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Let's Dance! Designing and Assessing Dance-Integrated Lessons in the Fifth Grade Language Arts Class

Emily Lorraine Hoch

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LETS DANCE! DESIGNING AND ASSESSING DANCE-INTEGRATED LESSONS IN THE FIFTH GRADE LANGUAGE ARTS CLASS

A Thesis Submitted in Partial Fulfillment of the Requirements for the Degree of Master of Arts

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Entitled: *Let’s Dance! Designing and Assessing Dance-Integrated Lessons in the Fifth Grade Language Arts Class*

has been approved as meeting the requirements for the Degree of Master of Arts in the College of Performing and Visual Arts, School of Theatre Arts and Dance, Program of Dance Education

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ABSTRACT


The purpose of this study was to design movement and dance-integrated lessons that would complement a poetry unit in a fifth grade language arts class at a public charter school. This quantitative and qualitative study sought to discover how the use of creative movement and dance could improve students’ ability to communicate through writing, and revise their work, as well as assess how this approach to teaching would effect their ability to think critically. These integrated lessons aligned with Colorado State Core Standards and 21st Century skills, as dance integration promotes the use of creativity, critical thinking, communication and collaboration among students in their classroom. The findings share how the use of dance integration in the classroom may have a positive effect on student engagement and behavior. This research hopes to inform current and future educators of the potential benefits an integrated style of learning can have on students and how it might build their excitement about learning. It also advocates for the importance of having experienced dance educators in public schools that are able to assist classroom teachers with dance integration.
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I appreciate everyone in our dance community and the students I am privileged to work with. I strive to make learning fun and exciting for them. I also appreciate all the staff I am fortunate to work with. Their passion and dedication for education inspire me to work harder each day.

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CHAPTER I
INTRODUCTION

Goal of Thesis

Children enjoy moving and creating, so why not utilize this skill set to help aid in their core learning on a regular basis. In their book, David Donahue and Jennifer Stuart promoted the use of the arts, including dance, as an interdisciplinary teaching strategy. They wrote “the integration of another subject, such as science or language arts, can provide new avenues for learning and furthering understanding of concepts, principles, and vocabulary by allowing the physical body to inform the intellectual” (147). In another part of the same book, the authors noted how integrating arts goes beyond student understanding of subjects taught, but can be used as a tool to help students express themselves and build a community. A community can be built in a class by “creating space in the classroom for students to share life experiences that were preoccupying their thoughts” (115).

The history of dance dates back as far as prehistoric times and played a role in how people in a society interacted with one another. As time progressed, dance became a way to tell stories about cultures and societies. Storytelling allows people to share those stories as a means of education and entertainment, and helps preserve a culture or society’s history. Narrative of storytelling can be done orally through song, poetry and theater, but was often used in the form of dance. Most everyone has the capability to move their bodies in any way they wish, and by doing so are able to express themselves
in unique ways. Dance continues to evolve throughout the world and stories are still told, so it serves a great purpose to children who have the desire to communicate by non-verbal means. When dance can be brought into schools to help children share what they are learning in creative ways, it not only helps keep dance education thriving, but also allows children to find innovative ways to share their stories.

The objective of this research was aimed at integrating dance into a fifth grade class with the intention of enhancing the students’ language arts skills as well as providing the creative outlet as a means of building respect in the classroom as a community. More specifically, the goal was to use the creative aspects of dance to support and develop the students’ writing skills, all while assisting with classroom management. To achieve this goal, the researcher used teaching techniques involving creative movement and dance to enhance peer collaboration, problem solving, and critical thinking over a period of four months of the school year. Attention to classroom behavior, discovery of strategies to motivate student participation, and the development of 21st Century Skills were other aims of this research. “Many “behavioral problems” can be transformed and rechanneled by providing creative outlets in the classroom” (Donahue and Stuart 120). Discovering what motivates students to want to participate in lessons is especially important in helping students become better writers. Michele Root-Bernstein conducted a writing/dance workshop to assess and look at the connections between both dance and writing and determined that this approach “forged new possibilities for integrating dance into a larger, transdisciplinary educational experience, one capable of reaching beyond the arts alone into the academic classroom as well” (134).
The researcher also aimed to use reflection and response as another aid to building the students’ self-awareness and confidence which should support motivation. Anne Green Gilbert notes in her book, *Brain Compatible Dance Education*, that “concluding class with review and reflection helps the brain synthesize information presented earlier” and that “sharing verbal or written feedback with peers strengthens other neural pathways” thus making reflection an integral part of having brain compatible and whole child learning (223). This research has the possibility of aiding the researcher and others to advocate for creative movement and dance as a tool to enhance learning in the classroom. “These moments develop self-expression, self-awareness and emotional growth. Reflection is valuable and thoroughly enjoyed by the students” (Green Gilbert Brain 23).

**Purpose of Study**

The purpose of this research study was to investigate the students in a fifth grade classroom at an arts-integrated public charter school based on their writing abilities and class behavior. The hope was that integrated dance lessons would allow students to create movement sequences that would directly relate to a core subject. In this project, integration was be between the art form of dance, and language arts and writing. This research focused on how to use movement and dance as arts integration to support children in their understanding of writing and composition. A second focus was to assess the results of the study based on Colorado State Standards in Writing and Composition and also those in Dance.

Colorado State Standards specific to Writing and Composition for fifth grade are:

1) The recursive writing process contributes to the creative and unique literary genres for
a variety of audiences and purposes, 2) The recursive writing process creates stronger informational and persuasive texts for a variety of audiences and purposes, and 3) Conventions apply consistently when evaluating written texts. Student outcomes for Writing and Composition sought out in lesson plans were: 5.3.1.b - Write poems using poetic techniques (alliteration, onomatopoeia); figurative language (simile, metaphor); and graphic elements (capital letters, line length) as well as 5.3.3.b - With guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach (CDE).

Colorado State Standards in Dance are as follows: 1) Movement, Technique and Performance, 2) Create, Compose, Choreograph, 3) Historical and Cultural Context, and 4) Reflect, Connect and Respond. Student outcomes sought out in each of these standards in Dance were: 5.1.2 – Perform a movement phrase, or dance with a variety of intent, 5.3.2 – Observe dances from different historical periods, 5.4.1 – Analyze and evaluate dance works, and 5.4.2 – Use basic dance vocabulary to analyze dance works. The researcher went even further to use National Core Arts Standards in Dance such as: Da.Cr2.1.5b - Develop a dance study by selecting a specific movement vocabulary to communicate a main idea. Discuss how the dance communicates non-verbally (CDE).

In order to develop the lessons used in this project, the researcher collaborated with the language arts teacher to evaluate and select the writing components that would be addressed in the dance-integrated lessons during the time frame of the project. The aim during this time frame was to develop ten lessons, and assess them along the way. This research sought to answer the following questions: 1) Does the use of creative dance improve a student’s ability to communicate through writing? 2) How can dance help
writer revise their written work? 3) What effects will this approach have on a student’s classroom behavior, and the ability to think critically when they write?

The researcher also designed the integrated lessons so they would assist with development of students’ 21st Century Skills. Dance in combination with lesson content promotes integration of these skills through use of creativity, invention, critical thinking and reasoning, information literacy, collaboration, and self-direction among students in their classroom. An example of how dance-integration addresses deeper learning competencies and skills, also referred to as the Four C’s (collaboration, communication, critical thinking, creativity), would be when students are working in small groups to prepare material that associates with a core subject, such as the water cycle. While in their groups they will need to communicate with one another to come up with a way to address how they can use movement to describe the stages in the water cycle. They need to think critically about the material they want to present and collaborate to create something of value. “We continue to face the challenge of articulating ways the arts help students make sense of an even more rapidly changing world” (Logsdon 53). As part of the framework for developing 21st Century Skills “Learning and Innovation Skills” are what separate students who are prepared for increasingly complex life and work environments in today’s world, and those who are not.

The use of creative movement and dance in the classroom can also build students’ confidence. No matter what is created, the creations are fully accepted when one commits to their own ideas. “Every child working in movement experiences has success. There is no such thing as failure because each child proceeds at his or her own rate. Each child’s solutions are accepted because there is no right or wrong way to explore movement”
The work students create is of value to them, and is not always intended for others to understand. The goal was to provide an opportunity for students to build their confidence, but also to keep them physically active each day.

**Significance of Study**

Dance and movement are often overlooked as a subject taught in public schools, yet it is the only form of art that truly taps into the kinesthetic learning style. “Working with movement exercises daily will help keep children physically fit” (Green Gilbert 5). Active bodies will help with active minds, and allowing children to get up and move throughout the day will encourage participation and minimize the time they have sitting at a desk. “Furthermore, children learn all about their bodies through movement experiences. They learn the names of their body parts, what these parts can do, and how these parts function” (Green Gilbert Teaching 5).

Thomas Armstrong shares in his book, *Multiple Intelligences in the Classroom*, that “teachers need to expand their repertoire of techniques, tools and strategies beyond the typical linguistic and logical ones predominantly used in American classrooms” (54). Kinesthetic learning combined with visual and auditory learning aids in whole child learning. It has been noted that “an integration of kinesthetic imagery in the classroom unites the body and mind for holistic understanding of content” and assists learning as it is spelled out in the government’s No Child Left Behind Act (Minton and Faber 112).

As part of a graduate thesis project, the researcher hopes to inform current and future educators with insight on the potential benefits this integrated style of learning can have on their students. Claudia Cornett shares in her book, *Creating Meaning Through Literature and the Arts: An Integration Resource for Classroom Teachers*, eleven reasons why dance should be integrated into the classroom:
1) Dance increases sensitivity, respect, and cooperation, 2) Dance gives joy, 3) Dance increases self-regulation, 4) Dance is integral to real life, 5) Dance develops self-confidence, 6) Dance is integrated brain-body work, 7) Dance is healthy, 8) Dance calls for creative problem solving and imagination, 9) Dance is a primary form of communication, 10) Dance satisfies the need for beauty, 11) Dance is a path to cultural understanding and expression. (290-294)

Tapping into the use of movement in the classroom would hopefully benefit both dance educators and core curriculum teachers by encouraging them to construct holistic lessons that can reach the whole child. Developing more awareness and appreciation towards dance and creative movement in the classroom can positively aid in advocating for dance as an educational tool because when “children solve problems through movement, the teacher receives immediate feedback. The teacher can tell whether the class understands a concept or whether more work in that area is needed” (Green Gilbert Teaching 8). This style of learning lends itself to quick assessments on students, which is required by most school administrations.

In this study, the researcher sought to support and advocate for dance and movement in schools, not only as a separate art form, but as an aid in helping students enhance and retain an understanding of core academic subjects, as well as reaching children with learning disabilities. In the book, *Thinking with the Dancing Brain*, it is noted “memory is the ability to absorb, store, and recall information” and “all three stages of memory are involved when learning movement” (Minton and Faber 77-79). The authors go on further to discuss that “integrated arts is also successful with children that have learning issues because learning through different sensory modalities taps into memory in different areas of the brain and circumvents areas of dysfunction” (84). Assisting students with learning disabilities not only helps improve their schoolwork, but enables these students to become more confident. Once confidence is gained in
movement exploration with a topic, that topic becomes more interesting. “The objective is to build students’ confidence to perform a variety of combinations as a group, and on their own, without being led by the teacher” (Donahue and Stuart 143).

In the lessons used for this research study, students worked individually and in groups collaboratively and as part of their classroom community, thus preparing them to become active members of society. “A person who is free to express himself or herself through movement certainly will be more sensitive to others’ movements and their meanings, and ultimately, should be more understanding of others’ moods and problems” (Green Gilbert 6). It is also important to note, “in collaborative situations, students feel valued, connected, and responsible for participating in the learning of others. Research suggests students who work together develop self-understanding, commitment, better performance, and feelings of belonging. Students who have a sense of belonging to a school community have fewer discipline problems” (Minton and Faber 156). Classroom behavior and management techniques were also assessed during this research study to note how the students received the lessons. The results of this assessment were also compared to the students’ response to lessons in which movement and dance were not used.

Having movement in the classroom will support students’ writing as well as their peer collaboration, while enhancing their 21st Century Skills, and as L.F. Logsdon noted:
Although we cannot “know” with certainty which skills will be needed in the future, we nevertheless understand that present and future are connected. To advocate for arts education is to value individual learners and the unforeseen possibilities that their learning generates. (54)

Even though the history of dance dates back to prehistoric times, the way our society views dance in today’s culture is limited. Mainstream media promotes dance as a sport or competition tool, and stresses the amount of training required to be at a certain level. Such a goal, in return, can become intimidating. The researcher is a trained dancer and dance educator, but understands that movement has educational benefits because its educational use goes beyond comparing dance talent in a competitive way. Instead, the educational use of dance lends itself to giving students their personal voice and value in the same way dance was valued in the past. Optimistically, such efforts could make dance more sought out in schools, and encourage continued support for its effectiveness as a teaching tool by students, families, teachers, and administrative personnel.
CHAPTER II

LITERATURE REVIEW

Arts integration has been around for many years as a way to address the different learning styles of students. Hence there is wide range of literature on how to utilize it in the school classroom, assess the benefits this style of teaching has on students and school communities, as well as how it advocates for the arts in our society. This chapter will define what arts integration is, how to use it as a teaching strategy, the way it assists with developing 21st Century Skills, and more specifically how it can enhance teaching students about writing and composition. Additionally, this chapter will provide insight on how other educators have used creative movement and dance integration in the classroom, and lend insight on their findings and development of curricula.

Art is a way to express oneself, and does not necessarily need to be understood by the viewer. Allowing students freedom to create whatever they want and find their own way to connect to the material being taught permits them to take learning into their own hands. "We see learning as a social-constructivist process, making art adds value because making art gives students an authentic experience on which they reflect, before, during, and afterward, to deepen thinking" (Driver and Hetland 9).

Arts Integration Used As a Teaching Strategy

"Any learning environment that promotes transformational thinking between disciplines prepares today’s generation for the challenges that lie ahead" (Root-Bernstein
Utilizing the arts to aid in curriculum design has many benefits on student centered learning by allowing students to create and explore while learning core subject material. The arts can assist students in developing skills they will need when they are adults, especially when it comes to innovation and developing groundbreaking ideas. "One of the benefits of arts integration is the way it encourages stretching and exploring in our thinking" (Driver and Hetland 2). Fueling creative juices at an early age will support students’ growth.

One form of arts integration is the use of movement to teach non-dance concepts and ideas. When using movement integration students have access to physical activity more often throughout the day. "The Institute of Medicine recommends that children need to be engaged in at least 60 minutes of moderate to vigorous activity daily to ensure optimal learning" (Savina et al. 287). Thus, movement and dance integration lends itself well to providing physical activity during the school day and furthermore “there has been considerable research demonstrating that movement increases blood flow to the brain and stimulates brain activity” (Minton and Faber 37).

Integration is also referred to as interdisciplinary teaching. When two or more areas of study are combined into activities and lessons, it is possible to assist “students to integrate their thinking at a conceptual level by seeing the patterns and connections between transferable, conceptual ideas and the topic under the study” (Erickson 69). Learning should be fun and engaging. Using the arts as part of the interdisciplinary approach to designing classroom lessons provides the opportunities for children to enjoy learning. "Dance can be used to explore, expand and synthesize any and all knowledge with the intuitions of the body. Observing, imaging, empathizing, and abstracting are as
essential to language arts, mathematics, earth science, and history as they are to dance" (Root-Bernstein 141). Integration of dance can be used to help teach those core subjects.

**Dance As Arts Integration**

Dance integration is “the use of movement and the body to teach concepts from other academic disciplines” (Minton and Faber 16). This thesis project took movement integration into the classroom because:

There is a need for a better understanding of why physical activity enhances academic skills and studying best practices of integrating movement in the classroom. Program development research is necessary to design physical activities that are enjoyable and meaningful for children, which can increase children’s desire to participate in them (Savina et al. 289)

Dance is a non-verbal way of communicating. When using movement in the classroom, students are able to share what they are learning without using words, and can discover creative ways to do so.

There are many ways to understand intelligence. Howard Gardner has outlined the Theory of Multiple Intelligences (MI), which includes eight categories: musical, linguistic, mathematical/logical, body/kinesthetic, visual/spatial, intrapersonal, interpersonal and natural intelligence. “Given the demands of dance on the body/mind, dance develops in each of them” and assists with educating the whole child (Minton and Faber 11). Thus, dances are usually performed to music, while movements are performed based on their own internal rhythms. There is a vocabulary used to describe specific movements, and various methods for counting them. Obviously, movement and dance are body/kinesthetic entities, but they also travel through space, and are experienced visually by the audience. Movements can be created based on a dancer’s personal feelings, and, in
turn, communicate those feelings to others. Finally, movement and dance are natural phenomena that are performed by people across the globe on a daily basis and can be used to bring a community together.

Another way to look at dance integration is its connection to the somatic processes. Douglas Harper has defined the term “somatics” as – “pertaining to the body” (as distinct from the soul, spirit, or mind) (1775). This word comes from the French word somatique, directly from Greek somatikos "of the body," and from soma (genitive somatos) "the body". Teaching while using somatic movement principals are essential in developing the mind/body connection as students engage the kinesthetic learning style. “The body as a basis of knowing has been an integral part of somatics practices, which have entered dance training to release tension, produce movement free from stress, and provide more efficient actions” (Minton and Faber 5).

There are a few ways to approach somatic practices with movement described in the book *Thinking with the Dancing Brain* by Sandra Minton and Rima Faber. The following are examples of some of the somatic systems. There is the Alexander Technique, created by Frederick Matthias Alexander. It is a somatic system that is helpful to musicians, actors and dancers to improve body alignment. The Feldenkrais System can produce a conscious integration of body and mind to facilitate deep neurological re-patterning of movement and rid the body and mind of inefficient movement. There are also Bartenieff’s Fundamentals, which can extend movement possibilities, and finally, the Body-Mind Centering practice developed by Bonnie Bainbridge Cohen that addresses
awareness of poor movement habits (6). All of these somatic practices assist students in developing a greater awareness of their own bodies and mind, and are useful tools for educators to incorporate in dance lessons.

21st Century Learning Appeal

Teachers are tasked with preparing our youth to be successful in an ever growing and developing world. “it is almost universally acknowledged that in order to succeed in the 21st century, students must learn much more than the “three Rs” and basic computer competency” (Kurshan and McManus). In an article titled “Liberal Arts Is the Foundation for Professional Success in the 21st Century” it was noted that “graduates need open minds and rich, diverse educational experiences from which to draw. The fundamental values of a Liberal Arts education, with their emphasis on a general education and creating well-rounded graduates” can instill such skills and provide students who are ready to tackle the workforce in the 21st Century (Henseler). The article goes on to share that students who are involved in the liberal arts “are better at collaboration and generally better prepared to share their complex thoughts and findings with their colleagues—a major advantage for those looking to climb the career ladder and solve the world’s trickiest problems” (Henseler Creel).

Teaching Critical Thinking and Creative Problem Solving

As part of the Partnership for 21st Century Learning Framework, learning and innovation skills encompass the 4C’s known as: Critical thinking, Communication, Collaboration and Creativity. "The arts are particularly effective for stimulating critical thinking because each problem has multiple solutions" (Minton and Faber 55). Critical thinking is how we analyze and evaluate an issue to form a judgment, and should be
informed by evidence. It is a way to recognize problems, interpret, comprehend, and draw conclusions on any specific thing. "The purpose of creative dance and movement is the doing of it - the process not the product" which lends itself very well to utilizing critical thinking skills (Cornett 301). Critical Thinking, as defined by the Random House Dictionary, is “disciplined thinking that is clear, rational, open-minded, and informed by evidence.” In this research project students have the opportunity to develop their critical thinking skills while participating in movement and dance integrated lessons.

There are times during integrated arts lessons when students need to work in groups. It is not always an easy task working with others to create a product that is understood by all members of the group. Working together to solve a problem encourages "collective discussions with social interactions [which] contribute to heightened engagement among students and a wider range of possible solutions” (Minton and Faber 141). By working together students gain more insight with this type of collaboration.

Collaboration involves communication. In order to have success in collaborating with others communication needs to be clear and understood. Teachers with good communication can give clear instructions and directions and thus have maximum student response. Leading by example using clear and proper communication will help in the delivery of successful lessons.

Finally, allowing students to tap into their own creativity provides them with the power to take learning into their own hands. In the book Artful Teaching, Donahue and Stuart discuss that creative work can be used as classroom management tool. They explain that playful interventions promote stretching, and exploring, and can help keep students focused and on task. By allowing students to take on new roles and perspectives,
they develop understanding that goes beyond initial thinking (113). Providing opportunities for children to tap into their creative minds to explore topics assists with empowering students and thus engages the different learning styles found in any classroom. These learning styles include visual, auditory or tactile kinesthetic.

_When educators address the Multiple Intelligences (MI) of their students, they can engage students on a personal level by teaching to the whole child. This approach is essential “in an era dominated by standards and accountability, we must balance externals by attending to the personal as well as the collective needs of children that should drive curriculum and instruction from the inside” (McCutchen 63-64)._ 

_It is of the utmost importance that we recognize and nurture all the varied human intelligences, and all of the combinations of intelligences. We are all so different largely because we all have different combinations of intelligences. If we recognize this, I think we will have at least a better chance of dealing appropriately with the many problems that we face in the world._ – Howard Gardner

No student is the same, nor will any class have all the same types of learners, so ensuring that educators understand the theory of MI and its many applications when planning their curriculum is important. “Dance making is multisensory and imaginative and appeals to human intelligences, such as body-kinesthetic, musical, logical-mathematical and spatial. When teams of students make dances, interpersonal intelligence and cooperative learning come into the picture” (Minton 66). Therefore, when using dance and movement in schools as an integrated tool, you should be able to reach all students no matter what
combination of intelligences they may have. “The purpose of school-based dance is to educate broadly by stretching the body and mind through dance. Use a holistic approach to teaching and learning that serves and stretches each student” (McCutchen 64).

Classroom Management and Discipline

Managing a class of children can be tough at times when there are several students with a great deal of energy and difficulty focusing, so much of the time is spent on refocusing, and perhaps discipline. Educators seek to find new ways to approach classroom management and discipline each year because one method that worked with a certain group may not work with another. A majority of time is spent on this when students struggle to feel understood, valued and have a sense of belonging in their school community. "Research suggests students who work together develop self-understanding, commitment, better performance, and feelings of belonging. Students who have a sense of belonging to a school community have fewer discipline problems." (Minton and Faber 156) It is essential to build a safe classroom environment where students are able to develop relationships with teachers, and their peers. The use of arts integration is a great approach to building a community.

There are other benefits to using movement as a teaching strategy. Those who have used movement in this way found that “work in movement is an excellent way to release classroom tensions. In a very real sense, movement experiences integrate the mind, body, and soul of a person” thus allowing children to shake off any stresses they may have (Green Gilbert Teaching 6). “Many ‘behavioral problems’ can be transformed and rechanneled by providing creative outlets in the classroom” (Donahue and Stewart 120). Although the classroom can become chaotic with students moving all around the
space “creative dance – which is central to the entire dance integration curriculum – looks like managed chaos. Facilitating skills must be refined through practice. Although you cannot control another person’s movement, you can provide a safe structure for self-managed, self-governed movement” (McCutchen 334). Once children feel safe and well accepted they will feel more inclined to participate in an orderly manner in lessons.

**Increased Motivation and Engagement**

Educators strive to keep students engaged in their learning. It can be difficult at times to maintain their curiosity. Nevertheless, "researchers have been able to link the arts with motivation and engagement. The first step in this link is interest" (Minton and Faber 44). The arts serve as a creative outlet to express one’s voice, passion and ideas. If children know they can have creative freedom to use the arts to demonstrate understanding of material, they can feel more inclined to want to contribute towards their education. The arts allow students to express personal connections to content, which can increase their intrinsic motivation and aspiration to learn. When student engagement increases so does their overall achievement and desire to attend school.

Arts integration allows students choice in their learning which allows the educator to become the facilitator of the lesson. For example, "when children are introduced to writing, it does them little good for someone else to tell them what to write about. That destroys their motivation to do the hard, sometimes frustrating, work of trying to be understood by others" (Cunningham et al. 195). The Kennedy Center website notes that when learning is active and experiential, reflective, social, evolving, and focused on problem solving, it becomes engaging and motivating (Silverstein). The Kennedy Center’s arts integration education program, known as *ArtsEdge*, is a free digital resource
for educators to use. It provides lessons, activities, and how-to guides on best practices for implementing arts integration across the nation. There are many educators and teaching artists that use these resources, and have completed professional education with the Kennedy Center. They share their perspectives on how arts integration impacts their students with their comments and ideas on the ArtsEdge website:

Implementing arts integration fosters a true ‘our class is a team’ environment. The students learn to cooperate with one another and recognize the strengths of their peers. … They all learn to work together and encourage each other to do their best. The children know they have the support of their group members and so there is a sense of comfort. Student confidence blossoms! --Alicia Donoghue, teacher, Abingdon Elementary School, Arlington Public Schools, Virginia (ArtsEdge)

The website provides several quotes from other educators regarding the impact arts integration has on their students, staff, and administration. The educators explain how they have changed their teaching practices to include more integration with their core curriculum.

Approaches to Teach Dance Integration

Many esteemed dance educators have written books on how to use dance integration to teach academics, and also provide professional development training sessions to demonstrate and teach this style of education in practice. One of the essential and overarching warm-ups that educators incorporate when using movement integration include the BrainDance designed by Anne Green Gilbert. In her book Brain-Compatible Dance Education, Green Gilbert shares that the BrainDance is:

Based on the fundamental movement patterns that babies discover in their first year of life. These movement patterns wire the central nervous system by laying the foundation for appropriate behavior and attention, eye convergence necessary for reading, sensory-motor development and more. (36)
When using the *BrainDance* as a warm-up, students are preparing their mind and the body to work together. “Brain development is stimulated by crawling, creeping, rolling, turning, walking, skipping, reaching, swinging and much more” (37).

There are eight developmental patterns through which any healthy baby progresses during their first year of life. When students move through each pattern later in life, they are able to help re-wire their central nervous system. The *BrainDance* patterns are: breath, tactile, core-distal, head-tail, upper-lower, body side, cross lateral and vestibular. The Creative Dance Center in Seattle, WA was-founded by Green Gilbert, and the website for this center provides more details about how these patterns were established:

**How the Patterns Developed**

- The baby does his or her own BrainDance very naturally in the first twelve months of life if placed on the floor.
- Baby's first breath starts the wires neurons growing from the brain cells.
- Tactile stimulation begins with the first touch of skin on skin, and is essential for promoting appropriate behavior and emotional and social intelligence.
- In the first two months of life the baby will reach into space in order to connect with her environment and curl back into the womb position, demonstrating the core-distal pattern.
- At two months the baby has better head control and will lift and turn the head in both directions continuing the head-tail pattern begun at birth.
- Discovering the upper and lower body halves comes next as the baby pushes with the arms and hands and then with feet and knees.
• Between five and seven months, the baby reaches with one side of the body, moving the left half of the body as one unit and then the right half. As the baby crawls on her belly she will develop horizontal eye tracking.

• Between seven and nine months, the baby pushes herself up onto hands and knees and begins a cross lateral reach from the upper body. Vertical eye tracking is part of the growth triggered by creeping on hands and knees. The convergence of horizontal and vertical eye tracking is essential for reading. From one year onward cross lateral patterns appear in walking, running and eventually skipping.

• The vestibular system begins developing in utero and continues to be very active through the first fifteen months as baby rolls, crawls, creeps, sits up, and walks. The vestibular system analyzes movements through the whole body, helps us know where we are in space and links up to all forms of sensory information. This very important system is used when we read, hear, speak, touch, balance, and move. Every movement stimulates the vestibular system which stimulates the brain.

Understanding brain function is another essential part of designing dance integrated lessons. In their book, *Thinking with the Dancing Brain*, which is organized based on the creative process, Minton and Faber make connections between dance and neuroscience. They describe in detail how the brain functions, as well as providing insight about visual observation, engagement, high-level thinking skills, emotions, memory, imagery and imagination, active learning, and problem solving. The book even addresses the 4Cs of the 21st Century Skills, and how they relate to the brain. In every
chapter classroom applications are provided as well as movement exploration examples, thus providing a vast number of resources educators can use when planning movement integrated lessons and curriculum.

*Colorado State Standards in Dance and Writing/Composition*

One specific Colorado Department of Education (CDE) standard in the area of Writing and Composition for fifth grade is:

The recursive writing process contributes to the creative and unique literary genres for a variety of audiences and purposes.” More specifically students should learn how to write poems using poetic techniques (alliteration, onomatopoeia); figurative language (simile, metaphor); and graphic elements (capital letters, line length). (CDE)

The researcher instantly knew that movement and dance integration would lend itself well to assisting meeting this specific standard. The CDE standards for Dance in the fifth grade included; performing movement phrases, or dances with a variety of intent, as well as; creating group dances, and even analyzing dance works from periods of history. “Written composition and dance have much in common. In many respects dance is poetry” (McCutchen 303).

A couple of the inquiry questions for writing, composition and dance helped drive ideas on how to integrate movement with writing. These questions include: 1) What is interpretation? 2) How is it possible to communicate without words? 3) How can various tools help a writer edit and revise written work? With these outcomes in mind, the researcher was able to plan lessons using a backwards design format (CDE).
The Language of Dance and How to Develop Writing Skills

In the book *Using Movement to Teach Academics*, Minton noted, “there are many similarities between making a dance and writing a story. Even though one is composed of movements and the other is composed of words, both result from creative thought” (66). The researcher sought out texts written by both dance and non-dance educators and was surprised to see that the use of movement was noted by many as a way to approach teaching writing. Claudia Cornett discusses how to integrate movement and dance in two chapters of her book, *Creating Meaning Through Literature and the Arts*, and explains, “the purpose of creative dance and movement is the doing of it—the process not the product” (301). Cornett addresses the issues that our society is riveted on movement as it pertains to sports, and most take it for granted assuming students know how to use it. She shares movement is a powerful communicator and “unlike the use of words, movement is not a communication form usually considered part of the core curriculum in schools” (289).

Rudolf Laban was a dance artist and theorist who laid the foundations for Laban Movement Analysis and Labanotation (LMA). LMA is a map for clarifying and analyzing movement within the categories of body, effort, shape and space (Rizzuto). These categories are the foundation on which many dance educators have developed their teaching methods and are referred to as “dance elements.” The researcher was surprised when Cornett acknowledged a dance educator, Randy Barron, who is affiliated with the Kennedy Center, and with whom the researcher had the opportunity to work with prior to conducting this study. Barron has a simple system for remembering the dance elements by using the acronym B.E.S.T.; body, energy, space and time. McCutchen goes further in
her book Teaching Dance as Art in Education, to add relationships as part of the dance elements with her acronym B.S.T.E.R. McCutchen explains that when doing creative dance, teachers need to “get students to apply BSTERs by dancing them, creating with them, and responding with them. Daily critiquing in early childhood with the BSTERs model builds all dance skills, including seeing, talking about, making, and doing dance” (75). These dance elements are the language on which children can build when learning how to do creative movement in their classrooms. Because children can also apply these elements to their writing, the researcher used these techniques during this project.
CHAPTER III

METHODOLOGY

This chapter will address the methods the researcher used to conduct this study. It will review the purpose and goals, address the role of the researcher, where the study was conducted and with whom, detail the instrumentation used to collect data, describe the lessons created, and finally share the data collection and analysis procedures.

Research Rationale

The purpose of this research study was to design and assesses dance-integrated lessons taught in a K-7 public charter school. The researchers’ goals were to provide insight and understanding on the effectiveness of dance integration in core curriculum lessons. Through informal investigation of arts integration curricula and by talking with parents of students in grades K-7, it was discovered that public school education does not have much emphasis on movement in the classroom. The researcher sought to help advocate for more movement in schools and provide insight on possible approaches.

McCutchen describes the differences between arts integration, arts centered or arts infused curricula in education. Arts integration is when the arts are incorporated into the general education curriculum and are used to enhance the understanding of areas of study outside of the arts disciplines themselves, as well as in-depth learning in the arts (dance, music, theatre, visual arts and creative writing). Whereas arts centered education has art as a focal point, but also structures art classes similarly to general education/core curriculum courses. An art infused education utilizes the arts to enhance and improve
general education through dissemination (302-303). “Any learning environment that promotes transformational thinking between disciplines prepares today’s generation for the challenges that lie ahead” (Root-Bernstein 141).

The researcher herein seeks to understand the benefits described by many educators of using arts integration, while aligning with competencies defined by the State and National Core Standards in education. The specific questions that guided this study were: 1) Does the use of creative dance improve a student’s ability to communicate through writing? 2) How can dance help a writer revise their written work? 3) What effects will dance integration have on a student’s classroom behavior, and the ability to think critically when they write?

**Research Site and Participants**

The Arts and Academic Academy (a fictitious name) is a first year public charter school. Its primary focus is on arts integrated curricula. The Academy lends itself as an excellent site for the investigation of dance and movement integration in the classroom, as it is modeled after the well-established Academy concept that is flourishing throughout other states. The mission of the Academy is to increase the potential of each student by educating the whole child with an arts-integrated approach, while actively seeking to involve their families and the community. Students enrolled at this school have chosen to attend this Academy over a wide variety of other charter school options in the area. This research study was conducted while working in the position of Director of Physical Education and Dance/Movement at the school.

The researcher wanted to select a collaborating classroom teacher within the school and decided upon the fifth Grade teacher, due to her previous role in academic
research and an eagerness to assist with the study. After reviewing core curricula for the fifth Grade, the researcher chose to study the effects of movement integration with language arts given that poetry represents a significant portion of the students’ studies, and “written composition and dance have much in common. In many respects dance is poetry” (McCutch en 303). Further, fifth grade students are eager to explore techniques and concepts presented as preparation for their middle school experience.

These students were sent ascent forms and parental consent forms, both by paper and via email, so they could discuss their potential participation with their parents/guardians. The collaborating teacher also included relevant information in their weekly newsletter. All students participated in each lesson as a part of regular instruction; however, only students whose parents signed a consent form, and from whom the researcher had a signed student ascent form were part of the study. Students who decided to opt out of this research study were not treated differently in the classes, and their grades were not impacted since they choose not to participate. No identifiable information was collected from participants during the pre and post self-assessments; each student and the teacher were assigned a number for purposes of tracking, data analysis and to ensure confidentiality. A number of lessons were designed and taught to integrate movement/dance with language arts content. The lessons were taught in a period of four months, and each took about 90 minutes of classroom time to complete. Other lessons were taught throughout this time period by the homeroom teacher, but only the dance integrated lessons taught by the researcher were assessed for the purposes of this study.
**Instrumentation**

Prior to data collection the researcher obtained approval from the University of Northern Colorado Institutional Review Board (IRB) as well as the IRB in the school district in which the Arts Academy is located. The researcher analyzed most of the data from this study using a qualitative approach, however some responses were assessed quantitatively pre and post study. Based on the specific aims the researcher sought during this study, as well as understanding best methods for data collection and analysis for this age group, the researcher decided to use student and teacher surveys, classroom observations, video taped group discussions, and assessment rubrics for data compilation and analysis.

*Student and Teacher Surveys*

An investigation was done prior to the study to determine which questions to ask in the student and teacher surveys, and ideas on how to best assess students’ comfort level and enjoyment of writing. The researcher also wanted to discover what the students would do, or whom they would turn to if they are unsure about what or how to write about something in class. State and National Standards outcomes were reviewed as well to help guide questions. In addition, the researcher consulted the collaborating teacher to determine what questions to ask when assessing students in language arts class. These questions were added to both the student and teacher surveys.

Prior to the first dance integration lesson, all student subjects were given their pre self-assessment entrance paper survey, allowing them to share their thoughts and feelings about writing, and in general how they felt about being in language arts class. The students who did not consent to be a part of the study had their surveys destroyed. Each
question had a numeric rating scale and space provided for free writing to justify the student’s answers. The rating scale was analyzed quantitatively and the free writing was analyzed qualitatively based on themes discovered.

At the end of the research project, all students were given the same self-assessment survey as the entrance survey, allowing their answers to again be scored, and their free writing analyzed. The only difference in the exit survey was the addition of questions asking specifically about how the students felt about writing, and how they felt about movement and dance integration. Each question had a rating scale and a space for free writing so the students could justify their answers and provide feedback to the researcher.

The collaborating teacher also made contributions by sharing her observations of students whose parent or guardian had consented for them to be in the study. These assessments were filled out at the beginning of the study, and again at the end of the study for comparison. These pre- and post-assessments provided insights about the students with respect to the goals of this project based on their classroom teacher’s observations throughout the year. The questions noted on this survey assessed students on how frequently or infrequently they participated in class, wrote at grade level, needed prompting to begin activities, if they followed instructions, thought critically before they wrote, and if they revised to make their work more clear and easier to understand. The collaborating teacher also made contribution to sharing her observations throughout the course of the study.
Rubric Assessments

"Educators have come to acknowledge that self-evaluation often yields greater results as students set goals for their own improvement" (Cornett 405). Throughout the study, rubrics were designed to assess students understanding of each poetry unit and how well they were able to follow instructions to complete a movement integrated poem dance as a group, or a pair. The students filled out these rubrics as a way to give a grade to each group or pair as they shared their poem dances. This in turn provided incentive for students to work hard. Assessment questions included: Was the poetry format followed? Was the poem memorized? Did the expression in their voice go with their movements? Was the theme of their poems understood? Ratings on these rubrics were on a 0-5 scale. This rubric can be found in the following table.

Table 1
Poetry Dance Rubric Created by the Researcher

<table>
<thead>
<tr>
<th>Poem Title:</th>
<th>Group Codes:</th>
</tr>
</thead>
<tbody>
<tr>
<td>Rating Scale:</td>
<td>Poor</td>
</tr>
<tr>
<td>Poetry format followed</td>
<td>0</td>
</tr>
<tr>
<td>Memorization of poem</td>
<td>0</td>
</tr>
<tr>
<td>Expression in voice &amp; movement</td>
<td>0</td>
</tr>
<tr>
<td>Theme of poem understood</td>
<td>0</td>
</tr>
</tbody>
</table>

Comments:
Towards the end of the study the researcher had the students create their own criteria based on what they thought was important, and on which they could be assessed. The class decided on specific questions to assess and created the final rubric assessment. The questions in this rubric can be found in the following table.

Table 2
Class Created Poetry Dance Rubric

<table>
<thead>
<tr>
<th>Poem Title:</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Group Codes:</td>
<td></td>
</tr>
<tr>
<td>Scores:</td>
<td>Score on a scale from 1 (Poor) to 5 (Excellent)</td>
</tr>
<tr>
<td>1.</td>
<td>At least two level changes during movement phrase</td>
</tr>
<tr>
<td>2.</td>
<td>Use of Rhythmic timing</td>
</tr>
<tr>
<td>3.</td>
<td>Contrasting effort qualities (sharp, smooth, jagged, light, heavy, strong, etc)</td>
</tr>
<tr>
<td>4.</td>
<td>Movement flow and length of performance</td>
</tr>
<tr>
<td>5.</td>
<td>Isolation of body parts</td>
</tr>
<tr>
<td>6.</td>
<td>Traveling throughout the space</td>
</tr>
<tr>
<td>7.</td>
<td>Unity of overall work</td>
</tr>
<tr>
<td>8.</td>
<td>Performers stayed focused and performed as a team</td>
</tr>
<tr>
<td>TOTAL POINTS</td>
<td>5 points/question = 40 Max</td>
</tr>
</tbody>
</table>
Researcher’s Class Observations

Throughout the study the researcher kept a reflection journal and also videotaped lessons for review, not only to assess how the students did during the class, but also to determine what needed to be adjusted in each lesson throughout the study. The researcher used these two instruments to observe classroom behavior, participation, and how students responded to one another when working in groups or pairs. The videos, taken during class, capturing group discussions were reviewed by the researcher and notated so they could be analyzed qualitatively. The researcher captured responses made throughout the lessons to questions in discussions, monitored participation when working in small groups, rated how involved students were engaged throughout the class, and the behavior of each student during the lessons.

All students attending the Arts Academy receive arts integration as a part of their regular classroom instruction, thus normalizing any discomfort caused by their participation in this study. Prior to the start, all students were aware of rules and procedures in place during a movement integrated class. Students at times could have felt discomfort or embarrassment when asked to participate in the dance integrated lessons and present their created material to the rest of the class. However, to ease the potential discomfort, the researcher and classroom teacher sought to provide a supportive learning environment.

Designing Lessons

The researcher created lessons throughout the course of the study using a backwards design approach. This design approach started with selecting the Colorado
State Standards (CDE) to be addressed in language arts and those in Dance, as well as those found in the National Core Arts Standards (NCCAS) for Dance. The standards selected can be found in the following table.

Table 3
National and State Standards Used During Research Project

<table>
<thead>
<tr>
<th>Standards</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>(CDE) Writing Composition 5.3.1.b</td>
<td>Write poems using poetic techniques (alliteration, onomatopoeia); figurative language (simile, metaphor); and graphic elements (capital letters, line length).</td>
</tr>
<tr>
<td>(CDE) Dance 5.1.2</td>
<td>Perform a movement phrase, or dance with a variety of intent.</td>
</tr>
<tr>
<td>(CDE) Dance 5.4.1</td>
<td>Analyze and evaluate dance works.</td>
</tr>
<tr>
<td>(NCCAS) Da.Cr2.1.5b</td>
<td>Develop a dance study by selecting a specific movement vocabulary to communicate a main idea. Discuss how the dance communicates non-verbally.</td>
</tr>
<tr>
<td>(NCAAS) Da.Pr4.1.5b</td>
<td>Dance to a variety of rhythms generated from internal and external sources. Perform movement phrases that show the ability to respond to changes in time.</td>
</tr>
<tr>
<td>(NCCAS) Da.Pr5.1.5c</td>
<td>Collaborate with peer ensemble members to repeat sequences, synchronize actions, and refine spatial relationships to improve performance quality. Apply feedback from others to establish personal performance goals.</td>
</tr>
</tbody>
</table>

The unit of study for language arts was poetry; therefore the researcher selected a few different styles of poetry to address over the course of the study. Each lesson created during the study noted the topic (poetry), focus (style of poetry), teaching objectives, student objectives, and a hook to draw in the students’ attention. Each lesson had guiding questions that would accommodate the activities planned, and included discussion and reflection questions to ask at the end of each lesson. Evaluations throughout each lesson
were formative assessments and summative assessment rubrics were used when students would share what they created. These rubrics are shown in both Tables 1 and 2.

The first poetry lesson focus was cinquain poems, as was the classroom’s first integrated movement lesson with poetry. The essential question was, how could creative dance illustrate cinquain poems? The teaching objective of the integrated lesson was to guide students through writing cinquain poems and creating movement gestures to go with their poems based on a theme. The student objectives were: 1) Students will understand the characteristics of a cinquain poem. 2) Students will create body gestures to accompany the theme of their cinquain poems with focus on editing their work. 3) Students will work in pairs to combine their poems, and gestures to create a longer collaborative poem. Students did not do assessments in this introductory lesson as it was for initial observations and preparation for the remainder of the study.

The next lesson focus was haiku poetry. The teaching lesson objective was similar to the cinquain lesson, to guide students through writing haikus and creating movement phrases to go with their poems based on a theme. The student objectives were: 1) Students will understand the characteristics of a haiku poem and where they originated. 2) Students will identify themes in song lyrics. 3) Students will learn about the differences in syllables of Japanese words compared to similar words in English. 4) Students will work in groups to create a collaborative haiku poem with a movement phrase based on a theme, and will focus on editing their work. 5) Students will respond to and critique their peers on their work created and performed. The rubric used for this assessment can be found in Table 1.
The third lesson taught both a new form of poetry, concrete/shape poetry, as well as a brief history of jazz dance and jazz music. The researcher chose to combine these two topics as jazz dance can be recognized by the poses and shapes dancers make with their bodies such as the jazz hand, as well as the costuming worn like bowler hats and canes. The many instruments used in jazz music have unique shapes that can be used as inspiration for concrete/shape poetry. The teaching objective in this lesson was to guide students through writing concrete or shape poems based on the history of jazz dance and music, and then creating movement phrases that complement their shape poems. The student objectives in this lesson were: 1) Understand the characteristics of a concrete/shape poem. 2) Identify key terms/vocabulary related to jazz dance, music and history. 3) Learn basic jazz dance movements and steps. 4) Work in groups to create a collaborative concrete/shape poem based on an image associated with jazz dance or music. 5) Create movement phrases that are based on the poems written and perform for their class. 6) Respond to and critique their peers on their work created and performed. The rubric used for this assessment can be found in Table 1.

The last movement integrated lesson was designed to complement the students’ research papers they were writing for their final project for the year. The teaching objective in this lesson was to guide students through writing acrostic poems based on their research topic, and then creating movement phrases that complement their poems. An acrostic poem is “a poem or series of lines in which certain letters, usually the first in each line, form a name, motto, or message when read in sequence” vertically down a page (American Heritage Dictionary). The students’ objectives were: 1) To understand the characteristics of an acrostic poem. 2) Identify a key word associated with their
research topic to guide their poem. 3) Work individually to write their acrostic poem. 4) To create a movement phrase to complement their poem. 5) Decide as a class what criteria should be included on their final assessment rubric. 6) Respond to and critique their peers on their work created using their created rubric. The rubric used for this assessment can be found in Table 2.

These lesson plans could provide a solid foundation for future use in the classroom, as well as professional development and continuing education workshops to be presented by the researcher. The researcher could also share lessons with the collaborating teacher in order to strengthen her arts integration lesson planning.

These movement and dance-integrated lessons also addressed multiple learning styles and teaching strategies. They incorporated clear verbal descriptions to relate to those with an auditory learning style, the use of diagrams, photos and pictures which help visual learners, along with movement and dance which appeal to tactile/kinesthetic learners. Students were given the opportunity to reflect on their own learning increasing their mindfulness and acquire new skill sets that could improve their problem solving and critical thinking abilities. Certain students did receive additional benefits from the use of movement in their classroom as recommended by their learning plans, which suggested the use of alternative teaching strategies. (Learning plans---IEPs and 504s---were pre-determined by teams of educators, medical professionals, parents or guardians, and the students themselves.)

Data Analysis

All documents used to collect data from the students and classroom teacher were analyzed during and after the research study. Scores from the research instruments were
assessed quantitatively and compared from the start to the end of the project. However, the students’ comments about their thoughts and feelings, and the researcher’s and classroom teacher’s responses were assessed qualitatively. The researcher sifted through all the comments to select themes and ideas that are relevant to the main goals of the study.

Throughout the study all participants were identified only with a numeric code to help ensure confidentiality. The researcher used the codes to identify participants for data analysis procedures. All codes are maintained in a Microsoft Excel file and stored on a password protected hard drive. The 5th grade teacher referenced the codes briefly when filling out the student surveys for each student at the beginning and end of the study, but had no permanent access to these codes during the course of the study.

Results will be shared in the following discussion chapter from all surveys and assessments done by students and the collaborating teacher. There will be discussion on the themes discovered in the students’ answers to other questions in the surveys as well as the discussions, classroom participation, and behavior during the movement integrated lessons.
CHAPTER IV

DISCUSSION

As indicated in the Introduction Chapter, the objective of this research was aimed at integrating dance into a fifth grade class with the intention of enhancing the students’ language arts skills as well as providing the creative outlet as a means of building respect in the classroom as a community. More specifically, the goal was to use the artistic aspects of dance to support and develop the students’ writing skills, all while assisting with classroom management. This chapter will address the outcome of the qualitative and quantitative analysis of data collected during the course of the study. Data from the student’s pre and post surveys and the classroom teacher’s pre and post survey on each student were analyzed quantitatively. The researcher’s and collaborating teacher’s observations of the class during the integrated movement with writing lessons, classroom discussions, as well as of the students’ behaviors were all assessed qualitatively. The discovery of strategies to motivate student participation, and the development of 21st Century Skills were other aims of this research and will be discussed in this chapter as well.

Student Data

Student data was collected in various ways. They were given pre- and post-surveys to fill out, as well as rubrics the students used to assess their classmates’ creative dance movement phrases throughout the research study. The researcher also kept
students’ writing samples for review, and videos of lessons in order to observe and record classroom behavior and participation for the analysis to be completed at a later date.

*Pre- and Post- Student Surveys*

The pre-survey, delivered to students on the first day of the study, was titled “Student Entrance Survey – 5th Grade Language Arts.” This survey can be viewed in Appendix B. The first twelve questions on this survey were answered using a 1-5 rating scale, 1 being never to 5 being always. These questions asked students’ to rate their thoughts and feelings towards writing in school. Selections of data were analyzed quantitatively with scores listed as raw data in tables 4 and 5 in Appendix C, and the averaged data displayed in figure 1. The next set of questions on the pre-survey asked the students who they would reach out to when they were not sure what to do on assignments; a) a friend, b) the teacher, or c) wait until being told what to do. This question was followed by one in which the students were tasked with describing what they do when they work in groups; a) be a leader and tell the group what to do, b) share their ideas when asked, or c) wait to be told what to do. In the final question on the pre-survey the students were expected to tell the researcher what they enjoyed most about writing and gave them room to comment on their own. The data from this last question was analyzed qualitatively.

The post-survey, provided to students on the last week of school, was titled “Student Exit Survey – 5th Grade Language Arts.” This survey can be viewed in Appendix B. The same set of questions from the pre-survey were included on the post-survey, but it also had additional questions in which the students were asked to describe how they felt when using creative dance during class to help with their writing, and if
they felt they were better writers after being in the study. These final questions were also analyzed qualitatively. There were a total of fourteen students who completed both surveys. Two other students did not have their data analyzed, because one did not fill out either survey, and another one only filled out the pre-survey. The analysis of the data from these surveys on all of the student participants can be found in and figures 1-3. The raw data from these surveys can be found in tables 4 and 5 in Appendix C.

![Average Student Score on Pre and Post Surveys](image)

**Figure 1.** Results of Students’ Average Score on Their Pre- and Post Surveys for Questions #1-12

The results from the students’ answers for question 13 on the pre-survey revealed a majority of the students, ten out of fourteen, would ask a friend first when unsure what to do on an assignment over asking the teacher or waiting to be told. The results to this question can be found in figure 2. The students’ answers for the same question on the post survey revealed that only half of the students would ask a friend, and the rest answered they would seek help from the teacher as well as wait to be told what to do. In the pre survey, there were no students who chose to wait to be told what to do. Thus, it
appears that the students were more inclined to reach out to the teacher or wait for the teacher’s assistance towards the end of the study instead of asking their friends.

![Bar chart](image)

**Figure 2.** Results of Student Pre- and Post Survey Question #13

When asked about working in groups in question 14 on the pre-survey, ten out of fourteen students answered that they waited to share their ideas when asked and only three students noted they are leaders in their groups. These results are in figure 3. The students’ responses to this question on the post surveys, in regards to their participation in groups were as follows. There were eight students who noted they share their ideas when asked, three students who answered they are leaders, and three who answered they wait to be told what to do.
Figure 3. Results of Students’ Pre- and Post Survey Question #14

The final question on the pre survey in which students were able to share their own thoughts and feelings about what they enjoy most about writing revealed a major theme; students like it when they can write about whatever they wish, and be creative. They appreciated they can share their feelings and what they are thinking about as well as make up stories about whatever they want.

One of the final questions on the post surveys asked how the students felt about using creative dance in their class to help with writing. The answers to this question revealed the following themes: the students thought the process was fun, and they enjoyed being out of their seat moving, although some felt nervous and out of their comfort zone. Some students explained they did not like to move at all. Examples of students’ responses to this question are: “I like to dance a lot but sometimes I get nervous because I don’t know if the moves are good so it takes me time to think,” “It helped me be a good [writer] because when I get stuck I don’t know what to do,” “I felt like it was fun and that we didn’t have to just sit there.” The next question asked if they felt they
were a better writer now after participating in this research study. Three students said they did not, two students explained they felt the same, but nine students shared they felt the movement integration helped them with their writing as they learned new ways to express themselves and remember what they wanted to write. Some of the comments students shared are: “I did enjoy using creative dance because there [are] not boundaries and I get the freedom to choose what I want for my dance to make it unique to me,” and “Yes because it helps you learn stuff in a fun way.” Overall the students seemed to have put in a decent amount of effort in answering the questions on the surveys. At the end of the post-survey the researcher wanted to know the students’ suggestions for moving forward, and a major theme in these answers was to have more dance!

*Classroom Observations*

The movement-integrated lessons taught were well received by the students, and their excitement was apparent once the researcher entered the room to teach a lesson. Even students who told the teacher movement and dance were not their favorite thing to do, were still actively engaged in each lesson. Students also were excited they would be videotaped, but the researcher made sure the students did not watch themselves in live time on the computer screen as they were easily distracted. This way the students would focus on the lesson being taught and less on being videotaped during class.

The researcher watched each videotaped lesson twice, once to observe and take notes on the students’ general behavior, and participation, as well as their interactions with other students while they were working in groups. The second time the researcher watched the videotaped lessons was to review the notes for accuracy and make additional feedback on each individual student. Only those students were taped for whom the
researcher had parental permission. The researcher understands these lessons will provide useful feedback as a teaching tool when moving forward to present other movement-based lessons, however the intention of the videotaped lessons was to provide a way to make observations of the students during the class. Therefore the analysis of the videos at the end of the study focused on observing the students with less emphasis on the researcher’s teaching strategies.

The first recorded lesson was the introduction to haiku poetry. The structure of this class started with the researcher discussing the characteristics of haiku poetry, talking about where it originated, and examining the differences in syllables of Japanese words compared to English words. Next the researcher had students listen to popular songs they could relate to with the intention of having them discuss and interpret the theme based on the lyrics in these songs. A total of three songs were played and interpreted, and one was used to collaborate as a class to write a haiku poem. The lesson concluded with students using movement to complement their collaborative haiku poem.

The ‘hook’ the researcher used for this lesson was to demonstrate the end goal of having a movement phrase accompany a haiku poem. The students’ reaction to this was mixed as some students laughed, or showed signs of embarrassment, while others cheered with excitement, yet all of the students’ focus was intently on the researcher as she demonstrated saying the haiku poem while performing the movement phrase to accompany it. Some students even repeated the movements while sitting, and said part of the poem related to those movements.

As discussion continued about haiku poems and the Japanese language compared to the English language, the students’ engagement went down and only a select few were
participating in the discussion. However, once the students were up and standing in a circle their engagement improved drastically. It was noted that every student was up and moving during this time even though a couple of the students chose not to provide input about what type of movement would complement the poem. The rest of the class was eager to share their ideas on movements that could be used, and the researcher had to make many compromises so all the ideas and suggestions were included in the dance. The researcher noticed the entire class was pleased with their final haiku poem and movement phrase, as they were all moving and smiling during this part of the lesson.

The next videotaped class was of the second part of the haiku poetry lesson, in which the students were given more time for student led group work. The researcher started the lesson by gathering students into a seated circle, and discussed that the goal of the lesson was to work in groups to create a haiku poem along with creating complementary movements. The importance of collaboration while working in groups was also discussed. The collaborating teacher and the researcher continued to explain the importance of revising work during the creative process, both when writing and when creating movement.

Groups that would work together to create the haiku poem and accompanying movements were chosen by self-selection, with teacher approval. The researcher worked with one group, because they required extra assistance with their writing. The class was given twenty minutes to create a haiku poem and the complementary movements, and then the students shared their final poem phrases at the end of class. Out of six student
groups, only one was off task for a majority of the time. The researcher also observed a select few students were clearly leaders in their group, although all students in each group participated in both writing and creating movement.

When the students gathered together as a class to share, they were expected to rate work created by other groups. The researcher discovered that many of the students were caught off guard when they were expected to fill out an assessment rubric on their own as this was not done often during their class. Many students were hoping to also rate themselves, but for this lesson they only rated other groups. Three of the groups were eager to share their poem movement phrases first, while two of the groups had members who were more hesitant to get up in front of their class, but still participated with their group when performing. A few examples of the student created haiku poems are in the following figure.

“Best Friends”
Dance best friends for life
Never forget each other
Best friends yes that’s true

“Narwhals”
Unicorns or whales
Superman comes rescue owl
Unicorns sing songs

“Number Nine”
Thriller scary cool
Number nine is a thriller
Handmade dolls survive

**Figure 4.** Sample Haiku Poems Written by the 5th Grade Students

After each group shared their poem movement phrases, the students used the rubric assessment to evaluate the work produced by each group, and the researcher collected the completed rubrics so she could review and pass them back during the next
class. The researcher ended the lesson by asking who benefits from writing poetry, and one student responded by saying that it helps everyone with their writing. Another question the researcher asked was how haiku poems differed from cinquain poems the class learned about previously, and another student shared that the difference was in syllables and number of lines. The final question the researcher asked was how could you convey something using fewer words? A couple of the students noted dancing or signing as their response. Overall, the lesson’s goals and objectives were reached.

*Rubric Assessments*

The researcher reviewed the rubrics filled out by students after each lesson to analyze their scores, before returning them to the groups. Out of all the students, only one did not understand how to fill out the rubric correctly and, therefore the researcher did not take their assessments into consideration when evaluating the scores.

The class on their concrete/shape poem movement phrases, which were created in the middle of the study, included a total of six groups. These were the only completed rubrics the researcher kept to be analyzed to produce data for this thesis. The scoring scale for this rubric was 1 (poor) to 5 (excellent), and the assessment criteria for this poem was: 1) There needed to be at least two level changes during the movement phrase, 2) The timing needed to have a sense of rhythm, 3) There should be contrasting effort qualities (sharp, smooth, jagged, light, heavy, strong, etc.) in the phrase, 4) The movements need to flow and the performance must last for at least 30 seconds, 5) The movement phrase needed to include an isolation of body parts, 6) The phrase should travel through general space, 7) There must be unity overall in the work, and 8) The performers need to stay focused throughout, and perform as a team. A total of 5 points
was possible for each component in the rubric with a maximum of 40 total points. The final percentage scores for each group, from highest to lowest were: 90%, 83%, 81%, 79%, 74% and 52%. These percentages were based on the total number of points awarded to each group. After analyzing the completed rubrics, it was clear that some students put more effort into giving appropriate scores, while others just gave perfect scores for each group. The students were consistently eager to receive their completed rubrics back from the researcher, and review them together in their groups.

**Teacher Data**

The collaborating fifth grade teacher took time to assess each student at the beginning and end of the study, as well as observing the lessons taught during the course of the semester. Her expertise in teaching writing and language arts helped the researcher when she designed the integrated lesson plans. She also knew her students well and could provide valuable feedback during the course of the study, and at the end by answering questions related to the goals and outcomes.

**Pre- and Post- Teacher Assessments**

The questions listed on both the pre- and post-assessments filled out by the collaborating classroom teacher were related to how frequently: 1) the student writes at grade level, 2) participates in class, 3) follows instructions, 4) thinks critically before they write, 5) revises their work after being given corrections, 6) needs prompting to begin activities, and 7) writes clearly. The rating scale for these assessments ranged from: extremely infrequently, infrequently, neither frequently or infrequently, frequently and very frequently. The data from these assessments was analyzed quantitatively since the researcher assigned a numeric code for each of the responses, 1 being extremely
infrequently to 5 being very frequently. A copy of this research instrument can be found in Appendix B. The averaged pre- and post-assessment scores provided by the classroom teacher can be found in figure 5.

![Average Scores from Teacher's Pre and Post Assessments on Students](image)

**Figure 5.** Results of Teacher’s Averaged Pre- and Post-Assessment Scores for Student Participants

The data analysis does not exhibit major changes from the beginning of the semester to the end. The time period for this study was only four months of the year, and perhaps if the researcher had a longer period of time to work with the students, the data might have shown greater differences between the pre- and post-assessments.

*Collaborating Teacher Observations*

The fifth grade teacher provided her observations and insights throughout the course of the study as a means to assist the researcher in developing the integrated lessons. Her feedback regarding progress made over the course of the study was that the students’ abilities to communicate improved, grew, and overall they became better at formulating and organizing ideas on paper. However, regarding the students’ interest in revising work, she stated that this ability remained fairly minimal throughout the year, as
it was not their favorite thing to do. Most students’ would have preferred to skip revising their writing if given the option. Although, data from the assessments showed there was a slight increase in the scoring for the students’ ability to follow instruction and revise their work.

Concerning the students’ interest towards movement-integrated lessons, the fifth grade teacher noticed it was a mixed response regarding who was more or less excited. She sensed that this response could have been associated with how long the integrated lessons were compared to non-integrated lessons. Lessons involving movement integration tended to take longer to get through, because the students needed extra time to work on their creative movement phrases, as well as plan and write their poems.

There were a select few students whom the teacher felt responded well to the integrated lessons because she saw great work and engagement from them in particular. The teacher also felt that the use of arts integration with movement appeared to increase engagement as well as comprehension, since it involved the higher knowledge level of creating found in Bloom’s revised Taxonomy. She recognized integration offered more meaning across the curriculum and provided opportunities for students that might not be as successful at writing to flourish in other creative areas.

**Summary of Using Movement Integrated Lesson Plans**

The intent of this study was structured around designing and assessing lessons that incorporated movement integrated with writing. Allowing for adjustments to be made and accommodations for the student participants lent itself well to having a customizable study for the research group. Using poetry as the area of focus with writing was valuable in guiding the researcher’s approach, which combined teaching students
how to use movement to enhance their communication and critical thinking skills with writing. Nevertheless, not every lesson went exactly as planned, and much time was needed to teach poetry and incorporate movement integration in these lessons.

For some students, it was the first time they were learning about many of the different forms of poetry such as cinquain, haiku, concrete/shape, and acrostic. Therefore, time allocated for teaching the structure of each type of poetry was necessary, as the classroom teacher did not do it separately. It would also have been beneficial to have more than one integrated movement and poetry lesson taught per week. In addition, the researcher acknowledges that there could have been more movement integration in each lesson when teaching the structure of a poem, instead of only at the end with the students having to create a phrase that accompanied their final poem. Using the Five Part Lesson Plan designed by Green Gilbert would have lent itself to better structure each movement-integrated lesson. It is important to understand when working with creative projects; it is not just about the final outcome, it is essentially more about the process. Therefore, it may be useful to have lessons structured in a way to use movement to help teach the format for each poem, and less on a final choreographed dance to a poem.

Each movement-integrated lesson taught was well received by the students, and their excitement was apparent. Even those who informed the teacher that movement and dance were not their favorite thing were still actively engaged in each lesson. The researcher sensed that the class was more interested in learning about poetry using an integrated approach, and at no time did any of the students refuse to do the movement integration or writing.
CHAPTER V

CONCLUSION

As the researcher has described throughout this thesis, the main intent of this study was to design and assess movement-integrated lessons taught in a fifth grade language arts classroom. The objectives were how to use movement and dance as arts integration to support children’s understanding of writing and composition, and to evaluate how movement-integration affected their engagement and participation in class. Another aim was to build students’ self-awareness and confidence, which could support motivation, as well as provide a creative outlet as a means of building respect in the classroom as a community.

The Significance of Movement-Integration in Public Education

“In an era dominated by standards and accountability, we must balance externals by attending to the personal as well as the collective needs of children that should drive curriculum and instruction from the inside” (McCutchcn 63-64). The use of movement integration on a regular basis has many benefits as described in the literature review chapter. More specifically when the use of movement and dance are integrated in the classroom, students are able to address the kinesthetic learning style. When music and sound are introduced along with visual aids, the lessons appeal to the auditory and visual learner as well. Each individual student has unique needs and different learning styles, therefore when teachers use an arts integrated approach in their core curriculum, it aids in
reaching every student. Such a holistic approach used while teaching engages the whole child rather than appealing to only one learning style or sensory modality in each student.

The use of creativity in the classroom allows students to have a voice in their learning, and an influence on building a classroom community centered on their education. For students to feel inspired to do this, they need teachers who use inventive teaching approaches. “We can’t ignore how a child feels, because it will determine his ability to concentrate and his willingness to participate in a dance class” (McCutchcn 87).

The arts can assist such goals as they provide creative outlets for students to share their thoughts, feelings, and reflections on their learning. When involved in artistic projects, students will gain a sense of ownership in what they are doing. The arts can also provide a rich history of many cultures, and be employed to help learning in science, math and literature. When art is integrated into core curricula, students are able to immerse themselves more deeply, and become involved in their own learning. In fact, they may be more likely to want to learn.

Not every child has the opportunity to access after school art programs, such as dance classes at a private studio or community center. Therefore, it is essential to have the arts including dance available to every child who attends public school. This will help keep the arts and dance alive and accessible to all. It is the job of dance educators to “increase your community’s understanding of the worthwhile outcomes of educational dance” (McCutchcn 40).

Obesity is a topic of interest in our country, and parents are concerned that their children have access to play and exercise throughout each school day. “Since the passage of the No Child Left Behind act in 2001, 44 % of elementary schools in the USA have
reduced physical education and recess time” (Savina et al. 282). Using movement in the classroom on a regular basis provides the opportunity to have students moving and is essential to keeping them active and healthy. If children are not active at home after school, it is even more important for them to have outlets for movement each day. It seems there is no better way to get children to be more active than to tie movement and dance to their education and learning.

**Reflections on Research Study**

This research study was designed to be a work in progress, allowing for change and adaptation to occur based on the needs of the student participants. The researcher has gained ample insight on her teaching after reflecting on the lessons, the methodology used and the results discovered throughout this research project.

**Methodology Review**

After completion of the study, the researcher would revise some of the teaching methods used, and questions asked in the student surveys in order to gain an even better understanding of the outcomes. One adjustment would be to teach two or three shorter lessons throughout the week instead of presenting just one lesson per week to assist in further development of topics covered. The researcher noticed that students have shorter attention spans, and with longer lessons they become less engaged. The shorter attention spans may be due partially to the technological world in which we live and how we receive information quickly through various devices. Thus, the researcher has considered how technology could aid in delivering lessons.

Regarding data collection, the researcher feels that if she had conducted student interviews as opposed to only capturing their responses on paper, she may have been able
to get more detailed responses. It appeared the students’ responses were hindered because they did not want to take time to write, and express their true feelings. Again, the use of technology could support this process by having students do individual self-reflections after lessons through video or voice recordings. As a matter of fact, social media outlets could serve as another useful tool for student rubric assessments when scoring and reflecting on work created by peers. It might possibly assist students during the revision process if they could give reflections more frequently as opposed to only reflecting on the final created product.

**Results Summary**

The objective of integrating dance with language arts was to provide creative outlets to support and develop the students’ writing skills, enhance engagement and interest in learning. The quantitative results from this study were not substantial enough to provide answers to the specific questions the researcher sought to answer. However, the qualitative results provided worthy insight on how the use of movement integration with a core subject was received.

Additional goals were to assess how this approach assists with classroom management, as well as developing 21st Century skills. The other focus throughout this research study was to assess how the Colorado State Standards could be addressed in the movement integrated lessons. Each lesson was able to address those standards, and assist with providing opportunities to build upon their 21st Century Skills. It was observed that students were engaged and eager to participate in movement integrated lessons, and were able to achieve the lesson outcomes based on specific Colorado State Academic Standards in both dance and writing/composition. All students that participated in the
creative, inquiry-based lessons presented in this study also had opportunities to develop the 21st Century skills. According to Minton and Faber, such an approach can “effectively teach the twenty-first-century skills of creative innovation, problem solving, self-direction, initiative, productivity, responsibility, communication, and flexibility, because no one project was exactly like those created by others” (153).

**Relationships to Previous Research**

Many educators might dismiss findings about engagement in dance as unimportant, assuming that it is irrelevant whether or not students are engaged in anything that is not assessed by standardized tests. There are many efforts in arts education to emphasize the arts as a way to teach core academic subjects. (Bond and Stinson 177)

It was discovered that in other research where creative movement and dance-integration were used, students were exposed to the arts, provided opportunities to have creative outlets to enhance their learning, and had opportunities to further develop their collaborative and critical thinking skills.

**Suggestions for Future Research**

Dance educators should continually advocate for the use of movement and dance on a regular basis as the outcome of this form of arts integration with core subjects can have a positive impact on students’ overall education. The arts and dance provide rich opportunities that expose children to history and culture, which may help develop stronger relationships and respect among diverse school communities. “To live in harmony requires appreciation for societal contributions every culture makes. One source for such understanding is the arts. They are natural components of interdisciplinary and integrated learning, providing a neutral ground to learn about varied and multiple communication symbols, content disciples, values and beliefs” (Cornett 7). Therefore,
future research should be designed to study the relationship between arts integration using movement and dance, and whether it can create an appreciation of cultures other than one’s own.

The use of integration further provides the opportunity to enhance the students’ ability to collaborate and build respect. The researcher feels students who work in groups on creative projects have the opportunity to listen to each group members’ voice and opinions. Whereas, working individually does not lend itself to discovering how to share thoughts and feelings with others. Providing the opportunities for students to have their voice heard can contribute to self-esteem, because students’ who feel they are able to share what they want to say, will be more inclined to share. Future research should also explore the relationship between arts integration, collaborative work and the development of students’ self-esteem.

If teachers can approach their curriculum using arts and movement integration, they may have a classroom of students who are eager to learn and further develop their creativity. Locating resources and seeking the support from dance educators will greatly assist with developing holistic lessons that can reach all students. Such efforts could make dance more sought after in schools, and encourage continued support for its effectiveness as a teaching tool by students, families, teachers, and administrative personnel. Pursuing additional research on arts, movement and dance integration, which includes larger and more varied student populations, would strengthen this support.
Works Cited


Fagan, Lynn M. *Elementary School Teachers' Perception of Art Integration to Improve Student Learning*, Walden University, 2015, *Education Database; ProQuest Dissertations & Theses Global*, http://0-


APPENDIX A

INSTITUTIONAL REVIEW BOARD DOCUMENTS
DATE: November 29, 2016
TO: Emily Hoch, BA
FROM: University of Northern Colorado (UNCO) IRB
PROJECT TITLE: [971785-2] Let's Dance: Designing and Assessing Dance-Integrated Lessons for 5th Grade Language Arts Students
SUBMISSION TYPE: Amendment/Modification
ACTION: APPROVED
APPROVAL DATE: November 29, 2016
EXPIRATION DATE: November 29, 2017
REVIEW TYPE: Expedited Review

Thank you for your submission of Amendment/Modification materials for this project. The University of Northern Colorado (UNCO) IRB has APPROVED your submission. All research must be conducted in accordance with this approved submission.

This submission has received Expedited Review based on applicable federal regulations.

Please remember that informed consent is a process beginning with a description of the project and insurance of participant understanding. Informed consent must continue throughout the project via a dialogue between the researcher and research participant. Federal regulations require that each participant receives a copy of the consent document.

Please note that any revision to previously approved materials must be approved by this committee prior to initiation. Please use the appropriate revision forms for this procedure.

All UNANTICIPATED PROBLEMS involving risks to subjects or others and SERIOUS and UNEXPECTED adverse events must be reported promptly to this office.

All NON-COMPLIANCE issues or COMPLAINTS regarding this project must be reported promptly to this office.

Based on the risks, this project requires continuing review by this committee on an annual basis. Please use the appropriate forms for this procedure. Your documentation for continuing review must be received with sufficient time for review and continued approval before the expiration date of November 29, 2017.

Please note that all research records must be retained for a minimum of three years after the completion of the project.

If you have any questions, please contact Sherry May at 970-351-1910 or Sherry.May@unco.edu. Please include your project title and reference number in all correspondence with this committee.

Emily -
Thank you for your patience with the UNC IRB process. Your amended/modified materials are approved and you may begin your research. Please be sure to use all of the revised documents and protocols developed through the review process in your participant recruitment and data collection.

Best wishes with your research.

Sincerely,

Dr. Megan Stellino, UNC IRB Co-Chair

This letter has been electronically signed in accordance with all applicable regulations, and a copy is retained within University of Northern Colorado (UNCO) IRB's records.
CONSENT FORM FOR HUMAN PARTICIPANTS IN RESEARCH
UNIVERSITY OF NORTHERN COLORADO
PARENT/GUARDIAN

Thesis Title: Let’s Dance: Designing and Assessing Dance-Integrated Lessons for 5th Grade Language Arts Students

Researcher: Emily L. Hoch, Graduate Student at the University of Northern Colorado

Contact Information: 970-371-7222, emi.hoch@gmail.com

Research Advisor: Dr. Sandra Minton, University of Northern Colorado, sandra.minton@unco.edu

Your child is being asked to be a part of a research study to examine the effectiveness of creative movement and dance integrated into their language arts class to enhance the learning process. I am asking your child to participate as they are currently enrolled at Arts Academy. Please read this form carefully and ask any questions you may have regarding your child’s participation in this study.

What is the study about: This research will focus on how to use movement and dance as arts integration to support children in their understanding of writing and composition. A second focus is to assess the results of the study based on state standards. This research seeks to answer the following questions: 1. Does the use of creative dance improve student’s ability to communicate through writing? 2. How can dance help a writer revise their written work? 3. What effects will this approach have on a student’s classroom behavior, and the ability to think critically? As part of a graduate thesis project, the researcher hopes to inform current and future educators with insight on the potential benefits this integrated style of learning can have on their students. The outcomes of this research study could support advocating for dance and movement in schools, not only as a separate art form, but as an aid in helping students enhance and retain an understanding of core academic subjects.

Risks: The risks associated with this research study would be no greater than those normally experienced in their public school classroom. All students attending Arts Academy receive arts integration as a part of their regular classroom instruction, thus normalizing any discomfort caused by their participation in a dance-integrated
language arts class. All students will be participating in the dance-integrated lesson plans, but only those from whom I have signed consent forms will be part of the study. Prior to the start of the study, all students will already be aware of rules and procedures in force in a movement-based class. Students may at times feel discomfort or embarrassment when asked to participate in the dance integrated lessons and present their created material to the rest of the class, however the researcher and homeroom teacher will make every effort to provide a supportive environment which will hopefully help ease potential discomfort caused by presenting their work. Regarding the questions in the surveys, students will be informed that responses will be confidential and only will be read by the researcher and their homeroom teacher.

**Your answers will be confidential.** Every effort will be made to protect your child’s identity as a participant in this research project. The records of this study will be kept private. When any work is made public, I will not include any information that will make it possible to identify your child. A code system will be used to identify all participant responses including the pre-test, written work and post-test information. No actual names will be used. I will use pseudonyms. The goal of the research is to simply document the success of dance integration used as a teaching strategy with language arts content. All data pertaining to this study will be stored in a locked cabinet in the home of the researcher. The signed consent forms will be stored in a locked file cabinet in Crabbe Hall, room 308, the office of Dance Education MA co-coordinator Christy O’Connell-Black. The notes will be destroyed after the completion of the thesis.

**Taking part is voluntary:** Students are not required to be a part of this study, your decision will be respected and your student’s grade will not be affected if you choose not to participate. Please note however, due to the nature of the school already being arts integrated, all students will be actively engaged in the dance-integrated lessons during class, those who do not consent to participate will not have their responses collected or studied.

**If you have questions:** The researcher conducting this study is Emily L. Hoch. Please feel free to ask any questions you have now or during the course of the study. Contact information is at the top of this form. Please retain this form for in your records.

Thank you for assisting me with my research to better help your students,

Ms. Emily Hoch
PE & Dance Teacher
Arts Academy
CONSENT FORM FOR HUMAN PARTICIPANTS IN RESEARCH
UNIVERSITY OF NORTHERN COLORADO
PARENT/GUARDIAN

Thesis Title: Let’s Dance: Designing and Assessing Dance-Integrated Lessons for 5th Grade Language Arts Students

Researcher: Emily L. Hoch, Graduate Student at the University of Northern Colorado

Contact Information: 970-371-7222, emi.hoch@gmail.com

Research Advisor: Dr. Sandra Minton, University of Northern Colorado, sandra.minton@unco.edu

Participation is voluntary. You and your child may decide not to participate in this study, and if your child begins participation, you or your child may still decide to stop and withdraw at any time. Your decision will be respected and will not result in loss of benefits to which you and your child are otherwise entitled. Having read the above and having had an opportunity to ask any questions, please sign below if you would like your child to participate in this research. A copy of this form will be given to you to retain for future references. If you have any concerns about your selection or treatment as a research participant, please contact Sherry May, IRB Administrator, Office of Sponsored Programs, 25 Kepner Hall, University of Northern Colorado Greely, CO 80639; 970-351-1910.

Statement of Consent: I have read the above information and have received answers to any questions I asked. I consent to take part in the study.

__________________________________________________________________________
Child’s Full Name (please print)

__________________________________________________________________________
Parent/Guardian’s Signature         Date (month/day/year)

__________________________________________________________________________
Researcher’s Signature                 Date (month/day/year)

__________________________________________________________________________
Printed Name of Researcher Obtaining Consent     Date (month/day/year)

This consent form will be kept by the researcher for at least three years beyond the end of the study and was approved by the IRB on (date).
Hey!

This is Ms. Emily your PE and Dance teacher. I am also a student at the University of Northern Colorado and have chosen out of all the classes at Arts Academy that I’d like to work with your 5th grade class for my research project this semester! I am inviting you to be a part of my research study for my masters program. That means I will be trying to learn about how using creative movement and dance in your class during language arts will help you become a better writer. If you want, you will get to be a part of this study to help me become a better teacher.

I will have a couple surveys you will fill out about what you like or do not like about writing. Those surveys will help me understand how you feel about writing, and will also let me know if you liked or didn’t like dancing in the class. You are free to be as honest as you want and your grade will not be affected at all because there are no right or wrong answers. I will not keep track of your name either. This will be a secret between us so we can compare how you felt before we start the semester and again at the end of the semester. These surveys will be a part of your regular lesson, if you decide to not participate in this study I will not read your responses. They won’t be long surveys and are easy to complete.

Your parents have already said it will be okay for you to share your feelings with me, but it is also up to you to say “yes” and it will be okay if you say “no.” You may choose to not participate or stop participating in the study at any time and will not be denied any privileges. Remember we are going to be moving and dancing in class already, but now you can share your feelings about it privately so that I can know if you like it or not, and see if you feel it helps you become a better writer or not. It is your way of grading me as a teacher.

Do you have any questions for me about this research?
If you want to be in my research and talk with me and share your thoughts privately, sign your name below and write today’s date next to it. Thanks!

<table>
<thead>
<tr>
<th>Student</th>
<th>Date</th>
</tr>
</thead>
<tbody>
<tr>
<td>Researcher</td>
<td>Date</td>
</tr>
</tbody>
</table>
APPENDIX B

RESEARCH INSTRUMENTS
Student Entrance Survey - 5th Grade Language Arts

Please rate these questions on a scale from 1 to 5:

1. I enjoy writing in school. [Never 1 2 Sometimes 3 Always 4 5]
2. I think I’m a good writer. [Never 1 2 Sometimes 3 Always 4 5]
3. My friends think I’m a good writer. [Never 1 2 Sometimes 3 Always 4 5]
4. It’s easy to think of things to write about. [Never 1 2 Sometimes 3 Always 4 5]
5. I like to read my writing to other people. [Never 1 2 Sometimes 3 Always 4 5]
6. I get frustrated when I write. [Never 1 2 Sometimes 3 Always 4 5]
7. I get nervous when it’s time to write. [Never 1 2 Sometimes 3 Always 4 5]
8. I get stuck when I’m writing. [Never 1 2 Sometimes 3 Always 4 5]
9. I like writing more than reading. [Never 1 2 Sometimes 3 Always 4 5]
10. I do a good job with spelling and grammar. [Never 1 2 Sometimes 3 Always 4 5]
11. I revise my writing to make it better. [Never 1 2 Sometimes 3 Always 4 5]
12. I enjoy creating dances in class. [Never 1 2 Sometimes 3 Always 4 5]
13. When I don’t know what to do on a creative project I tend to:
   (Select only one answer)
   a. Ask the teacher for direction.
   b. Ask a friend for direction.
   c. Wait for someone to tell me what to do.
14. When working on group assignments I like to:
    (Select only one answer)
    a. Be a leader and tell the group what to do.
    b. Share my ideas when asked.
    c. Wait to be told what to do.

What do you enjoy most about writing?
Student Exit Survey - 5th Grade Language Arts

Please rate these questions on a scale from 1 to 5:

1. I enjoy writing in school. 1 2 3 4 5
2. I think I’m a good writer. 1 2 3 4 5
3. My friends think I’m a good writer. 1 2 3 4 5
4. It’s easy to think of things to write about. 1 2 3 4 5
5. I like to read my writing to other people. 1 2 3 4 5
6. I sometimes get frustrated when I write. 1 2 3 4 5
7. I get nervous when it’s time to write. 1 2 3 4 5
8. I get stuck a lot when I’m writing. 1 2 3 4 5
9. I like writing more than reading. 1 2 3 4 5
10. I do a good job with spelling and grammar. 1 2 3 4 5
11. I revise my writing to make it better. 1 2 3 4 5
12. I enjoy creating dances in class. 1 2 3 4 5
13. When I don’t know what to do on a creative project I tend to: (Select only one answer)
   a. Ask the teacher for direction.
   b. Ask a friend for direction.
   c. Wait for someone to tell me what to do.
14. When working on group assignments I tend to: (Select only one answer)
   a. Be a leader and tell the group what to do.
   b. Share my ideas when asked.
   c. Wait to be told what to do.
15. Describe how you felt using creative dance in class to help your writing?
   ____________________________________________
   ____________________________________________
16. Did you enjoy using creative dance to help with writing in class? Explain why or why not:

_____________________________________________________________________
_____________________________________________________________________
_____________________________________________________________________

17. Do you feel you are a better writer now than you were when you first started this project? Please explain:

_____________________________________________________________________
_____________________________________________________________________
_____________________________________________________________________
_____________________________________________________________________

18. Do you have any suggestions on what could be improved when using creative dance in the classroom?
### TEACHER PRE- AND POST-ASSESSMENT

<table>
<thead>
<tr>
<th>Statement</th>
<th>Extremely Infrequently</th>
<th>Infrequently</th>
<th>Neither Frequently nor Infrequently</th>
<th>Frequently</th>
<th>Very Frequently</th>
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<tbody>
<tr>
<td>1. This student participates in class discussions.</td>
<td></td>
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</tr>
<tr>
<td>2. This student writes at grade level.</td>
<td></td>
<td></td>
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<td></td>
<td></td>
</tr>
<tr>
<td>3. The student needs prompting to begin activities.</td>
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<tr>
<td>4. The student follows instruction.</td>
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<tr>
<td>5. The student thinks critically before writing.</td>
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</tr>
<tr>
<td>6. The student revises written work after being given corrections.</td>
<td></td>
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<td></td>
</tr>
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<td>7. The intent of the students writing is clear.</td>
<td></td>
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APPENDIX C

DATA TABLES
### Table 4

Pre- and Post-Student Surveys for Students #1 – 7

<table>
<thead>
<tr>
<th>Response</th>
<th>Student 1</th>
<th>Student 2</th>
<th>Student 3</th>
<th>Student 4</th>
<th>Student 5</th>
<th>Student 6</th>
<th>Student 7</th>
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<td>4</td>
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<td>I think I’m a good writer.</td>
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<td>4</td>
<td>4</td>
<td>3</td>
<td>5</td>
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<td>1</td>
<td>5</td>
<td>5</td>
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<tr>
<td>My friends think I’m a good writer.</td>
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<td>3</td>
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<td>It’s easy to think of things to write about.</td>
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<td>5</td>
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<td>5</td>
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<tr>
<td>I like to read my writing to other people.</td>
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<td>3</td>
<td>5</td>
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<td>5</td>
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<td>4</td>
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<td>2</td>
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<td>I get stuck when I’m writing.</td>
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<td>3</td>
<td>3</td>
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<td>9. I like writing more than reading.</td>
<td>Pre</td>
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<td>5</td>
<td>5</td>
<td>1</td>
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<td>10. I do a good job with spelling and grammar.</td>
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<td>11. I revise my writing to make it better.</td>
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<td>12. I enjoy creating dances in class.</td>
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<td>3</td>
<td>5</td>
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</tbody>
</table>

Table 5

Pre- and Post-Student Surveys for Students #8 – 14

<p>| 1. I enjoy writing in school. | Student 8 | 3  | 3  | 4  | 3  | 3  | 3  | 5  |
|                             | Student 9 | 3  | 2  | 3  | 3  | 4  | 3  | 4  |
|                             | Post      | 4  | 3  | 3  | 2  | 4  | 2  | 4  |
| 2. I think I’m a good writer. | Pre       | 3  | 1  | 3  | 1  | 4  | 2  | 5  |
|                             | Post      | 4  | 3  | 5  | 3  | 4  | 1  | 4  |
| 3. My friends think I’m a good writer. | Pre | 3  | 2  | 2  | 1  | 3  | 2  | 4  |
| 4. It’s easy to think of things to write about. | Pre | 2  | 4  | 3  | 5  | 3  | 1  | 5  |</p>
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<td>It's easy to think of things to write about.</td>
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<td>5</td>
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<td>1</td>
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<td>5.</td>
<td>I like to read my writing to other people.</td>
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<td>5</td>
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<td>1</td>
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</tr>
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<td>6.</td>
<td>I get frustrated when I write.</td>
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<td>5</td>
<td>1</td>
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<td>1</td>
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<td>7.</td>
<td>I get nervous when it's time to write.</td>
<td>3</td>
<td>1</td>
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<td>I get stuck when I'm writing.</td>
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<td>5</td>
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<td>3</td>
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<td>I do a good job with spelling and grammar.</td>
<td>4</td>
<td>3</td>
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<td>11.</td>
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<td>4</td>
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<tr>
<td>12.</td>
<td>I enjoy creating dances in class.</td>
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</table>
APPENDIX D

COPIES OF STUDENT CREATED WORK
so in Japan there are A lot of holidays and opportunities to celebrate. Traditional visual arts include pictures made in rice paddies. Temari balls are made from colorful kimono silk. Lanterns float for Obon To celebrate ancestors’ lives. Ukiyo-e are detailed wood block prints of people and beautiful nature scenes.