly from learning through the arts and its impact on the development of skills necessary within society and the work field. Among the skills highlighted are: development of reading and language, cognitive abilities, motivation, and social behavior all of which support the integration of dance within the English class. In terms of dance, Deasy (2002) includes seven particular dance studies which suggest “it is important to understand the values that dance can add to students cognitive skills” (p. 14). The report also highlights it is just as significant to understand how and why dance impacts performers (Deasy, 2002, p. 14). Although each of the studies focus on dancer’s perspectives in relation to dance, it is essential to understand what viewers can obtain from observing a dance performance, which this study seeks to explore.

According to Sanderson, (2006) the arts, including dance, should be available in schools so “all children and young people can have access to aesthetic experiences that have the potential improve quality of life” (p. 467). Sanderson (2006) adds: “the current limited provision within the National Curriculum may be contributing to the social and educational exclusion of some pupils” (p. 467). In addition, Sanderson highlights how the lack of research on the positive effects of including dance in the curriculum ultimately takes away students right to “[learn] in

other curriculum areas or [provide] opportunities for emotional expression, [as well as] reducing social stratification” (Sanderson, 2006, p. 469). The concept of “social stratification” is very important as the current educational system is founded upon the needs of industrialism which is reflected in the pyramid like diagram of courses offered where math and science are at the top and the arts are at the bottom.

As Robinson (2010) highlights, the industrial platform of education focuses on four particular goals: utility, linearity, conformity and standardization, when in fact it should have a human-like oriented approach rather than a mechanical oriented approach. Robinson (2010) goes on to state that education should center on an organic model, where vitality, creativity, diversity and customization form the foundation of education. This mode of teaching, where we break away from the idea that the arts do not have an essential role in society enables students to be in touch with themselves as they learn rather than feeling they must be deprived from activities they truly enjoy. Students have an array of talents and it is precisely these talents which should be brought into the class and this study proposes the inclusion dance, one of the many possible activities educators can incorporate to enhance not only the arts but a genuine interest in education.

Along the lines of this argument, Dils (2004), who has been working with dance for nearly fifty years, reinforces Sanderson’s (2006) claim by presenting a situation within a classroom. In Shayne Robbins class, as students were attentively listening to a story, one of the students, Isaac, stood up and began to dance along to the story once he saw an image of the main character dancing. Kliever, Biklen, and Hendrickson (2006) interpret this situation as, “dance and movement as a mode of symbolic communication that could augment and enhance text and illustrations” (p. 173). The child is an energetic student who through dance was able to release

his energy while connecting to the text, which suggests students have different learning styles that need to be incorporated in classes. Students are accustomed to take fifty minutes of class and intake whatever they are being taught quietly at their desks and if they cannot sit still they are considered to be hyperactive, which is a very strong misconception. Unfortunately, this “condition” usually goes by the name Attention Deficit Hyperactive Disorder (ADHD) but one must question whether students truly face a condition or could it be the model schools follow is not aligned to the current student needs.

Common misconception of dance interpretation

Many argue dancing, especially modern dancing is not a professional field, because it is simply a form of expression rather than an intellectual practice, excluding it as a part of academia; however, certain misconceptions need to be clarified. The use of dance performance videos within the classroom incorporates the use of the subjectivist approach, where the audience member, as Gardner (1973) claims “experiences feelings in relationship to his [or her] perception of an art object” (Lavender, 1996, 24). Teachers can prompt students to speak about the dance, increasing class participation; however there is a common misconception. “Teachers commonly assume that shy students are encouraged by the fact that discussing personal feelings tends to be less rigorous and less likely to provoke disagreements than more systematic analyses of observation” (Lavender, 1996, p. 25). Rather than merely focusing on whether students like or do not like a dance, performances also enable students to think critically and make judgments, which Lavender (1996) defines as “the culmination of a systematic process of concentrated reflection upon a subject” (p. 26). As students evaluate a dance performance, without a doubt, they take their experiences into account. As an educator, one cannot separate the self from interpretation; it is through dialogue relevant to students’ experiences one is able to enhance

education, when students feel for what they are learning it becomes more than academic, it becomes personal. Students too often believe meaning lies within the text; therefore, it is important to highlight meaning occurs during the “transaction” (Rosenblatt, 2005) between the reader or the viewer and the text. The term transaction implies the self cannot be separated from the object, in this case, the text, because personal, social and cultural factors play a significant role.

Dance as a process of reflective engagement

Feck (2002) highlights, “Within the literature on the constructivist view of knowledge, there are frequent references to the need for reflective engagement on the part of the student in order to make the necessary relationships among information to reach a state of understanding” (p. 280). Presenting dance performances enables students to make connections to their previous knowledge, which is where learning takes place. If students do not feel engaged in what they are being taught or even less can relate to it the process of negotiating meaning becomes challenging or at times boring for students.

Dancing is as Freire (1970) states, a “praxis” where the dancer acts and reflects to find within them self a form of liberation, which is an essential element to teaching when it comes to the classroom setting. Students need to go beyond the lowest levels of the Depths of Knowledge and reach extended levels of thinking, which is obtainable through praxis. As teachers, we should encourage dialogue, as suggested by Freire (1970) in order to seek liberation, which is what many students do not quite grasp. Students typically anticipate teachers to tell them exactly what it is expected of them, yet they need to understand an essential component to composition is the self, one’s voice; through the teaching of dance performances one can help students develop a sense of awareness. Dancing is more than just a process, it is a reflection of the self, a

form of inspiration and a means of communication within a community. King (2003) claims, “dancing takes one beyond what one can know, or what knowing *is*; then it becomes enjoyable puzzling (through dialogue) what it is, or means, or what its correlates might be, in, with and *through* words.”

Each movement and pace in dance represents a distinct emotion, one with which the student can identify. Just as choreographing a dance requires developing constant connections to one’s life as well as to those of others, reading and writing too consist of relating to what is being stated and taking into account how it impacts the individual. To be able to watch a dance performance and cry because you can identify with the dancer’s pain or to be able to laugh because the dancer has successfully delivered a message one could relate to, indicates the person observing is not merely watching but in taking the experience, making it his or her own and reflecting upon his or her interpretation. To watch a dance performance or read a text enables students to revisit certain experiences; however, assumption they previously had may differ because as new elements appear, the focus of attention is modified.

Rosenblatt (2005) claims a “a good product whether a well-written paper or a sound textual interpretation should not be an end in itself... but... the process that builds strength for further journey” (p. 27). To arrive at an interpretation does not entail a linear process; on the contrary, this process is quite dynamic. The reader or the viewer needs to recall whether their stance is predominantly aesthetic or efferent, which enhances the interpretation in order to arrive, as Rosenblatt (2005) claims, at the “total transaction”. The problem arises when students are expected to arrive at the author’s intention because it implies separating the self from the reading transaction. The author does carry on an important role as s/he selected specific words to describe an event, but because describing what the mind hopes to express is a challenge in itself,

one cannot assume the reader will arrive at the interpretation initially intended. As educators, one must realize a student's interpretation is based on a series of experiences one may not be aware of; therefore, to claim a student's interpretation of a reading is wrong will surely raise a wall if one seeks to encourage an aesthetic stance. There will be instances where an interpretation may seem at odds which is why teachers need to highlight the use of textual evidence to support a claim. Students should be encouraged to bring their experiences to discuss their interpretation, but one must ask, what part of the text connects to the interpretation.

Moore and Yamamoto (1988) emphasize the ability to obtain knowledge derives from sensorimotor (physical) experience, which enables a twofold process as a result of biological and social nature of human beings. Students write based on their experiences, even when they cite words that do not belong to them, but can interpret in accordance to their own life experiences. In her research on dance ethnography, Sklar (1999) states "the body does not hold experience; rather it is experience, a process rather than an object . . . the critical difference is not between body and thought, nor experience and words, but between conventions of knowing, and modes of apprehending" (p. 97). In essence, it is not solely about the product students develop, the importance lies in a process orientated educational system which can be provided through dance.

Curricular integration through dance

Frequently, art is merely referred to as high art; however, "popular art" also serves as a potential aesthetic experience. Sanderson (2006) claims "classic art" should be acknowledged in all its forms (literary, visual and performed) because they offer the greatest opportunities for depth and richness of aesthetic experience due to their layers of meaning" (p. 472). In a conventional dance performance, viewers are presented with, "theatrical elements, including costumes and make-up...technologies of lighting and sound... costumes [which] have shape,

texture, color and often connote specific thematic, historical or character elements [to] establish mood” (Feck, 2002, p. 282). Each of these components present in dance performances enable students to combine them in order to arrive at an individual interpretation. It is to say, dance does not stand alone, it also incorporates the other arts, allowing students with distinct interests to participate in the interpretation of a dance as well as the creation of a dance which is encouraged in the lesson plans provided in chapter five.

Dance consists of a breathtaking amount of movements, each with a distinct interpretation and representation. Meaning derived from a dance performance varies according to viewer’s context; however the term “meaning” in itself is challenging because it can refer to an intention that may be expressed, significance or even an effect (Fleming, 1982, p. 173). Through the inclusion of dance performances in the English classroom, the concept of “meaning” breaks away from the traditional reference to word meaning, suggesting the possibility of multiple interpretation rather than a “correct response”; therefore, asking students what a dance performance means requires educators to discuss the concept of meaning.

Due to the beauty of interpretation and its complexity, the integration of dance within the English classroom, enables integration of other subjects, also known as interdisciplinary approaches. According to Hanna (1999) connections between dances and other arts or subjects are categorized into two types: correlation and integration. “Correlation approaches show specific similarities or differences (e.g., how the nonverbal expression of dance and the verbal expression of poetry both use vocabulary and grammar)” (Hanna, 1999, p. 108). Hanna (1999) goes on to state, “integration approaches use dance and another discipline(s) so that they are mutually reinforcing” (p. 108). Through the inclusion of dance performances as a narrative, which is depicted in the eighth grade lesson plans and poetry present in the ninth grade lesson

plans, it is evident dance performances serve as a correlation approach. Poetic devices as well as plot elements of a narrative are enhanced through the integration of dance performances, as the links to several dance performances suggests. An integrative approach is enhanced when one connects dance to English or History courses, which is portrayed in the seventh grade lesson plans in chapter five. Topics which are generally challenging for students, as is the case of poetry is usually a response to students' lack of interest because they find content unappealing; however, through the integration of dance, poetry can be taught in a new light where teachers combine lyrics, music and a dance performance to discuss poetic elements. Dance, in this sense, serves to meet standards and expectations required by department of Education of Puerto Rico, rather than simply being integrated as a form of entertainment.

Nureyev, world famous dancer, claims dance can easily be transferred to other learning styles. "Knowledge in dance, enhances learning in other subjects, and can be applied to other areas of life" (Hanna, 1999, p. 27). Along the same line, in an interview, Nureyev states: "If you know one subject very well, then you have a key to every other subject. If you know one language very well, you know structure, syntax, grammar. With all that, you can quickly assimilate another language" (Lemay, 1990, p. 35-36). Through the inclusion of dance within core courses, teachers can combine more than one core course, allowing students to create connections between subjects, which ultimately results in relevancy. It is essential break away with the idea that classes are isolated from one another, once the bell rings students need to scratch off what they have just "learned" and provide a new slate for the following class. This is exactly why students find it hard to identify a connection between their English class at 7:30 a.m and their 8:30 a.m History class. Unless teachers provide content to enhance curricular integration classes will continue to be separated in the eye of the student. Dance performances

enable an infinite amount of topics which in essence promotes curricular integration because it is through these topics students will understand how classes overlap.

Dance as an insight to cultural identity

Curricular integration through use of dance performances is apparent in the inclusion of history and culture in the English classroom. Culture which Hanna (1999) defines as “values, beliefs, norms, and rules shared by a group and learned through communication” (p. 11-12) is central to dance because it reflects viewers interpretation in terms of what they understand, how they arrive at a particular conclusion, why they believe so and for whom the dance is intended. It is to say, culture influences characteristics integral to particular dances. If students are presented an Ubukalan dance and a woman moves stylistically with torso undulations and hip shifts, it symbolizes fertility, and that suggests the woman has elevated her status through the birth of a child. Not all spectators will arrive at this interpretation based on their prior knowledge as well as their culture; however, within the perimeters of a classroom the inclusion of distinct dance performances help students learn about multiple cultures and open up to cultural diversity. In addition to learning about other cultures, the inclusion of dance within the English classroom allows students to learn about their own culture, providing as Hanna (1999) claims, “a sense of identity, roots, and self understanding” (p. 148). Not only will students learn how their culture differs from other cultures, students may develop a sense of solidarity when they realize there are similarities among cultures, as well.

Dance as a text

I do not expect teachers to eliminate written texts, that is definitely not the purpose of this study, what I intend to suggest is that language is more than just what can be read on paper or spoken. Rosenblatt (1994) defines text as “a set or series of signs interpretable as linguistic

symbols... text is not simply the inked marks on the page” and goes on to highlight that “visual or auditory signs become verbal symbols, become words, by virtue of their being potentially recognizable as pointing something beyond themselves” (p. 12). Texts do not carry a predetermined meaning; it is not until the reader draws on his or her own experiences that the text acquires meaning to the individual. In other words, the reader’s role is not a passive one.

Rosenblatt claims the reader carries an active role where the “literary experience [is a] *transaction* between the reader and the text with selective factors molding the reader’s response” (34). Rosenblatt’s (1995) view on reader response ties directly to this study as dance performances also enable students to “draw on past experience of life and language to elicit meaning from the printed words (in this case, dance performances)” allowing students to “reorgani[ze] past experience to attain new understanding” (26). It is essential to focus on components such as symbolism, rhythm and rhyme during a poetry unit, but as educators it is equally important to emphasize points students find significant, which are most likely to be relevant to their experiences. Not only are students expected to share their experiences based on the text, they also undergo a process in which they compare their experience to the text, in this case, dance performance, revisit their experience and view it from a distinct perspective, which is the beauty of texts, whether it be written or performed.

Safire (1991) expresses, “language, most often used in the sense of a system of words, also has a sense of ‘communication by means other than words’- by signs, movements, touches, sounds, tastes...and smells” (p. 16). In other words, dance is language as well; it too is open to interpretation and offers a new perspective on the concept of text within education.

Nealon and Giroux’s (2012) define “language” as “a social system of meaning” (p. 25) and continue by stating:

reading is essentially the social production of a relation among a set of signifiers [it] is not an exercise in burrowing into the words for their “real” meaning but rather a matter of producing relations among signifiers that have no “natural” or “essential” meaning. Words have meaning only in specific contexts; they don’t “mean” something naturally or mystically. (p. 25)

Movements carry significance and through a dance performance the audience is the beholder and they are free to interpret a dance in accordance to their own background. Texts are open to interpretation and dance is not the exception. In addition to simply dancing, dance performances provided on dance shows, such as *So You Think You Can Dance* (SYTYCD) provide a background story to the performance. In other words, the choreographer explains what he or she had in mind at the time of structuring the dance; however it is clear the choreographer steps back from stating the dance has one particular meaning which is evident when the dancers present what they can bring to the dance from their own experiences. To clarify, I will provide an example. One of the dance performances provided in the ninth grade lesson plan is based on the lyrics “Fix You” by Coldplay. The choreographer’s initial intention was to portray a personal situation he has experienced with his mother related to a medical condition she is facing. The dancers are expected to portray the role of the son and his mother who is ill. Although this is the choreographer’s intention, whatever the dancers bring to the dance, based on their own experiences, alters the dance in a sense. The initial meaning is still there but details vary because the dancers have unique personalities.

In addition to the background story, the show also provides judges’ opinions relevant to the dance. In this particular case, one of the judges cries and expresses how she could relate to the dance because of a similar experience she went through, as well. In essence, this is what we

can expect from students, to relate to the performance and portray how they see their self reflected in the dance. The judges' reaction to the performance does not necessarily have to be provided beforehand, it can be presented once students have already analyzed the dance performance in order to enhance a discussion on difference of interpretation.

The beauty of several dance performances is that, as an educator, you can connect them to the lyrics. Rather than jumping into presenting dance performances, students can analyze the lyrics present in the dance performance, first hand and share their interpretation. Afterwards, students can analyze the lyrics once they have observed the dance performance and provide an alternate interpretation, which in essence suggests the wonder of a text, their multiple interpretations depending on the context.

Nealon and Giroux's (2012) claim, "everything comes from somewhere and functions in a particular context or set of contexts; there's no such thing as a "natural fact" (2012, p. 6). In other words, students should be encouraged to question rather than to simply take everything as a fact, which is what divergent thinking enables. Nealon and Giroux (2012) also question, "And what about those who produce great works outside the culture of print, such as filmmakers and visual artists? Certainly the concept of author needs to accommodate other kinds of cultural producers as well" (p. 10). An author, poet or even a dancer may have an initial interpretation for their own performance; however, once the audience perceives the work of art, meaning is altered. Emotions, a person's perception, interpretation and evaluation which influences feeling (Goleman 1995), expressed in dance do not have a universal meaning; the language of dance is not universal.

Feck (2002) suggests:

The language one accesses to describe the fleeting experience of dance becomes available through an individual process of meaning-making, which is in a sense a process of making the material one's own. Through the consistent activity of making word choices on paper about dance, benefits await for those who endeavor to participate in learning activities generated by course work in dance criticism. (p. 303)

A dance interpretation depends significantly on the audience's context, and experience, much like reading a short story or a poem. It is precisely because of the audience's context that Lavender (1996) suggests teachers avoid asking students if the dancer's initial intention for the performance was communicated effectively, because it gives way to basic yes or no responses. Feck (2002) supports this train of thought when she states, "the dancer's actions become meaningful by virtue of the audience beholding them" (p. 277); in other words, a text obtains significance when the audience includes their context and experiences to create meaning.

Lavender (1996) claims the best possible teaching and learning principle to enhance critical judgments of a dance should be, "guided by the visible features of the dance and the experience viewers have of those features and their relationship to each other" (p. 37). In addition, "students become aware their roles as viewers are integral to the dance performance, [which] ensues a pedagogical mandate to encourage student engagement in the viewing experience" (Feck, 202, p. 277). It is essential students realize their role as interpreters is significant; otherwise they assume texts have a single meaning and they end up backing out from participating fearing they will provide the wrong interpretation.

Dance performances soften this process because students can position themselves in the role of the dancer, especially when the dance provides a plotline. Eisner (1990) argues “images are at the core of education; [they] evoke modes of thought and activate capacities of mind; they optimize what students can learn” (p. 65). In this case, the teacher does not have the correct answer, the answer is not found in the back pages of a book and students can “cheat”; by cheat what is being referred to is the action of collaborating with their peers and sharing their interpretations, which has been tagged with the concept of cheating with the routine of taking a test where students must not look to the side and even less consult with their classmate.

To present a text and expect students to provide a response which has a single answer, as most tests often portray through the inclusion of multiple choice and matching exercises, students are being deprived of the opportunity of internalizing the text and analyzing it, on the contrary, they are encouraged to memorize or as several Puerto Rican students claim “embotellarme el material” (cramming). Students are aware this is how standardized tests work, which makes it even worse, because they know it is a matter of cramming for nothing more than points. Enabling students to discuss a text, such as a dance performance, and respond to a question that does not have a single response but does require strong supporting evidence does provide a rich learning experience.

Dance literacy

Dance, as Dils (2004) highlights, “is vital to our abilities to think, create and share information, participate in society, and find pleasure in life” (p. 97). Although this definition does focus on the act of dancing, the act of interpreting a dance also enables humans to “find pleasure in life” because the act of viewing a performance allows the interpreter to experience that moment along with the dancer, it is to say one becomes the dancer much like one becomes a

character when reading a story or connecting to the poetic voice when reading a poem.

Perception of life is based on daily experiences which occur through movement, body motion and how we connect it to the world. Dils (2004) highlights a common denominator between dance and language, both have “developed into symbol systems that allow the reader/watcher to revisit experience” (p. 99).

To observe a dance is to make connections to past experiences and live the moment once again which entails an in depth interpretation enhancing critical engagement with a text. Grumet (1988) notes how adults are constantly involved in activities which require extended levels of thinking, interpretation and appreciation, whereas, students are confined to standard interpretations within texts. Grumet (1988) states:

The body of the actor, like the body of the text, stumbles into ambiguity,
insinuating more than words can say with gesture, movement, intonation.

Mimesis tumbles into transformation and meaning, taken from the text rescued
from the underworld of negotiation, becomes the very ground of action. (p. 99)

Dance becomes a process of negotiating meaning among interpreters, whether it is dancers, teachers, and students, among other general audience members. Interpretation entitles reasoning through communication, an essential component in language courses. The act of interpreting accompanied by actual movement gives students the ability to relate to the process of meaning making which in effect serves as a motivation because the individual realizes or reinforces the fact that he or she has a voice.

According to Hanna (1999) “both dance and verbal language have vocabulary (e.g., steps and gestures in dance). They have grammar (i.e., rules for putting vocabulary together and how one movement can be justified as following another) and they have semantics (meaning)” (p.

18). Similar to poetry, dance consists of the following elements: rhythm, which has tempo, duration, accent, and meter. Concepts such as abstraction, representation, symbolism, imagery, communication, expression, transition, mirroring, style, improvisation, performance, perception, acquisition, call and response are found both in language courses as well as dance. Dance includes movements: walk, run, leap, hop, jump, skip, slide, gallop; terms which enhance students' word choice in terms of verb usage which my experience as a teaching assistant has helped me realize the degree of difficulty second language learners tend to have with verb usage as well as when it comes to conjugating verbs according to the tense. Hanna (1999) also highlights another component of dance, a phrase movement, which is a group of sequences that cohere and make a distinctive statement, much like reading skills students acquire in language courses. Dance and language are typically viewed as separate entities; however, there is more in common than is noticeable at first sight.

Dance as a medium to improve writing skills

Feck (2002) conducted a study using a systematic method of content analysis to identify and categorize elements of understanding, as well as, patterns of understanding, based on nine students' writing efforts on six individual dances. Feck (2002) claims, "[t]he writing process [holds] ... potential as a vital piece in the overall knowledge project of understanding the art of dance... to heighten the level of engagement of the viewer who will be writing" (p. 13). The ability to analyze a dance performance and write about it helps students, "organize and concretize thoughts on paper about an essentially non-verbal, elusive experience [which] is... a valuable challenge for the development of higher-order thinking skills and linguistic abilities" (Feck, 2002, p. 14). In the same train of thought, Root-Berstein (2001), dance educator, points out: "dancers and writers both observe, image visually, abstract, analogize, think with the body"

(p. 135) in order to generate ideas suggesting writing can improve upon dance making as much as dancing can help upon writing skills. In the same manner dancers use writing to improve upon their dance performances, this study suggests the potential of dance performances to help students upon their writing skills.

Dance performances consist of a set of choreographed movements which parallel the musical selection's rhythm, beat and tempo. Franko (2011) defines choreography as:

two kinds of action: writing (graphie) and dancing (choros)...In other terms, choreography denotes both the score of a dance and the dance itself as perceived in real time and space—which raises the question: When we observe a dance, do we also observe [its] writing? (94)

Within the word itself, “choreography,” suggests a relationship between dancing and writing, both forms of expression. Along this same line, Durham (2004) identifies both dancing and writing as creative and corporeal acts and searches for their similarities as a process, in addition to their ability to inform one another toward “greater meaning-making and acquisition of knowledge” (p. 94). Since dance performances occur within a particular context, events occurring within this time period may be reflected upon a dance enabling viewers to relate the performance to events pertinent to society. Dancers are not isolated from society, they form part of the concerns viewers also have; therefore, issues included in a dance performance serve to enhance conversations on issues people genuinely care about. In the case of secondary students, which is the focal population of this study, topics such as bullying, stress, depression, love, hate among others which are apparent in dance performances enable students to share their thoughts on these topics in effect providing an environment where students can open up to their concerns.

According to Diringer, (1989) writing has been “the foundation for the development of [humankind’s] consciousness and his[/her] intellect, his[/her] comprehension of himself [herself] and the world about him[/her]” (p. 4-5). In other words, the thinking process is made visible through writing, which goes hand in hand with dancing, where the dancer portrays what he or she may be thinking as he or she performs. It is well known dancers use writing to enhance their dancing, what I propose is using this idea vice versa, to improve upon students’ writing. If dancers are able to write in order to organize their thought in dancing, this suggests dance conveys more than mere entertainment but a message, a transfer of feeling and ideas all portrayed in movement. Therefore, this must mean one can “read” a dance, interpret it, analyze it and eventually write about it. Through the inclusion of dance performances as a text in education, educators can provide students with a distinct text they can write about rather than only focusing on traditional readings.

Durham (2004) states: “In establishing writing as an activity that bridges physicality and cognition, we identify a link that advocates the importance of interdisciplinary interaction in the construction of meaning and knowledge” (p. 98). When referring to writing as corporeal, it does not simply consist of moving the arm and the hand; it consists of the body rhythm. Through poetry or even graffiti, writers develop a choreographed movement, which could be interpreted as a form of dancing to one’s feelings, ideas, and particular style. Students have their own style and by bringing dance into the classroom and presenting various forms of performance students become aware of the acceptance of individuality, especially in writing because one as viewer becomes one with the dancer.

Sklar (1999) presents a relationship between sentient writing and sentient dancing, sentient meaning, to be aware, open to “the possibility of attending feelingfully [in the corporeal

realm] as well as intellectually [in the cognitive realm] to information that arises as sensation” (p. 33). To be able to be in touch with your feeling which is strongly emphasized through dance as an aesthetic experience one is “present in the current moment... you are fully alive” (Robinson, 2010). Dance performances enable the gratifying experience of being in touch with your senses because it heightens feelings relevant to specific events you can relate to when you observe a dance. I had the experience of proposing dance as a text in secondary English education in Puerto Rico at a conference, Puerto Rico Teachers of English to Speakers of other Languages (TESOL) and it was breathtaking to see how after teachers viewed a dance performance they were in touch with their feelings expressing the power behind a performance to bring you back to a particular memory, in a sense to relive the experience. One of the teachers claimed the performance enabled her to release a pain she had long wanted to let go. Writing as well, requires people to be open to their senses; it requires a sense of commitment. Dance performances prove to serve as an appealing medium to encourage reflective thinking and writing, as students can develop journal writing on each of the performances presented, as exemplified in chapter five on lesson plans. Among the techniques which can also be incorporated into the classroom is free writing as it allows students to write without being worried about mechanics or acceptability.

Durham (2004) performed several case studies, which he examines and presents parallels of choreographing and writing. In one of his case studies, the dancer encouraged Franko (2011) to dance “a sentence, making certain each word is expressed clearly. Articulation is key” as he tried to explain to Franko how to dance. Words became a part of the dance routine, enabling a connection between movement and concepts, allowing Durham (2004) to “feel” the words with each movement along with the music. Durham (2004) is a dancer herself and through her dance

experience with Franko, she realizes he could structure the writing exercise as a means to organize his sensory experiences through the experience of performing a solo. The following is Durham's (2004) written rehearsal from her own perspective, as opposed from that of the audience:

You have all come to see me and I am standing here occupying this entire expansive space, a single human body not doing anything, but breathing, beating, being. You are intrigued nonetheless. I am alone, vulnerable, exposed, and strong. I am alive... I can feel its responsibility to the whole of me. Can you feel your own wholeness? I want to acknowledge all that it does for me. (p. 103)

Throughout this exercise, as teachers we can present dance performances where students portray the emotions the performance portrays or they can also position themselves within the actual dancer's position and write from the dancer's perspective, which is essentially what occurs when we ask students to explain character decisions which encompasses Unit 8.1 of Puerto Rico's Curriculum Maps.

The second part of Durham's (2004) investigation consisted of merging creative writing with choreography. In the process of putting her words into action, Durham (2004) found herself going back and forth and adjusting her choreography in accordance to what she had initially written which sounds much like the process of revision in writing. Students tend to find it a bit dull to revise and only see its significance in terms of obtaining a better grade; however, through the development of choreography, students would see a purpose to revising. Asking students to eventually develop a dance performance, which would be an additional component to interpreting a dance, would serve to portray the writing process through movement, giving students a practical component to discussing revision. The theme of her ensemble, *Context*,

evolved into a personal narrative. Writing had meaning within her choreography, as she highlights *con* is a prefix for the bringing together or joining; hence the title *Context* to bring or weave together. Her creative skills became a part of Franko's performance, both writing and dancing went hand in hand. The writing component of her choreography also dealt with the choice of her music and the emotions it would convey, which could all be easily transferred into a classroom setting, in reference to the importance of details in writing allowing the reader to relate to the content. Dance as a text allows viewers to write about their interpretation which in turn becomes a new text. The reader now becomes the writer and the challenge is to try to evoke the emotions one as the reader or viewer experienced in writing. As Rosenblatt (2005) emphasizes, this writing is typically meant to explain, summarize or analyze (efferent stance) however, this does not imply an aesthetic stance cannot be encouraged in students writing. For instance, a student may develop a poem, painting or a song to portray their interpretation of the initial text.

Dance as a medium to improve reading skills

Basic Reading through Dance is a program designed to “improve reading skills, as assessed by the PhonoGraphix Test, such as code knowledge (alphabet sounds) and phoneme segmentation (separating letter sounds within spoken words)” (McMahon, Rose and Parks, 2003, p. 104). The PhonoGraphix Test is a standardized test originally developed to measure four core areas of preliminary reading code knowledge, phoneme segmentation, blending, and phoneme manipulation. According to McMahan, Rose, and Parks (2003) the goal of the program was to:

use dance as a tool to improve students' earliest reading skills with a focus on their ability to link visual cues (letters) with the sounds they represent. This program incorporates both didactic methods (teaching basic letter recognition

skills) and child-centered methods (children initiating and visually representing letters and letter combinations). p. 107-108

The study consisted of 15 schools which participated; six experimental schools and nine control schools, each with similar characteristics, such as racial and socioeconomic diversity, as well as geographic location. After viewing students' results in the pretest, it was noted that students in the control group performed better on the pre-test when compared to students in the experimental group. After the Basic Reading through Dance project had been implemented in experimental schools, the Phonographix Posttest results demonstrated students in the experimental group improved greatly in areas of consonants, vowels, and overall phoneme segmentation. Not only did students in the experimental group improve, they achieved higher scores than students in the control group on the post-test, when they had initially obtained much lower scores in the pre-test. In a period of three months, the program took low-performing readers and turned them into significantly better readers. After studying the results of the Phonographix posttest, McMahan, Rose and Parks (2003) suggest, "we can be quite confident in concluding that the program, and not extraneous factors, caused increases in students' reading abilities that far exceeded increases observed with other methods of reading instruction" (p. 119).

Basic Reading through Dance serves to prove the inclusion of dance within the English class enhances reading skills. The art of dance consists of imagery, memory and elaboration which are "skills involved in both reading and dance, dance techniques designed to facilitate the steps involved in language arts acquisition have the potential to improve reading skills" (McMahon, Rose and Parks, 2003, p. 108-110). Rather than relying on typical approaches used to teaching reading, dance provides a distinct approach both teachers and student can highly benefit from. Although the aforementioned study is not aimed at secondary students, which is the

focus of the research being conducted, it is helpful because many secondary school students in Puerto Rico could benefit from a class where movement would serve to improve upon reading skills providing a new approach towards reading. It serves to justify how dance can improve reading skills from a grammatical perspective; however it is equally important to take reader's past experiences with language or previous texts into account, as well as their needs and interests. These factors guide what the viewer focuses on, termed "selective attention" (James, 1890) much like viewing a dance, when one reads details are brought to the forefront while others are merely kept in the back because the reader or viewer's "stance" is reflected.

Rosenblatt (2005) claims the reading event occurs within a continuum, whether it be an efferent stance or an aesthetic stance. Schools too often focus on an efferent stance as it represents "the kind of reading in which attention is centered predominantly on what is to be extracted and retained after the reading event" (p. 11). This kind of reading is typically expected from students when they are to answer tests which consist of multiple choice, fill in the blank, matching and open ended questions which usually require students to provide details from the story, enhancing recall skills and maintaining at the first DOK.

The other half of the continuum consists of the aesthetic stance, which this study seeks to highlight through the use of dance performances to enhance reading skills. It is through this stance where the reader "adopts an attitude of readiness to focus attention on what is being lived through during the reading event" (Rosenblatt, 2005, p.11). In effort to focus on an aesthetic stance within the English curriculum, the use of dance performances in collaboration with written texts encourages students to have a feel for what they are experiencing as they read a text or watch a dance performance. As the scenes presented in texts unfold students can be in contact with the ideas, personalities, emotions, conflicts and resolutions.

Rosenblatt (2005) highlights the aesthetic and efferent stance are not meant to be seen in opposition. Although the aesthetic stance focuses on the affective or emotive, while the efferent stance highlights the cognitive, factual and logical aspects of meaning, it is ultimately the reader who focuses on the “predominant aesthetic” or “predominant efferent” stance. The same text can be attended through both stances, yet once the transaction occurs between reader and text, the reader’s selective attention enhances the stance at use.

Dance as a medium to improve listening and speaking skills

Literacy and writing skills are just as important within the ESL context; however oral language skills, especially within Puerto Rican context tend to require additional attention when compared to the other skills. This may be as a result of pressure teachers feel to prepare students for written standardized tests rather than real life needs. Spira, Bracken and Fischel (2005) claim oral language is fundamental to reading skills, academic success, as well as social dispositions. Encouraging students to speak, more so in a second language context, is interconnected with: semantic knowledge (vocabulary), syntactic knowledge (structural and grammatical rules), conceptual knowledge (topic understanding), and narrative discourse (story construction and/or recall) according to Storch and Whitehurst (2002). Most students in Puerto Rico have limited access to English at home which in itself suggests the need of incorporating oral language skills within the classroom.

Puerto Rico’s Department of Education requires schools to provide students with fifty minutes of English instruction every day throughout twelve years of school; however the academic assessment data for the 1995-96 school year showed that 81% of the students in the Public School System had not developed basic English language skills in order to use it in oral or written discourse (Project for Developing Bilingual Citizens). This reform suggests the main

cause to this issue revolves around English instruction which over-emphasizes a grammar-oriented approach, placing students in right-or-wrong situations, which in turn elevates students' anxiety levels. The sense of insecurity that arises within students to speak English indicates a need of approaches which will motivate students.

The Teaching Artist Project (TAP) provides arts- based teaching methods, such as drama and dance lessons “designed to address the oral language segment of English Language Development (ELD)” (Greenfader and Brouillette, 2013, p. 172). This study highlights the positive impact the inclusion of the arts, as is dance, has had on students oral language skills, as well as motivation to learn. Greenfader and Brouillette (2013) highlight that the objectives are two-fold: to provide teachers with professional development in order to encourage students through verbal interactions and bring standards-based arts instruction into schools. One of the components to the mixed method-methods research consisted of interviewing teachers from TAP who not only revealed that English Learners (EL) benefitted most from TAP, but teachers across the curriculum became resources for one another, enabling collaboration in the development of lesson plans. Greenfader and Brouillette (2013) emphasize “[t]o become orally proficient, students must feel comfortable in their social environment. The interactive arts activities promoted a supportive and collaborative classroom environment” (p. 176). Although the above mentioned study focuses primarily on elementary students; whereas, this study focuses on secondary school students, there is a common denominator, the fact that both deal with students whose first language is not English and need to overcome language barriers; likewise, those who benefitted from the project were also Spanish speakers.

As students share their interpretations of dance performances, they can gain insight in terms of sensations or attitudes from distinct or similar points of view. By encouraging students

to form a community of learners through dialogue, students may be critical of their previous interpretations of a text which in turn improves reading and writing skills as it implies students re-read to gain new insight based on class discussions in turn, writing with greater confidence. In this case, the teacher becomes a facilitator, enabling an environment where students constantly negotiate while they question, which eventually improves all three standards. The use of dance to improve reading, writing, listening and speaking skills was presented separately for organizational purposes; however, it is important to highlight these standards cannot stand on their own. To guide students in improving upon one of the skills implies the integration of the other two, as they mutually reinforce one another.

Tapping into Puerto Rico's educational requirements

The purpose of a curriculum framework is to serve as a guide for teachers in order to comply with the Standards and Expectations provided by the Department of Education. According to Puerto Rico's English Curricular Framework (2003) an essential factor to succeeding in the process of learning a second language consists in providing an environment in which students feel motivated (p. 9). The English Curricular Framework (2003) claims classroom work should be complemented with "voluntary extra-curricular activities that respond to students' interests and talents [while they are] 'immersed' in the L2 language experience" (p. 12). It also highlights the importance of taking multiple intelligences into account under which dance complies. Among the requirements of the program the framework accounts the academic context responsible for providing "comprehensive, challenging, and enriching curriculum that takes into account students' social, economic, cultural, and personal backgrounds including their knowledge and skills" (p. 13) which in itself justifies the inclusion of dance performances within the English class to enhance each of the above mentioned areas. The English Curricular

Framework (2003) characterizes by its interdisciplinary approach, making it possible for English teachers to integrate other subjects encouraging cooperative learning while addressing multiple intelligences which in effect benefits students especially if the activities developed are of genuine interest to students (p. 21).

Among the requirements within Puerto Rico's English Program are the Content Standards and Grade Level Expectations (2007) which are meant for educators to identify "what should be taught in each grade level, their relationships, relevance, and rigor" (p. 21). The following are each of the content standards as well as a detailed description according to the Department of Education (DE):

Standard: Listening/Speaking

"The student uses the English language to interpret oral input, construct meaning, and interact with confidence both verbally and nonverbally, and express ideas effectively in a variety of personal, social, and academic contexts" (p. 41).

Standard: Reading

"The student uses reading strategies, literary analysis, and critical thinking skills to construct meaning and develop an understanding as well as an appreciation of a variety of genres of fiction and nonfiction. Read, interpret, compare analyze, and appreciate a variety of texts and styles" (p. 41).

Standard: Writing

"The students effectively communicate to a variety of audiences in all forms of writing through the use of the writing process, proper grammar, and age-appropriate expressive vocabulary" (p. 42).

Policy Letter 14-2013-2014, Public Policy on the Academic Process of Planning, which centers on planning within the educational environment, highlights the importance of preparation

in order to reach specific objective, such as: knowledge, processes, values and attitudes (p. 1). Preparation is an essential component to education as it breaks away with the notion of improvising within the classroom. This document provides a daily lesson plan format which in addition to requiring specific objectives to be met: conceptual, procedural and attitudinal along with a description of an initial, development and closing activity; this policy also requires teachers to comply with the transversal themes. The integration of transversal themes ensures students attain knowledge from basic levels up to complex levels. This requisite on behalf of the DEPR parallels with the inclusion of the arts within core courses, such as English because the arts are inclusive by nature; they are born from human anxieties, feelings and ideas. The multiple dimensions within the arts make it possible to discuss a variety of topics throughout the teaching and learning process which derive from student and teacher experiences. The transversal themes highlighted in the units developed are: Cultural Identity, Civic and Ethical Education and Education for Peace.

The arts especially music and dance are central to the Puerto Rican culture as highlighted in the Fine Arts Curricular Framework (2003). This framework alleges popular art is vital within the Puerto Rican context, as exemplified in the celebration of the patron saint festivities throughout the island, the competitions of troubadours and craft fairs in Spanish, *ferias artesanales*. People continue to create and sell, in Spanish, *el cuatro*, national instrument by excellence, along with various bongos, maracas and guiros. Cultural strength within music was portrayed with the development of “salsa”, which was originally “la nueva trova” an expression of denunciation and social national affirmation before it became romantic. Popularity of both musical patterns in young people and adults is exceptional, considering the strength rock and jazz achieved in the decades of the '60 and '70 (p. 21).

The Fine Arts Curricular Framework (2003) emphasizes Puerto Rican culture is rich in the production and reception of popular art. Puerto Rican artistic production does not renounce its aesthetic essence, offering a particular pleasure which transmits the aesthetic experience, an instrument of realistic social awareness, as well as national identity. During the mid twentieth century Puerto Rican art resisted North American dominance. During 30's and 50's, the purpose of the arts was to define Puerto Rican identity resulting in the process of national affirmation. The drastic changes in social life as a result of capitalism assigned the arts a new role. The arts served as a therapeutic strategy in the process of social reconstruction, saving its most valued expression which tied them directly to their identity (p. 22). The inclusion of dance as a praxis or visual component to be interpreted and analyzed in the English classroom not only serves as a motivational factor but ties to students' cultural context, their identity.

The units included throughout Chapter five are intended for seventh, eighth, and ninth grade students, which highlight the themes within the curriculum maps as establish by Puerto Rico's Department of Education: 7.1 Being Puerto Rican through Folk Tale; 8.1 Analyzing Character Decision and 9.6 Figuratively Speaking. Each of the units provided seeks to demonstrate how the integration of Fine Arts, specifically dance, enhances a student centered education, enabling teachers to base students' education on dialogue, personal experiences, and creativity. However, in order to develop a successful coherent collection of lesson plans which not only comply with Puerto Rico's educational requirements, but also tap into students' interests, particularly, their: opinion, attitude and prior knowledge on the concept of dance as a form of literature, a questionnaire was completed by seventh, eighth and ninth grade students as part of needs assessment.

The following chapter provides a description of the research site as well as the participants involved in the study. It also includes an explanation in terms of the methods used throughout the study along with the purpose of each part of the questionnaire.

Chapter 3: Methodology

If we teach today's students as we taught yesterday's, we rob them of tomorrow.

John Dewey

Introduction

It is essential to highlight that the structure of this chapter is based on the following theses: Green English: An Interdisciplinary Approach to Eco-Conscientization (Uwakweh, 2012) and Listening to the Voices of the Caribbean: Introducing Caribbean Children's Literature into the English Classroom in Puerto Rico (Méndez 2012). The purpose for the following structure is due to future plans of developing a teacher's manual which meet the Department of Education of Puerto Rico (DEPR) requirements.

This study uses a mixed method approach which “involves philosophical assumptions that guide the direction of the collection and analysis of data and the mixture of qualitative and quantitative approaches in many phases in the research process” (Creswell, 2003, p. 5) for needs assessment. The document analysis emphasizes on Content Standards and Grade-level Expectations, as well as the Curriculum Maps for seventh, eighth and ninth grade of the DEPR. The initiative of including dance performances within the English classroom arose while closely examining the Content-Standards, as well as the Fine Arts Framework which proposes an aesthetic education that will become an experience of integral development to meet students' emotional and intellectual needs; to expand their observational, organizational and communication skills (p. 29).

In order to comply with the University of Puerto Rico's institutional requirement for conducting research with human participants, an approval was obtained from the Committee for the Protection of Human Beings in the Investigation (in Spanish CPSHI/IRB) on October 23, 2013. The inclusion of a questionnaire within the study resulted from the need to obtain quantitative information in order to assess and determine what a select group of seventh, eighth

and ninth graders in a given middle school in Puerto Rico know about dance and how such knowledge may have impacted their attitudes and behavior towards dance. This aspect of the study which centers on the qualitative analysis of the Curriculum Maps for seventh, eighth and ninth grade was crucial in order to explore ways in which dance performances can be incorporated into the existing English language curriculum in Puerto Rico.

The goal was to design a total of three instructional units, one for each grade: seventh, eighth and ninth, using dance performances as a text within the English classroom, based on participants' responses.

Data Collection

Research Site.

This study encompasses convenience sampling because the participants were students at the school located in a western municipality of Puerto Rico, which is the town most accessible to me at the moment. In addition, the schools' administration is known because it appreciates the inclusion of the arts within education, as well as its integration with other courses. The interaction between the visual arts teacher and the industrial arts teacher, who work together to develop projects for their students, is evident throughout the school's hallways which showcase creative paintings on wood, again distinguishing it among other schools of the area.

Research Participants.

The study provides a non-probability sample which involved three groups of students: one from seventh, eighth and ninth grade, each with different teachers. This population was selected because middle school students are the population which would benefit from a study which focuses on improving the teaching techniques aimed at secondary level education. A total of 68 students were invited to participate in completing the questionnaire. Of the 68 participants,

67 students participated in the survey. They do not represent the wider population, so the possibility of generalizability in the study is quite negligible. Students were classified as basic, intermediate and advanced students in English proficiency based on their performance on the Puerto Rican Standardized Test. Their socio-economic status ranges from mostly poor to middle class. All the students are Hispanic; therefore, they have a shared cultural and linguistic identity.

Table 1 Total Participants

Gender	Total	Percentage
Female	38	56.72%
Male	29	43.28%
Total	67	

Table 2 Female Participants

Grade	Total	Percentage
7th	8	21.05%
8th	20	52.62%
9th	10	26.32%
Total	38	

Table 3 Male Participants

Grade	Total	Percentage
7th	12	41.38%
8th	10	34.48%
9th	7	24.14%
Total	29	

Seventh grade students consisted of 20 participants (29.85%), of which eight were female (21.05%) and 12 were male (41.38). Eighth graders consisted of 30 participants (44.78%) of which 20 were female (52.62%) and 10 (34.48%) were male. There were a total of 17 ninth graders (25.37%) of which 10 were female (26.32%) and seven were male (24.14%).

Participants' age ranged from 11 to 15 across all three grades.

Table 4 Participants' Age

Age	Total	Percentage
11	1	1.49%
12	31	46.27%
13	19	28.36%
14	13	19.40%
15	3	4.48%
Total	67	100%

Only one student was 11 (1.49%) while the majority of the students were 12 years old, with a total of 31 students (46.27%). 19 students were 13 (28.36%), a total of 13 students were 14 (19.90%) and three students were 15 years old (4.48%).

Questionnaire.

The data collection was limited to the student questionnaire; the purpose was three fold: to determine students' opinions, attitudes and prior knowledge of dance in order to consider the possibilities of including it as a text within the English classroom. According to Cohen Cohen, Manion, & Morison (2007), the advantages of the questionnaire over interviews include the fact

that it is often more reliable since it is anonymous and encourages a greater level of honesty; also, it is less expensive in terms of actual time and money spent on the process.

The questionnaire was available in both English and Spanish. Each item was in Spanish and below each statement for easy comprehension was a translation to English in italics. The purpose for doing so was for students to have both languages available on the same questionnaire. In addition, it was intended to allow students to feel comfortable with the questionnaire, without feeling the necessity to prove their command over one language or the other. The goal was for students to be able to provide a response based on questions they could fully comprehend and that language would not be a factor that would affect their responses.

Parts of the Questionnaire

Each of the questionnaires consisted of three parts: part one was relevant to students' attitudes towards dance; part two was opinion based and part three determined students' prior knowledge in terms of dance and its possible connection to school texts. Although several items were the same throughout each of the questionnaires, some of the items differed in order to parallel the unit emphasized in each grade.

Part I

The responses to part one, which consisted of open ended questions were organized in tables exactly as students had provided their responses, including grammatical errors, signs, etc. Participants' responses were carefully tallied and organized in a table, including male and female responses along with the percentage for each of the responses provided. Responses were grouped according to their similarities and categorized into a specific domain. For instance, responses related to technology, such as computer were categorized under *technology*. The sum of each of

the responses provided by each grade was added and the percentage was determined based on the total amount of responses between the three grades.

7th Grade: Item 1

The unit for seventh graders centers on Unit 7.1 from Puerto Rico's Curriculum Maps, *Being Puerto Rican through Folktale*, therefore questions 1-3 emphasize students' attitude towards dance as well as music. Students were asked to provide a response as to what it means to them to be Puerto Rican. The information provided served to study what students believe identifies them as Puerto Ricans and to examine what role dance plays in their identity.

Each of the participant's responses were carefully read and organized into a table. As I read each of the responses, I realized many of the responses overlapped; therefore, I coded each of the responses according to their resemblance. For instance, responses relevant to feeling pride for being Puerto Rican were coded with the letter *P*. Cohen Cohen, Manion, & Morison (2007) highlight coding refers to "assigning a code number to each answer to a survey question" (p. 348); however in this study rather than using numbers, letters were used to code which is as the authors claim "the primary task of data reduction" (p. 348).

Although there were twenty participants, there were twenty-five responses, since several students provided more than one response per question. Students' responses resulted in a total of seven domains, which are: Pride, Puerto Rico, Culture, Dance, Race, U.S and a question mark (?) which stood out for *I do not know*.

7th Grade: Item 2

The second item for seventh graders consisted of mentioning four of the most popular dance forms in Puerto Rico which is the cultural component to the questionnaire in order to relate what participants believe are currently popular and create a connection to historical components of dance and music in the development of the lesson plans. Similar to the previous

question, responses were also carefully read and tabulated. Of a total of 78 responses, 11 responses were repeated, which were: *salsa, merengue, plena, bachata, bomba, regueton, hip-hop, pop, bolero, dubstep* and *rock*.

7th and 8th Grade: Item 3

The third item, which was the same for seventh and eighth graders, asked students to mention four things they could learn from dance in order to study whether or not participants believed dance could be read and interpreted as any other written text. Students' responses were each taken into account and coded accordingly. A total of 16 domains resulted of which six stood out in terms of number of repetitions which are: *coordination, emotions, organize, confidence, values* and *dance*.

8th and 9th Grade: Item 1

In terms of eighth and ninth grade questionnaires, questions one and two were the same. The first question was developed to study what students consider the purpose of dance performances in order to compare their response to the contribution dance performances can have within the English class. Every response students provided was tallied and organized into a table. Afterwards, each answer was coded in accordance to the participants' response. Similar responses were given the same code, which would represent the following domains: *entertain, relax, move, feeling, teamwork, talent, culture* and *learn*.

8th and 9th Grade: Item 2

The second item consisted of students mentioning four ways in which dance performances can impact viewers in order to determine whether they had positive or negative attitudes towards dance. The same process as the previous question was carried out and the resulting domains were: *feelings, entertainment, learn, message, effects, connection to dance,*

move, boredom, and blank which referred to questions students left in blank or mentioned less than the required amount of responses.

9th Grade: Item 3

The third question, for ninth graders was intended to determine if participants could relate dance to poetry, since the ninth grade unit focuses on figurative language. This question resulted in a total of 20 distinct responses of which five stood out: *personification, simile, metaphor, hyperbole* and *rhyme*.

7th, 8th and 9th Grade: Item 4

The fourth item of part one, which was the same for all three grades, required students to specify whether or not they had ever been in a dance class and if so, for how long. The purpose of this question was to determine students' interest and investment in dance.

7th, 8th and 9th Grade: Item 5

Since dance is rarely an elective or extra-curricular activity in secondary schools, the fifth item solicited seventh, eighth and ninth grade students to specify four extracurricular activities their school has or would like their school to have. The purpose for such question was to determine how often dance would appear and if the responses were sports based.

Each response was tallied and organized into a table. As I read each response, I began to code the responses because many of the responses overlapped, in turn, forming different domains, such as: *dance, music, sports, art, theater, technology, language* and *health*. The responses taken into account were those which appeared more than once in the questionnaires.

7th, 8th and 9th Grade: Item 6

The sixth question consisted in students responding what their favorite type of music is and an explanation. Students responses would determine students attitude towards music and serve to guide which dance performances would be included in the lesson plans. Each students'

response was carefully accounted for and organized into a table. Of a total of 83 responses, five stood out: *bachata*, *reggaeton*, *hip-hop*, *rock* and *pop*.

Part II

7th, 8th and 9th: Items 7-10

For part two, in questions seven through ten, I decided to use a Likert scale to elicit the information for easy compilation of the results. Cohen Cohen, Manion, & Morison (2007) claim the advantages of using a Likert scale lies in that it “ build[s] in a degree of sensitivity and differentiation of response while still generating numbers” (p. 325). The Likert scale used ranges from five though one with five meaning STRONGLY AGREE and one meaning STRONGLY DISAGREE. Three stood for NOR AGREE OR DISAGREE to provide students with the freedom to give a neutral response in the event that they did not have any strong feelings or opinion about any of the items on the questionnaire.

Part III

7th, 8th and 9th Grade: Items 11-15

Part three consisted of students marking *yes*, *no* or *I do not know* in response to the statement provided for easy compilation of the results. Rather than including questions in this portion of the questionnaire, statements were used for each grade level in order to determine students’ prior knowledge. Each of the responses was carefully tallied and organized into a table which identified the total amount of students who responses *yes*, *no* or *I do not know* along with their respective percentage. Below I describe each item for part three.

7th, 8th and 9th Grade: Items 11

Statement eleven required students to mark whether or not they thought dance performances could present social issues. Several of the dance performances searched for in the

development of the lesson plans deal with issues relevant to peoples' lives which are included in each of the grades according to the requirements of the CM.

7th Grade: Item 12

Among the dance performances included in the seventh grade unit, “bomba” and “plena” are included as they represent an essential component to the Puerto Rican culture which explains why it was necessary to determine if students considered both forms of dance as one in the development of item 12.

8th Grade: Item 12

Unit 8.1 of the Curriculum Maps (CM), *Analyzing Character Decisions*, specifies the use of short stories in order to analyze the plot, which is present within dance performances. Item twelve for eighth graders differed in this sense, because it was important to determine if students thought the existence of a plot within a dance performance was possible.

9th Grade: Item 12

The ninth grade unit centers on Unit 9.6 of the CM, *Figuratively Speaking*. The purpose of this item was to determine if students are aware of the elements of poetry and can relate them to dance performances as a potential text. The genre of poetry is typically considered most challenging for students and teachers to approach.

7th, 8th and 9th Grade: Item 13

In each of the questionnaires for every grade, item thirteen was the same. The purpose of the statement was to determine if students could connect dance performances to literature.

7th and 8th Grade: Item 14

Item 14 was the same for seventh and eighth graders. Participants were to mark whether or not dance performances are a narrative as it parallels the requirements of each grade's unit according to CM Unit 7.1, *Being Puerto Rican through Folktale*, clearly states the need for

personal written narratives. Unit 8.1, *Analyzing Character Decision*, revolves around short stories with the culmination of students developing their own stories containing the required plot elements.

9th Grade: Item 14

Item 14 for ninth grade participants was included with the purpose of determining if students could relate dance performances to elements of poetry. Results would determine how to effectively incorporate dance performances within the lesson plans in the process of teaching poetry.

7th, 8th and 9th Grade: Item 15

Statement 15 which was the same for each grade would determine if participants considered dance performances a form of emotional expression. The purpose of determining a relationship between dance and emotions is central to this study precisely because students are at a transitional stage where feelings are central to their decision making process.

Procedure

Before administering the questionnaire to participants from each grade, I contacted the director of the school and obtained written approval to carry this research (**Appendix B**). After the director's permission, I contacted three English teachers, one from each grade (7th, 8th and 9th) and spoke to them individually and explained the purpose and justification of my research. Each of the teachers agreed to participate in this research by enabling their students to respond to a questionnaire. As I continued to contact the teachers, assuring it was fine to proceed with the development of the questionnaires, one of the teachers excused herself due to personal reasons, but recommended another 8th grade teacher, who accepted and was more than willing to grant permission for me to distribute the questionnaire to her students.

I carefully explained the process of carrying out the research, highlighting I would first need to obtain permission on behalf of the students' parents before asking students to participate. I also explained it is a voluntary process on behalf of both parents and students. The teachers demonstrated interest in this research, integrating dance to enhance English education in secondary schools and provided their contact information to begin my research upon approval from the Institutional Review Board (IRB), the superintendent at the Regional Office and the graduate committee.

Afterwards, I submitted all documents to the Superintendent at the School District Office which included evidence from the school director's approval. The superintendent met with me on October 22 and asked several questions concerning this research and granted approval (**Appendix C**). On October 23, the IRB granted their approval, as well, in order to proceed with this research (**Appendix D**).

In order to carry out this study, I asked parents for their consent for their child to answer the questionnaire of 15 statements (**Appendix E**). I fully comprehend they are a vulnerable population; therefore, I explained the purpose of the research is to identify students' level of knowledge, interest and opinion in dance. In addition, I expected to determine whether students found significance or meaning within dance performances which can relate to the content learned in their English class.

In the consent form, I clarified students' information would remain confidential. The English teacher randomly collected the questionnaires to ensure I would not identify students' questionnaires based on where they sat. Once each student handed in their questionnaire, they were reminded the data would remain in a locked cabinet, which only I and my thesis chair, Dr. Rosa I. Román Pérez have access to. I indicated both parents and students could contact me via

email or by phone if at any given moment they wish to withdraw their child's participation from the research. Parents or students who wish to know about the results obtained from the responded questionnaires or have any additional questions relevant to the research are free to contact me via email at jadira.traverso@upr.edu or phone, as stated in the consent form.

I visited the school at the teachers' convenience and handed out the assent forms (**Appendix F**) only to those students who had parental approval. I carefully read the consent form aloud to the students and asked if there were any questions. Afterwards, I clarified for doubts or concerns related to the research and emphasized the questionnaire was entirely voluntary and students may withdraw at any moment if they deemed it necessary. I also highlighted there would be no compensation, reward for participating nor penalty for not completing the questionnaire. Once the questionnaires were handed out, I read the instructions aloud to ensure students understood each of the statements and were able to respond to them individually.

Data Analysis

The select topics highlighted in the questionnaire were carefully chosen to ensure the broader objectives of the seventh, eighth and ninth grade curriculum were achieved. The analysis of the data collected from the questionnaires reflected students, attitudes, opinion and knowledge with respect to dance. A thorough appraisal of the students' prior knowledge, opinion, and attitudes toward dance and its components helped me identify students' interest and investment in dance, as well as their thoughts on gender role.

Data collection involved a thorough analysis of the current seventh, eighth and ninth grade Curriculum Map in order to determine how dance performances can be incorporated into the existing document. The analysis of the CM was guided by the following principal questions:

- 1) What are the major content goals established in the seventh, eighth and ninth grade curriculum?
- 2) Given the objectives students need to meet, what types of dance performances can be included to ensure that the students' meet each of the objectives established by the Department of Education of Puerto Rico?
- 3) Based on the scope of select units delineated in the seventh, eighth and ninth grade CM, how can dance performances, activities, and readings be incorporated into the existing curriculum?

An analysis of participants' questionnaire helped identify the role dance and its components such as music play within students' lives. Furthermore, students' responses suggest dance performances can be included within the English classroom as they are considered relevant to students' interest, experiences and needs. In essence, not only does the inclusion of dance performance comply with the English Program requirements, it enables the integration of themes relevant to students' experiences and needs all of which will be discussed in the following chapter.

Chapter 4: Results, Analysis, and Discussion

To understand what I am saying, you have to believe that dance is something other than technique. We forget where the movements come from. They are born from life. When you create a new work, the point of departure must be contemporary life -- not existing forms of dance. Pina Bausch

Introduction

One of the goals established in the development of this research was a needs analysis in order to assess students' opinion, attitude and prior knowledge on dance as well as the effects dance and its components have on participants. This chapter presents, analyzes and discusses the first two research questions in depth and the first portion of the third research question; which are in effect the foundation for the second part of the third research question which is highlighted in Chapter five through the development of the lesson plans. The results presented in this chapter determined the development of the lesson plans, including the objectives to be met as well as the particular dance performances included for each grade (7th, 8th and 9th) in order to parallel with the requirements in the Curriculum Maps (CM).

The following data and analysis is organized according to the order of items provided on the questionnaire. Part one determines students' opinion on dance based on the established CM unit for each grade (Items 1, 2, 3, 4, 5 and 6). Part two reveals students' attitudes towards dance (Items 7, 8, 9 and 10) and part three determines students' prior knowledge of dance as a text (Items 11, 12, 13, 14 and 15). It is imperative to highlight several items were the same across two or three grade levels; therefore, those items which appear throughout more than one grade are included in the same analysis. The basic assumptions guiding this research were that: (1) Integrating dance performances as a text would serve as a motivational factor for secondary students in the process of learning a target language (English) and (2) Participants' notion of learning in relation to dance would be based on learning to dance rather than learning from dance.

Part I

Item 1

Do a representative group of seventh grade students from a school in Western Puerto Rico consider dance a part of their cultural identity?

The series of lesson plans for seventh grade focus on CM Unit 7.1, *Being Puerto Rican through Folktale*, which highlights “Students reflect on what it means to be Puerto Rican through discussion writing personal narratives and folktales” (CM); therefore, the first item asks seventh grade students, *What do you believe it means to be Puerto Rican?* Although there were a total of 20 participants, a total of 25 responses were provided because four students provided more than one response for this particular item. Due to the varying degree of responses, seven domains were developed in order to reflect students’ responses. The following table illustrates students’ responses.

Table 5 Item 1: 7th Grade

What do you believe it means to be Puerto Rican?		
Domain	Total	Percentage %
Pride	8	32.00%
P.R	6	24.00%
Culture	4	16.00%
Dance	3	12.00%
Race	2	8.00%
U.S	1	4.00%
I do not know	1	4.00%

The domains were as follow: *Pride*, *PR*, *Culture*, *Dance*, *Race*, *US*, and *I do not know*. *Pride* reflected responses in which students believe being Puerto Rican represents a sense of pride or as many wrote “es sentir orgullo”. The fact that 32% of the participants suggested being Puerto Rican means feeling a sense of pride indicates students are proud of whom they are which would certainly serve as an excellent topic to introduce the unit on Puerto Rican identity (CM 7.1). Rather than presenting a new unit and “banking” (Freire, 1993) students with new information, one would start the unit with student generated discussions.

PR reflected responses of students who believe being Puerto Rican means to be born in Puerto Rico. Responses related to being from Puerto Rico or from the United States serves as a debatable topic enabling students to provide distinct perspectives as well as opportunities to support their point of view. A discussion on the concept of “Newyorican” definitely ties along to responses students provided since it deals with the notion of identity.

Culture stood out for responses which suggested being Puerto Rican was to have a particular culture and to take part of specific celebrations and rich in culture. One of the male participants responded to be Puerto Rican means: “To be rich in cultural history and hospitality. Rich in culinary arts, dance and traditions. To be Catholic with honor and pride. To be a little short of money and finances” This students’ response suggests that despite the challenges Puerto Ricans may face in terms of their economic status, being Puerto Rican goes beyond the financial and extends to its roots and a sense of pride. On the other hand, one participant claimed she did not know what it meant to be Puerto Rican which suggests students’ transition to middle school results in a sense of self identification where they are in search of who they are as individuals.

The third highest response students provided (16%) indicates *Culture* connects to the concept of being Puerto Rican in which the domain of *dance* results side by side, indicating this

group of students consider dance to form a part of their identity. In turn, this proves how transversal themes, a component required by Department of Education of Puerto Rico (DEPR); such as, “We are Caribbean” and “Our Hispanic roots and the World” can be integrated through the use of cultural dance forms as a text.

The first item for eighth and ninth graders was the same but it differs from the first item for seventh graders which states as follows: *What do you believe is the purpose of a dance performance?* Eighth graders provided a total of 47 responses, which is more than the amount of students as a result of some students providing more than one response. Likewise, some of the ninth graders provided more than one response resulting in a total of 24 responses from 17 participants. The responses provided by eighth and ninth graders total 71 responses. Table 6 shows the domains which represent the total amount of domains, which were created according to eighth and ninth graders’ responses which were carefully organized into their respective domain.

Table 6 Item 1: 8th and 9th Grade

What do you believe is the purpose of a dance performance?

Domain	Grade	Total	Sum	Percentage
Entertainment	8 th	13		
	9 th	7	20	28.17%
Feeling + Message	8 th	11		
	9 th	8	19	26.76%
Learn	8 th	10		
	9 th	5	15	21.13%
Talent	8 th	6		
	9 th	2	8	11.27%
Relax	8 th	4		
	9 th	2	6	8.45%
Culture	8 th	1		
	9 th	0	1	1.41%
Move / Get up and Dance	8 th	1		
	9 th	0	1	1.41%
Teamwork	8 th	1		
	9 th	0	1	1.41%

Research question one states: What does a representative group of seventh, eighth and ninth grade students from a school in Western Puerto Rico know about dance? This particular item along with other items yet to be discussed was included with the purpose of

answering the aforementioned research question. In Table 6, participants consider the main purpose of dance is to entertain with 28.17% out of a total of 71 total responses. A total of 26.76% of the students suggest the purpose of a dance performance is to transmit a feeling or a message. Among the responses provided to the purpose of a dance performance is to “express your feeling” eighth graders responded: “express what we feel more easily and not in such a monotonous way” while ninth graders claim dance performances “send a message to society” and “transmit a way of seeing things”. This indicates there is an emotional involvement in dancing, as well as observing a dance performance due to the messages one can identify or relate to. The third highest percentage of responses, *learn*, with 21.13% suggest students believe dance performances include a lesson to be learned. Eighth graders’ responses which stood out are: “to learn that dance is an art”, “about responsibility”, “to dance” and “tell a story”.

Each of these domains implies students have a strong tendency to believe dance performances are not merely meant to entertain, but they also provide a message which impacts viewers emotionally and provide a learning experience. The data highlights participants can connect dance performances to a text in the sense that both serve as means of entertainment, and have meaning which can provide a learning experience. Even if this connection is occurring subconsciously, it enables a smooth transition from traditional texts to dance performances as a text.

Item 2

The second item for seventh graders consisted of mentioning four of the most popular dance forms in Puerto Rico. This item was included as an opinion based question because it included the term “popular” suggesting a sense of judgment rather than a fact in itself which connects to research question two: **What are the opinion and attitudes of a group of seventh,**

eighth and ninth grade students regarding dance as a text? Table 7 demonstrates students' responses for this item.

Table 7 Item 2: 7th Grade

Mention four of the most popular dance forms in Puerto Rico.

Dance Form	Male	Female	TOTAL	Percentage
Salsa	11	6	17	21.79%
Merengue	6	7	13	16.67%
Plena	8	5	13	16.67%
Bachata	6	6	12	15.38%
Bomba	6	4	10	12.82%
Regueton	5	1	6	7.69%
Hip Hop	2	1	3	3.85%
Pop	1	0	1	1.28%
Bolero	1	0	1	1.28%
DubStep	1	0	1	1.28%
Rock	1	0	1	1.28%

Students were expected to mention four particular dance forms popular in Puerto Rico; however, as not all students provided a total of four responses this item resulted in a total of 48 responses, when in fact there should have been a total of 80 responses. Seven of 11 domains are typically sung in Spanish suggesting students' may believe one's mother tongue is highly influential in terms of the popularity of a particular dance. The highest percentage of responses

indicates “salsa” is the most popular form of dance in Puerto Rico; whereas, reggaeton obtained 7.69%. Both of these music genres are generally associated to pan-Latin identity, according to Kattari, who argues “many salsa and reggaeton songs explicitly discuss pan-Latino solidarity... despite national, political, regional, and cultural differences” (Kattari, p. 124).

“Bomba” and “Plena” are also traditional forms of dance which also form part of Puerto Rico’s historical context. Interestingly enough, connections between “areito”, “bomba” and “plena” are speculated through the use of instruments such as the güiro and maraca (Morales 2009). Participants’ variety in responses serves as a foundation to discuss the evolution of dance in the Caribbean; therefore, in order to understand the evolution of dance it is important to trace back to pre-colonial dances, such as “areito”.

Morejón (2012) claims the integration of historical dance performances, such as areito, where Taíno would dance with their arms interlaced as they moved forward and backwards to the beat of their voices, could develop “a healthy sense of group dynamics, a useful awareness of who leads and who follows, and a collective consensus about reliability, accountability, responsibility, discipline, uniformity, rhythm, pace, and timing... facilitat[ing] both mind and body integration” (p. 4). This suggests the integration of movement may enhance discussions relevant to the concepts of solidarity and unity.

The second item was the same for eighth and ninth graders which consisted of participants mentioning four ways dance performances can impact viewers or audience members. This item ties to research question three: **What are the behavioral patterns of a group of seventh, eighth and ninth grade students regarding dance?** Eighth graders provided a total of 120 responses; whereas, ninth graders provided 68 responses for a total of 188 responses. Every participant provided a response; even if it was not a total of four responses required per question,

students' responses were accounted for. Out of the four possible responses students were expected to provide for this item, those which were left in blank were categorized under the domain *blank*. The following figure demonstrates the total responses provided once they were organized into the domains which are presented in Table 8.

Table 8 Item 2: 8th and 9th Grade

Mention 4 ways dance performances can impact viewers or audience members.

Domain	Grade	Total	Sum	Percentage
Feelings	8 th	40		
	9 th	12	52	27.66%
Entertainment	8 th	27		
	9 th	17	44	23.40%
Learn	8 th	26		
	9 th	5	31	16.49%
Effects	8 th	11		
	9 th	9	20	10.64%
Move	8 th	7		
	9 th	9	16	8.51%
Blank	8 th	0		
	9 th	14	14	7.45%
Boredom	8 th	3		
	9 th	2	5	2.66%

Mention 4 ways dance performances can impact viewers or audience members.

Domain	Grade	Total	Sum	Percentage
Connection to dance	8 th	4		
	9 th	0	4	2.13%
Message	8 th	2		
	9 th	0	2	1.06%

The highest percentage of responses, *feelings*, with an overall 26.66% indicate the select group of seventh and eighth grade students believe the strongest impact a dance performance can have on viewers is emotionally. Participants' response reflects the importance that lies in their emotional needs, even more so at their age where emotions are central to the process of finding out who they want to be. This also suggests students have previously seen dance performances and have been able to connect to the dance or the dancer on an emotional level, even if they do not state it explicitly. This component parallels to the main objectives required in the Department of Education of Puerto Rico's Policy Letter 14-2013-2014 on Planning which provides a daily lesson plan format which requires an affective component within the three main objectives. Students responses suggests dance performances do provide a space for reflection as well as a sense of relatedness as portrayed in the domain of *connection to dance* which encompasses 2.13%. This number is significantly low considering the fact that dance performances do entail a high degree of emotion, which is in itself a manner in which students can connect to the performance. However, the fact that it is significantly low resembles adolescent behavior who typically have a challenging time when it comes to reflecting upon consequences.

The second highest percentage (23.40%) belongs to the domain of entertainment implying participants strongly believe dance performances are entertaining which suggests dance performances as a text can be a potential motivational factor. This also justifies the integration of dance within the classroom as more than a medium of entertainment, but a way of learning.

Surprisingly enough, 16.49% of the participants agree with the notion that dance performances provide a learning experience. Among the responses within this domain, most of them were general, where participants simply stated one could learn, while others claimed one can learn how to dance. There were students who also stated one could learn about the purpose of the dance performance which is a crucial factor when teaching students to analyze a narrative or a poem. The use of dance performances as a text enables a discussion on a question which often appears within traditional texts, what is the “real” meaning of the text, if there is even a “correct” meaning which in essence gives way to a dialogue on point of view.

In terms of *effects* which encompasses lighting, costumes, choice of music, the steps, specific movements, the rhythm of the song and use of smoke all responses provided by participants in both grades serves to support a discussion on character traits which is essential in the process of planning an eighth grade lesson on narratives. In addition, traits such as choice of music, the rhythm of the songs, the steps included in the dance are factors which enhance a discussion on poetry, as is proposed in this study.

Item 3

Item three: *Mention four things you can learn from dance* was included in the questionnaires for both seventh and eighth graders in reference to research question two. Although students were required to mention four, only 8 of 20 seventh grade students provided all four; however every response was taken into account for a total of 80 responses of which those that were left in blank were organized under the domain of *blank*. In terms of eighth grade

responses, there were a total of 120 responses, including those left in blank. The following table illustrates students' responses once they had been coded and categorized into domains.

Table 9 Item 3: 7th and 8th Grade

Mention four things you can learn from dance.

Domain	Grade	Total	Sum	Percentage
Coordination	7 th	12		
	8 th	42	54	27.00%
Blank	7 th	25		
	8 th	1	26	13.00%
Values	7 th	13		
	8 th	12	25	12.50%
About Dance	7 th	7		
	8 th	11	18	9.00%
Express Emotions	7 th	5		
	8 th	13	18	9.00%
Confidence / Socially	7 th	0		
	8 th	14	14	7.00%
Organize Ideas	7 th	4		
	8 th	4	8	4.00%
Teamwork	7 th	0		
	8 th	6	6	3.00%

Mention four things you can learn from dance.

Domain	Grade	Total	Sum	Percentage
Health	7 th	0		
	8 th	5	5	2.50%
History	7 th	4		
	8 th	1	5	2.50%
Learn Lesson	7 th	3		
	8 th	2	5	2.50%
Nothing	7 th	5		
	8 th	0	5	2.50%
Win / Lose	7 th	0		
	8 th	5	5	2.50%
I don't know	7 th	2		
	8 th	0	2	1.00%
New Things	7 th	0		
	8 th	2	2	1.00%
To Entertain	7 th	0		
	8 th	2	2	1.00%

The highest percentage within this item was *coordination*, which was expected as many people relate the concept of dance to its practice; which is reinforced in students' responses. In addition, one of the highest percentages was apparent in the domain of *About Dance*, implying students can learn about dance itself. This study seeks to demonstrate the potential of dance

beyond the act of dancing, rather, using dance performances as a text within the Puerto Rican English classroom. Students' responses suggest this is an area which they have not been presented to before, implying it is a new area which can be looked into and used as an approach to gain interest in the target language.

Middle school students often go through the process of change where they encounter a new school, teachers, and friends while going through physical and emotional changes which greatly affect their attitude towards school. Students' responses suggest dance performances enable them to express their emotions (9%) and gain confidence within themselves (7%) factors which are crucial to their individuality. In addition, students' grades tend to lower during this transition as a result of the aforementioned changes, suggesting a need to organize their thoughts, which is also highlighted in their responses with an overall percentage of 4%. In accordance to the affective learning objectives established in Puerto Rico's Department of Education requirements, students' responses reflect how dance contributes to a discussion of values which was the second highest percentage (12.50%).

From the data obtained, it is implied participants consider dance to have an essential role with the concept of *teamwork* and the notion of *winning* or *losing* which is an issue students tend to experience during secondary school, the idea of competing or working as a whole in order to achieve a common goal. This item is particularly influential in the development of the eighth grade lesson plan which deals character decisions, as established in Unit 8.1 within the CM. It also justifies how dance as a text enables a connection to "Prudence" which is one of the sub-topics highlighted within "Civic and Ethical Education" of the Transversal Themes, required by Puerto Rico's Department of Education

History is a large component within the seventh grade unit, which encompasses a discussion on traditional dance forms such as “areyto”, “bomba” and “plena”. A very small percentage (2.50%) claimed one could learn about history through dance; the creation of seventh grade’s lesson plans take history seriously into account as it ties directly into the Transversal Themes of “Cultural Identity”.

The fact that 16.50% either left the item blank or wrote “nothing” or “I don’t know” suggests this is an area one can look into closer. In addition to learning how to dance, students responses indicate they are not fully aware of the potential dance performances have within the academic context, reinforcing the need to expand our concept of “text”.

For ninth graders, item three differed as the unit developed centers on poetry. The item asked participants to *mention four poetic devices that appear in dance performances*. This particular item brought up confusion among the majority of the students. For the most part, students were not able to respond because they did not know what poetic devices were even with its translation. In an effort not to interfere with students’ responses, I told them to write what they could as best as possible and if they were unaware of what to write to simply write “I do not know”. Up until this point almost every student had left the item unanswered, until one of the students stated “Oh, that refers to personification, right?” Even though I did not respond and I simply told the participant to write what he/she thought the question referred to, students began to write in responses suggesting they were guessing a response trying not to leave an item in blank. The teacher claimed they had not covered poetry yet, but had done so in previous grades. Table 10 illustrates students’ responses to item three.

Table 10 Item 3: 9th Grade**Mention four poetic devices that appear in dance performances.**

Domain	Total	Percentage
Blank	22	32.35%
Personification	8	11.76%
Simile	7	10.29%
Metaphor	6	8.82%
Hyperbole	5	7.35%
Rhyme	4	5.88%
*Anomateya	1	1.47%
Onomatopoeia	1	1.47%
Depends on the dance	1	1.47%
*Ematopeya	1	1.47%
I do not know	1	1.47%
Description	1	1.47%
Main Idea	1	1.47%
Meaning	1	1.47%
Purpose	1	1.47%
Lyrics	1	1.47%
Rhythm	1	1.47%
Feelings	1	1.47%
Style	1	1.47%
Collaboration	1	1.47%

Despite the fact that one of the participant's actions altered other participants' responses, it is still clear students do not have a command on poetic devices and even less can make connections to dance. An overall 32.35% left the answer in blank, suggesting they did not know the answer; whereas, the rest of the responses merely represent a minimum (1.47%) of the total.

Students portrayed difficulty as they tried to respond this item which is the greatest justification for including dance performances as a text within English classes. Not only would it comply with the educational requirements, it would provoke a greater interest in poetry, as students' responses suggest poetry continues to be a challenge within schools.

Item 4

Item four required participants to state if they had ever been to a dance class and if so to specify for how long. This item was included with the purpose of determining if there was an interest in dance among seventh, eighth and ninth grade students. Table 11 portrays students' responses in terms of this item.

Table 11 Item 4: 7th, 8th and 9th Grade

Dancers and Non-Dancers				
Grade	Dancers	%	Non-Dancers	%
7 th	10	14.93%	10	14.93%
8 th	16	23.88%	14	20.90%
9 th	6	8.96%	11	16.42%
Total	32	47.77%	35	52.25%

Surprisingly enough, an unexpected result was reflected in participants' responses. Initially, an interest in dance was anticipated, but responses demonstrated a greater interest than what I expected. Of a total of 67 participants who voluntarily answered the questionnaire, a total

of 47.77% , almost half of the participants, have taken dance classes which ranged from one month during summer camp up to six years of dance classes. Dances varied from “bomba” and “plena” to hip-hop and girly funk. The following table illustrates the total amount of dancers who are male or female according to each grade.

Table 12 Item 4: 7th, 8th and 9th Grade

Dancers and Non-Dancers (Including Gender)					
Grade	Gender	Dancers	%	Non-Dancers	%
7 th	F	5	7.46%	3	4.48%
	M	5	7.46%	7	10.45%
8 th	F	13	29.40%	7	10.45%
	M	3	4.48%	7	10.45%
9 th	F	5	7.46%	5	7.46%
	M	1	1.49%	6	8.96%

The table above indicates an initial concern in terms of whether or not males are interested in dance; it is not an issue to worry about, according to students’ responses above. Of a total of 32 students who have taken dance classes, 28.13% of males have taken dance classes, suggesting there is not simply an interest in dance but an investment, as well.

Item 5

The fifth item required students to *mention four extra-curricular activities your school has or that you would like your school to have*. Although this particular item does have a limitation in itself which will be discussed in Chapter six, it does provide space for analysis and discussion. A total of 268 responses were provided which were organized into eight domains due to their repeated outcome. Those responses which rarely appeared are not included within these

domains leaving a total of 203 responses which are included within the domains presented in Table 13.

Table 13 Item 5: 7th, 8th and 9th Grade

Mention four extra-curricular activities your school has or that you would like your school to have.				
Domain	Grade	Total	Sum	Percentage
Dance	7 th	11		
	8 th	30		
	9 th	17	58	21.64%
Sports	7 th	21		
	8 th	6		
	9 th	13	40	14.93%
Art	7 th	8		
	8 th	19		
	9 th	5	32	11.94%
Theater	7 th	5		
	8 th	15		
	9 th	11	31	11.57%
Music	7 th	7		
	8 th	8		
	9 th	19	24	8.96%
Technology	7 th	5		
	8 th	3		
	9 th	2	10	3.73%

Mention four extra-curricular activities your school has or that you would like your school to have.

Domain	Grade	Total	Sum	Percentage
Health	7 th	1		
	8 th	0		
	9 th	3	4	1.49%
Language	7 th	1		
	8 th	2		
	9 th	1	4	1.49%

The highest percentage apparent in the table above, 21.64% indicates dance is the extra-curricular activity students are most interested in or that the school has. This particular school does offer dance as an extra-curricular activity; however two students claim they wish their school had dance suggesting not all students have access to after-school activities which justifies the integration of these activities within the curriculum. The second highest percentage pertains to *sports* with 14.93% indicating a high interest in kinesthetic knowledge. Music (8.96%), Art (11.94%) and Theater (11.57) are all components which connect to dance, suggesting that aspects of dance as are music, costumes, scenery among several other artistic aspects of dance can be used to enhance curricular integration. This particular school offers art as is evidenced in the hallways which showcase student-made painting on Puerto Rican culture as well as the subjects offered at school. Theater is also available to students, suggesting students' willingness to perform on stage or participate in the performance.

Among the responses provided, technology comprises 3.73% which is significant considering the population in this study. Several schools offer computer classes, typically

teaching students the basics, which several students benefit from; however, many already have gone beyond the basics, which is why the inclusion of technology within the curriculum should go beyond merely explaining how to use a particular program. Most of the dance performances included in the units developed are provided on YouTube which several students have had or have access to. By providing videos relevant to class discussions students can take the initiative to go home and search for dance performances they are particularly interested in. This enables generative themes (Freire, 1993) allowing students to form part of themes touched upon in class, as well as the integration of technology within the curriculum.

Results suggest that even if these courses are not offered in schools or their access to students is limited, it does not obstruct the possibility of including them within courses which are considered core courses. This school is privileged in the sense that it offers a variety of extra-curricular activities and even then, several students are not able to attend which suggests the need to integrate aspects of these activities within core courses in order to offer all students a fair opportunity. In addition, not all schools offer a variety of extra-curricular activities, indicating its integration within core courses would serve as an enhancing experience students may not be offered elsewhere.

Item 6

The sixth item consisted of participants stating which their favorite type of music is and to explain why. As music is an essential component to dance, I was interested in finding out about student interests in terms of music; however, I was more intrigued in finding out why. Varying responses were provided; however, Table 14 highlights those responses which stood out the most with three or more responses to the same type of music.

Table 14 Item 6: 7th, 8th and 9th Grade

What is your favorite type of music? Explain.				
Domain	Grade	Total	Sum	Percentage
Bachata	7 th	4		
	8 th	5		
	9 th	4	13	12.62%
Pop	7 th	12		
	8 th	1		
	9 th	0	13	12.62%
Reggaeton	7 th	3		
	8 th	6		
	9 th	4	13	12.62%
Hip Hop	7 th	5		
	8 th	2		
	9 th	5	12	11.65%
Rock	7 th	4		
	8 th	2		
	9 th	2	8	7.77%
Salsa	7 th	0		
	8 th	5		
	9 th	3	8	7.77%
Dubstep	7 th	2		
	8 th	1		
	9 th	1	4	3.88%

The table above presents those domains which stood out along with their repetitions per grade and their respective percentage of a total of one-hundred three responses. Those which repeated the most total 33.01% traditionally heard in Spanish versus 35.92% which are typically heard in English. This suggests a majority of the participants prefer listening to music in English, as is also suggested in the explanations as to why. One of the participants highlights music in English relaxes him/her and allows him/her to reflect upon his/her life. Another participant indicates he/she finds music in English much more appealing.

Several participants indicated their preferred style of music enables them to identify with the song and listen to its significance. Among the participants who prefer pop, some explain lyrics state what they feel and allow them to feel better once they have heard the lyrics. Hip hop was considered to help one of the participants lose his/her shyness. Interestingly, one of the students stated he/she prefers “bachata” because it talks about “love, break ups and lies” implying students enjoy what they can relate to. Each of the topics the participant included covers issues several students confront, especially in middle school. Picini (1989) claims bachata is characterized by “the guitar-centered ensemble, sentimental themes, unpolished singing style, colloquial language and the low social status of both musicians and audience” (p. 1) which exemplifies how listeners connect to songs when themes touched upon are relevant to their lives which can also be accessed through dance performances as they typically include music.

Salsa and reggaeton, when added consisted of 21% of the responses, each originated in marginalized urban communities, so their songs address issues which are relevant for “barrio” (urban neighborhood) communities (Kattari, 2009, p. 109). The fact that several participants prefer this style of music indicates a sense of pride towards their identity, as they can relate to the

meaning behind the lyrics, once again, supporting the need of a text students can relate to, as is music.

It is essential to highlight this study does not intend to develop in students an interest in a particular music style; however its inclusion does enhance a discussion on what it is about pop, which obtained 13% or any other preference of music style that causes people to become attracted to it. Pop is a product of cultural mass production masked by, as Adorno claims, “[the] halo of free choice”. As teachers, one can encourage students to question the role of the media when it comes to the music one listens to, in turn enhancing critical thinking. The fact that something becomes part of cultural mass production does not mean it does not have an origin, separate from mass production, as in the case of music which typically arises specific condition, such as: frustration or even oppression. One cannot merely exclude the integration of music students prefer, fearing students will become “dominated” by mass media; on the contrary, the very fact one integrates material students can relate to opens to possibilities of critical thinking. It is only when teachers incorporate elements students appreciate that allows them to deconstruct and take a closer look at it enabling students to analyze what they listen to and why they enjoy it.

Music proves to be a significant aspect in students’ lives, which is why proposing dance performances as a text within the English classroom not only includes music, but enables a discussion on lyrics as well as its portrayal through dance performances. Students’ responses were imperative in the development of the lesson plans, as they include music styles students can appreciate.

Part II

Item 7

Items seven through ten, which were the same across all three grades, consisted of students responding to four statements based on a Likert scale. The purpose of this part is to determine students' attitudes towards dance such as: whether they enjoy watching dance performances, gender role in dance, the idea of learning kinesthetically as well as to what degree they could relate to dance. Each of the statements directly relates to the following research question: **What are the opinion and attitudes of a group of seventh, eighth and ninth grade students regarding dance as a text?** Table 15 illustrates students' responses in relation to statement seven; *I like to watch dance performances.*

Table 15 Item 7: 7th, 8th and 9th Grade

I like to watch dance performances

Response	Female	Male	Total	%
Strongly Agree	31	14	45	67.16%
Agree	5	6	11	16.42%
Nor Agree or Disagree	2	8	10	14.93%
Disagree	0	1	1	1.49%
Strongly Disagree	0	0	0	0.00%

Interestingly, 67.16% of the participants strongly agree and 16.42% agree with the statement, which is more than 80% of the population. This indicates dance performances certainly have a potential within education, as students demonstrate a high level of interest. Not only would English teachers include a text students find appealing, it also serves as a motivational factor when teaching topics relevant to cultural identity, narratives, as well as

poetry. In terms of students who nor agree or disagree, 14.93% is meaningful, as it serves to present dance performances students may necessarily not be familiar with, providing new experiences within the classroom. Only 1.49% disagrees with the idea of observing dance performances, suggesting there is nothing to lose if it is included because that single percent can learn about the potential of dance other than merely dancing.

Item 8

It is commonly thought females would be more interested in dance in comparison to males, which is why the statement, *dancing is for girls* was included. The purpose was to determine whether participants considered dance to be an activity carried out solely by females.

Table 16 Item 8: 7th, 8th and 9th Grade

Dancing is for girls.				
Response	Female	Male	Total	%
Strongly Agree	2	0	2	2.99%
Agree	0	0	0	0.00%
Nor Agree or Disagree	3	0	3	4.48%
Disagree	2	5	7	10.45%
Strongly Disagree	31	24	55	82.09%

Participants responses reveal students' do not consider dance to be an activity carried out by merely females; this breaks away from the notion that males would not be interested in a class where dance performances are used as a text. As students responded to this question, many asked whether the statement made reference to the idea that girls like to dance or that only girls dance. I, then had to clarify by explaining the statement made reference to dance being an activity only girls do. As a very high percentage indicated they strongly disagree, it is probable both

participants who strongly agreed may have confused the question, yet it does not eliminate the possibility they believe dancing is a girls-only activity. In this case, the topic of gender role would be a topic of interest within the units provided. Not only would a discussion on gender role occur, it would enable students to explain their point of view and sustain their perspective with supporting details.

Item 9

Item nine focuses on what degree students do or do not like to learn through movement. Although this research focuses on the potential of dance performances as a text, lesson plans developed for seventh and ninth grades do involve dancing as a form of assessment based on aspects of Puerto Rican cultural identity as well as elements of poetry, rather than how well students dance.

Table 17 Item 9: 7th, 8th and 9th Grade

I like to learn through movement.				
Response	Female	Male	Total	%
Strongly Agree	23	12	35	52.24%
Agree	12	8	20	29.85%
Nor Agree or Disagree	2	6	8	11.94%
Disagree	1	2	3	4.48%
Strongly Disagree	0	1	1	1.49%

Students' responses significantly influenced the selection of assessment tools involving movement as they suggest they strongly agree and agree with the statement, *I like to learn through movement*. A total of 11.94% probably nor agree or disagree because they have not been given the opportunity to learn through movement or are unsure of what it entails which is what

specific lesson plans included intend to clarify. Although 5.97% disagree or strongly disagree with the aforementioned statement, it serves to justify the potential of dance performances, since dancing is more than motion, dance performances entail costume design, setting and most importantly, teamwork which enables every student to take on an essential role in the preparation of a dance performance.

Item 10

The purpose of the tenth item was to determine to what degree participants could relate to situations present in dance performances. The units for each of the grades has clear intentions of enabling students to connect to dance performances and share what they understand from the performance according to their experiences. Through the development of the majority of the lesson plans, students are expected to relate to the texts provided and share their interpretations which entail students meeting the attitudinal objectives established in Policy Letter 14-2013-2014 on Planning.

Table 18 Item 10: 7th, 8th and 9th Grade

Dance performances present situations I can relate to.

Response	Female	Male	Total	%
Strongly Agree	13	13	26	38.81%
Agree	14	3	17	25.37%
Nor Agree or Disagree	10	10	20	29.85%
Disagree	1	2	3	4.48%
Strongly Disagree	0	1	1	1.49%

Responses for item 10 indicate over 60% of the population strongly agrees or agrees with the statement proving, once again, students not only like to watch dance performances but feel a

sense of connection with dance performances which is what teachers ultimately try to achieve when they use a text. Understanding a text entails placing oneself in the position of the character in order to comprehend character decisions which is what CM Unit 8.1 encompasses. The way in which dancers are able to cause the audience to identify with their persona is what authors of traditional texts intend to do when portraying details. Just as word choice influences text interpretation, particular dance movements provide a space for distinct interpretations.

Part III

Item 11

Items eleven through fifteen involve a series of five statements to which students respond *yes*, *no* or *I do not know*. The purpose of this part of the questionnaire was to determine students' prior knowledge in relation to dance as stated in research question one: **What does a representative group of seventh, eighth and ninth grade students from a public school in Western Puerto Rico know about dance?** When referring to prior knowledge the focus is on how dance can be used as a text in the English classroom rather than meaning knowledge of dance steps. This part intends to determine at what level students view dance performances as a text.

Table 19 Item 11: 7th, 8th and 9th Grade

Dance performances may present social issues.				
Response	Female	Male	Total	%
Yes	21	16	37	55.22%
No	7	5	12	17.91%
I do not know	10	8	18	26.87%

Item eleven was the same across all three grades in reference to the potential dance performances have for presenting social issues and 55.22% agreed which indicate more than half of the population believe dance performances present issues relevant to society; however, the other half of the participants were unsure or disagreed with the statement suggesting a need of incorporating a non-traditional text in order to provide new instructional strategies.

Item 12

Item 12 differed across all three grades in accordance to the unit of focus. Item twelve for seventh graders focuses on two particular dance forms, “bomba” and “plena;” both form an essential component to a discussion on cultural identity which are highlighted in Chapter Five. Not only are bomba and plena both of these traditional dance forms, they are the root of several dance styles; participants suggested they thought both were most popular in the second item provided in the questionnaire.

Table 20 Item 12: 7th Grade

Bomba and Plena are the same type of music.				
Response	Female	Male	Total	%
Yes	5	1	6	30.00%
No	1	10	11	55.00%
I do not know	2	1	3	15.00%

Thirty percent (30%) of the participants claim “bomba” and “plena” are the same; however each of the dance forms are characterized by their differences; suggesting participants are unfamiliar with these dance forms. Fifteen percent claim they do not know, which implies that even though there is a certain degree of awareness of the differences of both dances, as demonstrated in 55% of the responses, about half of the population is not aware of the

differences. “Bomba” and “plena” originate from “areyto” a dance form that will be emphasized in the next chapter. Chapter Five focuses on lesson plans developed with the purpose of responding to each of the inquiries presented in this chapter.

Item twelve for eighth graders dealt with the following statement: *Dance performances contain a plot.*

Table 21 Item 12: 8th Grade

Dance performances contain a plot.

Response	Female	Male	Total	%
Yes	14	8	22	73.33%
No	0	0	0	0.00%
I do not know	6	2	8	26.67%

Table 21 illustrates a total of 73.33% of the students agreed with the statement indicating students are aware a storyline is present within dance performances. Just over half of the participants are aware of this, and it suggests the likeliness of students providing their own interpretations in order to serve as a smooth transition into a discussion on the elements of fiction. One fourth of the participants were unsure indicating they may not have viewed dance performances in this light or they were unaware of what the term “plot” meant, which at this point in school, they should have studied in previous grades. If it is this case, dance performances provide an alternative to teaching story elements. None of the participants disagreed with this statement; which suggests they see more to dance than mere choreography. In addition to serving as a means of entertainment, participants’ responses suggest they can bring in performances they are familiar with to class and discuss the plot.

Item 12 for ninth graders consisted of the following statement: Dance performances are a form of poetry. Since the ninth grade unit focuses on poetry, several dance performances were considered to be integrated along with lyrics to the performances. The purpose of this item was to determine if students could connect dance to poetry.

Table 22 Item 12: 9th Grade

Dance performances are a form of poetry.

Response	Female	Male	Total	%
Yes	2	2	4	23.53%
No	3	4	7	41.18%
I do not know	5	1	6	35.29%

The data collected in reference to participants' view on dance as a form of poetry indicates the majority of the population disagrees or does not know (76.47%). Once again, students do not seem to connect dance to poetry; even though responses to previous items indicate they believe the purpose of a dance performance is to deliver a message, suggesting their view on poetry is one which they do not seem to relate to.

Item 13

Item thirteen, *dance is a form of literature*, was the same across all three grades. This particular statement was very direct in the sense that it was included with the purpose of determining whether participants could directly link dance with literature.

Table 23 Item 13: 7th, 8th and 9th Grade

Dance is a form of literature.

Response	Female	Male	Total	%
Yes	12	12	24	35.82%
No	4	5	9	13.43%
I do not know	22	12	34	50.75%

More than half of the participants indicated they did not know if dance is a form of literature which is significant as it is central to this research. It is probable students did not comprehend the meaning of literature which in itself justifies a need of discussing the concept which encompasses any form of written text, including narratives and poems which are central to each of the units. The above statement serves to develop a discussion on the term “literature” in addition to asking students what does it mean to “read” something. Furthermore, it provides space for questioning the difference between reading a written text from a performed text.

Item 14

The fourteenth item was the same for seventh and eighth grade participants, which is similar to item thirteen in the sense that both items focus on the connections between dance and text.

Table 24 Item 14: 7th and 8th Grade

Dance performances are a form of a narrative.

Response	Female	Male	Total	%
Yes	18	13	31	62.00%
No	5	4	9	18.00%
I do not know	5	5	10	20.00%

Interestingly, responses differed greatly from the previous item hinting the probable difficulties with the term “literature”. In this case, participants’ indicated they believe there is a connection between dance performances and narratives, despite the majority not knowing if it is a form of literature or not. However, approximately 40% disagree or are unsure which suggests possible challenges appear in the discussion of the concept of a “text” in the classroom.

The unit for ninth graders focuses on poetry, this statement claimed dance performances contain figurative language to which 70.58% disagree or do not know.

Table 25 Item 14: 9th Grade

Dance performances contain figurative language

Response	Female	Male	Total	%
Yes	3	2	5	29.41%
No	3	3	6	35.29%
I do not know	4	2	6	35.29%

The table above is similar to item three which asked participants to mention poetic devices present in dance performances. Again, it is notable students continue to struggle with elements of poetry, which justifies the need to include a distinct text or present poetry using

different perspectives. The majority of students' seem to be struggling with this concept, suggesting poetry is not just challenging for students but most likely unappealing to them. Dance performances as a possible text provides the possibility of introducing poetry with a new light so students may be able to grasp it.

Item 15

Item fifteen questions students if *people can express emotions through dance*. The idea of discussing emotions, especially in middle school plays an influential role in students' lives inside and outside school perimeters. Emotions are the bases of most of the decisions people make, in turn affecting their motivation towards different issues. Texts often bring up this issue through portrayal of character decisions as well as the poetic voice which can relate to how we see ourselves, our identity or individuality. Texts offer a degree of freedom to interpretation, as long as one is able to sustain the point of view, which in many cases are emotion based. Dance performances revolve around emotions; it is the heart of the performance; it is what drives the viewer into the position of the dancer, and this is in fact what occurs when people read written texts.

Table 26 Item 15: 7th, 8th and 9th Grade

People can express emotions through dance.

Response	Female	Male	Total	%
Yes	38	29	67	100.00%
No	0	0	0	0.00%
I do not know	0	0	0	0.00%

Astonishingly, 100% of the participants agreed people can express emotions through dance, meaning that at one point or another, participants have been able to connect to a dancer in

mid performance. The emotions dance performances provoke differ according to an important factor and it is experience i.e what alters meaning within a text, because the emotions that arise are for the most part related to experiences one has been through or knows of someone who has been through. It is this very detail which enables dance performances to serve as a potential text within the English classroom. Not only do dance performances encourage class participation, it would lead the way to understanding others' differences and appreciating all art forms, both transversal themes present among Puerto Rico's Department of Education.

The students' data proved to be very revealing. It highlighted students' opinion, attitudes and prior knowledge with respect to dance. This research does not intend to eliminate the use traditional text; on the contrary, traditional texts are included as presented in Chapter five in combination with dance performances in order to enhance students' creativity, critical thinking skills, as well as engage in English as the target language. The previous findings suggest a need for an interdisciplinary approach among core courses such as English and History or electives, such as Art, Music and Physical Education as demonstrated in students' responses. Chapter Five presents a series of units for seventh, eighth and ninth grade and have been developed by taking students' responses into account in order to justify its development placing them side by side to the requirements of the Department of Education of Puerto Rico. The lesson plans are designed to provide an enriching experience where students think critically and reflect upon cultural identity, character decisions and the poetic voice.

Chapter 5: Lesson Plans

Education doesn't need to be reformed it needs to be transformed. The key to this transformation is not to standardize education, but to personalize it, to build achievement on discovering the individual talents of each child, to put students in an environment where they want to learn and where they can naturally discover their true passions. Ken Robinson

Introduction

This chapter includes lesson plans pertinent to three separate units created, one unit per grade (7th, 8th and 9th). Each unit offers distinct approaches to integrating dance performances as a text within the curriculum. It is imperative to highlight that each of the units does not solely focus on the inclusion of dance. Dance performances are included as an additional method of enhancing English education. Through the inclusion of the following units, the purpose is not to eliminate or exchange traditional written texts with dance performances; on the contrary, it intends to highlight the possibilities of offering a new medium which will serve as an enriching educational experience within the English classroom. The overarching purpose of the chapter is to the advancement of all four competency areas of language: listening, speaking, reading and writing. This is accomplished by focusing on content and meaning rather than specific linguistic forms.

As the goal of each unit is to integrate, not substitute, features which are constantly touched upon in the English classroom, as is grammar, which is not extensively touched upon. The study was developed with the purpose of complimenting Curriculum Maps (CM) and not replacing them, which is why grammar is not included in the lesson plans developed. The main focus of this study was to develop topics and activities which include an alternate text, such as dance performances in order to facilitate students' learning on cultural identity, narratives and poetry. In addition to providing students with the opportunity of gaining competency in all three

areas of competency- Listening, Speaking, Reading and Writing; the integration of dance performances as a text intends to serve as a motivational factor. The materials, under point number 14, for each of the lesson plans includes the equipment, as well as the type of handout to be used, which can be found in the appendix of this study.

This collection of lesson plans has the following goals:

- The development of language skills including listening, speaking, reading and writing.
- To include transversal themes through the use of dance performances and texts relevant to dance.
- To foster hands-on, minds-on, exploratory learning.
- The acknowledgement of students' background knowledge to enhance divergent thinking.
- To encourage creativity through reflective and creative thinking and writing.
- To recognize and enhance multiple intelligences through arts, crafts and role playing.
- To ensure that each lesson aligns with the vision and mission of the English program and the Curriculum Maps.
- To engage the students by providing variation in procedural techniques.

7th Grade Unit:

The seventh grade unit focuses on the integration of dance as a component to enhance a discussion on what it means to be Puerto Rican. The first collection of lesson plans focus on cultural identity as it connects the idea of one's identity to cultural factors with attention on different dance forms, such as, "areyto, bomba and plena". In addition to including dance within the curriculum, there is a strong interdisciplinary approach with history, which is recommended by the National Institute for Curriculum Development (NICDE), "the English Program is further

characterized by an interdisciplinary approach where learning English as a second language is integrated with the learning of other subjects” (p. 18). The fifth general assumption (GP) within the English Curriculum Framework emphasizes “an integrated educational language experience where the English class is not seen as isolated and separate from the rest of the curriculum. For instance thematic coordination with other subjects can be achieved to facilitate second language acquisition” (p. 20) which represents the main goal presented in each unit.

Due to the English program’s flexibility, it is suggested English teachers team up with teachers of other core courses (English, Spanish, Mathematics, Social Studies, and Science), as well as those who teach the arts (Music, Art, Theater, Dance) and develop a unit where students make the most of the educational process.

According to the Curriculum Maps of Puerto Rico, seventh grade consists of five main topics teachers and students may work with, among them is Unit 7.1 “Being Puerto Rican through Folktale”, which is the spine of the following unit. In the development of this unit, it is recommended English teachers work in unison with Social Studies teachers and if possible with teachers devoted to the Arts, especially music, dance and theater. Identity is a central component to this unit within the Puerto Rican context because it revolves around the question “What does it mean to be Puerto Rican?” Students’ responses certainly serve as a guide as to what students’ interests may be; in addition, it will also provide insight as to how much students know about their culture and history.

8th Grade Unit:

The eighth grade unit compromises CM Unit 8.1, “Analyzing Character Decisions”. Several dance performances from shows such as *So You Think You Can Dance* and *Britain’s Got Talent*, as well as, movies like *Step Up* have been included throughout the unit to enhance

various elements of narratives including character decisions. These performances also serve as short stories students will be expected to analyze in class in effort to prepare them for their narrative essay. Not only do these performances include dances, but a background story on the dancers' lives is also provided to highlight the concept of character decision.

In addition to including dance performances, short stories and interviews which connect character's decisions to dance, such as "A Mother's Advice: Take Dance Lessons" and "Inspiring Stories: Interview with Dancer Ariana Berlin", have also been included in order to provide students with background on the influence dance has on several people from distinct perspectives.

Not only does the topic of conflict relate to the Standards and Grade Level Expectations in terms of plot elements, it also relates to students' lives, especially as adolescents. Several dance clips which reinforce the topic of conflicts and its subdivisions, which are highlighted in the lesson plans, are included to provide students with a text different from ones they are used to. In addition to watching dance performances, interpreting them and sharing their opinions, students are also asked to role play to enhance topics such as tone and voice.

9th Grade Unit:

The third unit is based on CM Unit 9.6, "Figuratively Speaking". Poetry is one of those units many teachers consider challenging because students' reaction to poetry is not as great as one would hope for; however, poetry contains elements students can definitely relate to because it is about the voice. Elements such as: characterization, setting, imagery, symbolism and tone play an influential role enabling students to relate to poetry through their own experiences, providing a sense of significance. By the time students work, in depth, with poetry which is usually in middle school, students have become accustomed to the notion of right or wrong

responses, which may explain why when it comes to asking students to provide their own interpretation, where right and wrong responses are dismissed as long as one can support their response, students tend to hold back. This unit combines music lyrics to dance performances to shed new light on the concept of poetry, which students responses to the questionnaire suggest they continue to find challenging.

The following lesson plan template was designed based on the requirements of the Department of Education of Puerto Rico's (DEPR) current Policy Letter on Planning the Learning Process 14-2013-2014. Although the lesson plan format complies with the aforementioned policy letter, it is not restricted to this layout, as the lesson plans may be adopted and adapted to the requirements of other states or countries.

As new research develops, new requirements may be tempered to new students' realities; therefore, in the case lesson plans must meet with requirements different to those included in this study, the following lessons plans can be adapted to parallel new requirements.

Lesson Plan Template**1. Compatible with Curriculum Map Unit:****2. Topic:****3. Big Picture****4. Essential Question****5. Reflection:****6. General Strategy:**E.C.A Phase: Exploration Conceptualization ApplicationReading Trilogy Phase: Before During After

7. Curriculum Connection: Spanish History Technology
 Physical Education Art

8. Expectations:**9. Transversal Theme:****10. Depth of Knowledge:** Recall (I) Skill/Concept (II) Strategic Thinking (III) Extended Thinking (IV)**11. Operational Objectives:****Conceptual:****Procedural:****Attitudinal:****12. Assessment Techniques:****13. Activities:****Initial:****Development:**

Closing:

14. Materials:

15. Extended Activities:

7th Grade Lesson Plans

Lesson Plan 1: What does it mean to be Puerto Rican?

1. Compatible with Curriculum Map Unit: 7.1

2. Topic: Cultural Identity

3. Big Picture: Aspects particular to Puerto Rico influence who we are.

4. Essential Question: What characterizes us as Puerto Ricans?

5. Reflection: “You know, you may not be born in Puerto Rico, but Puerto Rican is definitely born in you.” (Rosie Perez)

6. General Strategy:

E.C.A Phase: Exploration Conceptualization Application

Reading Trilogy Phase: Before During After

7. Curriculum Connection:

Spanish History Technology
 Physical Education Art

8. Expectations:

L/S. 7.2 Listens, responds to, and analyzes complex instructions and statements; applies and clarifies instructions and directions; answers and formulates open ended question.

9. Transversal Themes: Cultural Identity-Our World

10. Depth of Knowledge:

Recall (I) Skill/Concept (II) Strategic Thinking (III) Extended Thinking (IV)

11. Operational Objectives:

Conceptual: After creating a table with a concept starting with the letter assigned by the teacher pertinent to each category of the Alphabet Game, students will **explain** why they came up with the word they included and its relevance to the question, what does it mean to be Puerto

Rican?

Procedural: As students listen to a letter of the alphabet assigned by the teacher, students will follow instructions by individually **creating** a table in a limited amount of time with a concept for each of the categories provided which identifies them as a Puerto Rican.

Attitudinal: Once students have participated and carefully listened to their peers' responses to the central question, what it means to be Puerto Rican, students will **contribute** to class discussion by listening and respecting different points of view.

12. Assessment Techniques: Alphabet Game grid, One-Minute Response on reflection

13. Activities:

Initial: Students will develop a table with the following categories: name, last name, town, fruit/vegetable, meal, animal and object. Once they have completed the table they are to carefully listen to the letter of the alphabet the teacher will assign and write a word for each category beginning with the assigned letter. For each letter, students will have a minute.

Development: Once each letter has been assigned, every student will have an opportunity to select one of their responses to a particular letter and share their response as they explain aloud why they selected the concept included in their table and its relation to being Puerto Rican.

Closing: Students will develop a one-minute paper explaining the assigned quote of the day and how it relates in any way to the concepts they include in the alphabet game sheet.

14. Materials: Alphabet Game Sheet (**Appendix G1**)

15. Extended Activities:

Lesson Plan 2: Folk Tales**1. Compatible with Curriculum Map Unit: 7.1****2. Topic:** Voice**3. Big Picture:** What does one's voice represent?**4. Essential Question:** What role does voice play in the folk tale?**5. Reflection:** "I would prefer even to fail with honor than win by cheating" (Sophocles).**6. General Strategy:**

E.C.A	Phase: x Exploration	x Conceptualization	x Application
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Reading Trilogy	Phase: x Before	x During	x After
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7. Curriculum Connection:	x Spanish	x History	x Technology
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__ Physical Education	__ Art
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8. Expectations:

R. 7.3 The student distinguishes main character from supporting characters, compares and contrasts character traits, describes and explains setting in fiction.

R. 7.4 The student sorts and organizes relevant events, states cause and effect, makes connections, predictions and inferences; draws conclusions; states the problem and solution in fiction and nonfiction.

W. 7.3 The student identifies elements in descriptive, narrative, expository and persuasive forms of writing; uses a variety of sentence types to construct a paragraph; applies organizational patterns to construct narrative, descriptive, and expository paragraphs.

9. Transversal Themes: Cultural Identity, Civic and Ethical Education, Environmental Education

10. Depth of Knowledge:

__ Recall (I)	x Skill/Concept (II)	__ Strategic Thinking (III)	__ Extended Thinking (IV)
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11. Operational Objectives:

Conceptual: After reading the first part of the folktale “The Song of Coquí” by Marisa Montes, students fill out a worksheet and **distinguish** main character from supporting characters, **compare and contrast** character traits, describe and **explain** the setting.

Procedural: After reading the second part of the folktale “The Song of Coquí” by Marisa Montes, students **make connections** to the text in order to **write** a descriptive paragraph about a time when they felt like cheating and how they felt about the choice they made.

Attitudinal: Once the reading, “The Song of Coquí” by Marisa Montes, has been completed, students are expected to **judge** Queen Iguaca’s final decision and **share** their opinion aloud in effort to participate in a conversation on cheating and the value of honesty.

12. Assessment Techniques: Reading aloud, worksheets on plot elements

13. Activities:

Initial:

Day 1: In effort to create a smooth transition into elements of the plot which is essential to the assigned reading, the teacher will present a YouTube clip (<http://www.youtube.com/watch?v=gbms3M3wbNI>) titled “Relaxing Sounds of Puerto Rico” which includes sounds of rainfall and the coquí. Students are to close their eyes and listen to approximately two minutes of the video. Afterwards, students will explain what they heard and how they felt.

Day 2: After reviewing the previous class reading, students will watch a YouTube video (<http://www.youtube.com/watch?v=7knUFWY2P44>) titled “Shy boy and his friend shock the audience with The Prayer” students are to discuss their impression of the video and relate it to the tree frogs’ petition, a voice, presented in the reading in the reading.

Day 3: Having completed the reading the class before, students will discuss a lesson they learned from reading the folk tale. Students make connections to the text and share their experiences and discuss their thoughts on the reflection and its relation to the folktale.

Development:

Day 1: Students will listen to the teacher read the first part of “The Song of Coqui” by Marisa Montes aloud as he/she often pauses to ask guide questions or asks students to read aloud, as well.

Day 2: Students will listen to the teacher read the second part of “The Song of Coqui” by Marisa Montes aloud and complete a worksheet in which they define concepts from the text using context clues from the reading.

Day 3: After discussing the role of the “Coquí” in Puerto Rico students develop narrative paragraphs as they create their own folktale for an animal or object particular to Puerto Rico.

Closing:

Day 1: After having read the first part of “The Song of Coqui” by Marisa Montes, students are to write a prediction highlighting which animal they think will win the race using context clues to support their answer.

Day 2: After reading the second part of the folktale “The Song of Coqui”, students share the predictions they made the previous day and determine whether their prediction matched the actual version if not explain which one they prefer.

Day 3: Students mark the check list provided by the teacher to verify if their narrative paragraph meets the following elements: characters, character traits and setting with a brief description to each one.

14. Materials: Reading “The Song of Coqui” by Maritsa Montes (**Appendix G2**), Character Chart (**Appendix G3**), Flow Chart (**Appendix G4**) and Concepts Worksheet (**Appendix G5**)

Lesson Plan 3: Taínoss**1. Compatible with Curriculum Map Unit: 7.1****2. Topic:** Taínos

3. Big Picture: There is more to history than we tend to care to find out.

4. Essential Question: What role did dance play in the life of the Taínoss?

5. Reflection: “History is written by the victors” (Winston Chruchill).

6. General Strategy:

E.C.A Phase: x Exploration x Conceptualization x Application

Reading Trilogy Phase: x Before x During x After

7. Curriculum Connection: x Spanish x History x Technology

x Physical Education x Art

8. Expectations:

R. 7.1 The student analyzes the text, establishes purpose, recognizes author’s purpose, and distinguishes text features to enhance comprehension.

R. 7.2 The student applies context clues, reference sources, and other vocabulary expansion strategies to assess word meaning using prior knowledge to relate to new meaning; uses prefixes, suffixes, and root words to determine the meaning of unfamiliar, multiple-meaning and compounds words.

R. 7.5 The student identifies and states fact and opinion, paraphrases and states main idea and determines important details in narrative and expository texts.

W. 7.3 The student identifies elements in descriptive, narrative, expository and persuasive forms of writing; uses a variety of sentence types to construct a paragraph; applies organizational patterns to construct narrative, descriptive, and expository paragraphs.

9. Transversal Themes: Cultural Identity, Civic and Ethical Education

10. Depth of Knowledge:

__Recall (I) __Skill/Concept (II) __Strategic Thinking (III) x Extended Thinking (IV)

11. Operational Objectives:

Conceptual: As students read an adapted version of “Taínos” by Ivonne Figueroa students **assess** word meaning based on the contextual clues provided in the reading.

Procedural: After completing the reading “Taino” by Ivonne Figueroa (1996) adapted to fit the course along with additional information on “areyotos” students **recreate** an areyto as a group according to the beat of the areyto music provided by the teacher, in order to enhance comprehension.

Attitudinal: In effort to perform an “areyto” as a whole, students **collaborate** in order to recreate an “areyto” as best as possible basing their movements on the reading.

12. Assessment Techniques: Matching, Venn-Diagram, Social Pyramid Grid, Drawings, Dance Performance, Creation of a Cemí, Final Narrative Project

13. Activities:**Initial:**

Day 1: As students transition to a new reading, the teacher provides a series of images which represent concepts students will be discussing in class. Each student will have an index card with a term from the list “Taino Words in the Puerto Rican Vocabulary”. Students are to match the concept with the object prior to reading the list.

Day 2: Students will each participate by reading the first part of “Taino” by Ivonne Figueroa (1996). As students follow along in the reading, the teacher will constantly pause to:

1. Provide images of several agricultural concepts provided in the introductory paragraph.
2. Provide photographs of petroglyphs found in “La Cueva del Indio” located in the Atlantic

coastline.

Images of “La Cueva del Indio”:

http://www.tripadvisor.com/Attraction_Review-g1383492-d1467182-Reviews-La_Cueva_del_Indio-Arecibo_Puerto_Rico.html

3. Ask, when the author states: “What we know comes from Spanish documents...” what does this suggest?
4. How is the way in which Taínos survived similar or different to the way we currently live?

Day 3: Students will organize into groups of three and read the second part of “Taino” by Ivonne Figueroa (1996) paying close attention to details.

Day 4: As the teacher reads the third part of “Taino” by Ivonne Figueroa (1996), students will follow along, as he/she constantly stops to verify comprehension and ask students to read along, as well.

Day 5: As the teacher reads the fourth part of “Taino” by Ivonne Figueroa (1996), students follow along as they:

1. Discuss the role of religion in the life of the Taínos, according to the text.
2. Talk about the game Taínos used to play and determine if it is similar to a game people currently play.
3. Define art in their own words.
4. Provide a list of the things they consider to be art.

Day 6: Students will follow along in the fifth part of the reading “Taino” by Ivonne Figueroa (1996).

Development:

Day 1: After reading definitions for “Taíno Words in the Puerto Rican Vocabulary” students assess word meaning based on the images provided by the teacher as they create a chart with each of the concepts and their pertinent definition.

Day 2: Students develop their own descriptive paragraph to describe their favorite place in Puerto Rico, using as an example the use of description from the reading.

Day 3: Students will help one another as they create a pyramid of the social class based on the description provided in the first part of the reading.

Day 4: After reading the third part of “Taíno” by Ivonne Figueroa (1996) students create a venn diagram based on the role of the female and male Taíno.

Day 5: Students create a cemí with the materials provided by the teacher based on the description provided in the reading.

Day 6: Students will recreate an areyto as a group according to the beat of the areyto music provided by the teacher from a YouTube video

(<http://www.youtube.com/watch?v=YyjBgxg5v00>) titled ““AREYTO!! CONCILIO TAINO GUATU-MA-CU A BORIKEN 2012”, in order to enhance comprehension.

Closing:

Day 1: Having discussed each of the concepts, students will re-do the initial activity; however, this time they are expected to match the concepts correctly as they have obtained new information which will help them complete the exercise successfully.

Day 2: Students will contribute to class discussion by sharing their descriptive paragraph with their classmates.

Day 3: Students will work individually and create a drawing of the setting described in the final part of the assigned reading, “Taínos” By Ivonne Figueroa.

Day 4: Students will discuss their Venn diagram aloud, as a whole, while the teacher creates a Venn Diagram on the board with students' responses.

Day 5: Students will contemplate each others' cemís and explain what their cemí represents.

Day 6: Students will write a reflective journal describing the role of music and dance in their lives. Students are to respond the following questions:

1. What is my favorite song? Why is it my favorite song?
2. How does music make me feel?
3. Is dance an activity mostly associated to females?
4. Do I like to dance? Why or why not?
5. What can we learn from dance?

14. Materials: Vocabulary Words “Taíno Words in the Puerto Rican Vocabulary”(Appendix G6), Reading “Tainos” by Ivonne Figueroa” (Appendix G7), Venn Diagram Worksheet (Appendix G8), Social Pyramid Worksheet (Appendix G9) Clay to make the “cemí”, reflective journal, props for each of the concepts in “Taíno Words in the Puerto Rican Vocabulary”, YouTube Video: “AREYTO!! CONCILIO TAINO GUATU-MA-CU A BORIKEN 2012”

15. Extended Activities:

After the teacher has created groups of four, students develop a narrative of a fictional “Taino” based on the facts provided in the reading “Taino” by Ivonne Figueroa (1996) insuring the use of organizational patterns for their final project. The narrative should contain: dialogue, elements of the plot-exposition (characters, setting and conflict), rising action, climax, falling action and resolution.

Lesson Plan 4: Bomba and Plena**1. Compatible with Curriculum Map Unit: 7.1****2. Topic:** Bomba and Plena**3. Big Picture:** Similarities may stand out, but we also need to account for the differences.**4. Essential Question:** What do Bomba and Plena represent?**5. Reflection:** “And those who were seen dancing were thought to be insane by those who could not hear the music” (Friedrich Nietzsche).**6. General Strategy:****E.C.A** Phase: Exploration Conceptualization Application**Reading Trilogy** Phase: Before During After**7. Curriculum Connection:** Spanish History Technology
 Physical Education Art**8. Expectations:**

R. 7.1 The student analyzes the text, establishes purpose, recognizes author’s purpose, and distinguishes text features to enhance comprehension.

L/S 7.1 The student listens and responds during a read aloud from a variety of a fiction and nonfiction to comprehend, generalize, relate to character and setting, and make connections to text.

L/S 7.2 The student listens and responds to, and analyzes complex instructions and statements; applies and clarifies instructions and directions; answers and formulates closed and open-ended questions

L/S 7.3 The student uses appropriate language structure to problem solve and to explain a process; interacts in discussions and presentations.

9. Transversal Themes: Civic and Ethical Education- We appreciate all forms of art**10. Depth of Knowledge:** Recall (I) Skill/Concept (II) Strategic Thinking (III) Extended Thinking (IV)**11. Operational Objectives:**

Conceptual: After reading texts relevant to “Bomba” and Plena, students **distinguish** each form of dance using the text to enhance comprehension.

Procedural: Students **create** a final dance performance to **illustrate** the narrative they developed in groups of a fictional character using the text to enhance comprehension.

Attitudinal: Having worked hard on their dance performances students will have **collaborated** to work as a whole and **contemplate** their peers’ artistic skills, including: choreography, costume design and creation of instruments with recycled objects.

12. Assessment Techniques:

13. Activities:

Initial:

Day 1: The class will begin with an example of what students are expected to do for their final project. The English teacher in combination with the music teacher, art teacher and dancers (Presenters may vary) will present a dramatized narrative of a fictional Taíno, including background music, a dance performance, and theatrical components, such as costumes and setting

Day 2: After responding to the question, Are bomba and plena the same style of dance, students will watch YouTube videos which illustrate bomba and plena and discuss their thoughts on each dance.

1. Link on Bomba: <http://www.youtube.com/watch?v=g8obSssHNkw>
2. Link on Plena: <http://www.youtube.com/watch?v=2w-fiAAJtpw>

Day 3: Students will review instruments used in “Areytos”, “Bomba” and “Plena” and organize into their assigned groups as they take out recycled objects they should have brought from home in order to create instruments pertinent to each of the dances discussed in class.

Day 4: Once the teacher has collected each group's hand-made instruments, students discuss costume designs and organize their dramatization. By this point each student should have an essential role to the dramatization, including a basic choreography.

Day 5: Groups presenting on this day will organize their performances while their classmates prepare to interpret the performance.

Development:

Day 1: Students will share their thoughts on the presentation.

Day 2: Students will divide into groups of three. Each group will receive one of three readings relevant to bomba and plena. Each group is responsible for developing a venn diagram including similarities and differences between both dance styles according to their assigned reading.

Day 3: Students will create instruments from recycled material, in class, which will become a part of their final project, a dramatization of the narrative they developed which should include background music.

Day 4: On this day, the teacher should have obtained permission to use the physical education room or a classroom with plenty of space for students to rehearse their performances.

Day 5: Each group will perform their narrative based on criteria outlined in the rubric

Closing:

Day 1: Students will listen to the instructions for the second part of their final project and the teacher will clarify doubts.

Day 2: Students will share their responses aloud as the teacher creates a Venn Diagram on the board based on each group's contribution.

Day 3: Students will develop a chart, in groups, illustrating each group member's name along with a detailed description of each group member's contribution to the final project.

Day 4: Students will develop a schedule in order to meet after-school and continue practicing their performance. The schedule must include: Date, Place, Hour and Distribution of activities to be carried out.

Day 5: Students will reflect upon the performance. Those who observed will write a descriptive paragraph explaining what they were able to interpret from the performance. Those who performed will reflect upon their performance individually, determine whether or not they met the objectives required and explain how they feel about the final outcome of their performance.

14. Materials: Readings on Bomba and Plena, (**Appendix G10**) Venn Diagram Worksheet (**Appendix G11**), Narrative Rubric (**Appendix G12**) Recycled material for instruments, costumes

15. Extended Activities:

8th Grade Lesson Plans

Lesson Plan 1: Setting the Mood

1. Compatible with Curriculum Map Unit: 8.1

2. **Topic:** Setting and Mood

3. **Big Picture:** The setting influences one's mood.

4. **Essential Question:** How does a setting influence our mood?

5. **Reflection:** Nothing helps a bad mood like spreading it around (Bill Watterson).

6. General Strategy:

E.C.A Phase: Exploration Conceptualization Application

Reading Trilogy Phase: Before During After

7. **Curriculum Connection:** Spanish History Technology
 Physical Education Art

8. Expectations:

L/S. 8.1 Listens and responds during a read aloud from a variety of fiction and nonfiction to comprehend, generalize, relate to character and setting, identify tone, voice and mood; makes connections to text.

W. 8.3 Applies organizational patterns and the elements of description, narrative, and expository forms to construct a three-paragraph composition.

9. Transversal Theme: Civic and Ethical Education

10. Depth of Knowledge:

Recall (I) Skill/Concept (II) Strategic Thinking (III) Extended Thinking (IV)

11. Operational Objectives:

Conceptual: After listening to and discussing videos containing heavy rainfall in separate contexts, students will **identify** the setting and pertinent mood for each link and **connect**

to the text.

Procedural: Having understood the concepts for mood and setting, students will **apply** organizational patterns to **develop** a descriptive paragraph based on the video provided by the teacher.

Attitudinal: After completing the written assignment, students will **share** their narrative paragraph in groups, taking into account the different moods identified.

12. Assessment Techniques: Narrative paragraph, Oral Discussion

13. Activities:

Initial:

Day 1: To start off a discussion on mood and setting, the teacher will walk into the classroom behaving as though he or she is in a bad mood. Once the majority of the students have realized the teacher is not in a good mood, the teacher will pause and kindly ask students if they noticed anything different with his/her behavior. Students are expected to provide examples to support their response.

Day 2 Once students have reviewed the concepts “setting” and “mood” they will observe a shadow dance performance titled “Shadowland” by Pilobolus Dance Theater.

http://www.youtube.com/watch?v=STK7AZ_Zs_E

Development:

Day 1 Students will listen to three YouTube videos:

Heavy rain and thunder: <http://www.youtube.com/watch?v=mQ9OWMsJBTK>

Heavy rain and thunder in Puerto Rico: <http://www.youtube.com/watch?v=gbms3M3wbNI>

Ocean waves: http://www.youtube.com/watch?v=dsDTJ__ji0o

Forest: <http://www.youtube.com/watch?v=OdIJ2x3nxzQ>

After each video, students will be asked to describe what they heard, how they felt and if they could they identify particular scents. For the purpose of the first two links, both are videos that contain sound effects of heavy rain and thunder; however, students are able to distinguish one place from the other, because the second video is within the Puerto Rican context. The discussion on each of the videos students listen to leads to the concepts: setting and mood.

Day 2: Students will answer a series of questions based on the video presented. Then they will be required to develop a descriptive paragraph portraying a particular moment presented in the film.

Questions:

1. What was your favorite part of the performance?
2. Where does the performance take place?
3. What characteristics from the performance hint where the setting takes place?
4. Have you ever been to this place before? If so, what objects were you able to identify. If not, what have you heard about this place?

Closing:

Day 1: Students are to develop a descriptive paragraph on their favorite or worse childhood place. They are required to provide specific descriptions so the reader feels they are actually there.

Day 2: Students will discuss their interpretations of the video which will lead to a discussion on aspects of New York and how it is similar and different to Puerto Rico.

14. Materials: Narrative Paragraph Checklist (**Appendix H1**), Computer with speakers, Projector

15. Extended Activities:

Lesson Plan 2: Characterization**1. Compatible with Curriculum Map Unit: 8.1****2. Topic:** Characterization**3. Big Picture:** One's character is influenced by his/her environment.**4. Essential Question:** How do the concepts of tone and voice connect to characterization?**5. Reflection:** "I have a dream that my four little children will one day live in a nation where they will not be judged by the color of their skin, but by the content of their character" (Martin Luther King, Jr.).**6. General Strategy:**

E.C.A	Phase: x Exploration	x Conceptualization	x Application
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Reading Trilogy	Phase: x Before	__During	__After
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7. Curriculum Connection:	__ Spanish	x Theater	x Technology
	x Physical Education		x Art

8. Expectations:**L/S. 8.1** Listens and responds during a read aloud from a variety of fiction and nonfiction to comprehend, generalize, relate to character and setting, identify tone, voice and mood; makes connections to text.**W. 8.3** Applies organizational patterns and the elements of description, narrative, and expository forms to construct a three-paragraph composition.**9. Transversal Theme:****10. Depth of Knowledge:**

__Recall (I) __Skill/Concept (II) __Strategic Thinking (III) x Extended Thinking (IV)

11. Operational Objectives:**Conceptual:**

Once students have observed their peers' dramatization based on the assigned emotion, students will **describe** the scenario as well as the emotion being portrayed in order to identify the tone and voice present in the performance.

Procedural:

After the teacher has assigned each group an emotion, students will **apply** the emotion assigned as they **create** a skit which they will perform in order to enhance a discussion on tone and voice.

Attitudinal:

After each group has performed, students will **contribute** to class discussion by sharing their interpretation of their peers' dramatization.

12. Assessment Techniques: Role Play, Written Skit

13. Activities:

Initial:

Day 1: The teacher will arrange students in groups of three. Each group will receive three emotions on a strip of paper. Students are expected to distribute an emotion per group member, which the student is in charge of portraying during the performance.

Day 2: Students will review their skits amongst each other and verify each emotion is included in their performance.

Development:

Day 1: Students will develop a skit with a situation they have created based on the three assigned emotions. The skit should include: characters, setting and a conflict.

Day 2: Students will perform their skits in front of the class. Once students have completed their skits, their peers' are responsible providing a brief recap of what occurred in the skit, identifying which emotion was being portrayed and who portrayed the emotion.

Closing:

Day 1: Students will show their teacher the progress of their skit and discuss amongst each other possible props they can bring for the following class in order to carry out their performance.

Day 2: Students will share their thoughts on their peers' performance and explain which situation they could identify with the most. The teacher is to wait for a student to eventually come up with the terms tone and voice which is when he/she will define each term and relate it to students' performances.

14. Materials: List of Emotions (**Appendix H2**), Props

15. Extended Activities:

Lesson Plan 3: Conflicts**1. Compatible with Curriculum Map Unit: 8.1****2. Topic:** Conflicts

3. Big Picture: Conflicts are presented in various texts including dance performances.

4. Essential Question: What are the different types of conflicts and how can you relate?

5. Reflection: “The greatest conflicts are not between two people but between one person and himself” (Garth Brooks).

6. General Strategy:

E.C.A Phase: Exploration Conceptualization Application

Reading Trilogy Phase: Before During After

7. Curriculum Connection: Spanish History Technology
Physical Education Art

8. Expectations:

L/S. 8.4 Applies a variety of language patterns and structures to explain texts, discuss topics and themes, express thought on plot development, identify problem and solution, as well as make predictions, inferences, and draw conclusions from listening to a variety of texts and multimedia sources.

9. Transversal Theme: Education for Peace**10. Depth of Knowledge:**

Recall (I) Skill/Concept (II) Strategic Thinking (III) Extended Thinking (IV)

11. Operational Objectives:**Conceptual:**

After discussing the different types of conflicts, students will **distinguish** the distinct conflicts presented in various texts such as short stories and films.

Procedural:

Having discussed the different conflicts, students will **observe** a series of YouTube videos of which the majority present distinct dance performances and **classify** each performance under one of the discussed conflicts.

Attitudinal:

Students will **share** their thoughts on the dance performances and consider how they can relate to each of the conflicts portrayed in multimedia texts.

12. Assessment Techniques:**13. Activities:****Initial:**

Day 1: The teacher will present a PowerPoint presentation including clips from different popular movies and ask students to explain the central conflict. Each film included should support one of the types of conflict to which the teacher will provide a clear definition.

Development:

Day 1: The teacher will present five different YouTube videos, of which four consist of dance performances and one is an animated short film. Each video represents one of the discussed conflicts.

1. Man vs. Self: <http://www.youtube.com/watch?v=a0tUjk2R0yc> (first 6 minutes)
2. Man vs. Man: <http://www.youtube.com/watch?v=BTkF9IuF1YU> or <http://www.youtube.com/watch?v=Ty3ZAf6lj-8>
3. Man vs. Society: <http://www.youtube.com/watch?v=9mYZsN4Udi8>
<http://www.youtube.com/watch?v=S-MW90sXAhs>
4. Man vs. Nature: <http://www.youtube.com/watch?v=Z0EO8rhCHhw>
5. Man vs. Technology: <http://www.youtube.com/watch?v=PTdzCAGH3IU>

Closing:

Day 1: Students will discuss aloud which conflicts are presented in each of the videos and justify their response based on the previous discussion on types of conflicts.

14. Materials: Computer with Speakers, Projector, Access to Internet or Download each video

15. Extended Activities:

Lesson Plan 4: Plot**1. Compatible with Curriculum Map Unit: 8.1****2. Topic:** Plot

3. Big Picture: Where we least expect, there's a story.

4. Essential Question: Can stories unfold in medium besides written texts?

5. Reflection: “But, how do you know if an ending is truly good for the characters unless you've traveled with them through every page?” (Shannon Hale)

6. General Strategy:

E.C.A Phase: Exploration Conceptualization Application

Reading Trilogy Phase: Before During After

7. Curriculum Connection: Spanish History Technology
 Physical Education Art

8. Expectations:

L/S. 8.4 Applies a variety of language patterns and structures to explain texts, discuss topics and themes, express thought on plot development, identify problem and solution, as well as make predictions, inferences, and draw conclusions from listening to a variety of texts and multimedia sources.

W. 8.3 Applies organizational patterns and the elements of description, narrative, and expository forms to construct a three-paragraph composition.

9. Transversal Themes: Civic and Ethical Education-We Appreciate all forms of Art

10. Depth of Knowledge:

Recall (I) Skill/Concept (II) Strategic Thinking (III) Extended Thinking (IV)

11. Operational Objectives:

Conceptual:

Having viewed “The Invention of Love”, a short animated film by Andrey Shushkov, in the previous class, the teacher will define each element of the plot and students will **identify** elements of the plot within the short film.

Procedural:

After watching, “Attraction”, a Hungarian shadow theater dance group’s semi-final performance on *Britain’s Got Talent*, students **apply** organizational patterns and elements of narrative form to **construct** a story based on the performance.

Attitudinal:

Once students have completed their narrative, students **share** their stories aloud and consider how each of the plot elements was included in their peers’ narrative.

12. Assessment Techniques:

13. Activities:

Initial:

Day 1: The teacher will present elements of the plot and provide each student with a Plot Diagram where they will be asked to define each concept (exposition, rising action, climax, falling action, resolution) in order to visualize the plot.

Day 2: After reviewing the elements of a plot, students observe a performance by, “Attraction”, a Hungarian shadow theater dance group’s audition for *Britain’s got Talent*. Students write down what they believe is occurring in the performance.

Day 3: Students will watch another dance performance by “Attraction”, a Hungarian shadow theater dance group’s semi-final performance on *Britain’s Got Talent*.

Day 4: Students will provide the final touches to their short story based on “Attraction’s” performance.

Development:

Day 1: Students will develop their own plot diagram based on the plot presented in “The invention of Love”, a short animated film by Andrey Shushkov.

Day 2: Students pair up and share their interpretations and develop a plot diagram based on their final interpretation.

Day 3: Students will apply organizational patterns and elements of narrative form to construct a story based on the dance performance by “Attraction”.

Day 4: Students will pair up and exchange their stories. Having read their peer’s story, students will develop a plot diagram with events from their peer’s story.

Closing:

Day 1 Students will pair up with a peer and verify the plot diagram and discuss any difference. Afterwards, students will share their plot diagram aloud, while the teacher writes it on the board for all students to confirm.

Day 2: Students share their group’s interpretation aloud and compare it to their peers’ interpretation.

Day 3: Students will review their story line based on the checklist provided by the teacher which includes elements of the plot.

Day 4: Students will give each other their narratives back and discuss their plot diagrams. Students are to verify the events are correctly located on the plot diagram. At the end of class, the teacher is to collect students’ short stories along with the plot diagram.

14. Materials: Plot Diagram (**Appendix H3**), Computer with speakers, Projector, Access to Internet or Download each video

15. Extended Activities:

Lesson Plan 5: Narrative Writing**1. Compatible with Curriculum Map Unit: 8.1****2. Topic:** Advice**3. Big Picture:** With experience comes wisdom.**4. Essential Question:** What role does advice play in our lives?**5. Reflection:** “Parents can only give good advice or put them on the right paths, but the final forming of a person's character lies in their own hands” (Anne Frank)**6. General Strategy:****E.C.A** Phase: x Exploration x Conceptualization x Application**Reading Trilogy** Phase: x Before x During x After**7. Curriculum Connection:** __Spanish __History x Technology
__Physical Education x Art**8. Expectations:****R. 8.2** Applies context clues, references sources, and other vocabulary expansion strategies to assess word meaning using prior knowledge to relate to new meaning; uses prefixes, suffixes, and root words to determine the meaning of unfamiliar multiple-meaning and compound words.**R. 8.4** Sorts and organizes relevant events, states cause and effect, makes connections, predictions, and inferences, determines problem and solution and draws conclusions in narrative, expository and persuasive texts.**W. 8.3** Applies organizational patterns and the elements of description, narrative, and expository forms to construct a three-paragraph composition.**L/S. 8.1** Listens and responds during a read aloud from a variety of fiction and nonfiction to comprehend, generalize, relate to character and setting, identify tone, voice and mood; makes connections to text.

L/S. 8.4 Applies a variety of language patterns and structures to explain texts, discuss topics and themes, express thought on plot development, identify problem and solution, as well as make predictions, inferences, and draw conclusions from listening to a variety of texts and multimedia sources.

9. Transversal Themes: Civic and Ethical Education- Prudence, Reflection upon death, We appreciate all forms of Art

10. Depth of Knowledge:

__Recall (I) __Skill/Concept (II) __Strategic Thinking (III) x Extended Thinking (IV)

11. Operational Objectives:

Conceptual: After reading aloud “A Mother’s Advice: Take Dance Lessons” by Katheryn Slattery, students will **draw conclusions, make predictions, develop** connections to other texts and **identify** cause and effect relationships.

Procedural: After discussing fifteen (15) vocabulary words from the reading “A Mother’s Advice: Take Dance Lessons” and assessing word meaning using prior knowledge to relate to the new meaning students will **apply** their understanding of each concept by **acting** them out in a game of charades.

Attitudinal: Having compared both texts, “A Mother’s Advice: Take Dance Lessons” by Katheryn Slattery and the semi final performance of “Attraction” students will **reflect** upon the role of advice and those who have formed an essential part of our lives.

12. Assessment Techniques: Reading Response, Game (Charades), Predictions, Oral Discussion

13. Activities:

Initial:

Day 1: Students will reflect upon the quote of the day and discuss the concept of advice. Students will share different types of advice parents or guardians give their children

Day 2: In preparation for a new reading, “A Mother’s Advice: Take Dance Lessons”, the teacher will ask students to predict what the story will be about based on the title provided.

Day 3: The teacher will pair up students and assign a term from the vocabulary list which they will be asked to portray through movements (charades)

Day 4: Students will follow along in the reading on the first half of “A Mother’s Advice: Take Dance Lessons” by Katheryn Slattery.

Day 5: Students read along the second half of “A Mother’s Advice: Take Dance Lessons” by Katheryn Slattery.

Day 6: Students will discuss their responses to the second half of “A Mom’s Advice: take Dance Lessons” by Katheryn Slattery.

Development:

Day 1: Students think of a specific advice they were given which was very meaningful and describe that moment as best as possible, including details, characters, setting and plot in the development of a three paragraph narrative.

Day 2: After discussing 15 vocabulary words for the upcoming reading “A Mother’s Advice: Take Dance Lessons”, students assess word meaning using prior knowledge to relate to the new meaning.

Day 3: While students act out the concept assigned their peers are expected to identify the concept being portrayed as they make connections to the previous class’ discussion on the concepts.

Day 4: Students answer a series of questions while drawing conclusions from the narrative and making predictions.

Questions:

1. Where does the story take place? How do you know? What details from the story suggest so?
2. Who is/are the main, secondary, tertiary character(s) of the narrative? Explain.
3. How would you describe the characters of the story up until now?
4. How would you describe the relationship between Kitty and her mom?
5. How can you relate to Kitty's relationship with her mother?
6. What is the conflict of the story?
7. What do you predict will happen next?

Day 5: Students answer a series of questions while drawing conclusions from the narrative and developing cause and effect relationships

Questions for the second part of "A Mother's Advice: Take Dance Lessons"

1. What is Kitty reminded of during the first dance lesson? What caused these memories to reappear?
2. What was your experience in 7th grade like? How have you grown as a person since last year?
3. What situation had Kitty experienced just before her marriage? What do you know about this condition? Do you know anyone who has it? Why do you think people have this eating disorder?
4. Now that you have a better description of Tom, how would you describe his relationship with Kitty?
5. How has Kitty changed compared to the beginning of the story? What caused her to change?

Day 6: Students make connections between “Attraction’s” semi-final performance, the reading and their experience on taking advice.

Closing:

Day 1: Students pair up and exchange their brief narratives, considering the numerous advice people have been given.

Day 2: Now that students have vocabulary words relevant to the reading, “A Mother’s Advice: Take Dance Lessons” students will develop a new prediction.

Day 3: In preparation for the next class, students will share their predictions on the story which they were expected to write during the previous class and consider their peers’ predictions as well.

Day 4: Students will share their responses aloud and consider their peers’ responses, as well. The teacher will clarify any doubts related to the reading.

Day 5: Having finished the reading, students will discuss whether their predictions were correct or not.

Day 6: Students respond the following question in their notebook, has your view upon advice changed after reading the story? Explain why or why not.

14. Materials: Reading “A Mother’s Advice: Take Dance Lessons” (**Appendix H4**), Notebook

15. Extended Activities:

Lesson Plan 6: Interviews**1. Compatible with Curriculum Map Unit: 8.1****2. Topic:** Narrative Writing**3. Big Picture:** Perseverance**4. Essential Question:** What role does Dance play in Ariana’s life and how can you relate to her?**5. Reflection:** “Permanence, perseverance and persistence in spite of all obstacles, discouragements, and impossibilities: It is this, that in all things distinguishes the strong soul from the weak” (Thomas Carlyle).**6. General Strategy:****E.C.A** Phase: x Exploration x Conceptualization x Application**Reading Trilogy** Phase: x Before x During x After**7. Curriculum Connection:** __Spanish __History x Technology
__Physical Education x Art**8. Expectations:****R. 8.4** Sorts and organizes relevant events, states cause and effect, makes connections, predictions, and inferences, determines problem and solution and draws conclusions in narrative, expository and persuasive texts.**W. 8.3** Applies organizational patterns and the elements of description, narrative, and expository forms to construct a three-paragraph composition.**L/S. 8.3** Uses appropriate language structure to interact in discussions and presentations, to problem solve, explain a process, and express opinions integrating comparison and contrast statements to interact in discussion and presentations.**L/S. 8.5** Explains the main idea or topic and important details from learned concepts or read aloud of a variety of expository texts, and applies sequence of events to clarify, discuss, and summarize a topic from a variety of texts.

9. Transversal Themes: Civic and Ethical Education- Self-Esteem and Dignity

10. Depth of Knowledge:

__Recall (I) __Skill/Concept (II) __Strategic Thinking (III) x Extended Thinking (IV)

11. Operational Objectives:

Conceptual: Having read the step by step process to develop an effective interview, students will **determine** whether the reading “Inspiring Stories: Interview with Dancer Ariana Berlin” by Atija Brewer was effective and **explain** their responses using supporting details from the reading and appropriate language structures.

Procedural: After discussing the purpose of an interview, students will **analyze** the step by step process of an interview and **interview** their classmate including questions to **prompt** a clearer response which will serve as a guide in the development of their narrative based on a moment that shaped their life.

Attitudinal: By applying organizational patterns and the narrative and descriptive elements narrative to construct a three-paragraph composition on an event that shaped their lives, students will **ponder** upon their life and demonstrate respect for their own life.

12. Assessment Techniques: Reading Comprehension Questions, Interview, Narrative Writing

13. Activities:

Initial:

Day 1: Before reading about the interview process students will watch the following YouTube video (<http://www.youtube.com/watch?v=4eOynrI2eTM>) on “How to conduct a Good Interview”. The teacher will ask students to highlight the main points that stood out in the interview.

Day 2: Students will discuss the quote of the day and share their thought on perseverance while they provide examples to enhance their response.

Day 3: Students will discuss responses to the previous class' exercises aloud and clarify any doubts concerning the first part of the reading.

Day 4: Students will discuss responses to the previous class' exercises on the second half of the reading aloud and clarify any doubts.

Day 5: The first ten minutes of class will serve as a brainstorming session. Students are to brainstorm on an event that shaped their lives.

Day 6: Students will review concepts discussed previously in the unit, such as: characterization, mood, tone, voice, as well as the elements of the plot. The teacher will explain the instruction to the narrative writing assignment.

Development:

Day 1: After discussing the purpose of an interview, students analyze the step by step process of developing an effective interview by reading aloud "How to Successfully Interview People" by John Hewitt.

Day 2: Students will read aloud the first half of "Inspiring Stories: Interview with Dancer Ariana Berlin" while they sort and organize relevant events and make connections to the text.

Day 3: Students will read the second half of the reading "Inspiring Stories: Interview with Dancer Ariana Berlin" while they sort and organize relevant events and make connections to the text.

Day 4: Students will watch two YouTube videos of Ariana Berlin- one as a gymnast and another as a dancer.

Links:

Gymnast: http://www.youtube.com/watch?v=b2W0_Ml1D7A

Dancer (Hip Hop): <http://www.youtube.com/watch?v=BTswq7xzqwM>

Day 5: Students will be paired up and asked to interview one another using the following questions, as well as question they develop as they interview:

1. What particular moment shaped the person you are today
2. When did this event occur? What do you remember about this day?
3. Where did this event take place? Do you remember any specific details?
4. How did you feel? Why did you feel this way?
5. Who else was involved in this moment? What do you remember about them?
6. Why is this moment so memorable?
7. Additional questions you develop as you interview your peer...

Day 6: Students will have an in class narrative writing session using component from the interview to write their narrative.

Closing:

Day 1: Students will complete a practice interview exercise in preparation for an interview they will soon carry out. Students are to select a famous person they admire. They will create a list of eight questions they would ask their person of interest. Students are expected to follow suggestions provided in the video and in the reading.

Day 2: Students respond the following questions.

1. Ariana Berlin sacrificed the option of going to public school with her friends, have you ever sacrificed something to achieve a goal? Explain.
2. How would you describe Ariana based on the interview? Use evidence from the text to support your answer.
3. Did anything about Ariana capture your attention? Explain why or why not.

4. When Ariana states, “I have gotten so much better dancing, breaking, everything”, what does she mean by “breaking”?
5. For Ariana, dance is a way to “release anger, frustration, sadness...” How can you relate to Adriana? What activity allows you to feel at peace?
6. In your own words, what does hip hop represent to Ariana? Do you agree or disagree? Explain.

Day 3: Students respond the following questions:

1. What is a role model? Who is your role model?
2. What major obstacle did Ariana experience? What obstacles have you experienced? How can you relate to Ariana?
3. When was the car accident? What is special about the day of the accident? Is there a coincidence? Explain.
4. What caused the car accident? What can we learn from this experience?
5. What were some effects of the car accident?
6. When Ariana says jazz is “sick to watch”, what does she mean by “sick”?
7. In your own words, what is Ariana advice to people? What do you think about her advice?

Day 4: Students will discuss the format of the interview and respond the following questions aloud, was the interview effective? Did the interviewer follow the steps discussed for an effective interview? Which ones? How?

Day 5: Students will use the last ten minutes of class to write down the question which were most challenging and explain how they could have improved upon their response. This is

meant to serve as a reflective phase for students to consider what details they need to improve upon in the development of their narrative.

Day 6: Students will hand in their narratives, which the teacher will verify to observe students' progress and provide feedback for students to continue working upon.

14. Materials: Readings “How to Successfully Interview People” by John Hewitt (**Appendix H5**); “Inspiring Stories: Interview with Dancer Ariana Berlin” by Atija Brewer (**Appendix H6**), Computer with speakers, Projector,

15. Extended Activities:

9th Grade Unit**Lesson Plan 1: The role of creativity in my life****1. Compatible with Curriculum Map Unit: 9.6****2. Topic:** Creativity

3. Big Picture: Creativity distinguishes us and it should be taken into account in schools.

4. Essential Question: What role does creativity play in our lives?

5. Reflection: “To be creative means to be in love with life. You can be creative only if you love life enough that you want to enhance its beauty, you want to bring a little more music to it, a little more poetry to it, a little more dance to it.”

6. General Strategy:

E.C.A Phase: x Exploration x Conceptualization x Application

Reading Trilogy Phase: x Before x During __After

7. Curriculum Connection: __Spanish x History x Technology
__Physical Education __Art

8. Expectations: L/S. 9.2 The student listens and responds to, analyzes, gives and discusses complex instructions; constructs complex sentences and statements to explain, describe, support, and discuss information; answers and formulates closed and open-ended questions.

9. Transversal Theme: Civic and Ethical Education- We appreciate all art forms

10. Depth of Knowledge:

__Recall (I) __Skill/Concept (II) x Strategic Thinking (III) __Extended Thinking (IV)

11. Operational Objectives: Throughout several activities the student will be able to:

Conceptual: After watching *RSA: Changing School Paradigms*, students **explain** the importance of the arts in schools and their impact on society.

Procedural: After watching *RSA: Changing School Paradigms*, students will **analyze** the fact the arts are undermined in school and its impact on society.

Attitudinal: After watching *RSA: Changing School Paradigms*, students will **consider** the importance of creativity and **share** their talents with their peers.

12. Assessment Techniques: Brainstorm, Open Question

13. Activities:

Initial: Students discuss what the term creativity means to them and talk about areas they believe they are talented in., keeping in mind everyone has a talent; whether it be painting, singing, dancing among others.

Development: Students watch *RSA: Changing School Paradigms* (YouTube Video) and analyze what the speaker is suggesting, while taking notes on specific details they find intriguing about the video.

Closing: The teacher will show the same YouTube talk, but non-RSA, where the discussion is not tied to illustrations and ask students to describe the differences and state which one was easier for them to understand. Students also share their ideas and opinions on the role of creativity and relate it to the discussion presented in the video.

14. Materials: Computer with speakers, Projector, Download videos if you do not have internet access

15. Extended Activities:

Lesson Plan 2: Poetry Project Guidelines**1. Compatible with Curriculum Map Unit: 9.6****2. Topic:** Poetry Project**3. Big Picture:** Assuming role of responsibility and collaboration**4. Essential Question:** Can we work as a team?**5. Reflection:** “Alone we can do so little; together we can do so much” (Helen Keller)**6. General Strategy:**

E.C.A Phase: x Exploration __ Conceptualization __Application

Reading Trilogy Phase: x Before __ During __After

7. Curriculum Connection: __Spanish __ History x Technology
 __Physical Education __Art

8. Expectations: L/S. 9.2 The student listens and responds to, analyzes, gives and discusses complex instructions; constructs complex sentences and statements to explain, describe, support, and discuss information; answers and formulates closed and open-ended questions.

9. Transversal Theme: Education for peace (reflection)**10. Depth of Knowledge:**

x Recall (I) __Skill/Concept (II) __Strategic Thinking (III) __ Extended Thinking (IV)

11. Operational Objectives:

Conceptual: After listening to the instructions for the final poetry project, students **choose** which peers they want to form a part of their group.

Procedural: After listening to the instructions for the final poetry project, students **develop** a schedule in order to **organize** their project as a group.

Attitudinal: After listening to the instructions for the final poetry project, students **assume** responsibility for their contribution to the project and respect each student's opinions and ideas in relation to the project

12. Assessment Techniques: Open questions

13. Activities:

Initial: Students listen to instructions for the development of the acting/dance video, carefully. The teacher will go step by step explaining the instructions, as well as the rubric.

Development: The teacher asks students if they have any questions or concerns related to the project. Students review literary concepts they have studied throughout the semester.

Closing: Students unite into groups of four, which will be the members who compose the group for the final poetry project. Students look through the reading pack and consider which poem/music lyric they would like to reproduce.

14. Materials: Rubric for poetry project (**Appendix I1**)

15. Extended Activities:

Lesson Plan 3: What shaped the person I am today?**1. Compatible with Curriculum Map Unit: 9.6****2. Topic:** Experience**3. Big Picture:** Our experiences reflect how we view life.**4. Essential Question:** What shaped the person I am today?**5. Reflection:** “Experience teaches only the teachable” (Aldous Huxley)**6. General Strategy:****E.C.A** Phase: x Exploration ___ Conceptualization x Application**Reading Trilogy** Phase: x Before ___ During ___After**7. Curriculum Connection:** ___Spanish ___History ___Technology
___Physical Education ___Art**8. Expectations:** W. 9.3 Applies organizational patterns and the elements of descriptive, narrative, expository, and persuasive forms of writing to construct a composition.**9. Transversal Theme:** Education for peace- We respect each others’ differences.**10. Depth of Knowledge:**

___Recall (I) ___Skill/Concept (II) x Strategic Thinking (III) ___ Extended Thinking (IV)

11. Operational Objectives: Throughout several activities the student will be able to:**Conceptual:** After reviewing the elements of a narrative, students will **describe** a specific moment in their lives which has had an impact on the person they are today.**Procedural:** After reviewing the elements of a narrative, students will **construct** an in-class essay using the writing process.**Attitudinal:** After reviewing the elements of a narrative, students will **internalize** the importance of using the writing process.

12. Assessment Techniques: In-class narrative essay

13. Activities:

Initial: Students review elements of a narrative essay discussed earlier in the semester, as well as discuss common mistakes in their previous essays.

Development: Students develop a narrative essay on an important event that impacted the person they are today. This activity serves as a transition to our next class where students develop a poem using this draft.

Closing: The teacher goes around and has one to one conversations with his/her students making sure they follow the narrative essay structure.

14. Materials: Elements of a Narrative Worksheet (**Appendix I2**), writing utensil, notebooks

15. Extended Activities:

Lesson Plan 4: Song Structure**1. Compatible with Curriculum Map Unit: 9.6****2. Topic:** Songs**3. Big Picture:** There is a connection between music and poetry.**4. Essential Question:** How does music reflect poetry?**5. Reflection:** “After silence, that which comes nearest to expressing the inexpressible is music”

(Aldous Huxley)

6. General Strategy:

E.C.A	Phase: x Exploration	x Conceptualization	___ Application
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Reading Trilogy	Phase: x Before	x During	___After
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7. Curriculum Connection: ___ Spanish ___History x Technology

___ Physical Education x Art

8. Expectations:

W. 9.3 The students applies organizational patterns and the elements of descriptive, narrative, expository and persuasive forms of writing to construct a composition.

W. 9.4 The student uses figurative language; writes different styles of poems.

L/S. 9.3 The student uses appropriate language structures to problem solve, explain a process, and express opinions integrating comparison and contrast statements; analyzes presentations.

L/S. 9.4 The student uses a variety of language patterns and structures to explain text, discuss topics and themes; expresses thought and opinions to analyze plot, problem and solution, as well as make predictions and inferences, and draw conclusions from listening to a variety of texts and multimedia sources.

9. Transversal Themes: Civic and Ethical Education- We appreciate all art forms.**10. Depth of Knowledge:**

__Recall (I) __Skill/Concept (II) __Strategic Thinking (III) __ Extended Thinking (IV)

11. Operational Objectives:

Conceptual: After discussing the structure of a song (Introduction, verse, chorus, and bridge), students will **understand** poetic literary elements in order to sort and prioritize information.

Procedural: After listening to a Movie Maker Tutorial, students will **create** a Movie Maker Presentation with audio, music, and video clips using creative writing styles to produce their song.

Attitudinal: After listening to a Movie Maker Tutorial, students will **contemplate** their effort through the development of their Movie Maker Presentation with images, transitions, slide effects, and text using descriptive writing styles to produce their song.

12. Assessment Techniques:

13. Activities:

Initial:

Day 1: Students talk about their favorite songs and explain why they enjoy them. Students highlight specific terms they can associate to music; such as, verse, chorus, lyrics, which serves as a transition into poetry.

Day 2: The teacher verifies that each student has done their homework, the brainstorm. Students review song structure and poetic devices and share the central theme for their song.

Day 3: The teacher will present a Movie maker Tutorial in the computer lab, where each student will have a computer to work with. Students share what they may already know or may not know about Movie Maker.

Day 4: Students are expected to have worked at home polishing their song and brainstorm their choice of background beat to their song; therefore, the first part of the class students will share aloud their choice of background song (instrumental) as consider other alternatives as they listen to their peers' ideas.

Day 5: Students share their experiences working with Movie Maker focusing on what was easy or difficult for them and how it can be made easier to understand for future occasion.

Development:

Day 1: The teacher explains the process of developing a song using specific terminology; such as: introduction, verse, chorus, and bridge. The teacher highlights specific examples from actual songs for students to identify poetic literary terms. The following link highlights terms relevant to songs: <http://www.wikihow.com/Write-a-Song>

Day 2: Students spend 25 minutes of class writing their song, taking into account specific terminology; such as: introduction, verse, chorus, and bridge. Students use their brainstorming ideas to get them started, as the teacher circulates making sure everyone is on task

Day 3: The teacher explains step by step how to download Movie Maker and how to insert, images, text, transitions, slide effects to a Movie maker Presentation. He/she must explain how to download images from the internet and save everything in a single document. Students begin to search for images and create their Movie Maker presentation, which they will save in their own USB or the teacher's.

Day 4: Students develop a moviemaker presentation in class with images and audio they have saved on the USB. It is preferable this activity be carried out in class as not all students may have access to a computer at home. If it is to be assigned as an out of class activity, students should have at least a week to complete the assignment.

Day 5: Each student presents their Movie Maker presentation which should include images, audio and the text to the song they created throughout the poetry unit. Students who are listening to the presentation contribute to the class discussion by highlighting poetic devices included in the song. Each student should ask at least one question throughout the presentations.

Closing:

Day 1: The teacher clarifies any doubts students may have concerning song structure and poetic devices.

Day 2: Students pair up and peer review each others' songs and identify the intro

Day 3: The teacher makes sure everyone is on task and clarifies any doubts/questions. Students are assessed according to their Movie Maker video drafts.

Day 4: Students make sure they have properly saved the file and clarify any doubt with their teacher or classmates.

Day 5: Students respond to each other's doubts or questions and create connections between their music videos. Students turn in an evaluation sheet based on their peers' presentation.

14. Materials: Song Structure Worksheet (**Appendix I3**), MovieMaker Tutorial (**Appendix I4**), Computers, MovieMaker Program

15. Extended Activities:

Lesson Plan 5: Poetic Devices**1. Compatible with Curriculum Map Unit: 9.6****2. Topic:** Poetic Devices**3. Big Picture:** Dance performances portray poetic devices.**4. Essential Question:** What is poetry?

5. Reflection: “To be creative means to be in love with life. You can be creative only if you love life enough that you want to enhance its beauty, you want to bring a little more music to it, a little more poetry to it, a little more dance to it.” (Osho)

6. General Strategy:

E.C.A	Phase: x Exploration	x Conceptualization	x Application
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Reading Trilogy	Phase: x Before	x During	x After
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7. Curriculum Connection:	<input type="checkbox"/> Spanish	x History	x Technology
	<input type="checkbox"/> Physical Education		x Art

8. Expectations:

R. 9.6 The student uses elements of poetry and plays to analyze, interpret, and identify genres, imagery, and figurative language.

W. 12.1 The student distinguishes appropriate and incorrect grammar structure; applies a variety of syntactic styles to write.

L/S. 9.4 The student uses a variety of language patterns and structures to explain text, discuss topics and themes; expresses thought and opinions to analyze plot, problem and solution, as well as make predictions and inferences, and draw conclusions from listening to a variety of texts and multimedia sources.

9. Transversal Themes: Civic and Ethical Education- We appreciate all art forms**10. Depth of Knowledge:**

__Recall (I) __Skill/Concept (II) __Strategic Thinking (III) x Extended Thinking (IV)

11. Operational Objectives:

Conceptual: Having discussed several poetic devices; such as, allusion, simile, metaphor, and symbolism, students will **interpret** lyrics provided to them and **identify** the elements portrayed in the lyrics.

Procedural: Once students have understood each of the poetic devices, students will **observe** a dance performance for each of the devices and **analyze** how the poetic devices play a role in the dance performance.

Attitudinal: Having discussed the dance performances, students will **share** their feelings and opinions on the dance performance as well as topics that arise, such as: addiction, love, bullying, and pain.

12. Assessment Techniques:

13. Activities:

Initial:

Day 1: The teacher defines symbolism and provides a set of examples. Students divide into 6 groups of 4. Each group will be provided with a box with a specific object, but they have to keep it amongst themselves.

Day 2: The teacher asks students what they know about metaphors and similes. Through a PowerPoint Presentation students will observe a series of comparisons, which they have to complete. The students' goal is to infer which image that will complete the phrase, using their knowledge on comparisons.

Day 3: The teacher asks students to stand up and to jump and to try to stay in the air for at least 3 seconds. Once students explain it is impossible to remain in the air for three seconds,

students discuss the role of gravity. Students explain the purpose of gravity, which serves as a transition to our assigned reading.

Day 4: Students pair up and talk about dancing and describe what kind of dances they prefer and why. Students discuss gender role in dancing and how it may vary. They also share their experience with dancing and explain how dancing is composed of a process.

Day 5: The teacher asks students if they know of someone who has been sick and to explain how it affected them or their family. Students are expected to talk about moral support, pain, and overcoming obstacles.

Day 6: Students discuss the role of friendship and how family relationships are similar and different to their relationship with their friends.

Day 7: Students discuss the concept of fear aloud and share experiences where they have felt fear in school and outside of school. Students are also expected to talk about the concept of being shy and why they believe people are shy.

Development:

Day 1: Each group will have a different object: 2 groups will have a rose (1 group will have a red rose another a black rose); 2 groups will have an image of water (1 a glass of water, another a hurricane); 2 groups will have fire (1 in a chimney and another a forest fire). Each of the groups is to develop a situation according to their object and must highlight what the object is and what it symbolizes.

Day 2: Students read *The Rose* by Bette Midler aloud and interpret the significance of the poem. Afterwards, students watch a dance performance on YouTube containing the lyrics to the song *The Rose* and relate the dance to the lyrics.

Day 3: Students read *Gravity* by Sara Bareilles aloud and interpret the significance of the poem. Afterwards, students watch a dance performance on YouTube containing the lyrics to the

song *Gravity* and relate the dance to the lyrics. Students also review symbolism by identifying symbols within the dance performance; such as: costumes, lighting, facial expressions, movements, colors, etc.

Day 4: Students read the lyrics to *Dancing* by Elisa and *This Woman's Work* by Maxwell and discuss their interpretation of the text. Afterwards, students observe a dance performances based on the class readings (*Dancing*). Students identify symbols presented throughout the dance performance and how any detail (character, setting, lighting, costume, movements, and facial expression) adds meaning to the lyrics.

Day 5: Students will watch two dance performances from So You Think You Can Dance (SYTYCD) “This Woman’s Work” (<http://www.youtube.com/watch?v=ObDTen20-Js>) and “Fix You” (<http://www.youtube.com/watch?v=xnguqsMQmg4>) by Coldplay. As students observe each performance they are expected to write concepts that come to mind. After they have watched both dance performances, they will write a explanation as to why the particular concept came to mind. It is important for the teacher to highlight beforehand that students are to be open and that any concept is acceptable.

Day 6: Students read “Footprint in the Sand” by Leona Lewis (<http://www.azlyrics.com/lyrics/leonalewis/footprintsinthesand.html>) aloud and discuss each stanza as a whole as they identify poetic elements and consider the poetic voice. This activity serves as a transition to a discussion on voice and tone which will be discussed in a future class.

Day 7: Students work in groups of three, read the lyrics “Read All about It” by Emeli Sandé (<http://www.azlyrics.com/lyrics/emelisand/readallaboutitptiii.html>) and identify poetic devices used in the lyrics. In addition, students are to provide a one paragraph description explaining one of the stanzas, assigned by the teacher, and explain it verse by verse.

Closing:

Day 1: Each group shows their object and shares their situation. The other groups are in charge of identifying what the object symbolizes. Students discuss how the same object can symbolize two different things according to the context. The teacher collects students situations to assess students overall knowledge.

Day 2: Students write how dance and poetry are similar, in their reflective journal, as the teacher goes around discussing students' responses individually.

Day 3: Students write how the dance performance made them feel and describe a situation or a person who played the role of "gravity" in their lives, in their reflective journal.

Day 4: By the end of class, each pair will unite with another pair and share their interpretations for the assigned reading. Students write each of the interpretations on a separate sheet of paper which is to be collected by the teacher.

Day 5: Students are to share at least one of the concepts they came up with and explain aloud why they came up with the particular concept. Then students are to compare and contrast both performances.

Day 6: Students will watch a shadow dance performance by "Attraction" (<http://www.youtube.com/watch?v=mEYduzx3ef4>) and interpret the performance. Once they have shared their interpretation aloud, they are to compare their interpretation to their interpretation of the assigned reading.

Day 7: In the order the stanzas appear, students will read their stanza aloud and share aloud any poetic devices presented, as well as their interpretation on the assigned stanzas. Other groups will be asked to contemplate what students have shared and add additional ideas in reference to the stanza discussed.

14. Materials: Lyrics: *The Rose* (**Appendix I5**), *Gravity* (**Appendix I6**), *Dancing* (**Appendix I7**), *This Woman's Work* (**Appendix I8**), *Fix Me* (**Appendix I9**), *Footprints in the Sand* (**Appendix I10**), *Read All about It* (**Appendix I11**) Computer, Projector, Readings (lyrics), Reflective Journal

15. Extended Activities:

Day 6: Once students have interpreted the lyrics “Read all about it” by Emeli Sandé, the teacher may present students with the shadow dance performance by Attraction, “Read All about it” (<http://www.youtube.com/watch?v=CG68IvS5lwk>). Afterwards, students can compare their interpretation of the reading to the dance performance.

Lesson Plan 6: Tone and Voice

1. **Compatible with Curriculum Map Unit:** 9.6

2. **Topic:** Tone and Voice in Poetry

3. **Big Picture:** Through voice one establishes a personality while tone sets the mood.

4. **Essential Question:** What is the difference between voice and tone?

5. **Reflection:** “Words mean more than what is set down on paper. It takes the human voice to infuse them with deeper meaning.” (Maya Angelou)

6. **General Strategy:**

E.C.A Phase: x Exploration x Conceptualization x Application

Reading Trilogy Phase: x Before x During x After

7. **Curriculum Connection:** x Spanish ___History x Technology
___Physical Education x Art (Theater)

8. **Expectations:**

W. 9.3 The student applies organizational patterns and the elements of descriptive, narrative, expository, and persuasive forms of writing to construct a composition.

L/S. 9.1 The student listens and responds to a read aloud from a variety of fiction and nonfiction to analyze character development and setting, to determine tone, voice, and mood, and to make connections to the text.

9. **Transversal Themes:** Civic and Ethical Education- we are not all the same

10. **Depth of Knowledge:**

___Recall (I) ___Skill/Concept (II) ___Strategic Thinking (III) x Extended Thinking (IV)

11. **Operational Objectives:**

Conceptual: After discussing tone, students will **understand** how to incorporate organizational patterns and the elements of descriptive writing.

Procedural: After discussing tone, students will **create** a situation **analyzing**

organizational patterns and the elements of descriptive writing and role play their situation.

Attitudinal: After acting out their performance, as a group, students will **share** their thoughts and opinions on character development, dialogue, setting, tone, voice, and mood.

12. Assessment Techniques:

13. Activities:

Initial:

Day 1: The teacher asks students about situations they normally encounter. Once students provide their responses, the teacher asks what kind of expression do they make during those situations and how do they feel. This conversation serves as a transition into tone.

Day 2: Students review tone and get into their groups to include any finishing touches to their performance; such as, costume, setting, make-up etc.

Development:

Day 1: Students unite into six groups of four. Each group will receive a specific attitude (sad, happy, furious, shocked etc.) Students create a hypothetical situation where they establish the characters tone throughout the situation. Students have the rest of class period to create their situations which they will act out in the following class.

Day 2: Students act out their situation while their peers take notes on tone. As students perform, the class discusses the integration of tone into the performance and what it says about the role of the character, which leads to a discussion on voice.

Closing:

Day 1: The teacher clarifies any doubts and makes sure each student is contributing to the group discussion. The teacher verifies students' written work, which they are to take home and continue to work upon.

Day 2: Students write about tone and voice in their notebook and how one contributes to the other. Afterwards, students share their writing aloud.

14. Materials: List of Emotions (Appendix H2)

15. Extended Activities:

Lesson Plan 7: Poetry/Drama Final Project**1. Compatible with Curriculum Map Unit:** 9.6**2. Topic:** Poetry/Drama Final Project**3. Big Picture:** It's not just about the parts; it's about the whole.**4. Essential Question:** How can I help?**5. Reflection:** "Leadership is about taking responsibility, not making excuses." (Mitt Romney)**6. General Strategy:**

E.C.A Phase: Exploration Conceptualization Application

Reading Trilogy Phase: Before During After

7. Curriculum Connection: Spanish History Technology
 Physical Education Art

8. Expectations:

L/S. 9.5 The student explains the main idea or topic and important details from learned concepts or readings of a variety of expository texts; applies sequence of events to discuss and summarize text; compares and contrasts topics from a variety of texts.

L/S. 9.4 The student uses a variety of language patterns and structures to explain text, discuss topics and themes; expresses thought and opinions to analyze plot, problem and solution, as well as make predictions and inferences, and

9. Transversal Themes: Civic and Ethical Education: We appreciate all art forms.**10. Depth of Knowledge:**

Recall (I) Skill/Concept (II) Strategic Thinking (III) Extended Thinking (IV)

11. Operational Objectives:

Conceptual: After developing a full script for their interpretation of a poem or music lyric, as a group, students will **explain** the main idea or topic and important details from their project.

Procedural: After observing each of their peers' poetry/drama video students will **analyze** a variety of language patterns and structures and draw conclusions from listening to a variety of texts and multimedia sources.

Attitudinal: After observing each of their peers' poetry/drama video, students will **reflect** upon the use of themes and **express** thoughts and opinions to analyze plot.

12. Assessment Techniques:

13. Activities:

Initial:

Day 1: As a group students share their experiences with their video to date and what are some difficulties they are having in terms of the script.

Day 2: The teacher introduces class discussion by presenting a mini video similar to the rules one must follow when they are inside a movie theater. The video includes pictures of students working in groups throughout the semester with positive messages and a remix of their selected lyrics.

Development:

Day 1: Each group meets with the teacher for approximately 10 minutes. Each member contributes to the discussion by explaining their participation in the development of the video and script. Students continue to work on their scripts and revise each component (characterization, voice, tone, setting, plot, literary devices). While the teacher talks to one group the other groups will be working on their rubrics and as a whole, will assign themselves a grade according to the rubric.

Day 2: Once students present their videos, they explain their interpretation of their selected poem/music lyrics and explain in detail how they arrived at that interpretation. Students

also explain how their situation, as well as dance, resembles the theme presented in their selected poem/music lyrics.

Closing:

Day 1: Students write how their situation and dance performance for the play relates to the poem or music lyric they interpreted; in other words, how does your performance reflect the theme of the poem.

Day 2: At the end of every groups' presentation, students evaluate their videos. Students highlight each groups' strengths and writes what aspects they could have improved upon, without insulting the group members in any way. The teacher collects each groups' video accompanied by the script.

14. Materials: Poetry/Dance Rubric (**Appendix II**), Computer with speakers, Projector

15. Extended Activities:

Chapter 6: Conclusion

Introduction

The purpose of this study was to incorporate dance performances as a distinct text into the existing seventh, eighth and ninth grade English curriculum in Puerto Rico. The English curriculum framework highlights the program should be complemented with:

Challenging extra-curricular activities that respond to students' interests and talents and where students are "immersed" in the L2 language experience. The learners' different learning strategies and multiple intelligences are taken into consideration and addressed as well as further developed through a variety of teaching techniques and activities and appropriate materials. (p. 12)

This study explores whether or not there is an interest in dance as an art in order to tap into students' interests and talents within the secondary English curriculum. It ties directly to the English programs requirements as the art of dance is rarely, if ever, presented within schools, even less so across the curriculum. Dance performances as a text presents material in challenging manner, which is, in essence, what educators should strive for to encourage divergent thinking. This study also demonstrates how to effectively incorporate dance performances in the English curriculum through a series of lesson plans, in order to enhance divergent thinking in secondary school students while complying with Puerto Rico's educational requirements.

The English program clearly supports an interdisciplinary approach which is the aim of this study. The interpretation of a dance performances breaks away from the notion of the "right" response and encourages students to provide multiple interpretations as well as their reasoning. People are naturally creative, but as they "become educated" the notion that one is either right or wrong tends to arise constantly, which is why I propose a distinct text into the curriculum, one

which is relevant to students, as well. I do not intend to eliminate traditional texts, quite the opposite, I hope to combine the text of dance to traditional written texts to enhance meaning in what students read and interpret. In addition, this study does not seek to include the arts as an interdisciplinary approach as a replacement for the arts courses (visual arts, music, dance and theater), but I do believe if students do not have access to these courses, an interdisciplinary approach does make justice. Three separate questionnaires were developed, one for each grade, because the items focus on aspects relevant to the units portrayed in the CM.

Summary of Findings

This research consists of four principal questions, the first one being: **What are a group of seventh, eighth and ninth grade students' opinion regarding dance?** To answer this research question, the first part of the questionnaire posed open-ended questions about dance in order to obtain a detailed response from participants. Approximately one fourth of the responses (28.17%) suggest the purpose of dance performances is to entertain viewers, students' responses (16.49%) also indicate they believe dance performances provide a learning experience. Through the integration of dance performances in the English classroom, students would be provided with the opportunity to look at dance from a distinct perspective while enhancing concepts students are expected to learn in secondary school.

In order to find out exactly what students believe one can learn from dance performances, the third item for seventh and eighth graders required students to mention what they thought they could learn from dance. Just over one fourth (27%) of the participants consider one can learn dance techniques; whereas 13% left the item blank, indicating several students may not consider dance performances a text from which they can learn school wise. Students' responses do, in fact, indicate the inclusion of dance performances as a text within the English curriculum has

potential as students seem to be able to identify with the art of dance through messages and feelings portrayed (26.76%).

Students were also asked to mention extra-curricular activities of their interest or those their school currently provides. Participants' responses portray an increased interest in activities that require movement, suggesting an interest in kinesthetic awareness. Although this study focuses on dance as a text, there are several components within the lesson plans where the act of dancing is included since students indicated an interest in learning through movement.

Several items within the first part of the questionnaire for seventh graders were relevant to their identity as Puerto Ricans in order to determine if students would connect dance to their identity as Puerto Ricans. "Dance" obtained 12% of the responses, keeping in mind this first part consisted of open ended, rather than multiple choice. Seventh graders were also asked to mention four of the most popular dance forms in Puerto Rico, to which 21.79% replied, "salsa" which in effect enables an excellent inclusion on the historical components of dance within Puerto Rico and the existing connection between the variety of music listened to in Puerto Rico, as "plena" has its origins in "areito" which dates back to the Taínos.

The fact that the majority of the ninth graders were unable to mention poetic devices present in dance performances because they were unaware of what the concept meant, suggests an area students should have been exposed to previously remains challenging for them. This implies poetry continues to be a challenging area for students; therefore justifying the integration of dance as a poetic text from which students can learn in a non-traditional format.

Across all three grades students were asked to mention their favorite type of music as well as an explanation. Interestingly, several students indicated a preference for English music, as they claim they are able to identify with it. This item was developed in order to include dance

performances with songs students would enjoy. Then they would be expected to interpret its significance as a lyric and afterwards in combination with a dance performance. Personally, the item which stood out the most from part one was in reference to how many students had taken dance classes. Surprisingly, close to half (47.77%) of the participants have taken dance classes and of those 13.43% are male. This indicates there is not only an interest in dance; but that there is also an investment in dance. This first part turned out to be very revealing as students provided detailed responses which enabled a clearer idea in terms of students' opinion towards their identity, dance and music since it consisted of open-ended questions.

The second part of the questionnaire consisted of a Likert Scale which was aimed at answering the second research question: **What are the attitudes of a group of seventh, eighth and ninth grade students regarding dance as a text?** The first item from this part was intended to find out how many students like to watch dance performances, of which 83.58% feel within the category of "strongly agree" and "agree" indicating an interest in dance. 14.93% claim they "nor agree or disagree" which suggests the inclusion of dance performances within the English class would enable students to view dance from a distinct point of view, one relevant to academics rather than for mere entertainment. A total of 82.09% strongly disagree with the notion that dancing is only for girls which breaks away with the idea that if dance were to be integrated into the curriculum, it would be aimed at the female gender, on the contrary, students responses imply there is an interest in dance on behalf of both genders. A total of 82.09% of the participants indicated they either "strongly agree" or "agree" with the statement: I like to learn through movement. This suggests the possibility of including a basic dance performance to align with the English curriculum is not out of the question, as there is an interest in kinesthetic knowledge.

The purpose of this study was to encourage the use of dance performances as a text. When teachers incorporate texts within the English classroom, it is essential for it to include aspects students can relate to because it enhances a critical discussion. Students should be able to make text to text and text to world connections, but it is equally important for students to develop text to self connections which enhance relevancy. When students are able to relate to texts provided in the classroom, the discussion becomes significant to the students which become apparent in the text of dance. Students' response to the statement: Dance performances present situations I can relate to, where 64.18% either "strongly agreed" or "agreed" implies students can relate to situations presented in dance performances which in turn provides relevancy.

The third part of the questionnaire was developed to answer research question three: What does a representative group of seventh, eighth and ninth grade students from a school in Western Puerto Rico know about dance? In terms of social issues apparent in dance performances, 55.22% of the participants claim dance performances do portray social issues; whereas, 44.78% claim they do not which served to support the inclusion of dance performances which touch upon social issues such as: bullying, drug and alcohol abuse, depression, unhealthy relationships which are only some of the topics emphasized in the development of the lesson plans, all issues adolescents possibly face and impact their academic progress.

The items pertinent to this part were included for the purpose of lesson plan development according to the CM unit for each grade. When asked if "bomba" and "plena" are the same type of music, 45% indicated they were, when in fact they do have traits which distinguish them. Considering these are cultural dances to Puerto Rico, this study seeks to encourage a cross-disciplinary approach where other courses are integrated within the English curriculum, as portrayed in the creation of the seventh grade unit which focuses on several historical aspects.

The Social Studies class typically focuses on aspects of Taíno life; however, little focus is attributed to their dance forms; therefore, by including this topic within the English curriculum, not only are students learning something new, they are also able to relate what they are learning in the English class to History. In addition, it provides a space for students to talk about their preferred music styles and learn about its origins and how it traces back to historical events as well as social issues people continue to face today. Rather than simply reading about dance, students are also encouraged to develop a dance performance based on a fictional Taíno they have created through readings provided to develop their character. The integration of dance enables students to go beyond receiving input; they are encouraged to create and apply what they have learned.

Eighth and ninth grade students were asked to state whether or not dance performances contain a plot of which 55.32% agreed, 10.64% disagreed and 17.02% claim they do not know. This item brings to question whether or not students are familiar with the concept of “plot” which they should have learned in school by this point; this suggests a need for creative ways to teach these topics. Dance performances included in the units have been selected to match this particular statement in order to teach plot elements from a distinct perspective. In search of several dance performances, ones which would not only parallel to the standards and expectations but also captivate students’ attention, I came across a different genre of dance, shadowdance. This is a relatively new genre, one which I am sure many students are probably not familiar with. Performances from groups that pertain to this genre, such as: Attraction, Pilobolus and Catapult were included within the lesson plans to reinforce concepts several students tend to struggle with and after being taught several times still do not understand, as was suggested in students’ responses. These dance performances touch upon several issues

adolescents tend to confront, which justify its inclusion from a perspective on relevancy within the classroom.

When asked if a dance performance is a form of literature, half (50.75%) of the participants claimed they did not know, 13.42% disagreed and 35.82% agreed. This item is central to the study because it hits the very heart of the research in terms of comparing dance performances to a text. The concept of “literature” is challenging to define, one which arises debate and considering whether dance is a form of literature or not may cause certain disagreements, which is exactly what I had I mind would occur in the classroom as I created the lesson plans. I expect students to question what makes a written text any different from a performed “text”. The idea of students questioning this point is imperative because it enables students to analyze rather than to simply provide the “right” or “wrong” answer thus tapping into their critical thinking.

Once again, item fourteen: *Dance performances contain figurative language*, reinforces what was previously stated in terms of poetry as a challenging material for students; however, one can question whether it is challenging or simply unappealing to students, which is why the inclusion of dance performances to discuss poetry would provide a an alternate approach towards poetry which students could genuinely enjoy.

The last item requires students to indicate whether or not people can express emotions through dance to which 100% agreed. This may seem like an obvious question but it is essential to the study because emotions play an influential role in people’s lives. The reason many people make several decisions are influenced upon particular emotions; therefore, by including a distinct text which brings out different emotions from students enables a discussion on decision making, an important factor especially in this transitional grade where students experience many changes.

In essence, our emotions influence our motivation towards varying situations and to allow students to talk about these emotions and share their experiences serves as a motivational factor within the curriculum.

Chapter five encompasses the fourth research question: **What kinds of instructional strategies/ lesson plans, which meet the Department of Education's Content Standard and Grade-level Expectations for seventh, eighth and ninth grade, can be developed to encourage the integration of dance as a text to enhance topics, such as cultural identity, narratives and poetry while engaging students?** The questionnaire findings guided the development of seventh, eighth and ninth grade units as they touch upon issues students highlighted within their responses. Three units were developed with particular focus on CM: Being Puerto Rican through Folktale (7th grade), Analyzing Character Decision (8th grade) and Figuratively Speaking (9th grade). Each of the units consists of lesson plans developed to meet the standards and expectations required by Puerto Rico's Department of Education. The units consist of multiple readings on cultural aspects to Puerto Rico, narratives on the role of dance in the lives of different people, as well as lyrics which parallel several links provided on dance performances. This study has demonstrated the integration of dance does not pose a threat to students, as their responses suggest the contrary; students genuinely have an interest in dance and they do believe dance performances portray a message much like written texts.

The ultimate goal of this study is to break away with the traditional class where students are expected to provide the correct answer and through the inclusion of dance performances as a text within the English curriculum there is no one correct response which is why it is so appealing. It is not about students memorizing a particular response and repeating it on an exam, it encourages students to think, question, reflect and explain why. Traditional standardized tests

tend to focus on the concept of “what”; what I propose is including a different text which will allow students to focus on the concept of “why” and “how” they arrive there.

Suggestions for Future Research

The sample size for this study was relatively small with a total of sixty seven students; therefore, no generalization can be made based on the findings of this study. Future studies should be conducted on a larger scale for each grade. This study focused on questionnaires participants completed; however, future studies should integrate interviews with teachers and students in effort to obtain a more detailed response in terms of students interest in relation to dance. The interview would serve to gather opinion based information; whereas, questionnaires could focus more on students knowledge in terms of culture, narratives and poetry, which are central to the Curriculum Maps(CM) units. In addition, a part of the questionnaire could focus solely on students’ attitudes towards the arts in general as this study justifies in depth the potential of the arts throughout education within each of the standards: reading, writing and listening and speaking. As the CM goes through future reviews, one would hope that more effort would be made to modify the English Curriculum to include an in depth interdisciplinary approach with the arts especially dance and theater which tend to be excluded.

The public school where the questionnaire was administered is a public school in western Puerto Rico where students are offered visual arts, music, dance and theater which most likely affects their view upon the arts. Future studies should focus on public schools which do not necessarily offer these courses in order to determine the differences that may appear in terms of students’ responses to the questionnaire.

In the development of the lesson plans, I was able to include several dance performances available to me through YouTube; however, I did not have access to several full-length dance

performances but clips of these performances. I am sure there are several dance performances yet to be included within each of the units to enhance the topics under discussion, especially dance performances relevant to Puerto Rican culture. I did include traditional Puerto Rican dance performances within the seventh grade unit; within the eighth and ninth grade unit, the dance performances included did focus on topics secondary students could relate to but they lacked cultural relevancy, as most of the dances were created within the context of the US.

According to article 4.04 of the Organic Law (1990) of the Commonwealth of Puerto Rico's Department of Education, item 20 emphasizes school directors must take measures necessary to provide the school with materials crucial in order to enrich and differentiate the teaching process using funds available to the school as notified by the Superintendent. This law defines materials as mediums which help the educator provide a concrete expression within the teaching plan. Among these materials are: books, notebooks, lectures, images, and small models; therefore the inclusion of materials which encourage an interdisciplinary approach, such as full length dance performance videos ought to be considered as they provide an effective learning experience, as suggested throughout this study. In addition, funding to support the integration of popular dance groups within Puerto Rico as well as local craftsmen should be brought to the English classroom which in turn enhances a sense of solidarity towards members of our society from different generations who work in different culturally related areas.

Future studies should go beyond articulating a theoretical framework for the implementation of the arts, specifically dance in Puerto Rican schools and develop into integrative practice which would include collaboration between the arts and the English curriculum, extended activities with Puerto Rican dance groups and student presentations for the community in hope of extending this approach in other schools.

Limitations

This study is largely theoretical as I justify the inclusion of the arts, specifically dance as a text within the ESL classroom in effort to motivate students in the learning process as well as encourage divergent thinking. There is certainly value to presenting a theoretical framework for the integration of dance performances as a text in secondary English classrooms; however a practical approach would have served as a stronger foundation for this study. The fact that the units developed were not implemented in an actual classroom setting is a limitation as it would have been revealing to observe students' progress. The questionnaire was strictly for the purpose of needs assessment; an inclusion of a pre- and post-test would have provided some insight about how the students respond to the various lessons and assessment techniques.

The study was limited to students at a particular middle school in western Puerto Rico, therefore, it lacks randomization. Undoubtedly, a larger study with diverse students from distinct school might have revealed more detailed results. Another limitation is the small sample size (67 participants) from which the data was collected and analyzed; the needs analysis was determined based on the small sample size as well. This suggests the finding from this study are not as likely to serve as a strong basis for extensive generalizations about the opinions, attitudes and knowledge on dance of seventh, eighth and ninth graders.

As I analyzed the data provided by participants' responses to the questionnaires, I realized several items could have been reworded to obtain more insight on students opinion, attitudes and knowledge on dance. For instance, although item five: *Mention four extra-curricular activities your school has or you would like your school to have* did provide helpful data, a more detailed analysis could have been carried out if this question would have been separated in two separate items. The second part would have been even more informative if the

questionnaire would have focused on students attitudes towards the arts on the bases of a scale. The third part of the questionnaire, which focused on students' knowledge in terms of dance could have been more informing if it would have focused on students' prior knowledge on concepts pertinent to the unit of focus for each grade: CM. Unit 7.1: Being Puerto Rican through Folktale; 8.1: Analyzing Character Decision and 9.6, Figuratively Speaking.

Final Thoughts

This research began by heavily supporting the inclusion of the arts within education and it does so because it is essential to recognize the potential arts have within education in order to truly understand how the integration of dance performances can play an influential role within the secondary English curriculum in Puerto Rico. The problem arises when educators encourage the notion that the arts have no potential. Surely, teachers do not do this intentionally, but it does serve as a possible factor when students claim, there is no real future in the arts or that a successful career is guaranteed if you are good at math or science, as most of my undergraduate students claimed in a debate in terms of the importance of the arts within schools. After twelve years of schooling, many of these students agreed their school paid very little if any attention to the arts. Some even claimed they were looked upon negatively when they had to excuse themselves from class because they had to participate in an extra-curricular activity. This view upon the arts, specifically dance, which plays center stage in this study, can be looked upon from a distinct lens when incorporated within core courses, such as English. It is through the arts, educators can present to students a world of possibilities and shed light on students' talents and creative ideas. It is only when one enables an environment which encourages creative responses that allows students to provide multiple interpretations, hence divergent thinking, which is the main goal of this study.

The needs of the 21st century are not the same as the past which is why schools are trying to reform education on the basis of two questions: “How do we educate our children to take their place in the economies of the 21st century [and] how do we educate our children so they have a sense of cultural identity” (Robinson, 2010). These two questions play a significant role when it comes to how we should approach education; however rather than reforming education one must consider the idea of transforming it, as Robinson (2010) claims. If students do not find interest or relevancy in what they are learning in school then their motivation to learn will surely lack and the precise goal of education, which is for students to learn, will fail to be met. Unfortunately, when students lack motivation to learn, they find no purpose to what they are learning and these are the students who are typically considered “non-academic”. It is through an interdisciplinary approach with the arts where an aesthetic experience is portrayed and students are encouraged to be themselves, to be in touch with each of their senses.

To watch a dance performance requires the viewer to become the dancer and experience a particular moment, even if it is for just a couple of seconds. The emotions viewers experience heightens each of their senses enabling a unique experience, which is in essence what a traditional written text does, it allows the reader to become the character or the poetic voice and not necessarily go through the same experience but to take you back to a personal experience, one which heavily relates to the text. Not only do dance performances included throughout the lesson plans in Chapter five contain situations relatable to students, they also bring up topics which students are encouraged to question, such as gender roles. The dance performances along with the lyrics to particular performances highlight the concept of divergent thinking because the interpretations students come up with based on the lyrics may take a twist after listening to the

lyrics in combination with a dance performance which calls to question, is there a single correct interpretation?

A strong interdisciplinary approach between the English program and the Fine Arts program is only as powerful as the collaboration among teachers. The English teacher can include several dance performances within the curriculum, as long as the objectives to be met are clearly laid out; however, the practical component can be best achieved if teachers across the disciplines unite in effort to provide an education where students feel they actually form part of the learning process rather than merely representing the sole product of education.

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Appendices

Appendix A: Questionnaire

Grade: 7th

7th Grade Bilingual Questionnaire / *Cuestionario Bilingüe de 8vo Grado*

Transversal themes in secondary English: Center stage for stories, poems and cultural expressions through dance

Welcome to the research, “Transversal themes in secondary English: Center stage for stories, poems and cultural expressions through dance.” Please follow the instructions provided for each section. Remember, your participation is voluntary, that means that you are not forced to participate if you do not want to, as stated on the Request of Consent Form. Thank you for taking your time to complete the questionnaire.

Bienvenidos a la investigación “Transversal themes in secondary English: Center stage for stories, poems and cultural expressions through dance.” Por favor siga las instrucciones provistas en cada sección. Recuerde, su participación es voluntario, lo cual significa que no estás obligado a participar si no quieres, según la Hoja de Consentimiento. Muchas Gracias por tomar de su tiempo para completar este cuestionario.

I. Basic Information/ *Información Básica:*

Age: _____
Edad

Gender: _____
Género

Date: _____
Fecha

II. Open Ended Questions/ *Preguntas Abiertas:*

Instructions: For each of the following statements, please provide the best response according to your opinion.

Instrucciones: Para cada una de las siguientes premisas, por favor conteste de acuerdo a su opinión.

1. What do you believe it means to be Puerto Rican?

¿Qué crees que significa ser puertorriqueño?

2. Mention four of the most popular dance forms in Puerto Rico.

Menciona cuatro estilos de baile más populares en Puerto Rico.

- a) _____
- b) _____
- c) _____
- d) _____

3. Mention four things you can learn from dance.

Menciona tres cosas que puedes aprender acerca del baile.

- a) _____
- b) _____
- c) _____
- d) _____

4. Have you ever been in a dance class? If yes, what kind of dance and for how long?

_____yes _____no

¿Alguna vez ha participado en una clase de baile? Si contestó que sí, ¿ qué estilo de baile y por cuánto tiempo? _____si _____no

5. Mention four extra-curricular activities your school has or that you would like your school to have.

Menciona cuatro actividades extra curriculares que tu escuela tiene o que te gustaría que tu escuela estuviese.

- a) _____
- b) _____
- c) _____
- d) _____

6. What is your favorite type of music? Explain.

¿Cuál es tu estilo de música preferida? Explica.

III. Opinion/ Opinión:

Instructions: In the following section, you will read several statements. For each statement please select only one response (number) which best identifies your opinion. The scale goes as follows:

5 = Strongly agree; 4 = Agree; 3= Nor agree or disagree; 2= Disagree; 1= Strongly disagree

Instrucciones: A continuación leerá una serie de premisas. Por favor seleccione la respuesta (número) que mejore identifique su opinión.

5= Totalmente de acuerdo; 4= De acuerdo; 3= Ni de acuerdo o desacuerdo; 2= En desacuerdo; 1= Totalmente en desacuerdo

	Strongly Agree	Agree	Nor agree or disagree	Disagree	Strongly disagree
	<i>Totalmente de Acuerdo</i>	<i>De Acuerdo</i>	<i>Ni en Acuerdo o Descuerdo</i>	<i>Descuerdo</i>	<i>Totalmente en Descuerdo</i>
7. I like to watch dance performances. <i>Me gusta ver presentaciones de baile.</i>	5	4	3	2	1
8. Dancing is for girls. <i>Bailar es para niñas.</i>	5	4	3	2	1
9. I like to learn through movement. <i>Me gusta aprender a través del movimiento.</i>	5	4	3	2	1
10. Dance performances present situations I can relate to. <i>Presentaciones de baile presentan</i>	5	4	3	2	1

situaciones con las cuales me puedo identificar.

IV. Knowledge/ Conocimiento:

Instructions: In the following section you will read several statements. For each statement please mark only one response which best identifies your understanding.

Instrucciones: A continuación leerá una serie de premisas. Por favor marque la mejor respuesta según su nivel de comprensión.

11. Dance performances may present social issues.

Los presentaciones de baile puede presentar asuntos sociales.

_____ **yes** (*si*) _____ **no** (*no*) _____ **I don't know** (*no sé*)

12. Bomba and Plena are the same type of music.

Bomba y Plena son el mismo tipo de música.

_____ **yes** (*si*) _____ **no** (*no*) _____ **I don't know** (*no sé*)

13. Dance is a form of literature.

El baile es una forma de literatura.

_____ **yes** (*si*) _____ **no** (*no*) _____ **I don't know** (*no sé*)

14. Dance performances are a form of narrative.

Presentaciones de baile son una forma de narración.

_____ **yes** (*si*) _____ **no** (*no*) _____ **I don't know** (*no sé*)

15. People can express emotions though dance.

Las personas pueden expresar emociones mediante el baile.

_____ **yes** (*si*) _____ **no** (*no*) _____ **I don't know** (*no sé*)

Grade: 8th8th Grade Bilingual Questionnaire / *Cuestionario Bilingüe de 8vo Grado***Transversal themes in secondary English: Center stage for stories, poems and cultural expressions through dance**

Welcome to the research, “Transversal themes in secondary English: Center stage for stories, poems and cultural expressions through dance.” Please follow the instructions provided for each section. Remember, your participation is voluntary, that means that you are not forced to participate if you do not want to, as stated on the Request of Consent Form. Thank you for taking your time to complete the questionnaire.

Bienvenidos a la investigación, “Transversal themes in secondary English: Center stage for stories, poems and cultural expressions through dance.” Por favor siga las instrucciones provistas en cada sección. Recuerde, su participación es voluntario, lo cual significa que no estás obligado a participar si no quieres, según la Hoja de Consentimiento. Muchas Gracias por tomar de su tiempo para completar este cuestionario.

I. Basic Information/ Información Básica:

Age: _____
Edad

Gender: _____
Género

Date: _____
Fecha

II. Open Ended Questions/ Preguntas Abiertas:

Instructions: For each of the following statements, please provide the best response according to your opinion.

Instrucciones: Para cada una de las siguientes premisas, por favor conteste de acuerdo a su opinión.

1. What do you believe is the purpose of a dance performance?

¿Cuál crees que es el propósito de un espectáculo de baile?

2. Mention four ways dance performances can impact viewers or audience members.

Menciona cuatro maneras en la cual el baile puede influir a los espectadores o audiencia.

a) _____

b) _____

c) _____

d) _____

3. Mention four things you can learn from dance.

Menciona tres cosas que puedes aprender acerca del baile.

a) _____

b) _____

c) _____

d) _____

4. Have you ever been in a dance class? If yes, what kind of dance and for how long?

_____yes _____no

*¿Alguna vez ha participado en una clase de baile? Si contestó que sí, ¿qué estilo de baile y por cuánto tiempo? _____**si** _____**no***

5. Mention four extra-curricular activities your school has or that you would like your school to have.

Menciona cuatro actividades extra curriculares que tu escuela tiene o que te gustaría que tu escuela estuviese.

a) _____

b) _____

c) _____

d) _____

6. What is your favorite type of music? Explain.

¿Cuál es tu estilo de música preferida? Explica.

III. Opinion/ Opinión:

Instructions: In the following section, you will read several statements. For each statement please select only one response (number) which best identifies your opinion. The scale goes as follows:

5 = Strongly agree; 4 = Agree; 3= Nor agree or disagree; 2= Disagree; 1= Strongly disagree

Instrucciones: A continuación leerá una serie de premisas. Por favor seleccione la respuesta (número) que mejore identifique su opinión.

5= Totalmente de acuerdo; 4= De acuerdo; 3= Ni de acuerdo o desacuerdo; 2= En desacuerdo; 1= Totalmente en desacuerdo

	Strongly Agree	Agree	Nor agree or disagree	Disagree	Strongly disagree
	<i>Totalmente de Acuerdo</i>	<i>De Acuerdo</i>	<i>Ni en Acuerdo o Descuerdo</i>	<i>Desacuerdo</i>	<i>Totalmente en Desacuerdo</i>
7. I like to watch dance performances. <i>Me gusta ver presentaciones de baile.</i>	5	4	3	2	1
8. Dancing is for girls. <i>Bailar es para niñas.</i>	5	4	3	2	1
9. I like to learn through movement. <i>Me gusta aprender a través del movimiento.</i>	5	4	3	2	1
10. Dance performances present situations I can relate to.	5	4	3	2	1

Presentaciones de baile presentan situaciones con las cuales me puedo identificar.

IV. Knowledge/ Conocimiento:

Instructions: In the following section you will read several statements. For each statement please mark only one response which best identifies your understanding.

Instrucciones: A continuación leerá una serie de premisas. Por favor marque la mejor respuesta según su nivel de comprensión.

11. Dance performances may present social issues.

Los presentaciones de baile puede presentar asuntos sociales.

_____ **yes** (*si*) _____ **no** (*no*) _____ **I don't know** (*no sé*)

12. Dance performances contain a plot.

Los espectáculos de baile contienen trama.

_____ **yes** (*si*) _____ **no** (*no*) _____ **I don't know** (*no sé*)

13. Dance is a form of literature.

El baile es una forma de literatura.

_____ **yes** (*si*) _____ **no** (*no*) _____ **I don't know** (*no sé*)

14. Dance performances are a form of narrative.

Presentaciones de baile son una forma de narración.

_____ **yes** (*si*) _____ **no** (*no*) _____ **I don't know** (*no sé*)

15. People can express emotions though dance.

Las personas pueden expresar emociones mediante el baile.

_____ **yes** (*si*) _____ **no** (*no*) _____ **I don't know** (*no sé*)

Grade: 9th9th Grade Bilingual Questionnaire / *Cuestionario Bilingüe de 9no Grado***Transversal themes in secondary English: Center stage for stories, poems and cultural expressions through dance**

Welcome to the research, “Transversal themes in secondary English: Center stage for stories, poems and cultural expressions through dance.” Please follow the instructions provided for each section. Remember, your participation is voluntary, that means that you are not forced to participate if you do not want to, as stated on the Request of Consent Form. Thank you for taking your time to complete the questionnaire.

Bienvenidos a la investigación, “Transversal themes in secondary English: Center stage for stories, poems and cultural expressions through dance.” Por favor siga las instrucciones provistas en cada sección. Recuerde, su participación es voluntario, lo cual significa que no estás obligado a participar si no quieres, según la Hoja de Consentimiento. Muchas Gracias por tomar de su tiempo para completar este cuestionario.

I. Basic Information/ Información Básica:Age: _____
EdadGender: _____
GéneroDate: _____
Fecha**II. Open Ended Questions/ Preguntas Abiertas:**

Instructions: For each of the following statements, please provide the best response according to your opinion.

Instrucciones: Para cada una de las siguientes premisas, por favor conteste de acuerdo a su opinión.

1. What do you believe is the purpose of a dance performance?

¿Cuál crees que es el propósito de una presentación de baile?

2. Mention four ways dance performances impact viewers or audience members.

Menciona cuatro maneras en la cual el baile puede influir a los espectadores o audiencia.

a) _____

b) _____

c) _____

d) _____

3. Mention four poetic devices that appear in dance performances.

Menciona cuatro recursos poéticos que se encuentran en las presentaciones de baile.

a) _____

b) _____

c) _____

d) _____

4. Have you ever been in a dance class? If yes, what kind of dance and for how long?

_____yes _____no

¿Alguna vez ha participado en una clase de baile? Si contestó que sí, ¿qué estilo de baile y por cuánto tiempo? _____si _____no

5. Mention four extra-curricular activities your school has or that you would like your school to have.

Menciona cuatro actividades extra curriculares que tu escuela tiene o que te gustaría que tu escuela estuviese.

a) _____

b) _____

c) _____

d) _____

6. What is your favorite type of music? Explain.

¿Cuál es tu estilo de música preferida? Explica.

III. Opinion/ Opinión:

Instructions: In the following section, you will read several statements. For each statement please select only one response (number) which best identifies your opinion. The scale goes as follows:

5 = Strongly agree; 4 = Agree; 3= Nor agree or disagree; 2= Disagree; 1= Strongly disagree

Instrucciones: A continuación leerá una serie de premisas. Por favor seleccione la respuesta (número) que mejor identifique su opinión.

5= Totalmente de acuerdo; 4= De acuerdo; 3=Ni de acuerdo o desacuerdo; 2=En desacuerdo; 1=Totalmente en desacuerdo

	Strongly Agree	Agree	Nor agree or disagree	Disagree	Strongly disagree
	<i>Totalmente de Acuerdo</i>	<i>De Acuerdo</i>	<i>Ni en Acuerdo o Descuerdo</i>	<i>Desacuerdo</i>	<i>Totalmente en Desacuerdo</i>
7. I like to watch dance performances. <i>Me gusta ver presentaciones de baile.</i>	5	4	3	2	1
8. Dancing is for girls. <i>Bailar es para niñas.</i>	5	4	3	2	1
9. I like to learn through movement. <i>Me gusta aprender a través del movimiento.</i>	5	4	3	2	1
10. Dance performances present situations I can relate to. <i>Presentaciones de baile presentan situaciones con las cuales me puedo identificar.</i>	5	4	3	2	1

IV. Knowledge/ Conocimiento:

Instructions: In the following section you will read several statements. For each statement please mark only one response which best identifies your understanding.

Instrucciones: A continuación leerá una serie de premisas. Por favor marque la mejor respuesta según su nivel de comprensión.

11. Dance performances may present social issues.

Las presentaciones de baile pueden presentar asuntos sociales.

_____ **yes** (*si*) _____ **no** (*no*) _____ **I don't know** (*no sé*)

12. Dance performances are a form of poetry.

Las presentaciones de baile representan una forma de poesía.

_____ **yes** (*si*) _____ **no** (*no*) _____ **I don't know** (*no sé*)

13. Dance is a form of literature.

El baile es una forma de literatura.

_____ **yes** (*si*) _____ **no** (*no*) _____ **I don't know** (*no sé*)

14. Dance performances contain figurative language.

Las presentaciones de baile contienen lenguaje figurativo.

_____ **yes** (*si*) _____ **no** (*no*) _____ **I don't know** (*no sé*)

15. People can express emotions through dance.

Las personas pueden expresar emociones mediante el baile.

_____ **yes** (*si*) _____ **no** (*no*) _____ **I don't know** (*no sé*)

Appendix B: Authorization from school director

15 de octubre de 2013

A quien pueda interesar:

La Sra. Jadira M. Traverso Vargas estará trabajando el proyecto de tesis: "Transversal themes in secondary English: Center stage for stories, poems and cultural expressions through dance". La estudiante graduada, Jadira M. Traverso Vargas, entregará cuestionarios en tres grupos distintos (7mo, 8vo y 9no) en los salones de inglés de las maestras [REDACTED]. Dicha investigación tendrá una duración desde octubre 2013 a diciembre 2013.

Cualquier duda o de requerir alguna información adicional, favor de comunicarse al plantel escolar. Esta misiva sirve como evidencia de la autorización de la Sra. Jadira Traverso Vargas a trabajar dicho proyecto en la escuela [REDACTED].

Atentamente,

[REDACTED]

Director



Appendix C: Authorization from the superintendent

**ESTADO LIBRE ASOCIADO DE PUERTO RICO
DEPARTAMENTO DE EDUCACIÓN**

**SOLICITUD DE AUTORIZACIÓN PARA LLEVAR A CABO VALIDACIÓN DE
INSTRUMENTOS E INVESTIGACIONES EN EL DEPARTAMENTO DE
EDUCACIÓN**

Nombre del Solicitante: Jadira M. Traverso Vargas
 Teléfonos: (residencial) [redacted] (Oficina): [redacted] (Otro) [redacted]
 Dirección postal permanente: [redacted] 9736

Indique el propósito de la solicitud:

- Validación del(los) instrumentos(s). Especifique el nombre de la escuela, o dependencia donde realizara la validación. [redacted]
- Llevar a cabo una investigación. Especifique el nombre de las escuelas, o dependencias donde se va a llevar a cabo la investigación.

Esta solicitud responde a una petición de:

- La escuela o universidad en la que estudia
Indique el nombre de la escuela Universidad de Puerto Rico Recinto de Mayagüez
- La institución donde trabaja
Indique el nombre de la institución _____
- Otra, especifique _____

Título de la investigación: Transversal themes in secondary English: Center stage for stories, poems and cultural expressions through dance

Universidad donde estudia y dirección (si aplica): UPRM P.O. Box 9000, Mayagüez PR 00680

Tiempo estimado que tomara la validación, o la investigación: _____

Importación y utilidad de la investigación para el Sistema Educativo de Puerto Rico: A partir de la información suministrada por los estudiantes, esta investigación me permitirá elaborar planes partiendo de los temas transversales, mapas curriculares enmarcado dentro de los estándares y expectativas.

Jadira M. Traverso Vargas 10/21/13
Firma del Solicitante y Fecha

[Signature] 10/21/13
Firma del maestro, profesor, consejero, o director de la institución, o agencia y Fecha

VºBº: Ennil Ramos Quesada
Dependiente Especial III

Dra. Rosa L. Román Ruiz
Catedrática Asociada
Depto de Inglés UPRM

Appendix D: IRB approval**Comité para la Protección de los Seres Humanos en la Investigación**

CPSHI/IRB 00002053

Universidad de Puerto Rico – Recinto Universitario de Mayagüez

Decanato de Asuntos Académicos

Call Box 9000

Mayagüez, PR 00681-9000



23 de octubre de 2013

Sa. Jadira M. Traverso Vargas
HC 60 Box 29093
Aguada, PR 00602

Estimada Sa. Traverso Vargas:

Como presidente del Comité para la Protección de los Seres Humanos en la Investigación (CPSHI) he considerado la Solicitud de Revisión y demás documentación para el proyecto titulado *Transversal themes in secondary English: Center stage for stories, poems and cultural expressions through dance*. Esta investigación se ha de llevar a cabo en un contexto educativo establecido, no supera el nivel mínimo de riesgo y está enfocada en la efectividad de estrategias pedagógicas. Por lo tanto, bajo la cláusula 45 CFR 46.101(b)(1), está exenta de todos los requisitos de la parte 46, incluyendo el del consentimiento informado. En otras palabras, usted no requiere la aprobación del CPSHI para proceder.

Cualquier cambio al protocolo o a la metodología deberá ser revisado y aprobado por el CPSHI antes de su implantación. El CPSHI deberá ser informado de inmediato de cualquier efecto adverso o problema inesperado que surgiera con relación al riesgo de los seres humanos, de cualquier queja sobre la conducción de esta investigación y de cualquier violación a la confidencialidad de los participantes.

Agradecemos su compromiso con los más altos estándares de protección de los seres humanos en la investigación y le deseamos éxito en su proyecto. Queda de usted,

Atentamente,

Rosa F. Martínez Cruzado, Ph.D.

Presidente
CPSHI/IRB
UPR - RUM

Appendix E: Consent form

University of Puerto Rico
Mayagüez Campus
College of Arts and Sciences
Department of English

REQUEST FOR CONSENT

My name is Jadira M. Traverso Vargas and I am a student in the Masters program in English education in the University of Puerto Rico at Mayaguez. I am interested in investigating the effects of the integration of dance as a text in the English class for my Master's thesis, titled Transversal themes in secondary English: Center stage for stories, poems and cultural expressions through dance.

I need you to answer a questionnaire with a total of fifteen (15) questions. This will take about twenty (20) minutes of your English class. Your teacher will also be present. I am inviting you to become a part of the study. Your participation is completely voluntary, that means that you are not forced to participate if you do not want to.

This research does not imply a risk beyond what is normal. If you choose to participate, the possibility of being harmed is unlikely. This research does not account the Department of Education responsible for any liability or any claim that may arise as a result of the activities of the study and the information requested and provided. This study will last until the end of this school semester, in other words, December of 2013.

You do not need to write your name on the questionnaire, you can use another name (pseudonym). I am going to gather all the information provided on your questionnaire along with all the other students' questionnaires. This is to make sure no one will be able to identify your questionnaire. The information collected will be kept under lock and key in a file.

Your parents or guardians have said that you can participate in my study, and now it is your turn to decide if you want to do it. You can say yes or no, it is your own decision. Also, if you decide you want to participate now and then you change your mind, there is no problem. You are free to leave the study at any time without penalty.

My phone number is (939) 256-3377 and my email is jadira.traverso@upr.edu. You can call me if you have any questions about this study or if you want to know the results of the study. You will be given a copy of this form for your files.

Thank you,

Jadira M. Traverso Vargas

Jadira M. Traverso Vargas has answered all my questions.

- Yes, I agree to participate by my own will.
- I do not agree to participate by my own will.

Signature of participant: _____ Date: _____

Signature of researcher: _____ Date: _____

Informed Consent (Spanish)

Universidad de Puerto Rico
Recinto Universitario de Mayagüez
Colegio de Artes y Ciencias
Departamento de Inglés

SOLICITUD DE CONSENTIMIENTO INFORMADO

Estimado padre, madre o tutor:

Mi nombre es Jadira M. Traverso Vargas, estudiante del Recinto Universitario de Mayagüez de la Universidad de Puerto Rico. Estoy completando una Maestría en el Arte de la Educación del Inglés (MAEE). Para mi tesis titulada Transversal themes in secondary English: Center Stage for stories, poems and cultural expressions through dance, intereso investigar el efecto de la integración del baile como un modo de texto en el aprendizaje de inglés en estudiantes de Puerto Rico.

Para esto, tengo que hacerles unas preguntas a los estudiantes por medio de un cuestionario escrito que consiste en quince (15) preguntas. Esto será durante la clase de inglés y con la presencia de la maestra de inglés. Humildemente solicito su permiso para que su hijo o hija forme parte de mi estudio. La duración del estudio es lo que resta del semestre escolar, o sea hasta diciembre del 2013. El participar en este estudio **no** significa ningún riesgo para su hijo o hija más allá del que ya corre a diario.

Los datos que se recojan se guardarán bajo llave en un archivo, lo cual implica que la privacidad e identidad de su hijo o hija **no** se revelará. Además, cada estudiante llevará un seudónimo para proteger su identidad. La información que se revele siempre será de forma grupal, sin identificar a ningún estudiante. La información que se recopile se destruirá tan pronto entregue y defienda mi tesis. **No** habrá ningún tipo de remuneración a cambio de la participación de su hijo o hija.

La participación de su hijo o hija es completamente voluntaria. Su hijo o hija puede negarse a completar el cuestionario y también puede cambiar de opinión, incluso después de haber aceptado a participar, sin penalidad alguna. La investigación releva al departamento de Educación de toda responsabilidad por cualquier reclamación que pueda surgir como consecuencia de las actividades del estudio y de la información que se solicita y provee.

Si usted me da la autorización para que su hijo o hija pueda formar parte de mi estudio, por favor, firme este formulario. Mi número de teléfono es el (939) 256-3377 y mi email es jadira.traverso@upr.edu. No dude en contactarme por cualquier pregunta que pueda tener acerca de este estudio o si desea conocer sus resultados.

Atentamente,

Jadira M. Traverso Vargas _____

Por la presente autorizo a Jadira M. Traverso Vargas, del Recinto Universitario de Mayagüez de la Universidad de Puerto Rico, a invitar a mi hijo o hija, _____, a una investigación con fines educativos. Puede usar a su discreción información global de la escuela o de los resultados de mi niño o niña en actividades académicas relacionadas con la presentación de su tesis de maestría.

Firma del padre, madre, o encargado: _____ Fecha: _____

Firma del investigador: _____ Fecha: _____

Appendix F: Assent form

University of Puerto Rico
Mayagüez Campus
College of Arts and Sciences
Department of English

REQUEST FOR CONSENT

My name is Jadira M. Traverso Vargas and I am a student in the Masters program in English education in the University of Puerto Rico at Mayaguez. I am interested in investigating the effects of the integration of dance as a text in the English class for my Master's thesis, titled Transversal themes in secondary English: Center stage for stories, poems and cultural expressions through dance.

I need you to answer a questionnaire with a total of fifteen (15) questions. This will take about twenty (20) minutes of your English class. Your teacher will also be present. I am inviting you to become a part of the study. Your participation is completely voluntary, that means that you are not forced to participate if you do not want to.

This research does not imply a risk beyond what is normal. If you choose to participate, the possibility of being harmed is unlikely. This research does not account the Department of Education responsible for any liability or any claim that may arise as a result of the activities of the study and the information requested and provided. This study will last until the end of this school semester, in other words, December of 2013.

You do not need to write your name on the questionnaire, you can use another name (pseudonym). I am going to gather all the information provided on your questionnaire along with all the other students' questionnaires. This is to make sure no one will be able to identify your questionnaire. The information collected will be kept under lock and key in a file.

Your parents or guardians have said that you can participate in my study, and now it is your turn to decide if you want to do it. You can say yes or no, it is your own decision. Also, if you decide you want to participate now and then you change your mind, there is no problem. You are free to leave the study at any time without penalty.

My phone number is (939) 256-3377 and my email is jadira.traverso@upr.edu. You can call me if you have any questions about this study or if you want to know the results of the study. You will be given a copy of this form for your files.

Thank you,

Jadira M. Traverso Vargas

Jadira M. Traverso Vargas has answered all my questions.

- Yes, I agree to participate by my own will.
- I do not agree to participate by my own will.

Signature of participant: _____ Date: _____

Signature of researcher: _____ Date: _____

Assent Form (Spanish)

Universidad de Puerto Rico
Recinto Universitario de Mayagüez
Colegio de Artes y Ciencias
Departamento de Inglés

SOLICITUD DE ASENTIMIENTO

Mi nombre es Jadira M. Traverso Vargas, estudiante en el programa de Maestría en Educación en Inglés en el Recinto Universitario de Mayagüez de la Universidad de Puerto Rico. Para mi tesis de maestría, titulada Transversal themes in secondary English: Center Stage for stories, poems and cultural expressions through dance, intereso investigar el efecto de la integración del baile como un modo de texto en el aprendizaje de inglés en estudiantes de Puerto Rico.

Para esto, tengo que hacerte una serie de preguntas por medio de un cuestionario escrito el cual durará más o menos 20 minutos durante tu clase de inglés, mientras tu maestra está presente. Te estoy invitando para que seas parte del estudio. Tu participación es completamente voluntaria, eso significa que **no** estás obligado/a a participar si no quieres.

Esta investigación no implica un riesgo más allá de lo normal, por lo que, en caso de que aceptes participar, la probabilidad de cualquier daño que te ocurra será prácticamente insignificante. La investigación releva al departamento de Educación de toda responsabilidad por cualquier reclamación que pueda surgir como consecuencia de las actividades del estudio y de la información que se solicita y provee. La duración del estudio es lo que resta del semestre escolar, o sea hasta diciembre del 2013.

No es necesario que escribas tu nombre en el cuestionario puedes utilizar otro nombre (seudónimo). Voy a juntar toda la información que aprenda de ti con lo que aprenda de otros estudiantes, por lo que nadie podrá decir cuál es realmente la información tuya. Los datos que se recojan se guardarán bajo llave en un archivo.

Tus padres o tutores han dicho que está bien que puedas participar en mi estudio, y ahora te toca a ti decidir si quieres hacerlo. Puedes decir que sí o decir que no. Además, si decides ahora que deseas participar y luego cambias de opinión, también está bien. Eres libre de retirarte del estudio en cualquier momento sin penalidad alguna.

Mi número de teléfono es el (939) 256-3377 y mi email es jadira.traverso@upr.edu. Me puedes llamar con respecto a cualquier pregunta que puedas tener sobre este estudio o si quieres saber los resultados del estudio. Tendrás una copia de este formulario para tus archivos.

Atentamente,

Jadira M. Traverso Vargas

Jadira M. Traverso Vargas ha respondido todas mis preguntas.

- Sí, estoy de acuerdo en participar por mi propia voluntad.
- No estoy de acuerdo en participar por mi propia voluntad.

Firma del participante: _____ Fecha: _____

Firma del investigador: _____ Fecha: _____

Appendix G: 7th Grade readings and assignments**G1. Alphabet game chart**

Letter	Name	Last Name	Town	Fruit/ Vegetable	Meal	Animal	Object
1.							
2.							
3.							
4.							
5.							
6.							
7.							
8.							
9.							
10.							
11.							
12.							
13.							
14.							
15.							
16.							
17.							

G2. Reading “The Song of Coquí”

The Song of Coqui translated and retold by Marisa Montes

Many, many years ago, when the earth was still covered with trees and green and flowering plants, and the animals lived together in peace, the islands of the Caribbean were ruled by *la cotorra*, the parrot, La Iguaca. Queen Iguaca was a wise and caring ruler, but she was saddened by what she saw in her native island of Puerto Rico.

The animals of Puerto Rico had grown fat and lazy.

Anole the lizard had grown so large, he could no longer climb trees. He could only waddle under the ferns and lie on his back in the shade of a palm.

Boa the snake was as thick as a tree trunk and twice as long. She spent her days coiled around a branch, sleeping or nibbling on sweet, tender leaves.

Sapo Concho, the giant toad, was a big as a bull. And Toro the bull was larger still.

But the saddest of all were the tree frogs. Their once-slender bellies had gotten rounder and rounder, till their tiny toes barely touched the ground. Even El Duende, the tiniest of the tree frogs, could no longer hop or climb--he could only roll . . . *plop*, roll . . . *plop*, roll . . . *plop* beneath the ferns.

The island no longer resounded with the song of the birds or the croak of the frogs or whispered with slithering snakes.

No one had the energy to run and play.

No one wished to sing and dance.

And certainly, no one wanted to work.

The only thing the animals would do was eat and sleep.

Queen Iguaca worried over the fate of her beloved island. She consulted with the Day and the Night, the Moon and the Stars, the Sun and the Clouds. She spoke to the Sea and questioned the Earth. She flew from island to island in search of an answer.

At each island, La Iguaca watched the foxes run and the rabbits play.

She listened to the nightingales sing and marveled as the lizards danced.

And she saw the ants and other insects hard at work.

After each flight, the Queen returned home and thought and thought and thought. How

could she bring Life back to her island?

Then one day, when the Sun was in good cheer and not a Cloud marred the Sky, El Viento spoke to La Iguaca: "Your Majesty, I have the answer for which Her Majesty has searched so far and suffered so long."

"Speak, wise Wind," said the Queen. "What is the answer?"

"Your Majesty must hold a race for all the animals to enter. And to win this race, they each must work hard and exercise to get in shape."

Queen Iguaca stared at the Wind as if it had suggested that the Queen fly upside-down. "But Viento, you cannot be serious! Have you seen Duende and the other tree frogs lately? Or Anole or Boa or Sapo Concho? They can barely move. What makes you think they or any of the other animals would care to enter a race?"

"Because," El Viento replied, "Your Majesty will offer them a *premio*, a prize they cannot resist."

The Queen threw back her head and laughed. "What type of *premio* can entice Anole from under his palm, uncoil Boa from her branch, or budge Sapo Concho from his mud hole? What can possibly tempt the tree frogs away from the ferns?"

The Wind whirled and swirled and whistled around the Queen. Then it died down and whispered in her ear.

La Iguaca fanned her stubby tail. Her short head feathers fluffed up, and her eyes glowed red with excitement. She strutted back and forth, toe over toe, as she thought over El Viento's words.

"Sí," she said with a flap of her wings. "Sí, it might work. We shall do it!"

And so Cotorra La Iguaca, Queen of the Animals, announced to everyone on the island that a race would be held in one month and that the winner would receive a very special prize. But the nature of the prize would remain a secret until the race was won.

"A secret prize!" cried the animals. "A wonderful, special, secret prize!"

Excitement spread through the island. Each animal tried to guess what the prize might be. Anole guessed that the winner would receive daily tummy rubs. Boa thought long, tender vines of seaweed from the bottom of the Sea would be the perfect prize. She had never tasted seaweed. Sapo Concho wanted a bigger mud hole, and he was sure that was the secret *premio*.

At the foot of a giant fern, deep in the rain forest of El Yunque, gathered all the tiny tree frogs of the island. Because they were mute, they signaled and drew pictures to tell each other

what they thought the prize would be. Each tree frog knew what the perfect *premio* should be: a Voice. A Voice for all the tree frogs. And if they were to win such a special prize, they would sing and sing and sing, never again to be silent!

El Viento was right. For the next month, Life returned to Puerto Rico. Anole remembered how to do push-ups and head-bobs and how to flick his tail and stick out his tongue. And especially, how to inflate his dewlap, which he practiced daily with remarkable skill. Boa slithered from branch to branch and tree to tree, and she glided through the grassy underbrush. Each day, she got slimmer and quicker. Sapo Concho's loud croak could be heard from one end of the island to the other, as he *ker-plop, ker-plop, ker-plopped* around his mud hole.

Everyone trained for the big race. Especially the tree frogs. Because they were so tiny, they knew they had to practice extra hard to beat the larger animals. It was their one chance to win a Voice, and they very much wanted a Voice.

But a few days before the race, winning began to look impossible for the tiny tree frogs. Anole was fit and trim and agile. He scampered through the forest with lightning speed. Large as Boa still was, she slithered faster than the tree frogs could hope to hop. Each of Sapo Concho's jumps carried him many yards. Yes, things looked bleak for the tree frogs.

On the eve of the race, Duende had an idea. When he shared his idea with the others, all the tree frogs agreed that Duende's plan was their only hope. They spent the rest of the evening practicing what they would do.

The next morning, the tree frogs took their places. They had agreed that El Palmeado would start the race because he was the biggest and had webbed toes. He was sure to make the best time. The others would station themselves behind trees along the race trail. Only if Palmeado began to fall behind would the frog stationed closest to him dart in to take his place.

Everyone agreed that Duende should be stationed closest to the finish line. It would be fitting that he have the honor of crossing the finish line first and being declared the winner. It was, after all, his idea.

The race was about to begin! Each animal lined up at the start line. The Air sizzled. The Sun beamed. The Sky grew intensely blue.

Queen Iguaca presided over the race from the top of a tall palm. "On your mark!" she yelled. "Get set! GO!"

The Earth thundered with the stampede of animals. A cloud of dust was all La Iguaca could see. Inside the dust cloud, Anole was in the lead, but Palmeado was close at his heels. Next came Boa and Sapo Concho, Toro, and the others.

Soon Palmeado was nose to nose with Anole, then he was in the lead. Palmeado was

winning! Perhaps the others wouldn't have to take his place after all. And the tree frogs would win the race fair and square.

But then, "Get out of my way, you pesky little toad!" Anole flicked his long tail over his head and whipped Palmeado against a tree. The tree frogs were out of the race!

But not for long. Another tiny frog had been hiding behind the tree where Palmeado lay injured. He jumped into the race and was soon at Anole's side. Anole swatted him away, onto Boa's path. Without slowing her stride, Boa wrapped the tree frog in her tail and threw him into the nearby brush. Far ahead of the others, another tree frog took his place.

As one frog fell behind or got pushed out of the race, another would take his place. Finally, it was Duende's turn.

When he saw the cloud of dust approaching the finish line, Duende darted onto the trail and headed toward his prize. Only a few short feet from the line, he heard the snap of Anole's whip-like tail. Duende took one mighty leap and flew through the air, barely missing the sting of Anole's tail and finishing first.

Queen Iguaca stuck out her chest and fanned her tail. Her eyes burned bright red. "Congratulations, little Duende! You are the winner!"

Huffing and puffing, Anole and Boa approached the Queen. "No, he is not," cried Anole. "The tree frogs cheated! I am the winner!"

"No," said Boa, "Anole cheated, too. I am the winner!" And Boa went on to explain what she had seen during the race. After each of the animals told their stories, it turned out that they had all cheated. Each had pushed and shoved one another throughout the race.

"Well," said the Queen, "We are saddened to hear that each of you has cheated to win the special prize. Perhaps no one should win, but--"

La Iguaca felt a breeze tickle her shoulder. El Viento whispered in her ear. Queen Iguaca listened, her red eyes flickering.

The wise Queen nodded. "You shall have your prize, little Duende. The tree frogs began with the right idea. You worked hard and planned together to achieve something you wanted dearly. For this you shall each be rewarded with the thing you want the most: A Voice."

The tree frogs hopped and danced and hugged each other.

"Wait!" commanded the Queen. The tree frogs froze. "Your victory was not an honest one, and for this you must also be punished. You will have a Voice, but only at night, and if you ever try to leave this island you shall die."

And so it came to pass that in Puerto Rico, the tree frog sings only at night: "Co-kee! Co-kee!" he sings. The sound of his song is what gives him his name, the coqui. And if you are lucky enough to find a coqui, do not try to take him from his native island of Puerto Rico, because the coqui will surely die.

Author's Note:

Most of the animals in this story are endangered. *Sapo Concho*, the giant Puerto Rican toad, is considered threatened, as are the Puerto Rican Giant Anole and the Pigmy Anole. Two species of Puerto Rico's boas and the Giant Snake Lizard are at risk of extinction.

The Puerto Rican parrot, *la Cotorra Puertorriqueña*, is nearly extinct. In 1971, only 16 parrots could be found. By 1989, with the help of conservationists, the population of Puerto Rican parrots had risen to about 99 (52 of them lived in an aviary in El Yunque, the Caribbean National Forest and the remaining 47 lived in the wild). Then Hurricane Hugo reduced the population that lived in the wild to only 25. For this reason, it is illegal to own or sell a Puerto Rican parrot or anything belonging to it, like its eggs or nests, or even its feathers!

"La Iguaca" was the name the Taíno Indians gave their native parrot. At about 11 inches long, the Puerto Rican parrot is one of the smallest species of Amazon parrots. Iguaca is totally green except for some blue in its wings, which is best seen when in flight. It has a red band over its nose and a ring of white skin around its eyes.

Sadly, even three of the 16 species of the coquis in Puerto Rico are highly endangered. The Web-footed Coqui, *el Coquí Palmeado*, and the Mottled Coqui, *el Coquí Eneida*, are classified as threatened in Puerto Rico. *El Coquí Dorado* is the most endangered of the three.

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Revised: 11 Nov 2011 13:05:27 -0500

G4. Flow Chart for “The Song of Coquí”

Name _____ Date _____

Instruction: Complete the following chart by placing the primary events of the plots in chronological order. Don't forget to include transition words.

The flowchart consists of five downward-pointing blue arrowheads on the left side, each pointing to an empty rounded rectangular box on the right side. The boxes are arranged vertically, one below the other, and are intended for students to write primary events of the plot in chronological order.

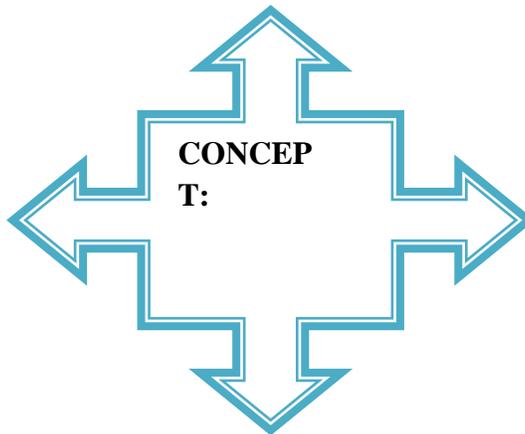
G5. Concepts Worksheet for “The Song of Coquí”

Name _____ Date _____

Instructions: Complete the following chart with concepts you are unfamiliar with from the folktale “The Song of Coquí” by Maritsa Montero

Your Definition:

Actual Definition:



Context Clues:

Image to portray the concept:

G6.Taíno Concepts

“Taíno words in the Puerto Rican Vocabulary”

<http://www.elboricua.com/vocabulary.html>

areyto - Taíno ceremony that includes song, music, dance, and history
 barbacoa - a 4 legged stand made of sticks used for cooking
 batea: large tray
 batey - yard area -
 bohio - typical round home of Taínos
 Boricua - valiant people
 Borikén - Great Land of the Valiant and Noble Lord
 burén - flat cooking plate or griddle
 cabuya - fishing line
 cacique - chief
 canarís: water vessels
 caney - square house for Chiefs and Shamans only
 canoas/piraguas/cayucas/kurialas: canoes
 Caribe -strong people
 casabi - yuca bread
 cibucanes: used to extract poisonous juice from Yuca
 coa - farming tool - a wooden stick used to work the soil
 cokí - coquí - small tree frog
 colibri - hummingbird
 conuco - farming area - mounds of loose soil
 cucubano - lightning bug
 ditas y jitacas: food vessels made from higüero
 dujo - chair with short legs
 fotuto - sea shell trumpet
 guanín - chief's medallion
 Guaraguao - red tailed hawk
 guatiao - exchanging named and becoming blood brothers
 iguana - lizard
 Inirí - Wood Pecker
 jamaca - hammock
 jicotea - land turtle
 jurakan - storm
 jutía - small rabbit-like creature
 Lukiyó - sacred mountain
 mabí - fermented drink made from Mabí tree
 macana - weapon - club
 mime - small fly
 nagua - loin cloth used by married women
 nasa: fishing mesh or net
 natiao - brothers
 tabacú - tobacco
 uguaca - parrot

Yocahú - God
yucayeque - Taíno village

G7. Reading “Taíno” by Ivonne Figueroa

“Taíno” by Ivonne Figueroa (1996) (Adapted to seventh grade course)

Edited by Barbara Yañez, Assistant WebSite Editor

Imagine the "Eden" called Borikén. It was ruled by nature. A place that was almost completely a rain forest from shore to shore. A place filled with yagrumos, alelís, ceibas, orchids, wild mushrooms - some over 6 feet wide, over 100 species of palm trees, bamboo, elephant ear leaves of the yautía, giant philodendron, giant ferns, mamey and guava trees. A place where wildlife such as cangrejos, manatees, giant sea turtles, iguanas, cotorras, and carpinteros lived undisturbed by man. Giant fish jumped out of rivers and oceans. Each evening Borikén was cooled by the breezes of the Mar Caribe and serenaded by trillions of coquíes. This was our Isla del Encanto during the reign of the brave Taíno people.

In spite of having been almost completely wiped out within two decades, the Taínos left us their heritage - a legacy. The names of many towns (Mayagüez, Coamo), foods (mamey), instruments, trees and plants are original Taíno names. We have little detailed knowledge of Taíno culture, religion and daily life. What we know comes from Spanish documents and from recent excavations.

The Taíno written language was in the form of **petroglyphs**, or symbols that were carved in stone. They spoke Arawakan. Their society was communal. Polygamy was common. The Taínos were farmers and fishermen.

Cristóforo Colombo wrote in his journal that Taínos had beautiful, tall, slender bodies. Their color was dark or olive, and they wore short haircuts with a long hank at the back of the head. They were clean-shaven and hairless. The islands were densely populated. According to Cristóbal Colón, the Taíno tongue was "gentle, the sweetest in the world, always with a laugh."

Borikén's head cacique at the time of the arrival of Colón was **Agüeybaná**. The island was divided into cacicazgos. Puerto Rico had approximately 20 caciques at the time of Columbus. The Island was divided into provinces, districts, and villages, each with a cacique. Nitaínos were the noblemen and were the warriors, craftsmen & artisans. Naborias were the laborers and were the lower class. The Nitaínos ruled over the naborias. The Naborias were like serfs. Naborias fished, hunted, and worked the conucos, and generally did the hard labor.

The **cacique** was an inherited position of great privilege. The cacique also wore a distinctive head covering made from a cotton band with a gold amulet or seal of the tribal chieftains. It was fashioned with blue and red macaw feathers and other parrot feathers of many colors. Caciques also wore a Mao, which was a round white cotton cover with a center hole used to cover the shoulders, chest and back. The Mao was a status symbol and was also used to keep the sun off the shoulders. Caciques participated in the cohoba ceremonies. They also owned the most powerful religious symbols, which were carved from wood or stone. A cacique was carried on a litter by Naborias. Often a cacique's favorite wife or wives were buried alive with him. First they were given a potion to drink that would allow them to sleep through it.

The **yucayeques** were built close to a source of water with a courtyard in the middle and under tall trees. Yucayeques had four roads that led out from the batey. A tall fence surrounded the village. A road was built leading directly to the water source, with two tall lookout towers at either side. Around the yucayeques were the conucos or farms. Sometimes ball game plazas were built outside the walls.

Bohíos were round with conical shaped roofs without windows. The **caney**s, always located in a prominent location, were rectangular structures with windows, built for the caciques and bohiques only. They were large and sometimes housed 15 families. The shelters were built

from bejucos and red de caña and had thick walls. Each bohío and caney had storage space made from a flat surface that hung from the roof of the dwelling. The storage space was filled with woven baskets that contained useful items. The floor of the dwelling was made of packed dirt, and was immaculately clean.

Yuca was the Taíno staple food, and from it flour and casava bread were made. The Taínos primarily used tubers as a source of food. Also harvested were guanábana, yautía, squash, mamey, papaya, pineapple, achiote, sweet potatoes, yams, and corn. Peanuts, lerenes, guava, soursop, pineapples, sea grapes, black-eyed peas, ajíes caballeros, and lima beans grew wild.

The **men** cleared the fields for farming, and they also hunted, fished, built canoas (canoes) and wooden paddles, and protected the yucayeques. Men fished using a net made from plant fibers.

Not much **hunting** went on because there was no large game. However, the Taínos did hunt for birds, manatees, snakes, parrots, jutías (small rodents), iguanas, and waterfowl. Spears, described by Colón, as being made with a "fish tooth" or stingray spine, were often used as a hunting tool. No stone spears or arrow points have been found in the islands. They would use hats covered with leaves to catch parrots, which were a delicacy. The men cooked on a barbacoa, in fact, this is where our modern barbecue comes from.

An interesting fact is that the **pilón** was first used by the Taíno Indians. The ancient pilones were much like the pilones of today - the same shape but quite rustic and waist high. Taínos used large hollowed out tree trunks to form waist-tall pilones. Some were small hand-held pilones, but they were still larger than the ones we use today.

Canoas were carved from a single, giant tree trunk. Spanish documents recorded that it took about two months to "fell" a tree, or to take it down by burning and chipping. Then it took many months to complete the canoa. Some canoas carried over 100 adults, and were used to travel great distances. Smaller canoas were also used. Taínos preferred to stay close to home, so their trade was mostly within the islands.

Women cooked, tended to the needs of the family, tended the farm and harvested the crops. They also made pots, grills, and griddles from river clay by rolling the clay into rope and then layering it to form or shape.

Mothers carried their babies on their backs on a padded board that was secured to the baby's forehead. The board flattened the baby's forehead. Thus Taínos had a flat forehead - something they found attractive.

Carved **dujos** made from stone or wood with a raised tail used as a backrest were carved by both men and women. Dujos were short seats with four short legs with feet. Dujos with very tall backrests were ceremonial seats used by caciques and bohiques. Ceremonial dujos were richly decorated using gold laminate and semiprecious stones. They were a symbol of prestige. Taínos did not mine or dig for **gold**. Gold nuggets were hand picked from between the gravel in shallow streams and rivers. The gold was used to make earrings and nose jewelry. They also pounded the gold to make foils, which were used to decorate ceremonial masks, belts and other artifacts. Both women and men made beaded bracelets and necklaces using coral, shells, and stones.

Cotton was cultivated and spun into threads for hammocks and naguas. **Naguas** were frontal aprons worn by married women and the only clothing worn by Taínos. The length of the nagua was determined by rank: the longer the nagua, the higher the rank.

Cemís encompassed the spirit of the god Yocahú. The cemís were kept in shrine rooms. Taínos credited cemís with powers that affected weather, crops, health, and childbirth, among

other things. The *cemís* came in all shapes and sizes including the "three-pointer." The artists completed their own renditions of the *cemís*, and this form of art and religious representation was abundant. The *cemís* were carved from stone or wood. Many were adorned with semi-precious stones and gold. Most had representations of animals and men with frog-like legs.

The **bohique** had *cemís* painted on his body; sometimes he blackened his face with charcoal, and used tobacco, medicinal herbs, chants, the sounding of the maraca, and magic to heal. He taught the children of the elite group subjects such as social protocol, duties, obligations, mythology, and history.

Taínos were **ancestor worshipers**. They believed that the spirits of the dead remained in their bones so they kept skeletons of relatives in baskets in their dwellings. Oftentimes maybe just the heads of important members of the family were kept. They would keep them in the storage area of the *bohío* that hung from the ceiling. They believed in an afterlife, so great care was given to the deceased; they were buried with offerings and food.

Taínos also played a ceremonial ball game called "**batey**," which was played using a ball made from rubber plants and reed that bounced. The ball was heavy, so the participants wore some kind of padding on the body for protection. "Batey" consisted of two teams. It was played in a rectangular plaza edged by pillars with petroglyphs. After the game began, the ball could not be touched by the hands. Players kept the ball in the air by hitting it with their heads, shoulders, arms, hips, or legs. In Puerto Rico the Taínos used a game belt made from cotton threads or carved from stone. Some teams were comprised of women only.

Athletic events were held in the **batey or plaza**, located in the middle of the *yucayeque*. Wrestling matches, foot races, archery contests, music, and dance were characteristic of Taíno athletic events.

Part of the Taíno legacy to us is their **art**. Not much of it has survived but there are sculptures, ceramics, jewelry, weaving, scepters, daggers, *cemís*, *dujos*, game belts and other Taíno artifacts in museums today. Most of their ceremonial artifacts were hidden from the Spanish in caves.

Areytos were religious ceremonies held in the *batey*, often involving neighboring *yucayeques*. Ceremonial dancing was one of the principal activities. Music and feasting accompanied the ritual dance. Dressing up for an *Areyto* meant donning colorful body paint, parrot feathers, seashell and coral jewelry, gold nugget earrings and nose jewelry. The *caciques* and *bohiques* wore capes decorated with feathers. The *areytos* celebrated different achievements, rituals, and social activities, such as the birth of a *cacique's* child, marriage ceremonies, death, or a visit by important guests. The maraca and *güiro* were played as well as large drums. Conch shell trumpets and flutes made from bones or reed were played. Roasted iguana was served along with cassava bread, yams, and perhaps pineapples. Corn beer was a favorite during *areytos*. *Aguinaldos* included in the *areyto* were tribal histories, genealogies, tales of great conquests and battles. Mock battles and ball games were held. *Areytos* often lasted several days.

The Taíno legacy of hospitality is evident in the *campesinos* in rural areas in Puerto Rico today. In 1527, a small pox epidemic in Puerto Rico killed one third of the remaining Taíno population. In 1542, a Bishop was sent to Puerto Rico to inform the Indians of their "new" complete freedom.

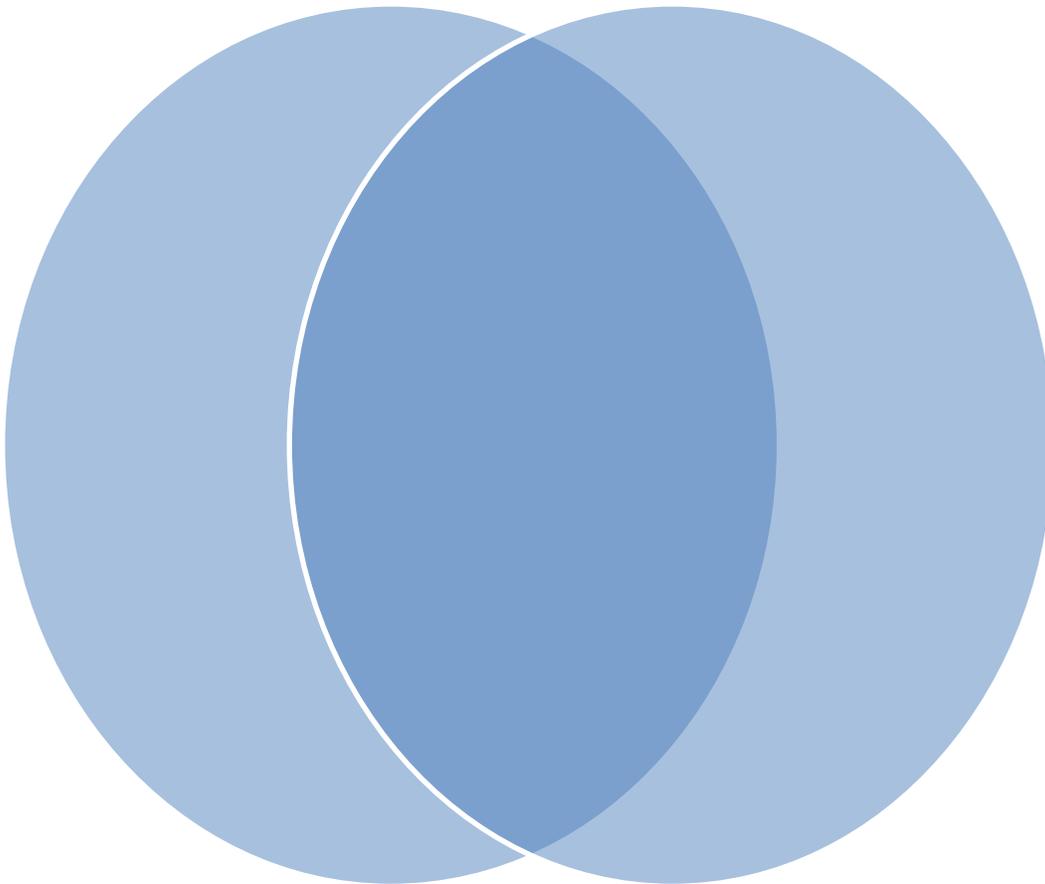
G8. Venn Diagram for reading “Taino”

Name _____ Date _____

Instructions: Complete the following Venn Diagram using facts from the reading “Tainos” by Ivone Figueroa to compare and contrast the role of the male and female Taíno.

Male Taíno

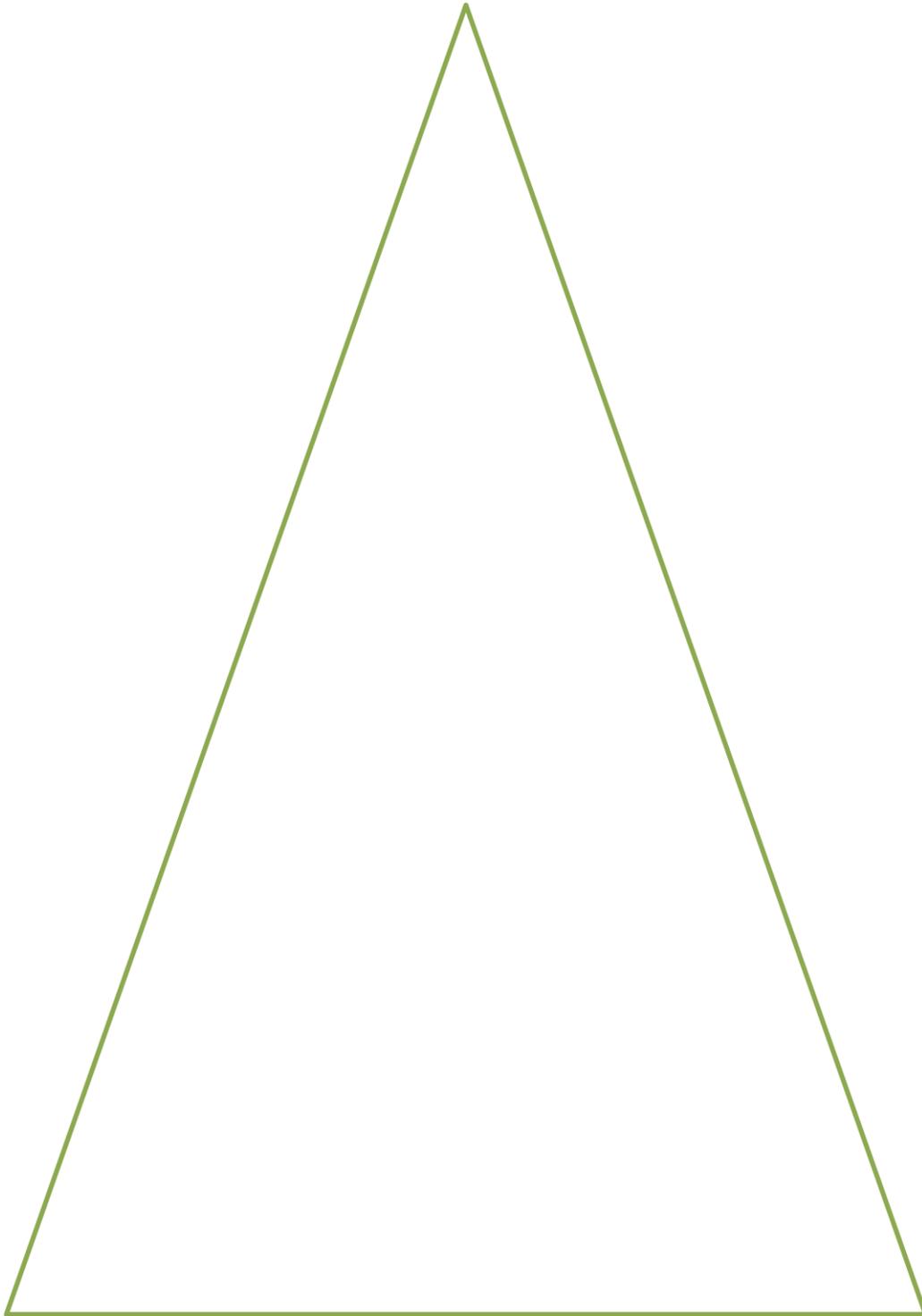
Female Taíno



G9. Social Pyramid Worksheet for reading “Taíno”

Name _____ Date _____

Instructions: Complete the following Social Pyramid using facts from the reading “Tainos” by Ivonne Figueroa to illustrate the role each member of the Taíno Society.



G10. Readings on “Bomba” and “Plena”

Link: <http://www.enciclopediapr.org/ing/article.cfm?ref=06100221>

Early Manifestations

Since prehistoric times, dance has always existed on our island. The earliest dances documented by the *cronistas de Indias* [early historians describing the newly "discovered" Indies] were the *areíto* (sometimes spelled *areyto* or *areíto*), dances that were chanted by a chorus, set to music, and led by a guide. Gonzalo Fernández de Oviedo called them "*bailar cantando*" ["singing dances," or "to dance while singing"], which was common among the indigenous groups of the region. The *areíto* was danced in a line, with the participants holding hands, linking their arms, or according to Bartolomé de las Casas, "the arms of some placed on the shoulders of the others." Pedro Mártir de Anglería tells us that the participants wore shells on their arms and legs, using them to make "a pleasant noise." They told a story while the guide indicated which steps and songs to repeat until the story was finished.

When the Conquistadors arrived, the indigenous population quickly began to disappear, and with them vanished any autochthonous cultural expression that the authorities deemed pagan. Even so, Fray Iñigo Abbad y Lasierra affirmed in 1789 that "the most appreciable pastime for these island people are their dances; they have them for no other reason than to while away the time, and rarely are they missing on one occasion or another."

Another important dance is the *bomba*, a generic term, according to Nydia Ríos, covering a number of dances of campesino, African, and Hispanic-Central American origin. The Afro-Puerto Rican bombas, developed in the sugarcane haciendas of [Loíza](#) and the northeastern coastal areas, in Guayama and in southern Puerto Rico, utilize barrel drums and tambourines, while the campesino version uses stringed instruments.

The *plena*, dating from the late 19th and early 20th centuries, is the last of the national dances to emerge before the change of sovereignty in 1898 and the beginning of the influence of the U.S. It was a sort of sung newscast that mainly came from the coastal area, although there is evidence that it was danced in inland regions as well. It was also the first Puerto Rican rhythm to gain popularity beyond our own island and to influence the music of other countries.

In addition, dances from elsewhere were imported to Puerto Rico, including the bolero, the mambo, the cha-cha and the [guaracha](#), as well as dances from the U.S. Today, Puerto Ricans dance to salsa, rock, *reggaetón* and, especially, merengue, while dances such as the *pasodoble* and even the *plena* are disappearing.

Link: <http://www.topuertorico.org/culture/music.shtml>

Bomba y Plena

Although usually grouped together, *bomba y plena* are actually two entirely different types of music that are coupled with dance. Bomba pure African, was brought over by black slaves who worked on the island's sugar plantations in the 17th century. It's a rhythmic music using barrel-shaped drums covered with tightly stretched animal skins and played by hand. This form of music is produced by one large drum plus a smaller drum called *asubidor*. The drums are accompanied by the rhythmical beating of sticks and maracas to create a swelling tide of drumbeats, in which "aficionados" can hear drummers bang out a series of responses one to another.

Bomba is described as a dialogue between dancer and drummer. It's as if the drummer were challenging the dancer to a rhythmic duel. The dance can go on just as long as the dancer can continue. Although critics are uncertain about the exact origin of bomba, it is divided into different rhythmic backgrounds and variations, such as the Euba, Cocobale, and Sica. As the dance and the most purely African version of this music and dance, may come from the northeastern coast town of Loíza Aldea.

Whereas bomba is purely African origin, plena blends elements from Puerto Ricans' wide cultural backgrounds, including music that the Taíno tribes may have used during their ceremonies. This type of music first appeared in Ponce about 100 years ago, when performing the plena became a hallmark of Spanish tradition and coquetry.

Instruments used in plena include the güiro, a dried-out gourd whose surface is cut with parallel grooves and, when rubbed with a stick, produces a raspy and rhythmical percussive noise. The Taínos may have invented this instrument. From the guitars brought to the New World by the Spanish "conquistadores" emerged the 10-stringed cuatro. To the güiro and cuatro added the tambourine, known as *panderos*, originally derived from Africa. Dancing plena became a kind of living newspaper. Singers recited the events of the day and often satirized local politicians or scandals. Sometimes plenas were filled with biting satire; at other times, they commented on major news events of the day, such as a devastating hurricane.

Bomba y plena remain the most popular forms of folk music on the island, and many cultural events highlight this music for entertainment.

Link: http://www.folkways.si.edu/explore_folkways/bomba_plena.aspx

Puerto Rican Bomba and Plena

Shared Traditions- Distinct Rhythms

Bomba and *plena* are percussion-driven musical traditions from Puerto Rico that move people to dance. Often mentioned together as though they were a single musical style, both reflect the African heritage of Puerto Rico, but there are basic distinctions between them in rhythm, instrumentation, and lyrics. You can hear the difference in these songs. In "Baila, Julia Loíza" the drums or *barriles* are lower pitched and form a different rhythmic accompaniment than the *pandereta* drums in the *plena* example, "Báilala hasta las dos."

Bomba dates back to the early European colonial period in Puerto Rico. It comes out of the musical traditions brought by enslaved Africans in the 17th century. To them, *bomba* music was a source of political and spiritual expression. The lyrics conveyed a sense of anger and sadness about their condition, and songs served as a catalyst for rebellions and uprisings. But *bomba* also moved them to dance and celebrate, helping them create community and identity. The music evolved through contact between slave populations from different Caribbean colonies and regions, including the Dutch colonies, Cuba, Santo Domingo, and Haití. As a result, *bomba* now has sixteen different rhythms. The rhythms mark the pace of the singing and dance. *Bomba* instruments include the *subidor* or *primo* (*bomba* barrel or drum), maracas, and the *cuá* or *fuá*, two sticks played against the wood of the barrels or another piece of wood. Viento de Agua exemplifies *gracimá* and *hoyoemula* rhythms in "Mayela" and "Siré-Siré," and Raul and Freddy Ayala perform the *yubá* or "Juba" rhythm.

Plena developed from *bomba* music around the beginning of the 20th century in southern Puerto Rico. *Plena* lyrics are narrative. They convey a story about events, address topical themes, often comment on political protest movements, and offer satirical commentaries. Tito Matos, leader of the Puerto Rican group Viento de Agua, describes *plena* as "the newspaper of the people." *Plena* has only one basic rhythm, in contrast to *bomba*'s sixteen rhythms. *Plena* instrumentation has changed greatly over the years, but the one indispensable and defining element is the *pandereta*, a round hand drum that comes in different sizes. The smallest of them is the *quinto*, which improvises over the rhythm of the other drums. The tracks below are classic examples of *plena*, and for more information on the drums used in *plena* click on the video demonstration on the right.

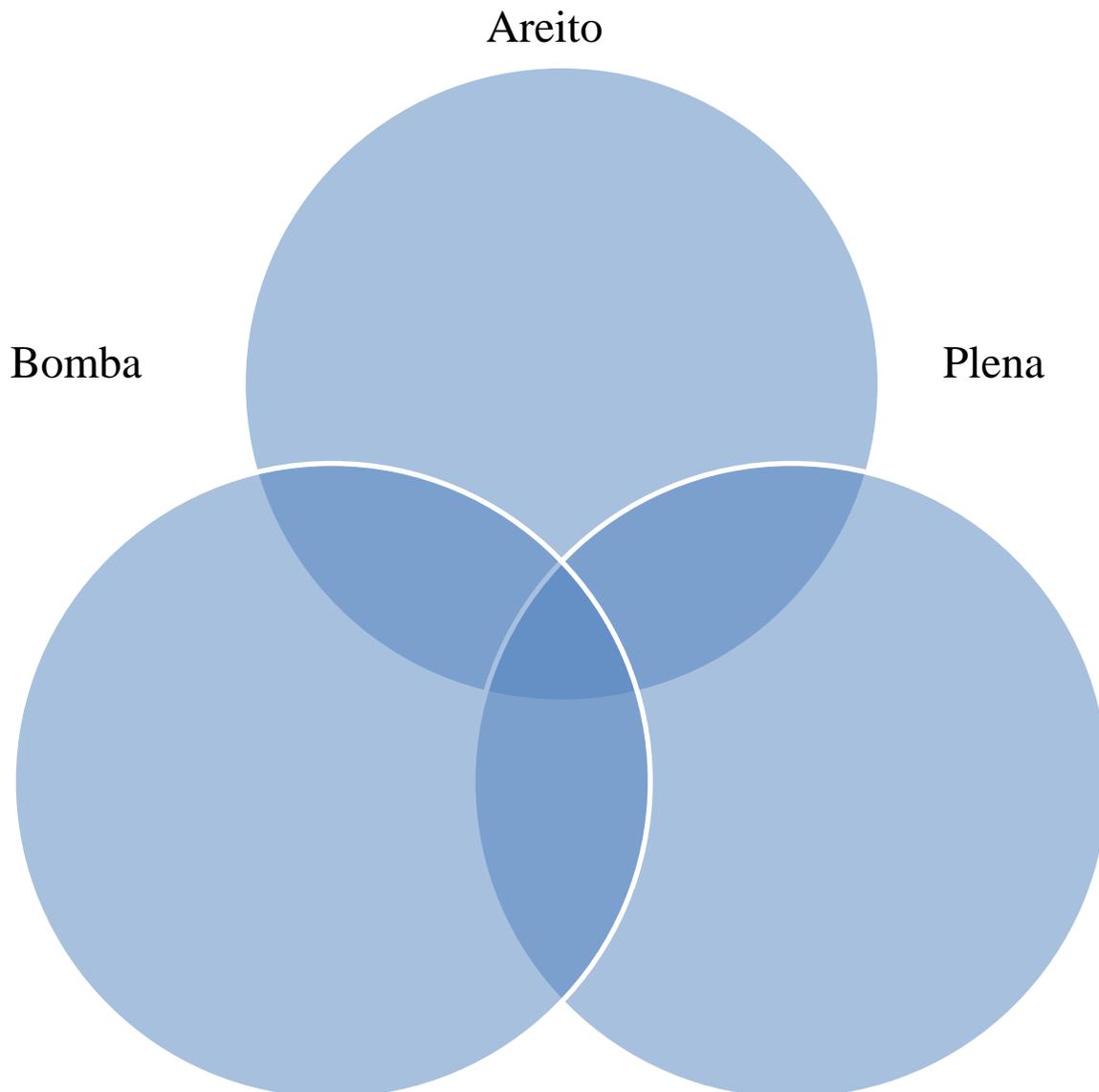
Bomba and *plena* are defining musical sounds of the Afro-Puerto Rican population. Matos says, "In Puerto Rico you go to Black and humble communities and you're going to find *bomba* and *plena* without a doubt." These Afro-Puerto Rican musical traditions have also enjoyed an active life in New York City and other communities in which Puerto Ricans have settled. Pioneer performers such as Los Pleneros de la 21 and Marcial Reyes have succeeded in keeping the styles alive through performing groups and participating in community events. They

embrace modern sounds, yet adhere to traditional styles that maintain a sense of pride in their cultural heritage.

G11. Venn Diagram for reading on “Bomba” and “Plena”

Name _____ Date _____

Instructions: Complete the following Venn Diagram by comparing Bomba, Plena and Areito, according to our previous in class readings.



G12. Narrative Rubric

Group Narrative Rubric

Name _____ Date _____

Narrative Writing Rubric

	6	5	4	3	2	1
Ideas	The writing focuses very clearly on one story that covers a short period of time. Many strong details describe the setting and the actions, thoughts, and feelings of the characters.	The writing focuses on one story that covers a short period of time. Many details describe the setting and the actions, thoughts, and feelings of the characters.	The writing focuses on one story. Some details describe the setting and the actions, thoughts, and feelings of the characters.	The writing focuses on one story, but the story is too big to be told in detail. Few details describe the setting or the actions, thoughts, and feelings of the characters.	The writing tells only part of a story, or it tells a story that is far too big to be told in detail. Details are weak, unrelated, or missing.	The writing does not tell a story. There is little or no detail.
Organization	Strong or unique time-order words are used. The plot makes perfect sense.	Time-order words help the reader understand the storyline. The plot is easy to follow.	More or better time-order words would make the storyline clearer. The plot is not confusing.	There are only one or two time-order words. The plot is hard to follow in one or two places.	Time-order words are missing or used incorrectly. The plot is confusing.	No time-order words are used. There doesn't seem to be a plot.
Voice	The writer sounds very interested in telling the story. If dialogue is used, characters sound exactly like real people.	The writer sounds interested in telling the story. If dialogue is used, characters sound mostly like real people.	The writer sounds somewhat interested in telling the story. If dialogue is used, characters sound a little like real people.	It's hard to tell how the writer feels about writing the story. The writing lacks energy and personality. If dialogue is used, characters don't sound like real people.	The writer doesn't sound interested in telling the story. If dialogue is used, it's hard to understand what characters are saying.	The writer sounds bored. Dialogue is not used, or is very problematic.
Word Choice	The writing is full of unique and specific words that bring the story to life. Adjectives and adverbs are very strong.	The story is written with specific words that help bring the story to life in some places. Adjectives and adverbs are strong.	The story is written with clear wording. Adjectives and adverbs are used.	The words of the story are not very specific. Adjectives and adverbs are weak.	The words of the story are boring or vague. Adjectives and adverbs are missing or very weak.	Many words are used incorrectly. Adjectives and adverbs are not used.
Sentence Fluency	Most sentences are different lengths. Compound sentences are used very effectively. Almost all sentences begin with different words.	Many of the sentences are different lengths. Compound sentences are used. Most sentences begin with different words.	Some of the sentences are different lengths. A compound sentence might be used. Some sentences begin with different words.	Many sentences are about the same length. Many sentences begin with the same words. The writing doesn't flow very well.	Almost all of the sentences are the same length. Almost all sentences start with the same words.	Many sentences are fragments or run-ons, or are written incorrectly.
Conventions	There are no mistakes in capitalization, punctuation, or spelling. The writing is completely legible and easy to read.	There are only a few mistakes in capitalization, punctuation, or spelling. The writing is mostly legible and easy to read.	There are some mistakes in capitalization, punctuation, or spelling. The writing is somewhat legible and easy to read.	There are mistakes in capitalization, punctuation, and spelling. Mistakes and/or poor handwriting make the paper difficult to read.	There are many mistakes in capitalization, punctuation, and spelling. Mistakes and/or poor handwriting cause confusion for the reader.	The writing has not been edited. It is very hard to read.

Link http://www.zaner-bloser.com/media/zb/zaner-bloser/WAT/SFW_K-8_NW_Rubrics.pdf

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Appendix H: 8th Grade Readings and Assignments

H1. Narrative Paragraph Checklist

Mandi Gerland: Short Works of Fiction 2011

Link:

<http://readingforthe loveofit.com/pdf/Simplified%20Narrative%20Paragraph%20Checklist.pdf>

Mandi Gerland: Short Works of Fiction 2011

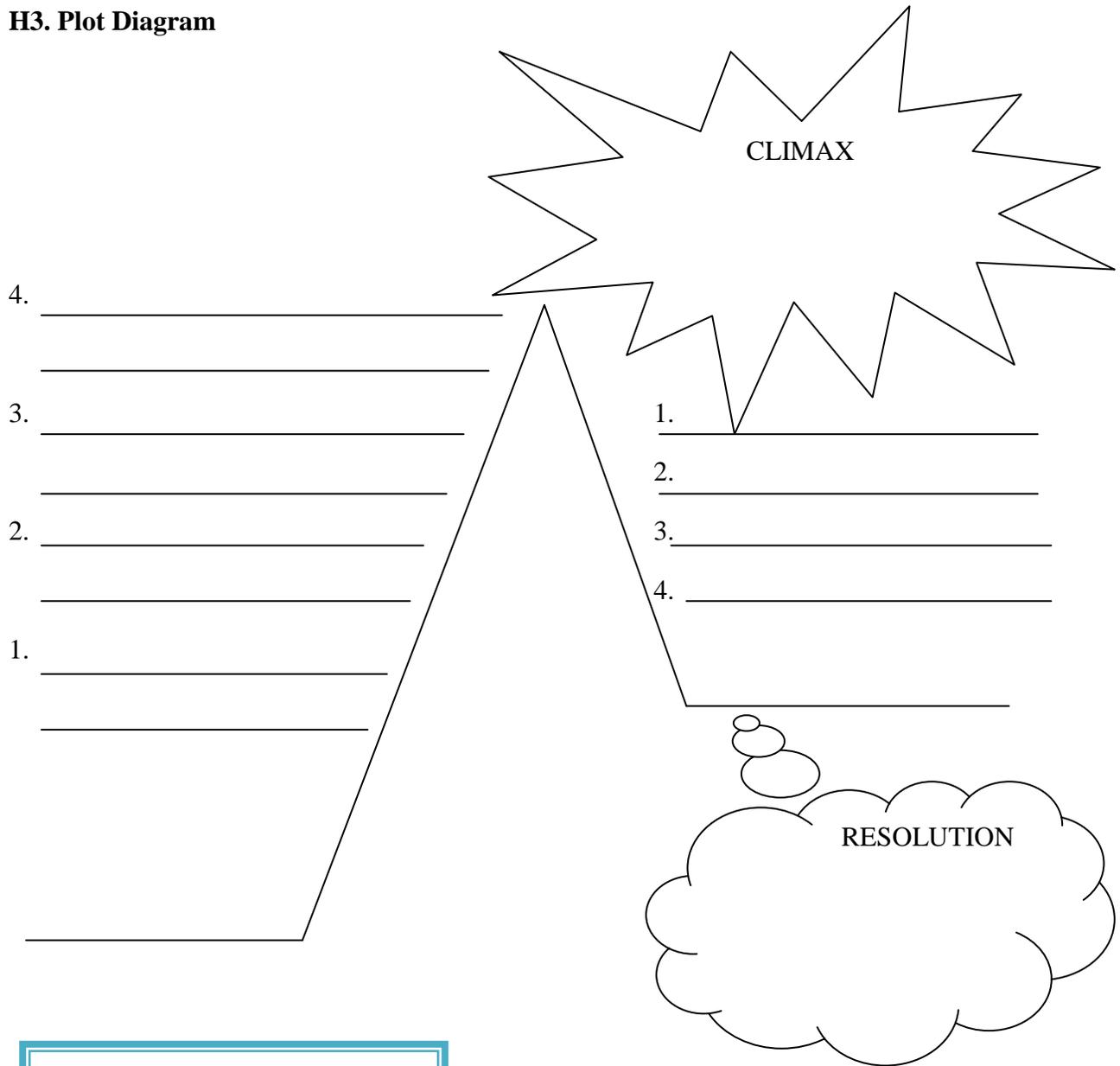
Narrative Paragraph Checklist		
Criteria	Self Check	Peer Check
Title is not a sentence and uses correct grammar rules.		
Topic sentence defines the topic and controlling idea		
Background information tells the reader with whom, where and when the story happened. (setting)		
Body (Support): The plot: a series of events (4- 6 events minimum) and details to explain them. Events are in chronological order.		
Conclusion restates the topic and controlling idea in different words		
Comment on why you are telling the story. 1) what you learned, 2) gives advice, 3) makes a prediction <i>or</i> 4) makes a connection to something in their life		
Unity: the paragraph is about 1 topic and all points and examples relate to that topic		
Coherent: information is presented in chronological order		
Cohesive: uses appropriate transition words/conjunctions and sentence structure		
Spelling and grammar -is checked and accurate		

Uneasy	Angry	Frightened
<input type="checkbox"/> nervous	<input type="checkbox"/> frustrated	<input type="checkbox"/> uneasy
<input type="checkbox"/> tense	<input type="checkbox"/> cross	<input type="checkbox"/> weak
<input type="checkbox"/> anxious	<input type="checkbox"/> irritated	<input type="checkbox"/> insecure
<input type="checkbox"/> flustered	<input type="checkbox"/> annoyed	<input type="checkbox"/> inadequate
<input type="checkbox"/> insecure	<input type="checkbox"/> furious	<input type="checkbox"/> tense
<input type="checkbox"/> angry	<input type="checkbox"/> livid	<input type="checkbox"/> anxious
<input type="checkbox"/> cross	<input type="checkbox"/> enraged	<input type="checkbox"/> nervous
<input type="checkbox"/> confused	<input type="checkbox"/> hurt	<input type="checkbox"/> scared
<input type="checkbox"/> bored	<input type="checkbox"/> inadequate	<input type="checkbox"/> petrified
<input type="checkbox"/> flat	<input type="checkbox"/> trapped	<input type="checkbox"/> threatened
<input type="checkbox"/> apathetic	<input type="checkbox"/> tired	<input type="checkbox"/> trapped
<input type="checkbox"/> weak	<input type="checkbox"/> scared	<input type="checkbox"/> horrified
<input type="checkbox"/> shocked	<input type="checkbox"/> embarrassed	<input type="checkbox"/> used
<input type="checkbox"/> pressured	<input type="checkbox"/> used	<input type="checkbox"/> despairing
<input type="checkbox"/> uncomfortable	<input type="checkbox"/> jealous	<input type="checkbox"/> miserable
<input type="checkbox"/> lonely	<input type="checkbox"/> overburdened	<input type="checkbox"/> lonely
<input type="checkbox"/> discontented	<input type="checkbox"/> pissed-off	<input type="checkbox"/> shocked
<input type="checkbox"/> foolish	<input type="checkbox"/> miffed	<input type="checkbox"/> traumatised
<input type="checkbox"/> stupid	<input type="checkbox"/> disgusted	<input type="checkbox"/> terrified
<input type="checkbox"/> awkward	<input type="checkbox"/> aggrieved	<input type="checkbox"/> ashamed
<input type="checkbox"/> silly	<input type="checkbox"/> disdain	<input type="checkbox"/> overwhelmed
<input type="checkbox"/> embarrassed	<input type="checkbox"/> scornful	<input type="checkbox"/> persecuted
<input type="checkbox"/> low	<input type="checkbox"/> enraged	<input type="checkbox"/>
<input type="checkbox"/> envious	<input type="checkbox"/>	<input type="checkbox"/>
<input type="checkbox"/> uneasy	<input type="checkbox"/>	<input type="checkbox"/>
<input type="checkbox"/> silly	<input type="checkbox"/>	<input type="checkbox"/>
<input type="checkbox"/> self-conscious	<input type="checkbox"/>	
<input type="checkbox"/>		

Happy	Negative	Positive
<input type="checkbox"/> pleased	<input type="checkbox"/> distrustful	<input type="checkbox"/> determined
<input type="checkbox"/> glad	<input type="checkbox"/> suspicious	<input type="checkbox"/> forgiving
<input type="checkbox"/> wonderful	<input type="checkbox"/> scornful	<input type="checkbox"/> hopeful
<input type="checkbox"/> elated	<input type="checkbox"/> disdain	<input type="checkbox"/> motivated
<input type="checkbox"/> excited	<input type="checkbox"/> bitter	<input type="checkbox"/> inspired
<input type="checkbox"/> content	<input type="checkbox"/> stupid	<input type="checkbox"/> daring
<input type="checkbox"/> surprised	<input type="checkbox"/> worthless	<input type="checkbox"/> energetic
<input type="checkbox"/> proud	<input type="checkbox"/> jealous	<input type="checkbox"/> energised
<input type="checkbox"/> relieved	<input type="checkbox"/> paranoid	<input type="checkbox"/> loving
<input type="checkbox"/> satisfied	<input type="checkbox"/> resentful	<input type="checkbox"/> eager
<input type="checkbox"/> confident	<input type="checkbox"/> contempt	<input type="checkbox"/> excited
<input type="checkbox"/> hopeful	<input type="checkbox"/> empty	<input type="checkbox"/> receptive
<input type="checkbox"/> peaceful	<input type="checkbox"/> put upon	<input type="checkbox"/> happy
<input type="checkbox"/> comfortable	<input type="checkbox"/> gloomy	<input type="checkbox"/> caring
<input type="checkbox"/> calm	<input type="checkbox"/> irritated	<input type="checkbox"/> confident
<input type="checkbox"/> relaxed	<input type="checkbox"/> resentful	<input type="checkbox"/> hopeful
<input type="checkbox"/> warm	<input type="checkbox"/> disgruntled	<input type="checkbox"/> strong
<input type="checkbox"/> overjoyed	<input type="checkbox"/>	<input type="checkbox"/> vitality
<input type="checkbox"/> over the moon	<input type="checkbox"/>	<input type="checkbox"/> pride
<input type="checkbox"/> love	<input type="checkbox"/>	<input type="checkbox"/> joy
<input type="checkbox"/> loved	<input type="checkbox"/>	<input type="checkbox"/> grateful
<input type="checkbox"/> grateful	<input type="checkbox"/>	<input type="checkbox"/> serene
<input type="checkbox"/> romantic	<input type="checkbox"/>	<input type="checkbox"/> in awe
<input type="checkbox"/>		<input type="checkbox"/> amused
<input type="checkbox"/>		<input type="checkbox"/> amazed
<input type="checkbox"/>		<input type="checkbox"/> thankful
<input type="checkbox"/>		<input type="checkbox"/> content
<input type="checkbox"/>		<input type="checkbox"/> peaceful
<input type="checkbox"/>		<input type="checkbox"/> self-assured
<input type="checkbox"/>		<input type="checkbox"/> proud
		<input type="checkbox"/> trusting
		<input type="checkbox"/>
		<input type="checkbox"/>

Unhappy	Upset	Confused
<input type="checkbox"/> hurt	<input type="checkbox"/> angry	<input type="checkbox"/> hurt
<input type="checkbox"/> upset	<input type="checkbox"/> frustrated	<input type="checkbox"/> upset
<input type="checkbox"/> lonely	<input type="checkbox"/> cross	<input type="checkbox"/> lonely
<input type="checkbox"/> guilty	<input type="checkbox"/> sad	<input type="checkbox"/> inadequate
<input type="checkbox"/> miserable	<input type="checkbox"/> tearful	<input type="checkbox"/> cross
<input type="checkbox"/> bereft	<input type="checkbox"/> hurt	<input type="checkbox"/> miserable
<input type="checkbox"/> despairing	<input type="checkbox"/> miserable	<input type="checkbox"/> shocked
<input type="checkbox"/> devastated	<input type="checkbox"/> weepy	<input type="checkbox"/> mixed-up
<input type="checkbox"/> lost	<input type="checkbox"/> irritated	<input type="checkbox"/> nervous
<input type="checkbox"/> down	<input type="checkbox"/> shame	<input type="checkbox"/> scared
<input type="checkbox"/> depressed	<input type="checkbox"/> regretful	<input type="checkbox"/> discontented
<input type="checkbox"/> low	<input type="checkbox"/> annoyed	<input type="checkbox"/> foolish
<input type="checkbox"/> grief	<input type="checkbox"/> bothered	<input type="checkbox"/> stupid
<input type="checkbox"/> sad	<input type="checkbox"/> insulted	<input type="checkbox"/> jealous
<input type="checkbox"/> humiliated	<input type="checkbox"/> embarrassed	<input type="checkbox"/> amazed
<input type="checkbox"/> ashamed	<input type="checkbox"/> troubled	<input type="checkbox"/> baffled
<input type="checkbox"/> rejected	<input type="checkbox"/> worried	<input type="checkbox"/> surprised
<input type="checkbox"/> self-conscious	<input type="checkbox"/> overwhelmed	<input type="checkbox"/> wary
<input type="checkbox"/> used	<input type="checkbox"/> concerned	<input type="checkbox"/> vulnerable
<input type="checkbox"/> embarrassed	<input type="checkbox"/> mixed-up	<input type="checkbox"/> stressed
<input type="checkbox"/> down-hearted	<input type="checkbox"/>	<input type="checkbox"/> anxious
<input type="checkbox"/> suicidal	<input type="checkbox"/>	<input type="checkbox"/>
<input type="checkbox"/> empty	<input type="checkbox"/>	<input type="checkbox"/>
<input type="checkbox"/> offended	<input type="checkbox"/>	<input type="checkbox"/>
<input type="checkbox"/> wary		<input type="checkbox"/>
<input type="checkbox"/> melancholic		
<input type="checkbox"/> shattered		
<input type="checkbox"/>		

H3. Plot Diagram



EXPOSITION:

Protagonist

Antagonist

Setting (Time/Place)

Conflict

Author's Theme

Symbolism

Foreshadowing

Irony

H4. Reading: A Mother's Advice: Take Dance Lessons

A Mother's Advice: Take Dance Lessons

Link: <http://www.guideposts.org/stories-faith/inspiring-story-surprising-benefits-dancing?page=0,2>

A motivational story of how dancing lessons changed a woman's life.

By *Kathryn Slattery, New Canaan, Connecticut*

WEB EXCLUSIVE

When my widowed mother moved in to the in-law apartment attached to our house, I wasn't so sure it was going to work out. There had always been something unsettling about our relationship. I loved my mother, but we were different in so many ways and I could never completely shake the feeling that she wanted me to be someone that I wasn't or that I was somehow a disappointment.

Now Mom was 88, and it was hard to believe that she had been living in the apartment for 10 years. Her macular degeneration had advanced to the point where she was legally blind, and she could no longer drive a car or recognize faces. You'd think I would admire the optimism and courage with which she faced this latest challenge. And I did. Most of the time. But old habits die hard, and no matter how much I tried to change, too often I found myself irritated or impatient with her—and disappointed in myself.

One morning the two of us stood in the mudroom that separated our two back doors, as my mother waited for a friend to pick her up to go shopping. She was talking about my husband, Tom. She was very fond of Tom. But that day she repeated a phrase of hers that always bothered me. "You're so lucky to have found him, Kitty," she said, as though I had chased him down and snared him.

"Well, actually we found each other," I corrected her for what was certainly not the first time.

"That's how I like to see it."

"You know, Kitty," she went on, "these are the best years of your lives. You two kids should do everything you can to make the most of them."

"Uh-huh," I replied, only half-listening. *Why does she insist on calling us "kids?"* And this wasn't the first time she had told me that these were "the best years of our lives." It was as though the previous 25 years of marriage barely counted.

Determined not to go there, I changed the subject. With our own two kids off at college, Tom had recently surprised me with ballroom dancing lessons. Tom and I could do a rudimentary slow dance, and we could more or less hold our own dancing to a wedding DJ. But we didn't

know how to waltz or do the cha-cha or spin and swing to the jitterbug. “Guess what,” I said. “Tom says he wants us to take dancing lessons.”

“Dancing lessons!” my mother cried, her eyes lighting up behind her thick glasses. “What a wonderful idea! You two are going to love dancing.” She and my father certainly had. As a little girl I remember peeking through the balustrade, watching the two of them dance to Benny Goodman or Peter Duchin on the record player in our living room. It used to embarrass me back then, the way Mom went into a girlish dip at the end of a song. She would look at my father with dreamy eyes and sigh, “Oh, John,” and he would respond in his best Ralph Kramden voice, “Baby, you’re the greatest!”

“I don’t know,” I said. “We’re not like you and Dad.” Seventh grade was the last time I had attempted ballroom dancing. Mom was the one who decided to sign me up for cotillion classes. I had never felt so out of place in all my life. I was about two heads taller than every boy. They stepped on my toes and their palms were sweaty. I couldn’t wait to get home and tear off my little white gloves. “It’s Tom’s idea and I’m going along with it,” I said.

“I can’t wait to hear all about it!” A car horn honked. My mother’s ride.

[End of Day 1]

“Don’t expect much,” I muttered as she went out the door—my feeble attempt to diminish not only her expectations but my own.

The first dance lesson was mortifying. Just like seventh grade, I was self-conscious and awkward, even with my own husband. I placed my left hand on Tom’s shoulder, and extended my right arm. He rested his right hand on the small of my back, and put his left hand in mine. So far, so good. But when we moved it was all wrong. “Left-two-three. Right-two-three...” the instructor intoned. But whose left? Whose right? Tom’s or mine? “Back-two-three. Forward-two-three...”

I felt like an idiot. Plus, I was getting hot. I stuck out my lower lip and blew a blast of cool air under my bangs. Ballroom dancing was not for me. There was nothing fun about it. My feet didn’t do what they were supposed to do and my arms were as rigid as a toy soldier’s. I couldn’t wait to get out of the studio

“What do you think?” I asked Tom in the car, massaging my aching toes.

“I think you need to get yourself a comfortable pair of shoes,” he said.

We’d taken home a CD with a mix of music to practice with. Initially I resisted, but Tom insisted. The next night he pushed aside the coffee table and overstuffed chair in the sunroom to clear the hardwood floor. “Do we have to?” I asked.

“We’re supposed to,” Tom said.

I thought again of my parents swirling and twirling in our living room and Mom with her coquettish dips. When it came to dancing, she was a natural. I was not.

Maybe it’ll be better without the instructor staring at us, I thought. Maybe I won’t feel like a geeky seventh grader again. I put my hand on Tom’s shoulder and looked down at my feet as

they shuffled in a clumsy box step. “Left, two, three...right, two, three.” I thought of Mom with my father. They could dance but things weren’t always perfect for them.

I recalled the time just before Tom and I got married when I desperately needed to have a real heart-to-heart talk with my mother. I had been battling an eating disorder and I wanted her to know. I needed to tell her but was afraid of her reaction. Summoning up all my courage, I picked up the telephone and called her. I explained what I was going through. There was a long, long silence. Then she said, “You’re not going to tell Tom about this, are you?”

Now I looked up at my husband on our makeshift dance floor. Tom had never flinched when I told him about my bulimia. With his support and prayers I had managed to conquer it. Tom’s love and faith were constant. I knew for certain he loved me. It wasn’t a question of luck. It was something much deeper than that. I was blessed.

“Hey,” Tom whispered to me on the dance floor, “you’re good.”

“No,” I said, “it’s you.”

For a moment the two of us were lost together, without any awareness of time or space. We were really dancing. We could really do it. *Mom*, I thought, *I see why you loved to do this. It’s so much fun...so romantic.* And there in our sunroom, in my husband’s arms, with the music on the CD, I felt I could forgive her for all the things she said over the years that I had found hurtful. I could see how in her own way she wanted the best for me. A happy marriage, someone I could always depend on, someone to dance with. All the precious things that she had lost. I closed my eyes and prayed—a simple, silent prayer for my mother.

H5. Interview Tips Reading

Adapted from: <http://poewar.com/ten-tips-to-make-your-interviews-better/>

Write Your Questions Down

If you are the type who can memorize all of your interview questions beforehand, feel free to do so, but for most people it is better to keep a list of questions you want to ask. You may not need to stick strictly to them, but it is better to have a question you don't need to use than to forget a question you wanted to ask.

Be Interested, Listen

A good interviewer doesn't just ask questions, they listen to the answers. If a person agrees to an interview with you, show them the respect of listening to their answers. Nothing can turn a good interview into a bad one more than asking a person a question they have already answered.

While you might wish to do that for clarification, don't do it out of inattention. Beyond that, it is the details of their answers that should guide your next question. If they seem to have completed that line of thought, then move on, otherwise press them for more information. Good follow up questions lead to good interviews. You can only think of those questions by paying close attention to what your subject is saying.

Clarify

Don't be afraid to say that you don't understand something. Don't pretend to know more than you do. If your subject's answer seems unclear or above your head, politely ask them to explain. It is better to ask up front than to look foolish later if they figure out that you have been faking it. Plus, if you don't understand, then there is a good chance your audience won't either.

Ask Precise Questions

Your questions should show your knowledge of the subject and should help you reach the goals you have set for your interview. Don't ask vague, open-ended questions or standard questions that your subject has answered many times before. Stay away from questions that can simply be answered yes or no; look for questions that will challenge the subject in a good way. Make them think and let them talk.

Beware Unnecessary Confrontations

Work with the subject. Give them some questions that they can answer or feel more comfortable answering, and you may find that they will naturally drift toward what they don't want to talk about. Whatever they want to avoid will continue to be on their mind, so it naturally comes up. If not, you can then ask more and more probing questions until you either get what you want, get an outburst or the subject simply will not answer. Even if this happens, you will still have more to work with than if you confronted them at the beginning and they refused to talk.

Get the Name Right

Always get them to spell their name for you. Getting a name wrong is the most embarrassing thing a writer can do.

Interviewing people is often a difficult task, but it is an essential one in many different fields of writing. You may also want to practice with friends and family until you become comfortable with the interviewing process.

H6. Reading: Interview with Dancer Ariana Berlin

Link: <http://www.onecypher.com/2004/09/28/inspiring-stories-interview-with-dancer-Ariana-berlin/>

Inspiring Stories: Interview with Dancer Ariana Berlin

BY ADMIN · SEPTEMBER 28, 2004 · POST A COMMENT

FILED UNDER ARIANA BERLIN, B-GIRL, CAR ACCIDENT, DANCER

While most sixteen year olds are running around enjoying their responsibility-free lives, Ariana Berlin was training to be one of the world's top gymnasts. Training long hours, Berlin sacrificed the option to attend public school with her friends and attended home schooling instead to provide more time to make her dreams come true. Sacrifice was a part of her daily schedule, but she never thought twice about it. Until one day Ariana was involved in a life threatening car accident that left her barely alive.

After months of recovery, Berlin returned to the gym where she restarted her training. Frustrated with the pain from her injuries, Ariana began to explore her other talents...DANCE. Berlin excelled at dance and became the youngest person to ever join the talented Culture Shock San Diego. Using her gymnastics background, Berlin explored the world of breakin' and has competed in several jams throughout California. She is currently represented by one of the top dance agencies in the Los Angeles area, Bloc, and is determined to keep learning. One Cypher commends Berlin for her determination, faith and strength despite all her circumstances...this is her story...

“There was a women fisherman, who saw the whole thing and used something sharp on her keychain to cut the seat belt from around my neck...”

OC: Let's start with your name and age little one!

Ariana: My name is Ariana Berlin and I am sixteen years old...I mean sixteen and a half in 20 days. (laughs)

OC: When did you begin dancing?

Ariana: When I was in elementary school, I took private lessons with a girl named Pia from Culture Shock San Diego. She would teach a routine once a week on Thursdays and all the kids in the neighborhood would come and learn. The lessons were about an hour long...and we'd just dance. It was fun.

OC: What kind of training have you had?

Ariana: I took classes at APA (Academy of Performing Arts) for a year and a half. I first dance for Future Shock in 2001. Then I auditioned for Culture Shock San Diego in December of 2002 and was picked to be a part of the troupe.

OC: Outside of dancing, what training have you had?

Ariana: Well, I've been in gymnastics since I was three years old. A couple of years ago, I started training for Elite (which is the Olympic level) right before the car accident.

OC: Car accident? We'll talk about that in a minute. Tell me a little bit more about your gymnastics experience.

Ariana: I used to train for seven hours a day. My schedule was like this...on Monday, Wednesday, and Friday, I trained from 7 am to 9 am then later in the day from 1:45 pm until 7 pm. Then on Tuesday and Thursday I went from 1:45 pm until 8:30 pm and on Saturday from 8:30 am until about 12 pm.

OC: So what about school?

Ariana: I had home schooling.

OC: Wow!

Ariana: Yeah!

OC: Tell me who inspires you and why.

Ariana: My parents inspire me because they always tell me to keep pursuing my love, what I love to do...they give me MAJOR support. All my coaches were very supportive too.

OC: What are your largest accomplishments?

Ariana: In gymnastics, I'm proud of winning Level 9 Nationals. Also, getting as far as I did in gymnastics, like training for Elite (Olympics). As far as dancing, I'd have to say being on Future Shock and then making Culture Shock San Diego. Being a part CSSD is definitely my highest dance accomplishment so far.

"Dance has kept me out of trouble."

OC: What is your ultimate goal?

Ariana: Dance-wise, I want to be in music videos. (laughs) I want to be a professional dancer in Los Angeles...doing jobs for different artists and performing in shows like the one the Groovaloos did...that looks fun!

OC: What is your best dancing experience?

Ariana: CSSD, by far. I have gotten so much better dancing, breaking, everything.

OC: What does dance mean to you?

Ariana: It's a way out...a problem free world where you can be yourself. A place to dance off anger, frustration, sadness...whatever negative feeling you have. It just all disappears when I'm dancing.

OC: Give me a couple of your favorite experiences while dancing.

Ariana: Bust-A-Groove, Showcase, and Fusion were fun, even with Future Shock. Oh, and I performed in Las Vegas with CSSD...that was really fun.

OC: How has dance affected your life?

Ariana: Dance has kept me out of trouble. It hasn't and still doesn't give me a chance to get into trouble. It has also given me the opportunity to express myself.

OC: Name three people in the dance scene who you have MAD respect for.

Ariana: Sherman because he puts up with a lot of crap. Rynan because he's doing his thing in L.A, while still contributing to CSSD. He's a dope bboy. Tessa, Jafar, and K.J...they're dope choreographers. They're like, the best dancers and are supportive. I gotta say David Ross too, because he has supported me ever since I was going to APA. He got me started with the whole Future Shock/CSSD scene. He always pushes me to get better...so I got MAD respect for him, too.

OC: What does Hip Hop mean to you?

Ariana: I feel Hip Hop is a culture with multiple aspects; the music, the people, the way you see yourself...it's a way of life. Hip Hop is a world of possibility.

OC: Name some things that you do when you're not dancing.

Ariana: SLEEP!

OC: Ok, what's the best thing you like about dancing with Culture Shock?

Ariana: The people...everybody's got a different style, there are so many different personalities. Being a part of CSSD, I've met so many people. I'll be in Master Class and I'll meet someone from New York. It's cool. I feel like I'm with family...you know, like a home away from home. Everybody's got each other's back. I like that.

OC: Do you have a role model and if so, who and why?

Ariana: My role model is my brother. He gets good grades, goes to a really good school (UC Santa Barbara)...he's really cool. So I look up to him.

OC: Have you trained anywhere other than the U.S.?

Ariana: Nope.

OC: What major obstacles have you experienced?

Ariana: The car accident I was in.

OC: Ok, let's talk about that. Tell me a little bit about what was going on before the actual accident.

Ariana: Well, me and my mom were going to go to Orange County for a girl's day of shopping because I did gymnastics in Orange County, so we knew of the mall there, Southcoast Plaza...uhm ...I don't remember anything else about that day.

OC: Ok, well tell me about the accident; whatever you can remember.

Ariana: Well this is what we've been told. There was a guy who was hurrying to get to Santa Monica. We were on the 73 toll road...and we were almost there. He hit us from behind, our car went airborne and it rolled about five or six times. When someone found us, the car was on its side...flipped onto my mom's side and I was hanging out the window with the seat belt wrapped around my neck holding me inside the car. My body was hanging out of the window but my head was inside the car.

OC: Oh my God!!!!

Ariana: Yeah. There was a women fisherman, who saw the whole thing and used something sharp on her keychain to cut the seat belt from around my neck. I went to the hospital and was in "induced coma" for five days...so the accident happened on Saturday and I didn't wake up until Wednesday. When I woke up, I was wondering what was going on. I was confused wondering...did we get in an accident on the way to or from Orange County? I didn't remember anything from that day. I don't even remember getting ready that morning...nothing.

"I was in two casts and a wheelchair for a couple months."

OC: What were your injuries?

Ariana: I broke both my legs. I already had one surgery on my right leg before I came out of the coma. I had a rod in it and I had screws in it too. I broke my wrist, two ribs and my collar bone. Both of my lungs collapsed, so I had chest tubes in. That was while I was in the hospital in Orange County. When we came down to the San Diego hospital, I had surgery on my left leg and they took out the chest tubes. I was in two casts and a wheelchair for a couple months. I had a bed in my mom's room because she had to help me.

OC, Wow. What happened to your mom?

Ariana: She doesn't remember anything either but she broke her leg and had a plate in it. She had surgery in order to get it removed. She also shattered her scapula, broke a couple of ribs, she hit her head pretty hard and had cuts on her face.

"...don't let anyone intimidate you or stop you from doing what you love to do. "

Overall, I had three surgeries. I went back to gymnastics for two or three months but it was just hard going back because everything was hurting and I wasn't where I was before...was kind of disappointing. It wasn't fun anymore, so I started dancing.

OC: So, when did the accident actually happen?

Ariana: November 24, 2001...Thanksgiving weekend.

OC: Girl, I'm so happy you're here.

Ariana: I know. You should see pictures of the car. I don't know why, but I feel like I'm supposed to be here...for a reason.

OC: Man, for you to overcome something like that is truly a blessing...really! Whew.....ok, next question. I know you're a b-girl, when was the first time you went to Qween B?

Ariana: When I competed. I not only attended but competed.

OC: OK, talk about a soldier! Who's your b-boy role model?

Ariana: Footwork..I gotta say Eddie "Stylez", he's so tight. He's so clean. I like Saso's freezes and I like Rynan's blow ups.

OC: Name your three favorite groups to watch and why?

Ariana: Urban FX because of their energy on stage. I know a lot of their choreography is done by K.J. I like his style, you know, he makes it appealing to the audience. Fun to watch.

Funkanometry because they compliment each other on stage. Jabbawockeez because they are crazy. They are my number one favorite group to watch. Every single movement they make is different than anyone has ever seen. Their music selection is unique and full of music people probably never heard...it's a new experience watching them, like "Oh My God, my eyes have never seen anything like this before."

OC: Do you have an interest in learning any other forms of dance?

Ariana: Jazz. I know it'll help me later in life because I know in L.A. you gotta know jazz. It's sick to watch but it's hard to learn.

OC: Right before you step on stage, what feelings run through your body?

Ariana: I can't even describe it. It's like I'm so excited but I'm so nervous and the nervousness builds more excitement...it's like... you want to show the world what you can do. I can't even explain it!

OC: Earlier we talked about gymnastics and how it was hard for you to attend school while training. Is it hard for you to balance school and dance?

Ariana: Well, CSSD rehearsals go until 12am/1am then I have to go to school the next morning and my parents get mad. It's not a big problem yet and hopefully it won't become a problem in the future.

OC: Do you have any words of encouragement for future dancers?

Ariana: Just do what you love to do and don't let anyone or anything stop you. When I first started dancing with CSSD, I was really intimidated by some of the dancers because I was nervous about what people thought and that stopped me from trying as hard as I could. Now, I'm more comfortable so they don't intimidate me as much anymore (laughs)...so don't let anyone intimidate you or stop you from doing what you love to do.

OC: Last but not least. Any shout outs?

Ariana: All of CSSD, my mom, my dad, and my brother. Caity and Dominique...I love you girls. All my friends from school...all the dancers I know! I love ya'll!

OneCypher, Shelley (Boo-Dizzle), and Atija...thank you muchos! Peace!

Interview by Atija Brewer

Appendix I: 9th Grade readings and assignments

II. Poetry Project Rubric

Poem/Music Lyrics Interpretation and Dance/Acting Performance

One rubric must be printed out **per group** and your group is responsible for bringing it to class on the day of the presentation.

- Your assigned group (5 members) will be in charge of interpreting **one** of the assigned readings we have discussed throughout our **Poetry Unit**. The objective of this assignment is to apply **elements of poetry** discussed in the development of our unit: **voice, tone, symbolism, allegory, imagery, metaphor, simile, personification, hyperbole**; as well as elements we have reviewed, such as: **characters, setting, plot, point of view**, etc. In addition, as a group (each member should have equal participation) you will discuss your groups' interpretation based on our class discussion and develop a situation, which you will each act out. The situation your group creates should have a connection with your groups' interpretation of the text.
- Once your group has developed a detailed situation, including the elements mentioned above, your group is responsible for writing a **script** (word processed) which is to be turned in the same date your group will present the video. The script must include each member's contribution to the project. The situation your group creates should be relevant, one that your audience can relate to and connect with. Both your situation and dance performance should be entertaining, but keep in mind, it should also be informative. We want to make sure we avoid presenting situations where we make fun of them or present negatively, such as: race, gender, religion, stereotypes, among other topics. We do not want to offend anyone who has views different than our own.
- Now comes the part we have all been waiting for, the dancing component to the video. As your group develops a situation, you should also plan a dance performance which serves as an interpretation to the music lyrics or poem your group selected. The background song for the dance performance should be the music lyrics you selected; however, if your group

decided to interpret a poem, your group is to select a song that resembles your poem's interpretation.

- How can we connect the acted performance with the dance performance? You can start off by acting the first portion of the situation, then you can pause at the climax of the situation and include a mini commercial, which would be your dance performance, then your video could continue with the rest of the situation. This is merely a suggestion. Your group is free to be as creative as possible, **keeping in mind the objectives established for the assignment**. Remember, your **interpretation** of the text as a group is essential to your dance and situational performance. BE CREATIVE!
- Your video is expected to last a minimum of 2 ½ - 3 minutes. The performance must be turned-in to your professor as a CD. In addition, a digital web video should be uploaded on YouTube. You must provide the instructor with a direct link to your video before the established deadline, as well as posting it on the class' facebook group.
- You don't need any fancy equipment to make your video; all that is needed is a standard digital camcorder or digital camera with movie recording capabilities. The important thing is that the images in the video are clear and easy to interpret, and that you can **perfectly understand** all of the words that are spoken. The video can be edited using programs such as *Windows Movie Maker* or *iMovie*.

You will be evaluated according to the following expectations:

Area	Expectation	Exceeds Expect.	Good	Average	Below Expect.
Script (15 pts.)	The script is word processed and includes a detailed description of what will occur throughout the performance. It should also include the members of the group along with their contribution to the project.	15	14-10	9-4	3-1
Introduction (5 pts.)	Your video should include a captivating title, which gives viewers an idea as to what to expect. Your opening scene is like the introduction to your essay, it should give readers a clear understanding of what is occurring.	5	4	3-2	1-0
Content (25 pts.)	The content presented in the video should include the use of literary elements we have discussed throughout the semester. Refer to the first bullet of the instructions sheet.	25	24-15	14-6	5-0
Relevancy (10 pts)	The performance and descriptions in it are credible, and the audience perceives the style to be trustworthy. The performance tries to create a sense of connection with the audience; it is sensible to the audience's emotions and beliefs. The performance is balanced; the audience feels both informed and entertained.	10	9-8	7-4	3-1
Conclusion (10 pts.)	The conclusion provides complete closure and the goal of the performance is achieved. Viewers should be able to interpret the connection between the dance performance and the situation.	10	9-8	7-4	3-1
Balance (5 pts.)	All members of the group share more or less the same amount of time talking on-screen. The acting is executed flawlessly.	5	4	3-2	1-0
Originality and Creativity (10 pts.)	The performance uses original and unconventional means to captivate the audience. The performance demonstrates careful planning and thought. The performance demonstrates resourcefulness, motivation, and inspiration.	10	9-8	7-4	3-1
Quality (10 pts.)	The video is of an acceptable quality. The images are clear and the sound can be interpreted with no trouble . The infomercial is organized, sequenced, and demonstrates careful thought and planning.	10	9-8	7-4	3-1

Others (10 pts.)	The language is crisp, clear, and understandable. The infomercial is delivered entirely in the English language The video was uploaded to youtube and class facebook group and the URL was sent to the instructor before the established due date.	10	9-8	7-4	3-1
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I2: Elements of a Narrative Worksheet

Link: <http://worksheetplace.com/index.php?function=DisplaySheet&sheet=Elements-of-a-story-4&links=3&id=&link1=43&link2=261&link3=358>

 write on!

Elements of a Story

Story: _____

Name: _____

Introduction:

Rising Action:

Climax:

Falling Action:

Conclusion:

<http://www.worksheetplace.com>

I3. Song Structure Handout

Adopted and adapted from <http://www.wikihow.com/Write-a-Song>

1. Begin at the beginning. That beginning is to know what works best for you. Many songwriters work out the music before they work out the lyrics. They may sing nonsense syllables just to get a sense of how the lyrics and music might work together.

Other composers work out the lyrics first, or work with a lyricist. Still, when the muse strikes, who really cares if she hits you with the words or the melody first? Grab the inspiration and run with it.

2. Work out the structure. Most songs have a recognizable formula: The intro, a verse or two with a chorus, a bridge, followed by another verse and chorus, and then out.

- *The intro.* This can be strictly instrumental, a part of the chorus, or something completely off the wall. For example, "Rocky Raccoon" by the Beatles starts with a talky introduction describing the character and setting the stage for the song.
- *The verse.* This is the majority of most songs—though not necessarily the most important part. This is the exposition, describing the scene, or the person, or an emotion. Very often there are two or three verses in a row that have the same musical structure, the same rhyme and poetic meter, but different words. The second verse builds on the picture painted in the first verse, etc. Most songs have a recognizable verse structure, though unless you read lyrics on websites, you may not always have the actual words being said.
- *The chorus.* This is where it all comes together — all the verses have been leading up to the chorus, and is usually the part of the song people sing along with. Think "All You Need Is Love" by the Beatles. Can you remember the verse lyrics? Maybe. Can you remember the chorus? It's easy! "All you need is love!"
- *The bridge.* This is the part of the song that shifts—it can suddenly change tempo, or volume, or instrumentation—it's all fair game.

3. Stop thinking about writing songs, and start writing songs. You really want to be a famous star, don't you? You daydream about being on stage and hearing the roar of the crowd. Only trouble is, gee whiz, you're dreaming your life away.

If you want to write a really good song, you're going to have to work for it. Start today. Commit to writing a certain number of songs per week, the way successful authors commit to writing a thousand words a day.

4. Listen actively to different types of music. You may have your favorite and you may think the other kind of music sucks, but there's a reason people like it. Find out what that is.

Good writers read several genres of books. Good songwriters listen to genres of songs. As you listen, think about what you like about a song. Are the lyrics unique, do the song's chord changes perfectly capture a mood, do you like the transition from one part of the song to another?

5. Learn to write lyrics. Think about something that really touched you or changed your life. That special someone? A bully? A bad breakup? Think about it and describe it. How did that feel? Did it hurt? Does (s)he make you think about him or her all the time? Just start by thinking about personal experiences!

6. Figure out what you've got. Once in a while, inspiration will hit you like a full force gale, and suddenly you have a full song out of nowhere. Most of the time, however, just a small piece of a potential song will come to you, leaving you to do the hard, but fun work of fleshing it out. You should have a feel for what part of the song you've come up with.

- If it's super catchy (either a lyrical phrase or a snippet of music), and you can envision it being a repeated theme in the song, you've got the chorus or refrain — the climax or summary of your musical story — and you need to write verses to explain how you know in detail.
- If what you've come up with, seems more narrative lyrically or subtler musically—a part of a story rather than the main idea—you've probably got a verse, and you'll need to write the rest of the story (more verses) and, usually, a chorus.

7. Set the mood. Make sure your music fits the story. If it is sad, then you may want your melody to evoke sadness (by slowing it down or adding some minor chords, for example) or you might want to add a twist and combine sad lyrics to upbeat music in order to create a sense of tension and ambiguity

8. Say something. A song can get by with poor lyrics, and you have a better chance of writing a really good song if your lyrics are great. This does not mean they have to be serious, but they should not be cliché or ho-hum. Write your lyrics as though you are talking to somebody who you want to impress or to someone toward whom you feel some sort of deep emotion

9. Make your words sing. Lyrics can appeal to emotions, and they should also appeal to the ear. There are a few different ways to do this. Words should fit with a rhythm you are creating in the sing, and the way these words sound play an important part as well. Some words sound smoother than others (for example, "cool breeze" sounds smoother than "frigid wind.") Use the texture and character of words to add to the feeling of a song.

- Another useful tool for the song writer is a rhyming dictionary. There are a variety of ways you can rhyme lines in a song to help tie the lyrics together. Learn about these and other tools of poetry, and try putting them to work for you.
- You can rhyme at the end of every line or every other line, or your rhymes can come more sporadically. You can also rhyme within lines to good effect (think of rap lyrics).
- There are also other poetic devices you can use, such as alliteration ("They paved paradise, put up a parking lot"). The "p" sound is repeated. And, assonance ("...honesty, promise me I'm never gonna find you faking"). The repeated "ah" sound in "honesty", "promise" and "gonna").
- However, *do not burden yourself with rhyme!* You can get away with making a phrase stand out by avoiding conventional means of fitting it into a song, and many successful songs do not rhyme at all.

10. Strike a balance between repetition and variety. Repetition is what makes a song catchy; repeated choruses, for example, stick in our heads even when the rest of a song does not. It is easy to ask people to join you in a refrain, which is why it is usually called a chorus. That's why so many people know just a few lines of so many songs.

- While there *are* good songs that are so simple that they have no chorus and have the same line length, the same rhyme schemes, and the same chord progressions repeated throughout them, most people get bored with that. The most common way to add variety is to insert a bridge into your song.
- A bridge is a section of music, sometimes instrumental, that differs in its construction from the verses and the chorus, and is usually placed near the end of the song before the final chorus, where a verse would typically be. The bridge can be in a different key—using a different set of chords—than the rest of the song, but it doesn't need to be. It can also be faster or slower, shorter or longer, or otherwise different from the other sections.
- Sometimes a bridge is followed by a shorter chorus, depending on the length of the bridge. Be aware that bridges can also refer to the transitions between verse and chorus, as this is a common usage of bridges.

11. Look for the hook. The hook is that elusive part of a great song that captures your very soul and makes you want to listen to that song over and over. Hooks are frequently found in the chorus and often become the title of the song. Sadly, there is no recipe for hooks, but you'll know when you have one. Better yet, your friends will tell you, because it is the part of a song they cannot seem to get out of their head. Here are a few examples:

- "Here's my number, call me maybe." If you've heard Carly Rae Jepsen's hit even once, that will be burned into your synapses forever.
- "Oppan Gangnam Style". PSY's surprise YouTube hit has a hook that, like "Call Me Maybe," has spawned millions of views and almost as many parodies—the sign of a truly infectious hook.

- Good hooks let people remember your tune from your lyrics, even if they do not coincide. Many people can remember the riff from 'Smoke on the Water' from hearing the title.

12. Get feedback. Play or sing your song for people and get their opinions. You'll probably get a better idea of what they really think after you've written a few songs: friends and family may tell you that your first song is great even if it's awful, but as they hear more of your songs, they'll probably give you hints like, "It's good, but I liked that first one you wrote better" or "Wow, that's the best song you've written. That's a really good song." Be prepared for a critic in the family that will accept nothing less than to hear it post-produced with all the bells and whistles that a band in a studio can offer.

13. Once you've finished your first song, don't stop. Keep writing and practicing, and you'll find yourself getting better and better. You may need to write a lot of songs before you hit on one you really like, and even after that, you may need to write a lot more before you get another good one. Work hard and have fun doing it!

I4. Windows MovieMaker Tutorial

Windows Movie Maker Tutorials - How to Use Windows Movie Maker

Beginner's Guide to Windows Movie Maker

By Wendy Russell

Link: http://presentationsoft.about.com/od/moviemaker/a/mov_mak_beg.htm

Here is a **Series of Windows Movie Maker Articles and Tutorials** designed with the absolute beginner in mind. This series will show you the basics of how to use Windows Movie Maker and take you through all the steps to make your first Movie Maker presentation.

1) What is Windows Movie Maker?

Windows Movie Maker is a fun and easy to use video editing program that allows you to make home movies, automated photo albums and business presentations. It is included as part of the Windows XP operating system.

Version 2.1 of Windows Movie Maker can be downloaded for free, to upgrade your existing version.

2) Common Terms Used in Windows Movie Maker

There are terms that are specific to video editing software types of programs. The nice part is that once you learn terms used in Windows Movie Maker, those same terms are used in many other similar software programs, so they are easily transferable.

3) First Steps in Windows Movie Maker

A first look at the Windows Movie Maker screen. Get to know the Storyboard view and the Timeline view of Windows Movie Maker. This Windows Movie Maker tutorial will also show you how to import pictures to begin your movie.

4) Import Video Clips into Windows Movie Maker

Import an existing video clip that you have saved previously on your computer. This video clip will have a file extension of one of the many compatible video file types, such as AVI,MPG, ASF or WMV, to name a few. This imported video clip can be added to existing still pictures already in your movie project.

5) Edit Video Clips in Windows Movie Maker

Once you have imported a video clip you may wish to edit it by trimming or deleting extraneous parts. It is a simple matter to edit the video clip by splitting it into smaller parts.

6) Adding Music and Sounds

These two audio file types can be imported into Windows Movie Maker to enhance your movie. Audio files reside in their own specific location on the Timeline of the project window. This Windows Movie Maker tutorial will show you how to add music, sound or narration to your movie.

7) Add Narration to Your Movie

This Windows Movie Maker tutorial shows you how to create a narration audio file and place it in your movie. You may choose to narrate portions of the movie, placing the audio file between other sound files, or you may narrate the whole movie.

8) Video Transitions and Video Effects Enhance Your Movie

Video Transitions and Video Effects add additional visual interest to your movie presentation. This Windows Movie Maker tutorial will show you all the steps to add transitions and video effects to your movie.

9) Titles and Credits Complete Your Movie

Titles and credits are the final touches to apply to your Windows Movie Maker project. These can be animated and colorful on their own, or can be placed as overlays on top of photos or video clips in your movie. This Windows Movie Maker tutorial will show you how to add titles and credits to your movie.

I5. Lyrics: *The Rose* Bette Midler**"The Rose"**

Some say love, it is a river
That drowns the tender reed.
Some say love, it is a razor
That leaves your soul to bleed.
Some say love, it is a hunger,
An endless aching need.
I say love, it is a flower,
And you its only seed.

It's the heart afraid of breaking
That never learns to dance.
It's the dream afraid of waking
That never takes the chance.
It's the one who won't be taken,
Who cannot seem to give,
And the soul afraid of dyin'
That never learns to live.

When the night has been too lonely
And the road has been too long,
And you think that love is only
For the lucky and the strong,
Just remember in the winter
Far beneath the bitter snows
Lies the seed that with the sun's love
In the spring becomes the rose.

I6. Lyrics: *Gravity* by Sara Bareilles**"Gravity"**

Something always brings me back to you.
It never takes too long.
No matter what I say or do
I'll still feel you here 'til the moment I'm gone.

You hold me without touch.
You keep me without chains.
I never wanted anything so much
Than to drown in your love and not feel your rain.

[CHORUS:]

Set me free,
Leave me be.

I don't wanna fall another moment into your gravity
Here I am and I stand so tall, just the way I'm supposed to be.
But you're on to me and all over me.

Oh, you loved me 'cause I'm fragile
When I thought that I was strong.
But you touch me for a little while
And all my fragile strength is gone.

[CHORUS]

I live here on my knees
As I try to make you see
That you're everything I think I need here on the ground.

But you're neither friend nor foe
Though I can't seem to let you go.
The one thing that I still know is that you're keeping me down.

You're keeping me down, yeah, yeah, yeah, yeah
You're on to me, on to me, and all over...

Something always brings me back to you.
It never takes too long.

17. Lyrics: *Dancing* by Elisa**"Dancing"**

Time is gonna take my mind
and carry it far away where I can fly
the depth of life will dim
my temptation to live for you

if I were to be alone silence would rock my tears
'cause it's all about love and I know better
how life is a waving feather

so I put my arms around you, around you
and I know that I'll be leaving soon
my eyes are on you, they're on you
and you see that I can't stop shaking

no I won't step back
but I'll look down to hide from eyes
'cause what I feel is so sweet
and I'm scared that even my own breath
oh, could burst it, if it were a bubble
and I'd better dream if I have to struggle

so I put my arms around you, around you
and I hope that I will do no wrong
my eyes are on you, they're on you
and I hope that you won't hurt me

I'm dancing in the room
as if I was in the woods with you
don't need for anything but music
music's the reason why I know time still exists
time still exists
time still exists
time still exists

so I just put my arms around you, around you
and I hope that I will do no wrong
my eyes are on you, they're on you
and I hope that you won't hurt me

my arms around you, they're round you
and I hope that I will do no wrong
my eyes are on you, they're on you, they're on you
my eyes...

18. Lyrics: *This Woman's Work* by Maxwell

"This Woman's Work"

Pray God you can cope
I'll stand outside
This woman's work
This woman's world
Oh it's hard on the man
Now his part is over
Now starts the craft of the Father

I know you've got a little life in you yet
I know you've got a lot of strength left
I know you've got a little life in you yet
I know you've got a lot of strength left

I should be crying but I just can't let it show
I should be hoping but I can't stop thinking
All the things we should've said that I never said
All the things we should've done but we never did
All the things we should've given but I didn't

Oh, darling, make it go, make it go away

Give me these moments
Give them back to me
Give me your little kiss

Give me your...
I know you have a little life in you yet
Give me your hand, babe
I know you have a lot of strength left
Give me your pretty hand
I know you have a little life in you yet
Oh oh oh
I know you have a lot of strength left

My love child
I know you have a little life in you yet
Whatever you need me

I know you have a lot of strength left
Give me your hand
I know you have a little life in you yet
Give me your hand
I know you have a lot of strength left

I should be crying but I just can't let it show, baby
I should be hopin' but I can't stop thinkin'
Of all the things we should've said that we never said
All the things we should've done that we never did
All the things that you wanted from me
All the things that you needed from me
All the things I should've given but I didn't

Oh, darling, make it go away, just make it go away

19. Lyrics: *Fix You* by Coldplay**"Fix You"**

When you try your best, but you don't succeed
When you get what you want, but not what you need
When you feel so tired, but you can't sleep
Stuck in reverse

And the tears come streaming down your face
When you lose something you can't replace
When you love someone, but it goes to waste
Could it be worse?

Lights will guide you home
And ignite your bones
And I will try to fix you

And high up above or down below
When you're too in love to let it go
But if you never try you'll never know
Just what you're worth

Lights will guide you home
And ignite your bones
And I will try to fix you

Tears stream down your face
When you lose something you cannot replace
Tears stream down your face
And I...

Tears stream down your face
I promise you I will learn from my mistakes
Tears stream down your face
And I...

Lights will guide you home
And ignite your bones
And I will try to fix you

110. Lyrics: *Footprints in the Sand* by Leona Lewis

"Footprints In The Sand"

You walked with me
Footprints in the sand
And helped me understand
Where I'm going

You walked with me
When I was all alone
With so much unknown
Along the way

Then I heard you say

I promise you
I'm always there
When your heart is filled with sorrow and despair
I'll carry you
When you need a friend
You'll find my footprints in the sand

I see my life
Flash across the sky
So many times have I been so afraid

And just when I
I thought I'd lost my way
You gave me strength to carry on

That's when I heard you say

I promise you
I'm always there
When your heart is filled with sorrow and despair
And I'll carry you
When you need a friend
You'll find my footprints in the sand
When I'm weary
Well I know you'll be there

And I can feel you
When you say

I promise you
Oh, I'm always there
When your heart is filled with sadness and despair
I'll carry you
When you need a friend
You'll find my footprints in the sand

When your heart is full of sadness and despair
I'll carry you
When you need a friend
You'll find my footprints in the sand

111. Lyrics: *Read All about It* by Emeli Sandé

Read All About It (Pt. III)"

You've got the words to change a nation
But you're biting your tongue
You've spent a life time stuck in silence
Afraid you'll say something wrong
If no one ever hears it how we gonna learn your song?

So come on, come on
Come on, come on

You've got a heart as loud as lions
So why let your voice be tamed?
Maybe we're a little different
There's no need to be ashamed
You've got the light to fight the shadows
So stop hiding it away

Come on, come on

I wanna sing, I wanna shout
I wanna scream 'til the words dry out
So put it in all of the papers,
I'm not afraid
They can read all about it
Read all about it, oh
Oh-oh-oh
Oh-oh-oh
Oh-oh-oh
Oh-oh-oh
Oh-oh-oh
Oh-oh-oh

At night we're waking up the neighbours
While we sing away the blues
Making sure that we're remembered, yeah
Cause we all matter too
If the truth has been forbidden

Then we're breaking all the rules

So come on, come on

Come on, come on,

Let's get the TV and the radio

To play our tune again

It's 'bout time we got some airplay of our version of events

There's no need to be afraid

I will sing with you my friend

Come on, come on

I wanna sing, I wanna shout

I wanna scream 'til the words dry out

So put it in all of the papers,

I'm not afraid

They can read all about it

Read all about it, oh

Oh-oh-oh

Oh-oh-oh

Oh-oh-oh

Oh-oh-oh

Oh-oh-oh

Oh-oh-oh

Yeah, we're all wonderful, wonderful people

So when did we all get so fearful?

Now we're finally finding our voices

So take a chance, come help me sing this

Yeah, we're all wonderful, wonderful people

So when did we all get so fearful?

And now we're finally finding our voices

Just take a chance, come help me sing this

I wanna sing, I wanna shout

I wanna scream 'til the words dry out

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I'm not afraid

They can read all about it

Read all about it, oh

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Oh-oh-oh

Oh-oh-oh

Oh-oh-oh

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Read all about it, oh