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UNIVERSITY OF NORTHERN COLORADO

Greeley, Colorado

The Graduate School

CREATING A DANCING CLASSROOM: UNDERSTANDING IN WHAT
WAYS INTEGRATING DANCE INTO THE CLASSROOM CREATES
OPPORTUNITIES FOR DIFFERENTIATED INSTRUCTION,
IMPACTS CLASSROOM CULTURE, AND
ENHANCES STUDENT OUTCOMES

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

Maria Ross Campsey

College of Performing and Visual Arts
School of Theatre Arts and Dance
Dance Education

December 2019

This Thesis by: Maria Ross Campsey

Entitled: *Creating A Dancing Classroom: Understanding in What Ways Integrating Dance into the Classroom Creates Opportunities for Differentiated Instruction, Impacts Classroom Culture, and Enhances Student Outcomes*

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

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ABSTRACT

Ross Campsey, Maria. *Creating A Dancing Classroom: Understanding in What Ways Integrating Dance into the Classroom Creates Opportunities for Differentiated Instruction, Impacts Classroom Culture, and Enhances Student Outcomes*. Unpublished Master of Arts thesis, University of Northern Colorado, 2019.

The aim of this thesis project was to explore the effects of and response to an integrated arts approach that utilized movement and dance to teach a non-dance curriculum. The focus of this descriptive study was to understand the educational benefits of an arts integrated approach to education using movement and dance. The researcher employed both quantitative and qualitative methods to analyze data from twenty-two first-grade students, two classroom teachers, and the researcher's observations.

The researcher posed the following three research questions in this thesis:

- Q1 Did the movement and dance integrated arts approach help students understand academic concepts?
- Q2 Did the movement and dance integrated arts approach promote differentiated instruction by delivering content that appeals to students with different learning styles?
- Q3 What effect or outcome did the integrated arts teaching approach using movement and dance seem to have on classroom culture in terms of morale, attendance, and discipline?

In addition, the researcher hoped to inform educators and administrators of the potential benefits of using an arts integrated approach in the classroom that included movement and dance and to advocate for dance education in schools.

It is important to note the limitations associated with this study which may have impacted the findings. First, the researcher also served as the teaching artist. Second, the

research instruments used in this study were created by the researcher and were not validated. Additionally, the short duration of the study posed another limitation as did the fact that several student participants were absent for a large portion of the study due to illness, thus limiting the number of participants. Only responses from participants who were present for the entire study were evaluated in this study.

Additional research is needed to better understand the impact arts integration using movement and dance has on the classroom as well as to explore its effects on student learning outcomes, opportunities for differentiated instruction, and impact on classroom culture.

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CHAPTER I

INTRODUCION

Goal of Thesis

Movement is a fundamental activity for all humans. Since the dawn of man, dance has been used to communicate, heal, celebrate, share traditions, and promote values.

Children are no different, because they capitalize on any chance to move, skip, jump, shuffle, wiggle, or squirm. Whether it is through organized physical activities, recess, or simply moving across the room to get a tissue or sharpen a pencil, children enjoy moving.

Movement not only keeps the body healthy; it is also deeply connected to the development of the brain. Anne Green Gilbert's BrainDance is an example of that.

"Because BrainDance is based on the primary developmental movement patterns that wire our central nervous system, the brain is reorganized each time we move through them" (Green Gilbert, *Brain-Compatible Dance Education* 36).

In the preface of *Dance: A Creative Art Experience*, Margaret H'Doubler professed, "If we can think, feel, and move, we can dance" (xix). While her work originated in the first part of the twentieth century, it is no less relevant today. She believed that giving every child the chance to ". . . experience dance as a creative art," generated the opportunity to impact the physical, mental, and spiritual needs of the student, and would lead to an enriching adult life (xx). "The inclusion of dance in the general education program is one means of giving free opportunity to every child for

experiencing the contributions, it can make to his developing personality and his growing artistic nature" (H'Doubler 59).

In their book, *Integrating Arts Across the Content Areas*, Lisa Donovan and Louise Pascale acknowledged that, "In the classroom, the arts are a vehicle for strengthen [sic] the core curriculum, and deepening and assessing learning" (15). They stated, "Research continues to show how the arts are not mere window-dressing in [the] public school setting, but rather that when integrated properly into a curriculum, they can increase learning in key content areas" (Donovan and Pascale 18). Furthermore, they suggested that thoughtful arts integration allowed students greater opportunity to . . . "tap into their creativity while developing skills needed for the 21st century, including creativity, collaboration, critical thinking, and communication" (Donovan and Pascale 16). With that understanding this thesis explored a movement and dance integrated approach as a means of teaching new academic concepts, to provide a strategy to foster differentiated instruction, and as an avenue for promoting a positive classroom culture.

Purpose of Study

The purpose of this study was to discover how an arts integrated approach that utilized movement and dance to teach a non-dance curriculum might impact the classroom. The researcher looked at three specific areas in this study: student outcomes, differentiated instruction opportunities, and classroom culture in order to discover how dance integration affected them. This study was conducted in a school system that had limited experience with both dance education and this type of arts integrated collaboration. The research questions addressed in this study were:

- Q1 Did the movement and dance integrated arts approach help students understand academic concepts?

- Q2 Did the movement and dance integrated arts approach promote differentiated instruction by delivering content that appeals to students with different learning styles?
- Q3 What effect or outcome did the integrated arts teaching approach using movement and dance seem to have on classroom culture in terms of morale, attendance, and discipline?

In the first aspect of this study, the researcher investigated the impact of dance integration on student learning outcomes. The lessons were designed to merge movement and dance with first-grade core subjects. By linking dance education with core subjects, the teachers and researcher, who also functioned as a teaching artist, forged a partnership and created learning activities that demonstrated complementary curricular connections.

Teacher participants in Lynn Maxey Fagan's study, "Elementary School Teachers' Perception of Art Integration to Improve Student Learning," overwhelmingly suggested that arts integration offered students a more interactive learning experience which led to ". . . improved memory of content" (80). These same participants unanimously agreed that ". . . student engagement is one of the positive impacts art integration has on student learning" (Fagan 88).

In addition, these lessons generated opportunities for active learning in the form of movement-based lessons in the classroom, allowing the students to ". . . become engaged with the subject matter" (Minton 1). These first-grade lessons were also designed to address both dance and non-dance standards as outlined by the Alabama Department of Education. Gene Diaz and Martha Barry McKenna maintained that a firm understanding of the standards is an essential component, developing effective and complete arts integration (9).

The second facet of the study focused on movement and dance integration as a tool to initiate differentiated instructional strategies. Many educational learning theories such as multi-sensory learning, and Howard Gardner's theory of multiple intelligences, recognized the importance of appealing to the tactile-kinesthetic as well as auditory and visual senses. Using movement as a teaching strategy intuitively supports the brain, mind, and body connection and appeals to a student's kinesthetic intelligence (Minton 5, 9). Recognizing the most favored learning style of the individual students was a major component to offering differentiated instruction in the classroom. The principles of differentiated instruction align with those of an integrated arts approach (Silverstein, "Arts and Differentiated Instruction").

The final component of this study assessed the impact on classroom culture when an arts integrated approach was used as a teaching strategy. In terms of promoting a positive classroom culture, integrated arts education offered engaging learning experiences that valued the individual student, created a sense of community of learners where students were welcomed to try new things, and . . . “energiz[ed] teachers by providing increased professional satisfaction” (Silverstein, "Arts and Differentiated Instruction"). In *Teaching the Three Rs Through Movement Experiences*, Green Gilbert shared her concepts for incorporating movement in the classroom as well as her experiences using those lessons in a third-grade classroom, of which she said the change in the students' attitudes was amazing (iii). Second grade teacher, Rita Walden also shared her experience using arts integration in her classroom, and stated, "I firmly believe that the hands-on approach using the arts allows a passion to come alive in students" (Donovan and Pascale 173-174).

In order to gain a well-rounded perspective, data was gathered from students, teachers, and administrators as well as through the researcher's observations. The researcher believed that examining the impact of the dance integrated curriculum from multiple points of view would provide a broader understanding of how to steer future research as well as how to develop a dance education curriculum that meets the expectations and educational goals of the students, teachers, and administrators. Evaluating data from multiple participants would also help identify other passionate arts education advocates in the community who along with the researcher may work together to elevate the role arts education plays in the local educational institutions (Music 48).

Significance of Study

As a part of this graduate research study, the researcher hoped to inform current and future educators and administrators of the potential benefits of using an arts integrated approach in the classroom that included movement and dance. In her article, "Toward Best Practices in Dance Education Through the Theory of Multiple Intelligences," Green Gilbert advocated for a multi-sensory learning environment and suggested that ". . . dance is not restricted to just the bodily-kinesthetic realm," but rather ". . . can engage and nourish all seven of Gardner's multiple intelligences" (33). Furthermore, Green Gilbert suggested that when students are afforded the ". . . opportunity to 'see, hear, say, and do' the curriculum" they may also experience a retention rate as high as 90% to 95% (31).

In the book, *Using Movement to Teach Academics: The Mind and Body as One Entity*, Minton offered an example of how a "movement-based approach to teaching concepts complements MI in many respects:" (5).

When ideas are described with words, the lesson relates to linguistic intelligence, while bodily-kinesthetic intelligence comes into play during the movement portion of a lesson. When students create their own dances, they frequently visualize the dance beforehand and must imagine how the dancers in a piece can travel around without bumping. If movements or dances are created individually, the work involves intrapersonal intelligence, but working in a group to make a dance requires interpersonal intelligence. Finally, if a dance is created to music, the creating involves a level of musical intelligence. Sometimes it is necessary to count the number of times an action is performed or to count beats in the music, which touches on mathematical intelligence. (5)

Learning through the arts also played an important role in developing 21st Century skills in students. Through supported research, Susan R. Koff and Mary Jane Warner, offered curriculum integration as a central component in helping ". . . students make meaningful connections between ideas and concepts learned in various subject areas," as well as a means to ". . . promote lifelong learning skills" (142). Koff and Warner recognized that one of the values of dance integration was its potential to offer a well-rounded learning experience for both the student and the teachers (147). Koff and Warner cited additional research data from Bruce Campbell's article "Multiple Intelligences in Action," that supported a kinesthetic method of learning which resulted in the following skills:

Increased responsibly and independence; rapid improvements among students with behavioral problems; all students developed and applied new skills; cooperative learning skills improved; academic achievement improved in tests measured by both classroom and standardized tests; retention was high on year-end tests of all areas with methods of recalling information predominately musical, visual, and kinesthetic. (144)

Lynne B. Silverstein, senior program consultant with The John F. Kennedy Center for the Performing Arts, suggested that ". . . arts integration makes a significant contribution to the development of 21st Century knowledge, skills, and disposition." Furthermore, Silverstein added that arts integration allows students to use the creative

process in a way that supports problem solving, fosters teamwork, develops self-efficacy, promotes leadership, and stimulates accountability ("Arts Integration and 21st Century Skills").

The researcher also hoped to highlight the role arts education and arts integration play in developing a positive and productive classroom culture. Koff and Warner endorsed arts integrated learning activities that promoted a welcoming and safe classroom environment and also afforded the students the opportunity to utilize their strengths and develop their weaknesses (143). "Arts integration provides opportunities for students to develop their understanding of conflict and their skills in cooperation and collaboration" (Silverstein "Arts Integration and the Whole Child"). Offering a ". . . safe, student-centered environment where students feel valued, respected, and cared for" is essential to developing a positive classroom culture which can be achieved through arts integration (Silverstein "Arts Integration and the Whole Child").

Finally, the researcher pursued this study as a way to explore the endless possibilities that an integrated arts approach has to offer students and teachers. Education professionals, Diaz and Barry McKenna, recognized in addition to the budget, regulations and policy constraints that may inhibit a school district from developing arts education and integration, that some educators simply may not have the education or training to successfully bring the arts to their students (3). Because there are numerous valid approaches to training teachers and implementing arts integration, the authors recommended creating a plan that examined the resources and priorities of the educational institution as well as those of the community partners (Diaz and Barry McKenna 9).

Alison E. Leonard, Leah Hellenbrand and Karen McShane-Helenbrand suggested that advocacy for dance education and integration is important, however it must be accompanied by actual leadership in order to realize any change or growth (93). This places educators, community partners, and administrative leaders at the forefront of change.

Beyond generating a greater awareness and appreciation for dance education in the participating school, the insight into real and perceived barriers to arts integration, specifically dance integration in the classroom, could inform future research, curriculum design, and professional development workshops. This study continued the conversation regarding the use of movement and dance education in the classroom and offered data to proponents and critics alike. Thus, it was the researcher's desire to further champion arts education, as a part of holistic education.

CHAPTER II

LITERATURE REVIEW

Twenty-first Century learning and arts integration are current educational trends and much has been written about their effectiveness and use in the classroom. In this chapter, the researcher sought to examine twenty-first Century learning, and specifically the role dance integration plays with regard to student learning outcomes, differentiated instructional strategies, and classroom culture.

Learning in the Twenty-First Century

The term, twenty-first Century learning describes the learning strategies necessary to prepare students for a successful future: a future that is evolving and changing faster than ever before. It is estimated that the amount of information in the world is currently doubling every eighteen months. The idea of a teacher simply imparting a set body of knowledge to his/her students is no longer possible or practical (Koff and Warner 142). Education must provide the student with more than knowledge, but also access to the tools needed to be successful in a future which is unpredictable.

The Partnership for 21st Century Learning developed a vision for learning known as the Framework for 21st Century Learning. "This Framework describes the skills, knowledge and expertise students must master to succeed in work and life: it is a blend of content knowledge, specific skills, expertise and literacies" (1). The Partnership for the 21st Century Learning Framework incorporated innovation skills, life and career skills,

information, media, and technology skills, all of which are supported by understanding key subjects and 21st century themes. These concepts are rooted in the 21st Century Skills professional development and learning environments (1-9).

Today students must understand academic content at much higher levels. This is achieved by weaving 21st century interdisciplinary themes such as global awareness, and financial, economic, business, entrepreneurial, civic, health, and environmental literacy into key subjects. It is this broad scope of content that has made creativity, innovation, critical thinking, problem solving, communication, collaboration, technology skills, life skills, and career skills, essential to a successful future (Partnership for 21st Century Learning). Koff and Warner echoed this sentiment and stated, ". . . teachers must emphasize the skills that students need for the rest of their lives, rather than focusing primarily on subject-specific content" (142).

Active Learning

Contrary to a traditional lecture-based format in which a teacher delivers information to students, active learning offers students the opportunity to become engaged with the subject matter. In active learning, "Engaging the mind is the crux of learning" (Minton and Faber 37). This quotation suggested that ". . . content is remembered more quickly and retained readily from learning through experience as opposed to rote and lecture-based teaching formats," and that ". . . active experiential learning provides opportunities for students to connect prior and new knowledge in a way that suits individual needs of diverse learners." (Minton and Faber 41).

Active learning strategies may include opportunities for students to talk, listen, read, write, reflect and learn in different ways. The book *Using Movement to Teach*

Academics: The Mind and Body as One Entity affirmed ". . . that active learning is more effective than traditional teaching methods in providing understanding, learning problem solving, stimulating curiosity and independence, and creating positive feelings about school" (Minton 1). Minton later noted,

Many researchers now think active learning is more reliable than the old style of classroom teaching because it has been proven to be more robust and have greater effects that last for a longer period of time. Active learning is also age independent because it can be used at kindergarten through university level, provides for ease of learning, facilitates cross-cultural learning, and is independent of a student's IQ. (75)

When using this teaching strategy, "Learning is an active enterprise on the part of the learner, who builds his or her current ideas into a new understanding," and ". . . can lead students to use the powers of their minds to bear on the question or material under study" (Schneier 22). When she recalled such a particular case study, Lisa Schneier attested to the fact that intelligence is forged through active, creative work and that ". . . every person has the ability to create a unique pathway of intelligent thought" (22).

In her book, *Dance as a Way of Knowing*, Jennifer Donohue Zakkai discussed how using movement and dance in the classroom facilitates opportunities for active learning and that student engagement through active learning led to deep understanding and meaning (10). As a former dancer she attested that ". . . moving to learn can be highly motivating and have long-lasting impact" (Zakkai 10).

Arts Integration

The book *Preparing Educators for Arts Integration: Placing Creativity at the Center of Learning* contains chapters by authors who all ". . . see the arts as fundamental to every child's learning because they have engaged in research in schools and observed

the benefits for children when teachers are able to integrate the arts into and across the curriculum" (Diaz and Barry McKenna 1).

Arts integration uses artistic exploration to investigate curricular content. The goal of arts integration is not to create professional artists, but rather to deepen learning, and effectively teach students who learn in a variety of ways. Koff and Warner concluded that, ". . . integration concentrates on projects that incorporate subject matter from several disciplines and require students to bring all their learning strategies into action" (143). Arts integrated learning offers a deeper understanding of the content, ". . . thus creating a greater possibility for the retention of the concepts" (Koff and Warner 143).

Through arts integration students are given the opportunity to achieve a deeper understanding of curricular content while using the arts to express what they have learned. (Donovan and Pascale 20). "When the arts are integrated, learning is experienced in a variety of ways, allowing every student to be successful in their own way in various content areas" (Donovan and Pascale 15).

Dan Weissman, a contributing author to the book, *Putting the Arts in the Picture, Reframing Education in the 21st Century*, agreed that ". . . arts integration presents itself as a strategy for engaging students more fully with the traditional academic curriculum, improving achievement without stinting aesthetics" (18).

Kerrie Bellisario and Lisa Donovan of Lesley University's Creative Arts in Learning Division presented their findings in the Ford Foundation funded research project, "Voices from the Field: Teachers' Views on the Relevance of Arts Integration." This research suggested that integrated arts teaching:

. . . leads to deep learning, increased student ownership, and engagement with academic content, provides a variety of strategies for accessing content and

expressing understanding, creates learning that is culturally responsive and relevant in students' lives, engages students in creativity, innovation and imagination, [and] renews teachers' commitment to teaching.

Movement and Dance Integration

Arts integration specialist Kelly Mancini Becker advocated for movement and dance integration. She stated, ". . . integrating movement into lessons has made learning memorable for my students" (8). In *Dance: A Creative Art Experience*, H'Doubler suggested that ". . . of all the art forms, dance is the most generally available, since everyone finds the instrument needed for his purpose in his own body" (164). Because the body is the instrument of dance, it makes dance the most accessible art. "Creative movement has applications across curriculum and grade levels" (Donovan and Pascale 152).

The field of dance has expanded to the point that educators are beginning to recognize it as a core subject area as well as its human connection to other content areas such as social studies, science, literature, and literacy (Bradley and McGreevy-Nichols 150). These authors further wrote, ". . . dance is essential arts integration and a necessary component for learning across disciplines, modalities, and developmental stages" due to the fact that ". . . movement is integrative across all human functions, and it is also generative of those functions" (151).

One of Green Gilbert's movement integrated lessons titled, "Synonyms, Antonyms, Homonyms," demonstrated this concept (*Teaching the Three Rs* 54). In this lesson, Green Gilbert began by asking her students to create sentences with synonyms and create shapes and movements to represent those synonyms (54-55). Then without talking, Green Gilbert's lesson progressed to partner work in which one student produced

a movement while the other had to analyze the meaning of the movement and create their own actions that represented the opposite meaning or antonym (54-55).

The Effects of Using Movement and Dance As a Teaching Strategy

In their article “Curriculum Integration: Teaching in, through, and about Dance in Primary and Secondary Education,” Koff and Warner proposed that dance integration, when used as a teaching strategy allowed for “. . . many points of entry into content” and “. . . was essential to help students make meaningful connections between the ideas and concepts learned in various subject areas” (142-143). These same teachers felt that integrating creative movement and dance into the lessons not only reinforced learning but also kept the students engaged with the material throughout the entire project (144). In this case, integrating dance into the curriculum not only offered the students the opportunity to engage in the material, but also to develop their critical thinking and problem-solving skills (Koff and Warner 144). “Creative movement also helps students develop higher-order thinking skills by translating text and speech to the symbolic language of movement and back again” (Donovan and Pascale 162).

A study of dance-themed math lessons revealed, “. . . dance allows the students to think as a problem solver” (An, et al. 144). One notable example of the students using problem solving skills came from a teacher in this study who said, “. . . they [students] have to find ways to use their body to translate what they are thinking” (An, et al. 144). Creating is considered the pinnacle of higher-order thinking. In this case, by creating movements to represent a particular theme or concept from the math lesson, the students were engaged in higher-order thinking.

The use of movement and dance in the classroom has provided opportunities for students to utilize non-verbal forms of expression and communication. (Green Gilbert, *Teaching the Three Rs 6*). Utilizing this teaching strategy in the classroom would, in particular, significantly benefit students who are not yet capable of verbalizing abstract concepts as well as those whose first language is other than English.

Laine Brouillette supported the use of dance integration as a way to build vocabulary, comprehension, and literacy in English Language Learners, because dance naturally uses gestures, behaviors, and nonverbal responses to convey meaning (69). Brouillette affirmed, "Dance activities provide an environment for limited English proficient students to act out vocabulary terms, using their bodies to express meaning" (70). A teacher from Brouillette's study described her experience of integrating movement and dance in her classroom. She commented, "I found acting it out would help my English learners remember the message of the story. They need visuals. They need to see it to make connections" (72).

All students, and particularly English Language Learners, can reason and infer the meaning of new vocabulary, based on the use of movement and dance in the classroom. Zakkai believed that, "Second language learners who are not yet speaking and writing in English will appreciate movement as a way to learn and demonstrate what they know (13).

Another paper titled, "It Doesn't Feel like a Job to Learn: Preservice Elementary Teachers' Perceptions of Dance-Themed Mathematics Education," discussed the specific benefits of using movement and dance-based teaching techniques for English Language Learners (ELLs). One of the teachers involved was quoted saying because, "Things like

vocabulary words can be acted out through dance, ELLs would greatly benefit from it. This could be a form of enriching their knowledge about math vocabulary in an authentic and engaging way” (An et al. 143). This teacher also felt adamantly that integrating movement and dance in the classroom was an essential teaching strategy for ELL students (An et al. 143).

In another study, Leandro et al. “. . . observed a positive impact of creative dance on the consolidation of Mathematics' contents" (87). They believed this study “. . . showed that students who consolidated the contents in the creative dance classes, by comparison to the control group who followed a more traditional method of intervention, presented significant differences in the learning gains in Mathematics" (87).

Teachers in the above study were also able to teach about measures of time by integrating dance into their lessons. For example, in the clock hands dance, students stood on a piece of cardboard that represented the clock and worked in pairs to represent the hands on the clock. When signaled by the teacher, the student representing the minute hand would move three hundred and sixty degrees around the clock face to the tempo of the teacher’s sixty beats on a tambourine. In contrast, the student who represented the hour hand moved slowly from the one o'clock position to the two o'clock position on the clock diagram during the same sixty beats of the tambourine (81). This lesson not only addressed math concepts of time, but also integrated the dance elements space and time (78). In addition, by asking students to work together, they learned about personal and general or sharable space. The students also explored both fast and slow movements in this dance (78, 81).

Approaches to Using Movement and Dance As a Teaching Strategy

There is not one set way to use movement and dance as a teaching strategy.

Bradley and McGreevy-Nichols made the following comment based on the National Dance Education Organization's (NDEO) dance integration philosophy. They indicated that ". . . the best recipe for a balanced dance education starts with a dance educator teaching discrete dance content, supported by a classroom teacher who integrates dance and the other arts through their curriculum" (152). These efforts can be supplemented with a ". . . dance teaching-artist and dance companies from the community who provide curriculum enhancements, in both the dance and general classroom," as well as through afterschool dance programs (Bradley and McGreevy-Nichols 152).

While this model represents an ideal means of incorporating movement and dance in the classroom, they can be successfully integrated in many ways. Classroom teachers, teaching artists, arts specialists, artists in residence, or any combination of these people can work together to create lessons that use movement and dance as a teaching strategy. Participants in one study agreed, ". . . that dance as a school subject has the potential to be developed as an interdisciplinary teaching strategy for mathematics" (An, et al. 141).

Another study evaluated the ". . . impact of creative dance on the learning of mathematical concepts" (Leandro, et al. 76). In this study, the teachers used constructed activities that capitalized on the fact that creative movement and dance making could be developed based on a particular theme (Leandro, et al. 76). This study included dance content based on the elements of movement, such as body, space, energy, and the relationship between students moving as individuals, pairs and in groups, and integrated these elements with the math content (Leandro, et al. 77-78). As a result, the participants

created the following dances titled: multiplying by ten, notes and coins, clock hands, thousands dance, units, and three addends (Leandro, et al. 77-78). Using dance in this way allowed the students to embody learning, analyze abstract concepts, and demonstrate understanding while engaging creatively with content (Leandro, et al. 75, 88).

Differentiated Instruction

In their book, Gayle Gregory and Carolyn Chapman explained, ". . . differentiation is a philosophy or mindset that enables educators to plan strategically in order to reach the needs of the diverse learners in classrooms today so that they can achieve targeted standards" (2). Teachers employing this mindset responded to the individual learning preferences of each student by evaluating the following teaching areas: ". . . content, assessment tools, performance tasks, and instructional strategies" (Gregory and Chapman 2). "Through differentiated instruction, teachers use varied strategies, resources, materials, and procedures to ensure that all students access curriculum and achieve learning goals" (Donovan and Pascale 21). Differentiated classrooms provided opportunities for students who struggled to learn alongside students who were more advanced.

Carol Ann Tomlinson, author of *How to Differentiate Instruction in Academically Diverse Classrooms*, provided an account of a first-grade teacher who successfully applied the principles of differentiation. By using a flexible reading program, this teacher created opportunities that took into account the needs of each student (Tomlinson 54). Tomlinson indicated that one way to provide differentiated instruction was to have students take turns reading, or to read as a chorus so more advanced readers provided leadership for those that did not read quite as well (55).

To further understand the use of dance as a means of offering differentiated instruction one must consider the key canons of this form instruction as they were described by Gregory and Chapman. According to these authors, the canons included the following ideas:

All students have areas of strength. All students have areas that need to be strengthened. Each student's brain is as unique as a fingerprint. It is never too late to learn. When beginning a new topic, students bring their prior knowledge base and experience to the learning. Emotions, feelings, and attitudes affect learning. All students can learn. Students learn in different ways at different times (2).

Tomlinson suggested that ". . . differentiation tests personal limits, and advocates 'teaching up,' otherwise known as teaching from a complex curriculum that will challenge advanced learners and providing scaffolding for other students" (13). Tomlinson also stated that ". . . differentiation is far more likely to provide virtually all students equity of access to a high-quality education . . . because it's rooted in our best understanding of how people learn" (14). She conceded that in order for learning to take place, one must ". . . make meaning of what the teacher seeks to teach" (Tomlinson 14). Tomlinson also recognized the importance of meaningful feedback, organized assessments and creating opportunities for each student to learn through experiences that take them a little out of their comfort zone (Tomlinson 14).

Differentiated Instruction through the Arts

The arts are a perfect avenue for teaching using differentiated instruction, because they inherently offer many modalities through which students can apply what they know. Tomlinson proposed allowing students to have ". . . multiple options for taking in information, making sense of ideas, and expressing what they learn" and as a result, the

students are afforded multiple approaches to learn content, process ideas, and develop products or demonstrate what they have learned (1, 7).

Tomlinson captured the essence of differentiated instruction, when she described it as ". . . shaking up what goes on in the classroom" (1). These ideas are related to employing the creative process in an arts integrated classroom, because in the creative process artists generate new ideas, make connections, and create new art, and so do teachers who subscribe to the philosophy of differentiation by constantly observing, creating, and responding to their students' needs (Tomlinson 10).

The book, *Integrating the Arts Across the Content Areas* proposed that the ". . . arts embodied many paths to learning and inherently encompass multiple modalities through which students can show what they know" (Donovan and Pascale 22). Furthermore, the same authors, indicated that integrating the arts with other subject matter content during instruction was a means of effectively differentiating instruction and ensuring ". . . all learners can reach the chosen learning goals" (22). This is true because when arts are used as an integrated teaching strategy, they help connect lesson content with different learning styles.

For example, kinesthetic learning is an essential aspect of creative movement, drama, and storytelling. The visual learning modality is engaged not only through the visual arts, but also through gesture in storytelling and tableaux in drama. The auditory modality is used not only in music, but also in storytelling, drama, and poetry. (Donovan and Pascale 22)

Researchers showed that teachers believed ". . . that arts integration was a valuable and effective teaching strategy" that provided teachers with ways to effectively facilitate learning especially with students who typically struggle with a traditional educational approach by facilitating more opportunities for differentiated instruction

(Fagan 78). Another teacher in Fagan's study was quoted as saying, "I believe arts integration in the classroom is necessary in order to effectively meet the needs of our diverse student population by engaging all students in their preferred learning style" (92). "There is also distinct evidence that differentiating instruction through the arts has a unique ability to reach children who might otherwise be left behind by academics" (Donovan and Pascale 21).

Tomlinson believed that students who are perceived to be ". . . slow, at risk or struggling may actually be quite proficient in talents that schools often treat as secondary, such as leadership among neighborhood peers, storytelling or building contraptions out of discarded materials" (24). The skills of storytelling or building something are closely related to creating an artwork.

Nick Rabkin described three significant studies in which the researchers demonstrated that the arts can improve the educational outcome for low income students (8). He also observed that ". . . standardized test scores were rising faster in Chicago schools participating in an arts integrated program than in comparable schools that did not practice arts integration." (8). He further stated, ". . . there should be no question that if we want to maximize the power of arts education—cognitively, socially, and emotionally—if we want to meet the challenges of students in low-income and low-performing districts like Chicago, arts education must be integrated" (Rabkin 9).

*Differentiated Instruction
through Dance*

Green Gilbert indicated that, ". . . movement exploration lends itself to individualized instruction," furthermore it affords the students opportunities to use the creative process to sharpen their problem-solving skills and to solve problems using non-

verbalization (*Teaching the Three Rs* 6). These cannons or principles align with the pedagogical practices found in dance education as well as the principles of the creative process. Liz Lerman and John Borstel's book, *Critical Response Process* is one example of how these cannons align with the creative process and pedagogical practices as they specifically pertain to dance.

Lerman and Borstel described the critical response method as a way to offer constructive feedback to an artist as well as engage in a meaningful dialogue with observers. For the authors, neutral questions are an important part of this process (20-21). By employing neutral questions, the authors attempted to honor each persons' personal strengths, preferences, and feelings. Thus, the role of the facilitator in the Critical Response Process is similar to the role of a teacher in a student-centered class: offering structure and support so that productive dialog or learning can take place (Lerman and Borstel 15). This process is often used in dance education settings because it ". . . emphasizes practical learning and the opportunity for students to take the lead in the cultivation of their own work" (Lerman and Borstel 48).

Classroom Culture

Cultivating a positive classroom culture is essential in creating a successful learning environment. In Doug Lemov's book, *Teach Like a Champion 2.0*, he offered discipline, management, control, influence, and engagement as five principles of classroom culture to be used as tools to measure and create a positive and thriving learning environment (342-346). Unlike its more common association with punishment, Lemov referred to the first principle, discipline, as the process of learning the way to do something as well as developing self-discipline (Lemov 342). As described by Lemov,

the self-discipline threshold is the set of standard behavior expectations designed by the teacher and which are reinforced every day (354). This makes the teacher actively responsible for instilling discipline in the classroom. STAR is a popular acronym that teachers use to teach students key baseline behaviors for learning because it stands for sit up, track the speaker, ask and answer like a scholar, and respect those around you. (Lemov 360).

Lemov defined management as the way the teacher communicates and enforces the consequences of inappropriate behavior as well as how the teacher utilizes rewards (344). Lemov revealed, "When it comes to consequences, the goal is to get in, and get out, and move on with the business of teaching" (410). He continued, ". . . teachers who are able to get all students back on track after a consequence remember to show that it's over" (410). One way to move on is to resume instruction with warmth and energy, finding ways to engage the student who received the consequence, and using forgiveness which places the emphasis back on the learning activity (Lemov 410).

The principle, control, is directly connected to the teacher's ability to create a positive classroom environment. This principle implied that the students are willing to do what the teacher asks. (Lemov 345). The same author also suggested that, ". . . people are motivated by the positive far more than the negative" (Lemov 426). The principal, positive framing, implied ". . . guide[ing] the students to do better work while motivating and inspiring them by using a positive tone to deliver constructive feedback" (Lemov 426).

Beyond doing what is asked of them, a teacher that fosters a positive classroom culture inspires students to want to succeed for intrinsic reasons. Lemov defined this tool

as influence (346). Lemov, called this the joy factor, and implied that it was important to “. . . celebrate the joy of learning as you go” (442).

Engagement is the fifth principle Lemov used as a barometer for classroom culture. He stated, “. . . great and rigorous lessons are standard fare in a classroom with [an] outstanding culture” (347). Cultivating this engagement in the classroom relies on a teacher who embraces the concept of attentive refinement of his or her teaching techniques. Lemov said, “. . . focusing on technique and its constant refinement is also the path for excellent teachers” (451). Suggesting teaching is an art unto itself, he continued, “. . . artists, athletes, musicians, surgeons, and performers of a thousand other varieties achieve greatness only by attending to the details of their technique” (451).

Changing Classroom Culture through the Arts

The outcome of research by Jasmine Shumway indicated that the arts offered many opportunities to enhance the learning environment and develop a positive classroom culture. Shumway confirmed that, "Arts Integration across the curriculum positively engages students, causing them to be more involved with the learning process, creating a desire for knowledge" (4). She also concluded that arts integration “. . . allows for more student choice and leads to more student independence and a behavior modification system seems to be less necessary when arts integration is put into place” (Shumway 4).

In her dissertation, *How an Arts Integrated Curriculum Benefits Learners with and without Disabilities: A Look at Curriculum from Pre-K to Third Grade*, Shumway explained that all six teachers who participated in her study agreed that incorporating arts integration “. . . minimized behavioral issues within the classroom.” As a result, she felt

that a plan to modify student behavior was not as necessary when the arts are being utilized in the regular curriculum (37). In fact, students who are often labeled as hyperactive and viewed as troublemakers may actually “. . . be trying to tell us that they have a strong bodily-kinesthetic intelligence” (Zakkai 13). In her book, Zakkai recalled a particular teacher who was astonished to see one of her especially troublesome students who struggles with reading, not only not only engaged in the learning activity but also able to demonstrate all aspects of the dance and language-based learning activity (13).

*Changing Classroom Culture
through Dance*

Traci Lengel and Mike Kuczala noted that, “If students are feeling stressed or uncomfortable, it is very difficult for the brain to learn new information” (9). Their book, *The Kinesthetic Classroom: Teaching and Learning through Movement*, offers ideas for incorporating movement into the classroom in a way that supports brain-based learning, while promoting an optimal learning environment. They advocated for incorporating movement activities in the classroom as a way to nurture a stable classroom culture and suggested that “. . . movement in the classroom provides both teacher and student with a stimulating classroom environment” (Lengel and Kuczala 2,9).

In their article, Koff and Warner also commented on the connection between dance integration and the classroom culture. They concluded that dance “. . . integration, has considerable value in the school system” (142). When evaluating dance integration, the authors believed it fosters exploration in a safe environment for students, allowing them to work from their strengths and build up their weaknesses (Koff and Warner 143).

A study in which the researchers evaluated the teachers' perception of dance themed math lessons indicated that dance-themed pedagogy was a way to create an “. . .

enjoyable learning environment in which learners could share their ideas with each other and learn through student-centered learning experiences" (An, et al. 143) Traditionally, math has been perceived as a difficult subject. The dance integration strategy explained in this study created a more engaging and student-centered classroom environment, thus resulting in more positive attitudes towards learning math concepts. The teacher explained, ". . . instead of a teacher-led mathematics class, student-centered activities such as dance creating and group performance would create an atmosphere of familiarity, contribution, and shared responsibility" (An, et al. 143)

In the same study it was reported that, ". . . dance activities could help teachers set an enjoyable environment for mathematics learning, as well as facilitate students' development of productive dispositions toward mathematics" (An, et al. 141). Another participant in the same study said, ". . . dance could reduce anxiety and improve engagement during the mathematics learning process [and]. . . dance activities could help generate an enjoyable learning environment with kinesthetic foundations" (An, et al. 144).

A study by Candice Moore and Sandra Linder examined the use of an integrated teaching approach that blended dance and geometry in a third-grade classroom. In addition to learning about principles of geometry, students in this study reported that the integrated lessons were fun and enabled cooperative learning. One student said, "I learned that doing a geometry dance not only requires you [sic] working hard and learning shapes, it teaches you how to cooperate with others" (Moore 107). The researchers in this study also observed that the integrated dance and geometry lessons provided an atmosphere that fostered ". . . increased communication and discourse

between and among students as they collaborate on their dances” (Moore and Linder 107).

CHAPTER III

METHODOLOGY

In this chapter, the researcher discusses the methods used to study the effects of and response to an integrated arts approach that utilizes movement and dance to teach a non-dance curriculum. This study utilized a qualitative and quantitative approach to answer the following three research questions:

- Q1 Did the movement and dance integrated arts approach help students understand academic concepts?
- Q2 Did the movement and dance integrated arts approach promote differentiated instruction by delivering content that appeals to students with different learning styles?
- Q3 What effect or outcome did the integrated arts teaching approach using movement and dance seem to have on classroom culture in terms of morale, attendance, and discipline?

Preparation for Conducting Study

The researcher sought prior approval from the University of Northern Colorado's Institutional Review Board (IRB). This included submitting a thesis narrative that described the purpose of the study, procedures for data collection, handling, analysis, possible risks and benefits, and any costs or compensations. IRB also approved all consent forms, student ascent forms, and research instruments. Along with obtaining IRB approval, the researcher also obtained written approval from the superintendent of the school system and principal of the school prior to the start of the study. The documents submitted to receive approval for this research can be found in Appendix A.

Research Site

This study was conducted in an elementary school located the researcher’s hometown. According to the 2017-2018 Alabama State Department of Education Report Card, this school had a total 469 students with the following grade breakdown: 51 pre-school students, 221 kindergartners, and 197 first graders. The breakdown of students in the school by grade is illustrated in Figure 1.

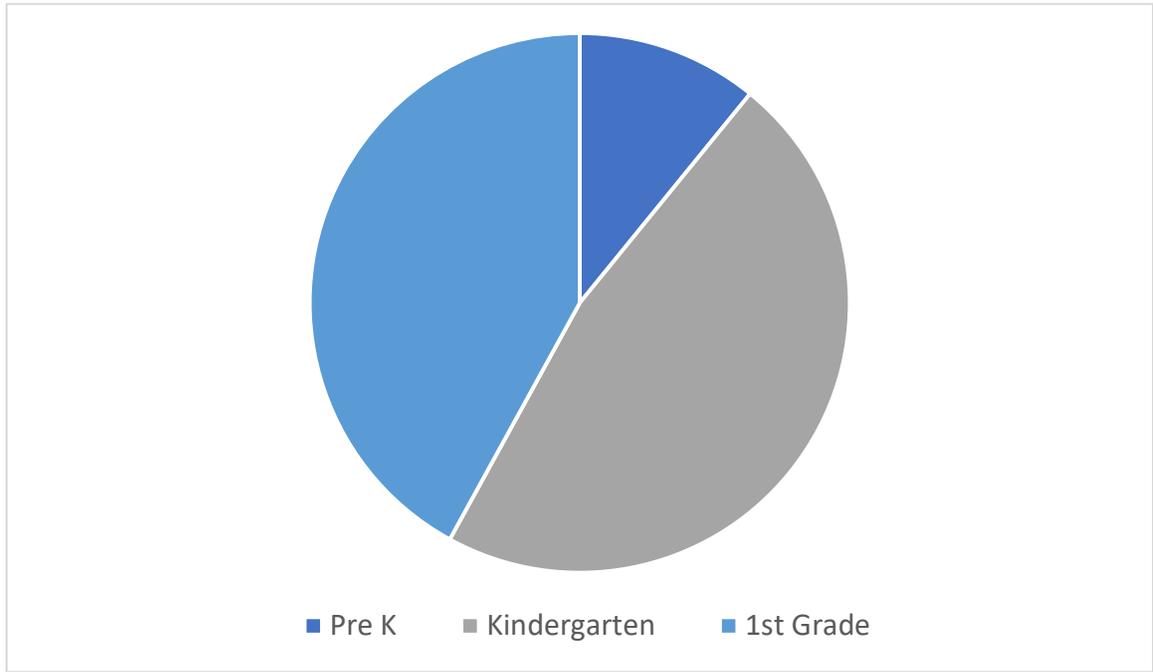


Figure 1: Research site population demographics by grade based on Alabama Department of Education Report.

The racial demographics of the student population were: 68% White, 15% Black or African American, 12% American Indian/Alaska Native, 1% Asian and 4% two or more races. In addition, 14.29% of the student population were of Hispanic/Latino ethnicity. Figure 2 illustrates the racial percentages of the students in the school.

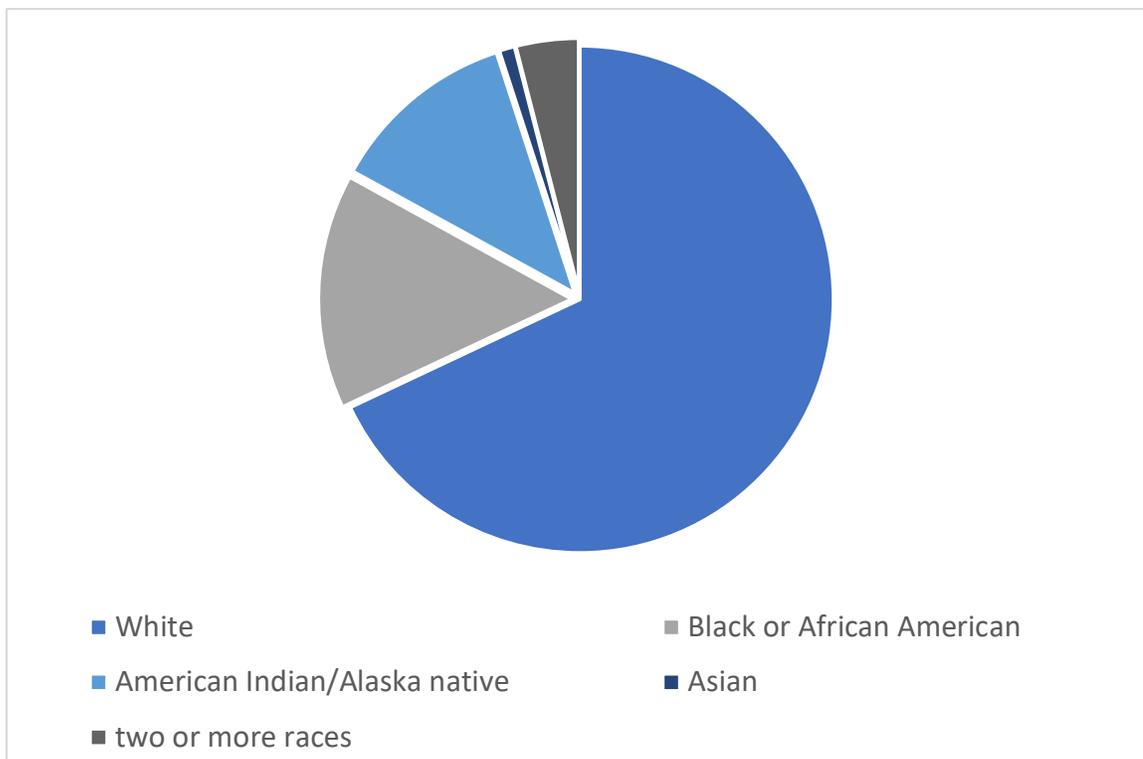


Figure 2: Research site population demographics by race based on Alabama Department of Education Report.

The state report card also indicated that 55.22% of the school population were classified as economically disadvantaged, and that 14.29% of the students had disabilities, 10.23% were English learners, 0.43% classified as homeless, 1.07% were from military families, and 0.64% were foster children. These percentages are illustrated in Figure 3.

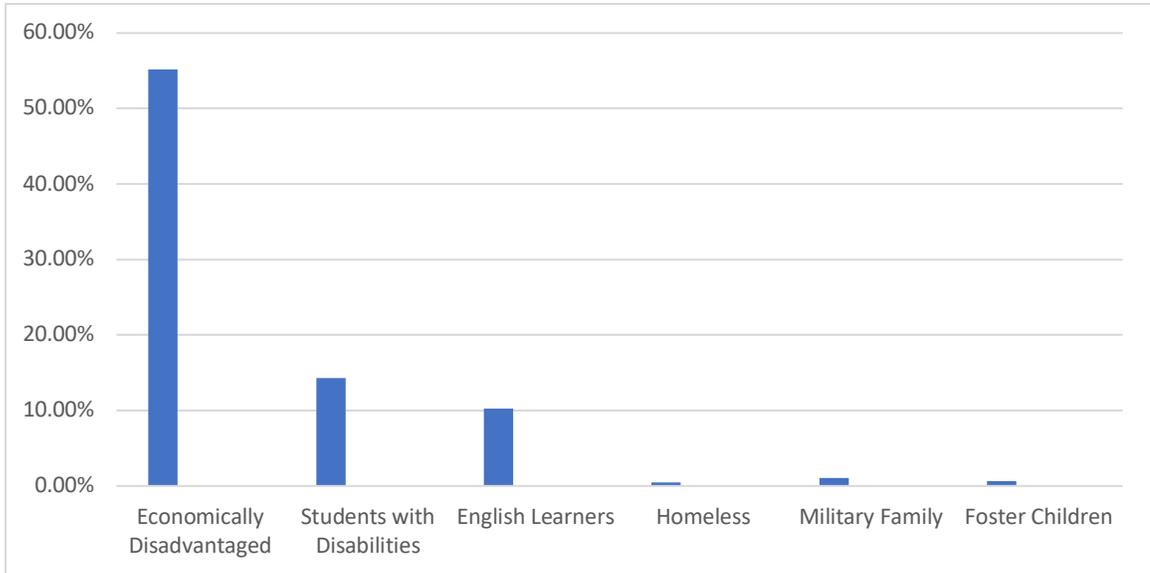


Figure 3: Research site demographics using other descriptors based on Alabama Department of Education Report.

The school earned an eighty-seven or B grade on the state report card. The accountability indicators used to calculate the score included: 76.98% academic achievement, 100% academic growth, 13.64% chronic absenteeism, and 66.67% progress in English language proficiency. These percentages are illustrated in Figure 4 below.

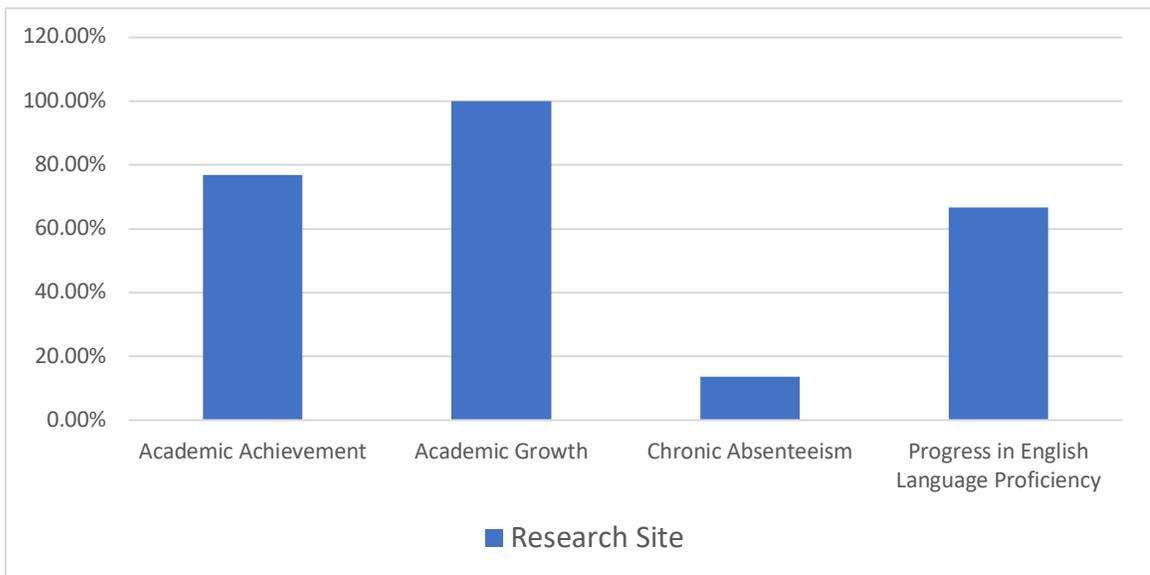


Figure 4: Percentages of accountability indicators used by Alabama Department of Education to assign school grades.

Research Participants

In order to determine which school would participate in this study, the superintendent presented this research opportunity in a private principals' meeting. Once the participating school was determined, the researcher met with the principal of that school to further discuss the project timeline and to determine which classes would participate in the project. Following this meeting, the principal described an overview of the research project to the teachers in a private staff meeting. Out of the eleven first-grade classes at the school, two teachers elected to participate in this research study. Teacher A had twenty-three years of teaching experience, eight of which were in first-grade classrooms, while teacher B had been in the classroom for eight years, although this was her first year as a grade one teacher, and also her first year at the selected school.

There was a total of forty-three participants in the study: forty students, two classroom teachers, and one dance teacher who was also the researcher. This research study took place in the general education classroom. Participation in the study was optional for the individual students, other teachers at the school and administrators. While all students participated in the activities presented in each lesson, only those who returned signed consent forms were subjects in this study. Twenty of the twenty-two students in each class returned signed parental consent and student ascent forms. Both collaborating teachers returned consent forms as well. The school administrators were invited to be a part of the study, and while they supported the project, none chose to participate. Samples of the consent and ascent forms can be found in Appendix A.

Research Design

The research study took place over the course of three weeks in late January and early February of 2019. The first week consisted of gathering consent forms, conducting the preliminary surveys, and interviews and collaborating with the classroom teachers to create the dance integrated lessons. The teachers chose a social studies unit that was already in their lesson plans as the content for the lessons presented in study. The theme of this unit was “long ago and today.”

This content was introduced in lessons presented during the second week of the study. The non-dance objectives for these lessons included: comparing and contrasting various aspects of transportation, technology, fashion, and lifestyle of people as they existed during the late nineteenth century and first half of the twentieth century. The classroom teacher presented the first lesson and used traditional first-grade worksheets that required the students to decide if the following were valid long ago or today. These worksheets included images of people riding on horses and in a car, a rotary phone and cell phone, a quill and inkwell and a modern pen, a chalkboard and iPad, and a candle and electric lamp.

The dance objectives for these lessons included creating movement based on historical artifacts from the targeted time period and then organizing the movements into a dance using the rondo form. These artifacts included: vintage cameras from the 1950’s, a rotary telephone, a vintage iron, a transistor radio, and old photographs that dated from the 1930’s to the 1950’s.

After the researcher and teacher introduced each artifact to the class the students were given the opportunity to investigate further on their own. The students and

researcher worked together to create non-locomotor movements inspired by these historical artifacts. Some movements were literal and based on the function of each object, while others were more abstract, reflecting the individual characteristics of each object. Once each student created his/her non-locomotor movements that reflected each of the artifacts, the researcher helped the students organize their movements into a dance based on the rondo form. The plans for these lessons can be found in Appendix C. In the third and final week, the researcher conducted posttest surveys and interviews.

Research Instruments

A number of different research instruments were used in this study. These instruments are described below. Copies all the research instruments used in this study can be found in Appendix B.

Pre-test and Posttest Teacher Surveys

Pre-test and posttest surveys were created for the teachers and administrators, although, as indicated above, none of the administrators chose to participate in the research. Once the researcher received a consent form, the appropriate pre-test survey was issued to the participant and promptly collected. After the completion of the lessons, each consenting participant was given a posttest survey which was also collected once it was completed. The completed pre-test and posttest surveys were stored in a locked cabinet at the home of the researcher. All other data collected in this study was stored in the same way.

Pre- and Post-Student Interviews

The researcher interviewed the participating students at the beginning of the study and when it concluded. The pre-test interview questions were designed to learn about the

students' general attitude towards learning, their sense of belonging, and their overall attitude towards their school and classroom.

Observation of Students

Using an observational rubric, the dance teacher who was also the researcher collected data after each class as it pertained to learning outcomes of: 1) dance concepts, 2) non-dance concepts, 3) connections between dance and non-dance concepts, and 4) the student level of engagement during the class. The researcher completed her observations by entering a score from zero to three in the rubric based on the four components noted in the preceding sentence. The rubric also included a space for additional comments.

Exit Interview for Teachers

The exit interview was designed by the researcher as a means to follow up or clarify any information collected in the teachers' posttest survey. The questions asked in the exit interview can be found in Appendix B.

Data Analysis Procedures

The objective of the data analysis was to determine in what ways the integrated dance and social studies lessons helped answer the research questions noted at the beginning of this chapter.

Qualitative Analysis

Using a qualitative analysis strategy, the researcher looked for themes that emerged from the responses as they related to the three research questions. These themes were identified by grouping the same or similar comments made by participants in the study. Some of the teachers' responses on the pre- and post-surveys, some of the

students' responses during the pre- and post-interviews, and the teachers' exit interview responses were analyzed using the above qualitative method.

Quantitative Analysis

Due to the nature of the research instruments and types of responses they elicited, quantitative analysis techniques were used only in a limited way. The researcher was able to use quantitative analysis methods to analyze yes or no answers to questions.

Summary

At the conclusion of the study, the researcher used both qualitative and quantitative analysis methods to analyze the data compiled during the study. A code system was used to identify participants who completed consent forms and only data from those individuals were used in the analysis. The researcher also kept attendance records during the research project. There were several students in both classes who completed consent forms but were absent for one or more days of dance integrated unit. The researcher decided to exclude data collected from these students since their responses would be based on an incomplete experience. The full results of this analysis will be presented in the Discussion chapter.

CHAPTER IV

DISCUSSION

As stated in chapter one, the researcher was interested in understanding how an arts integrated approach that utilized movement and dance to teach a non-dance curriculum might impact the classroom. This qualitative and quantitative study examined three areas of impact: student outcomes, differentiated instruction opportunities, and classroom culture. It also sought to gain insight from the perspectives of both the students and teachers. The findings are discussed in this chapter.

Analysis of Students' Responses

Forty students completed parent consent and student assent forms, however, only thirteen students in classroom A and nine students in classroom B were present for entire study. Therefore, the following discussion is based only on the data collected from the twenty-two students who were present for the entire study.

Responses in Pre-Student Interviews

The student's pre-interview consisted of questions designed to gain insight into each student's learning preferences, his/her favorite part of the school day, least favorite part of school day, and if the student preferred working alone or in groups. The student's self-identified learning preferences can be seen in Table 1 below.

Table 1

Student Responses to Pre-Interview: Learning Preferences

	Kinesthetic learning preferences	Auditory learning preferences	Visual learning preferences	Working alone	Working with others
Students in Classroom A	13	2	11	4	10
Students in Classroom B	9	4	9	4	4
Total	22	6	20	8	14

Note. $N = 22$

It is apparent from the students' responses to the pre-interview that they all liked learning using kinesthetic methods, while only twenty of the students preferred to learn using visual methods. Auditory learning was the least preferred learning method among the students. In addition, the students seemed to prefer working or learning in groups over learning while they were alone.

The student pre-interview also contained questions regarding the student's favorite part of the school day. Some students gave more than one answer to this question. Those responses can be seen in the Table 2 below.

Table 2

Student Responses to Pre-Interview: Favorite Part of the School Day

Response	Students in Classroom A	Students in Classroom B
P.E./Gym/Recess/Play	6	7
Centers/Work on the Rug	4	1
iPad	2	2
Math	2	1
Reading	1	0
Art	1	0
Everything	1	0

The pre-interview data indicated that thirteen students in the combined classes enjoyed recess or P.E. the most. Five students reported that their favorite part of the school day was when they participated in small group activities. The students referred to these activities as “centers” or “working on the rug.” Two students in each class said that they enjoyed playing games such as A.B.C. Mouse on their iPad. Other answers included preferences for specific subjects such as math, reading, and art. One student said she loved everything about school.

When asked about their least favorite part of their school day, students gave a wide range of answers. The most prevalent response was given by seven students, who could not think of their least favorite part of their school day. Three students gave the second most popular response which was that they did not like homework or tests. Two students answered waiting in line or being bored and going home. The responses given by only one student included: going outside when it is cold, painting, talking, watching movies, being in the library, and reading.

Responses on Post-Student Interviews

Through the student's post-interview, the researcher sought to identify how they responded to the integrated dance lessons as well as how it may have helped them understand the non-dance content of the lesson. The responses to the first question are illustrated in the following table below.

Table 3

Students' Responses to Post-Interview Question One: What did you like about using movement and dance in your classroom?

Response	Students in Classroom A	Students in Classroom B
Freedom of choice/ movement	9	2
Making Shapes	1	1
Performing for others	0	1
Watching others perform	2	0
Braindance	1	1
It was fun	1	6

The most overwhelming theme that emerged was the freedom of choice that the dance integrated lessons provided. The students' responses suggest that the freedom of movement and expression was an enjoyable and satisfying aspect that was an outcome of using movement and dance in the classroom. Student four in class A said, "I like that we got to choose how to move." Another student (seventeen) in the same class expressed similar sentiments stating, "[I like] that we got to pick our moves." Two students in classroom B also liked being able to move around the classroom. This was the most popular response and was reported by eleven students. The next most popular response was that it was fun to incorporate movement and dance in the classroom. Less popular

but more specific answers were making shapes, performing for others, watching others perform, and doing the BrainDance.

The researcher also inquired about aspects of the lessons that the students may have disliked when movement and dance were used in the classroom. These answers can be seen in the following table.

Table 4

Students' Responses to Post-Interview Question Two: What did you not like about using movement and dance in your classroom?

Response	Students in Classroom A	Students in Classroom B
Nothing	10	5
Sitting and watching	1	0
Making Shapes	1	0
Crawling/Walking	0	2
Looking at pictures	0	1

An overwhelming fifteen students indicated there was nothing they disliked about using movement and dance in the classroom. Two students from class B said that they disliked walking and/or crawling around the room. The researcher believed that this response was related to the lack of space in classroom B, as the room configuration was not as conducive for movement and dance as it was in classroom A. Other responses given by only one student each were: sitting and watching, making shapes, and looking at pictures.

In another question on the post-student interview, the researcher asked the students how they felt about dancing in the classroom. The students' answers are shown in the following table.

Table 5

Students' Responses to Post-Interview Question Five: How do you feel about dancing in your classroom?

	Positive feeling i.e. fun, happy, excited	Negative Feeling i.e. boring	Neutral Feeling i.e. ok, "kinda"
Students in Classroom A	11	1	1
Students in Classroom B	8	1	1
Total	19	2	2

It was obvious from the students' responses that dancing in their classroom elicited many positive responses. Nineteen students reported having fun and feeling happy and excited when dancing. These students commented that they felt happy, excited, and good about moving and dancing in class. Several students described the class as "fun." When student ten in class A was asked, how she felt about dancing in the class, she answered with a smile replying, "It feels good." Student fourteen, who was in the same class, said that dancing in the classroom made her feel brave because she overcame her nervousness when moving with others in her class. Student twenty-two in class A expressed an interest in dancing in the classroom every day. The students in classroom B provided similar positive responses when they commented that dancing in their classroom made them feel good and happy. Student eight in the same class alleged that dancing woke up her body and her brain.

Only two students expressed a negative sentiment saying, "it was boring." Two other students conveyed a more neutral response admitting it was "ok" and that they "kinda" liked it. Student nine in class B gave interesting feedback regarding dancing in the classroom. While she loved being able to move around when learning, she indicated

that the classroom was too crowded saying, “. . . you can’t dance like you really want to. It is hard to dance when you are squished.”

In the final question on the post-student interview the researcher hoped to focus on specific parts of the lessons that the students found the most interesting or the most fun. The students’ responses are represented in Table 6.

Table 6

Student Responses to Post-Interview Question Six: Which lesson was the most interesting or the most fun?

Response	Students in Classroom A	Students in Classroom B
Investigating artifacts/ Learning about long ago and today	4	5
Friday Dance	3	0
Bubble Dance	1	0
Freeze Dance	0	1
Don’t Know	1	0
Everything	1	0

This question elicited a variety of responses. The most popular response was given by nine students who said they liked investigating the objects and artifacts and learning about long ago. A few students liked activities such as the bubble dance, Friday dance, and freeze dance, while one student said she enjoyed “everything.” Only one student was unable to identify something he liked about the lessons. This particular student was one of the two students who also reported negative feelings about dancing in the classroom. The other student who reported negative feelings about dancing described it as boring but also said he thought the BrainDance was the most fun.

The researcher was able to use quantitative analysis methods for analyzing the responses to questions that elicited a yes or no answers. Question three on the students' post-interview asked if the students thought that movement and dance helped them understand lesson content. A summary of the answers to this question is displayed in Figure 5.

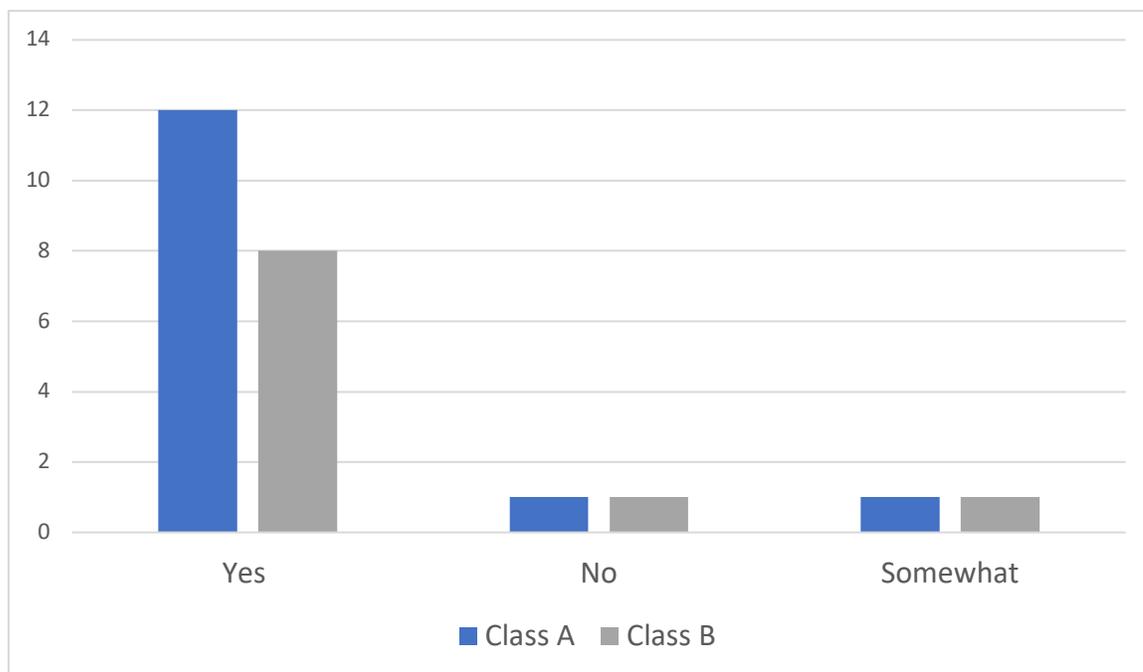


Figure 5: Students' responses during post-interview question three.

As can be seen, the students overwhelmingly agreed that movement and dance impacted their understanding of the lessons presented in the research study. Only two students, one in each class, felt that movement and dance did not help them learn. Two students were unsure and gave ambiguous answers.

Twelve of the thirteen students in class A believed that the movement and dance integrated arts lesson helped them understand the academic concepts. Seven of those were also able to provide a reason why this approach helped them better understand the non-dance concepts. Student nine from classroom A explained that the movement and

dance-based lesson was helpful, “. . . [be]cause we moved in different ways like our things [artifacts] from long ago. Student twenty-two from classroom A also felt that the movement and dance helped her understand the lesson, stating, . . . “because it is like showing what you are doing [by using] movement.” Student eight in class A described having a deeper understanding of the social studies content by using the movement and dance.

In classroom B eight of the nine students agreed that the movement and dance integrated arts lesson helped them understand the non-dance concepts, and four of those provided a reason for their positive responses. Student thirteen in classroom B commented, “. . . because it [dance] makes you learn about stuff from long ago” while student seventeen from this same class indicated that learning this way was boring, yet went on to cite specific parts of the BrainDance warm-up that he enjoyed commenting that, “. . . tactile is fun and spinning is fun.” Student eight in classroom B thought learning this way was effective because it allowed her “. . . to wake your body up so you can learn.”

In question four on the post-interview, the researcher wanted to know if the students liked the movement and dance integrated approach to learning as presented in the research project. Figure 6 illustrates their responses.

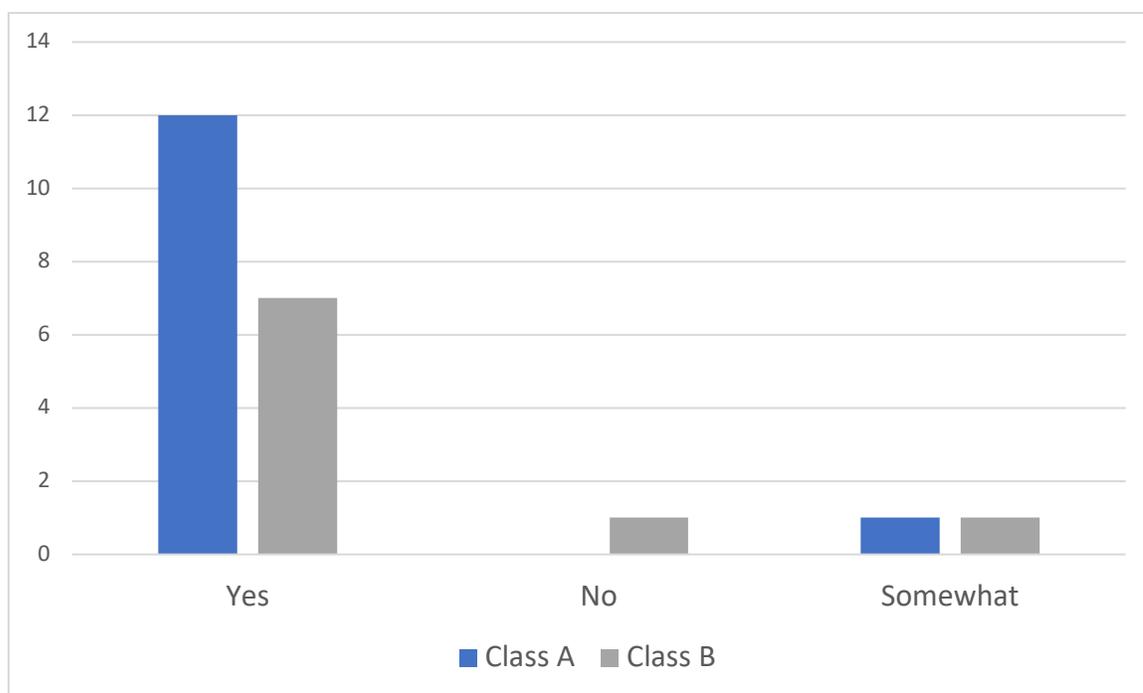


Figure 6: Students' responses during post-interview question four.

Clearly, the students' answers indicated they did like learning in this way. Only one student answered no, and two students gave answers that suggested they liked certain aspects of this approach.

Analysis of Teachers' Responses

As previously mentioned in chapter three, two classroom teachers consented to participate in this study. The following sections present the data gathered from the research instruments specifically designed for and completed by the teachers.

Responses on Teachers' Pre-Test Survey

The teachers' pre-test survey consisted of fifteen questions and was designed to gather information regarding their experience in the classroom, specifically at the first-grade level.

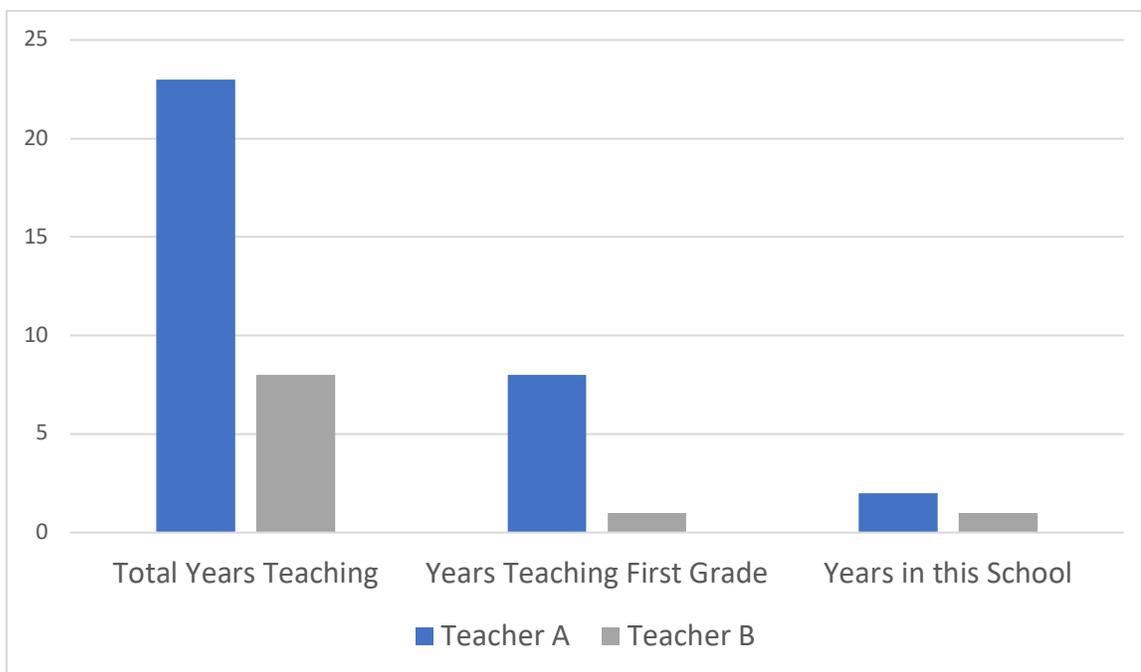


Figure 7: Teachers' Pre-Test Survey Question One - Experience in the Classroom.

Question two and three dealt with the teacher's use of movement in the classroom and what type of experience, education or training that may have influenced their use of movement or dance in the classroom. Despite not having any movement education training, both teachers reported feeling "very comfortable" utilizing movement in their classroom.

The answers to pre-test survey question four revealed that both classroom teachers thought it was important to provide differentiated instruction for their students and to create lessons that take into consideration the students' kinesthetic, auditory, and visual learning preferences. In response to the question: How important is differentiated instruction in your classroom? The teacher in classroom B said, "Very important, all of my students are on different levels." Teacher A responded to the same question and indicated that, "Every student learns differently."

In response to question five, which was: When creating unit content, do you tend to create lessons that appeal to a particular learning style (i.e. kinesthetic, auditory or visual)? In response, teacher A admitted that she tried to incorporate all learning styles into her teaching. When answering the same question, teacher B said, “I try to incorporate hands-on, activities, auditory, and visual.”

Question six was focused on the teacher’s understanding of their own personal leaning preferences. This question was: Which of the learning styles do you personally prefer when learning something new? Teacher A indicated that she preferred “. . . anything visual or hands on.” In response to the same question, the teacher in classroom B said she preferred “visual.”

In question seven, the teachers were asked: What are some strategies you use to offer differentiated instruction? Teacher A disclosed that she used small groups and tiered instruction in her classroom. Teacher B said she used strategies that included: the visual, tactile, auditory, and kinesthetic senses, learning stations for literacy, and lots of think/pair/shares.

In questions nine through twelve, the teachers were expected to describe the culture or personality of their classrooms, along with talking about their behavioral expectations, and common discipline problems, academic goals, non-academic goals, obstacles they face as a teacher, and strategies for overcoming those obstacles. Both teachers believed that their students understood the behavioral expectations and rules of their classroom.

During the teachers’ pre-test survey, the teacher in class A described her students as kind, loving, and fun. She also indicated that she did not have many discipline

problems. One of her non-academic goals for her students was for her students to become the best they could be. She said she “. . . thinks outside the box” and “. . . finds a way to reach them [her students]” and help them achieve the academic goals.

Responding to the same questions, teacher B specified that the most common discipline problems in her class occurred when students talked, did not stay in their seats or failed to follow directions. Teacher B described the following non-academic goals she had for her students: “1. be quiet when the teacher is talking, 2. use kind words, always try their best, 3. work independently.” She went on to describe the personality of some of her students as “very active” and sometimes “wild.” Teacher B listed classroom management, creating engaging centers, and differentiated instruction as some of the biggest challenges she faces as a teacher. She said she relied on research and collaboration with other teachers to overcome these obstacles.

*Responses on the Teachers’
Posttest Survey*

This research instrument consisted of seven questions. The first question was: What have you found most beneficial about using movement and dance in the classroom. Both teachers agreed that their students were actively engaged in the lessons resulting in a higher level of information retention. Teacher A also answered, “I loved seeing the freedom of my students as they moved around the room.” Both teachers also gave similar responses to question four which was: How do you feel about working with teaching artists? Both teachers asserted that they enjoyed working collaboratively with the artists.

The teachers’ answers to question two, three, five, and six are represented in the following Table 7.

Table 7

Teachers' Responses to Posttest Questions Two, Three, Five, and Six

	Teacher A	Teacher B
Do you feel more comfortable incorporating movement and dance into your lessons?	Yes	Yes
Would you be interested in professional development opportunities that support dance integration?	Yes	Yes
Have your views on differentiated instruction changed?	No	Yes
Does an arts integrated approach to teaching support the type of classroom culture you wish to create?	Yes	Yes

Data collected from the teachers' posttest survey suggested that the movement and dance integrated lessons did provide opportunities for differentiated instruction as well as providing learning activities that would appeal to kinesthetic, auditory, and visual learners. When asked in question seven, how did this approach help present material that appeals to students with a variety of learning styles, teacher A said, "It covered all learning styles." The teacher in classroom B suggested that activities that took a variety of learning styles into consideration helped her students understand lesson content.

Based on the questions on the posttest survey, both teachers agreed that movement and dance supported the academic outcomes and helped the students understand non-dance concepts. When asked if a movement and dance integrated approach helped the students learn the material, Teacher A responded, "I do think movement helped my students remember and understand the concepts of today and long ago." The same teacher felt that this type of movement and dance integrated approach

supported learning outcomes because the students were engaged in the activity and had the freedom to express what they learned through movement. Teacher B believed that, “. . . the students are more engaged and retain the information being taught” when movement and dance were used in the classroom.

*Responses during Exit
Interview*

This research tool was used to expand upon on the questions covered on the teachers’ posttest surveys. However, teacher A was the only teacher who was able to complete the exit interview and while her answers were similar to those reported in the teachers’ posttest survey, she was able to expand upon her responses.

The exit interview included three questions that pertained to dance integration. The first question was: Is this an approach you will try to incorporate into your teaching? She said, “We already used it when we did a unit on the different ways animals move,” and that she planned to continue to incorporate this approach to help her students retain what they are learning.

The second question was: What did you enjoy most about implementing movement and dance into your lesson plans? She said:

. . . Watching my kids, who normally don’t say a word, and who normally sit there, come alive. There are several, that I have in mind, that never really talk to anyone all day and they had the most fun. I would watch their smiles as they moved around the room. It really helped them come out of their shells, and I feel like that’s a good way for them to express themselves.

The third question was: What did you enjoy the least about implementing movement and dance into your lesson plans? She answered:

I felt like we didn’t have enough time. It’s fun and it takes a while to get them to understand exactly what you want, and you have to pre-teach all this stuff to get to that point. Sometimes I felt like we ran out of time.

This teacher maintained that if her students had a better foundation in dance education, they would be able to make more connections with the non-dance content.

The researcher asked the same teacher how using a movement and dance integrated approach may have helped her present material that appealed to students with a variety of learning styles. Recognizing that each of her students learn differently, she believed that it was very important for her to differentiate her teaching methods, and that using movement and dance in the classroom played an important role.

It helps those kids that are very quiet, express themselves in a way that's non-verbal. For example, student X. This [dance] is in his wheelhouse. This is something he absolutely loves. So, this gives him a chance to express his learning in a different way. . . .

Another question on the exit interview was: Does an arts integrated approach to teaching support the type of classroom culture you wish to create? The teacher asserted that this approach allowed her students the opportunity to “. . .express themselves in a different way other than just talking or just writing.” She particularly liked when her students had the opportunity to observe their peers dancing and share their observations with the class, because “. . . it helps them to become a good audience [observer] and think about who [they're] talking about.” She felt that because the students gained experience expressing themselves as a dancer and observer, they became more considerate and thoughtful with their comments.

Researcher's Observations

The observational rubric completed by the researcher who was also the teaching artist, showed that the movement and dance integrated lessons did have a favorable outcome with regard to student learning outcomes in both dance and non-dance areas. For example, the researcher could see that the students were clearly making connections

between the dance and non-dance content because they created movement that related to the historical artifacts in terms of their actions. The students also showed an understanding of personal space, locomotor, non-locomotor movements and the rondo dance form.

One example in which the students demonstrated their understanding of an artifact were the movements inspired by the rotary phone. One student noticed how heavy the phone was compared to a cell phone, so she moved as if she was lifting something very heavy. Another student created circular, spinning motions with her fingers as if she was dialing a number on a rotary phone. A third student was inspired by the lenses of the old cameras and preceded to create circular and cylindrical shapes with her body, while a fourth student used pantomime to demonstrate how to take a picture with the camera.

The observational rubric results for students in Classroom B were not as pronounced as those made in classroom A because these students seemed to make fewer connections between their movements and the non-dance concepts. These students did not always create movements inspired by the historical artifacts. For example, one student in class B chose to perform his favorite dance moves from the popular Fortnite video game.

One possible reason for the discrepancy between the students' responses in two classes could be attributed to a lock-down drill that took place during one of the sessions in classroom B. The drill occurred in the middle of the class period and naturally the students were distracted once the class resumed.

The observational data revealed a consistently high level of participation and engagement of students in classroom A. All these students appeared to be fully involved and engaged in the activity each day. The students in classroom A were also eager to watch each other perform and shared respectful and thoughtful comments after each group danced.

The majority of the students in classroom B were fully involved and engaged in the movement activities as well, however, two students seemed reluctant to participate at first. In addition, the students in class B were engaged while they were actively dancing, but had trouble remaining focused when watching their peers dance. Given teacher B's description of the personality of her class, the researcher believed that these students could become better and more active observers with more practice.

Summary

Overall, the integrated movement and dance learning activities created opportunities that reinforced a positive classroom culture. Students demonstrated and practiced being active observers and were given the chance to share what they experienced as a performer and as an observer when their peers were dancing. Through this exchange the students learned to share their comments and experiences in a positive way.

CHAPTER IV

CONCLUSION

As previously mentioned, this study was conducted to explore how an arts integrated approach that utilized movement and dance to teach a non-dance curriculum might impact the classroom. The study took place in the general classroom and included twenty-two first grade students, two first grade classroom teachers, and a teaching artist, who was also the researcher. The researcher and classroom teachers collaborated to create a dance integrated social studies lesson entitled “long ago and today.” The objective was to learn how dance integration affected three specific areas: student outcomes, differentiated instruction opportunities, and classroom culture. Additionally, the researcher was curious to hear directly from the students and teachers concerning their response to the classes. The following chapter summarizes the results of this study and provides suggestions for future research.

Research Questions and Methods

As stated in previous chapters of this thesis, the focus of this project was to understand in which ways a dance integrated approach impacted the classroom. The researcher considered the following three research questions:

- Q1 Did the movement and dance integrated arts approach help students understand academic concepts?
- Q2 Did the movement and dance integrated arts approach promote differentiated instruction by delivering content that appeals to students with different learning styles?

- Q3 What effect or outcome did the integrated arts teaching approach using movement and dance seem to have on classroom culture in terms of morale, attendance, and discipline?

As discussed in chapter three, the research instruments used in this descriptive study were: the students' pre- and post-interviews, two teachers' pre- and posttest-surveys, and one teacher's exit interview. The teaching artist/researcher also recorded her observations after each class. The researcher employed both quantitative and qualitative analysis methods to assess the responses of the participants.

Reflections on the Outcome of the Study

The analysis of the results of this study showed that a movement and dance integrated approach in the classroom positively impacted student learning outcomes, supported the teachers' efforts to provide differentiated instruction, and created opportunities to cultivate a healthy classroom culture.

Research Question One

The results of this study suggested that an integrated arts approach that utilizes movement and dance assisted the students in their understanding of academic concepts. The two teachers, who participated in this study, agreed that this approach helped their students understand and retain both non-dance and dance concepts taught throughout the unit. The teachers also felt that the learning activities were engaging, and thus led to comprehension and retention of information. Eighteen of the twenty-two student participants, who completed the entire study, also agreed that movement and dance helped them understand the non-dance content. The researcher also observed the students creating movements that reflected both literal and abstract elements of the artifacts used in the lessons to teach about long ago.

Research Question Two

The outcome of this study suggested that the movement and dance integrated arts approach promoted differentiated instructional opportunities by delivering content that appealed to students with different learning styles. Teacher A felt that an integrated dance approach in the general classroom gave her students a clear way to express their understanding of the non-dance content that was just as valuable as the traditional oral or written methods. She felt this type of activity provided her with another means of assessing all her students, especially those who were typically quiet or shy.

Another interesting discovery was that all twenty-two students reported in the pre-interview an affinity for kinesthetic learning activities. This type of movement and dance integrated approach provided learning activities that seemed to match the students' preferred learning style.

Research Question Three

The third and final part of this study examined the impact that an arts integrated approach using movement and dance had on the classroom culture. The teachers agreed that the approach used in this study did support the type of classroom culture they sought to create. Both teachers alleged that performing for each other developed the students' observation and communication skills. Teacher A felt that her students learned ways to comment and share observations in a way that considered their peers feelings.

Limitations of Study

There were several limitations associated with this study. The first limitation was that the researcher was also the teaching artist. Additionally, the research instruments

used in this study were created by the researcher. While the intent was to create questions without bias, the research instruments were not validated.

The short duration of the study was another limitation. The dance integrated social studies unit only lasted one week. Several participants contracted the flu and were unable to fully participate in the study and thus limited the sample size.

Recommendations for Further Research

Additional research is needed to fully understand the impact arts integration using movement and dance has on the classroom as well as to definitively understand its effects on student learning outcomes, opportunities for differentiated instruction, and impact on classroom culture. It is not known if the results found in this study would occur if replicated in other classes.

Based on this study, the researcher is excited about the possibility of collaborating with other schools to bring this type of arts integration to their classrooms. However, based on the suggestion of teacher A, the researcher would recommend extending the length of the program to a minimum of nine weeks. This would give the teaching artist and classroom teacher time to develop integrated lessons in a variety of content areas, while affording the students the time to learn more about dance.

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APPENDIX A
INSTITUTIONAL REVIEW BOARD APPROVAL



Institutional Review Board

DATE: November 20, 2018

TO: Maria Ross Campsey
FROM: University of Northern Colorado (UNCO) IRB

PROJECT TITLE: [1333167-2] Creating a Dancing Classroom: Understanding in What Ways Integrating Dance into the Classroom Creates Opportunities for Differentiated Instruction, Impacts Classroom Culture, and Enhances Student Outcomes

SUBMISSION TYPE: Amendment/Modification

ACTION: APPROVED

APPROVAL DATE: November 20, 2018

EXPIRATION DATE: November 20, 2019

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 20, 2019.

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 Nicole Morse at 970-351-1910 or nicole.morse@unco.edu. Please include your project title and reference number in all correspondence with this committee.



PARENT CONSENT FORM FOR HUMAN PARTICIPANTS IN RESEARCH
UNIVERSITY OF NORTHERN COLORADO

Project Title: Creating a Dancing Classroom: Understanding in What Ways Integrating Dance into the Classroom Creates Opportunities for Differentiated Instruction, Impacts Classroom Culture, and Enhances Student Outcomes

Researcher: Maria Ross Campsey, School of Theatre Arts and Dance
E-mail: ross5752@bears.unco.edu
Research Advisor: Dr. Sandra Minton, University of Northern Colorado

My name is Maria Ross Campsey, I am a local dance teacher and dance studio owner. I am also a graduate student at the University of Northern Colorado. With the cooperation of your child's school, I am researching the effects of using dance and creative movement to teach a non-dance curriculum. This means I will be working closely with your child's classroom teacher to create activities that use movement and dance to teach first-grade content. Your child's teacher and I will also work together to present the activities during this study. I am interested in learning whether or not dance and movement can help students learn new material. I am also trying to understand if movement and dance impact the culture and dynamics of the classroom.

If you grant permission and if your child indicates to me a willingness to participate, I will ask each student to participate in a short interview at the start of the study as well as at the end. The interview questions are designed to help me understand how your child feels about using movement and dance in the classroom and if it helps them learn non-dance concepts. The interviews will take about 5-10 minutes. I will work with the teachers to make sure that your child will not miss important instructional time during the interview process. I will also record my daily observations of each activity presented during this study. The data collected through interviews and observations will be kept private and secure in a locked cabinet. I will be the only person with access to these documents and all the data will be destroyed after three years.

I foresee no risks to the students beyond those normally associated with a basic dance or creative movement class. In order to avoid injury, I will lead a warm up at the beginning of each activity and make sure there is adequate space in each classroom for movement. In the unlikely event of an injury, appropriate medical authorities will be contacted immediately.

The confidentiality of the students will be maintained by replacing the names of each participant with an assigned code. The names of students will not appear in any professional report of this research. All completed consent forms will be hand delivered by the researcher to be stored in a locked cabinet

Page 1 of 2
_____ (Parent's initials here)

in Crabbe Hall, room 308, the office of Christy O'Connell-Black, Dance Education MA Co-Coordinator.

Please feel free to phone me if you have any questions or concerns about this research and please retain one copy of this letter for your records.

Thank you for assisting me with my research.

Sincerely,



Maria Ross Campsey

Participation is voluntary. 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 or 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 reference. If you have any concerns about your selection or treatment as a research participant, please contact Nicole Morse, Office of Research, Kepner Hall, University of Northern Colorado Greeley, CO 80639; 970-351-1910.

Child's Full Name (please print)

Child's Birth Date (month/day/year)

Parent/Guardian's Signature

Date

Researcher's Signature

Date

|



STUDENT ASSENT FORM FOR HUMAN PARTICIPANTS IN RESEARCH
UNIVERSITY OF NORTHERN COLORADO

Hi!

My name is Maria Ross Campsey. I am a dance teacher and a student at the University of Northern Colorado. I do research on dance education. That means I study the ways dance can be used for learning. I would like to ask a lot of first-graders about how you like to learn new things and how you feel about dancing in your classroom. If you want, you can be one of the kids I talk with.

If you want to talk with me, I'll ask you about the how you like dancing in your classroom. I will also ask you about your favorite ways to learn something new. For each question I will want you to explain your answer. But, this isn't a test or anything like that. There are no right or wrong answers and there won't be any score or grade for your answers. I will write down what you say, but I won't even write down your name. It will take about 10 minutes for you to answer my questions. I'll ask your teacher for the best time to talk with you so that you don't miss anything too important.

Talking with me probably won't help you or hurt you. Your parents have said it's okay for you to talk with me, but you don't have to. It's up to you. Also, if you say "yes" but then change your mind, you can stop any time you want to. Do you have any questions for me about my research?

If you want to be in my research and talk with me about dance in your classroom, sign your name below and write today's date next to it. Thanks!

Student

Date

Researcher

Date



TEACHERS CONSENT FORM FOR HUMAN PARTICIPANTS IN RESEARCH
UNIVERSITY OF NORTHERN COLORADO

Project Title: Creating a Dancing Classroom: Understanding in What Ways Integrating Dance into the Classroom Creates Opportunities for Differentiated Instruction, Impacts Classroom Culture, and Enhances Student Outcomes

Researcher: Maria Ross Campsey, School of Theatre Arts and Dance
E-mail: ross5752@bears.unco.edu
Research Advisor: Dr. Sandra Minton, University of Northern Colorado

My name is Maria Ross Campsey, I am a local dance teacher and dance studio owner. I am also a graduate student at the University of Northern Colorado. With the permission of the school, I am researching the effects of using dance and creative movement to teach non-dance curriculum. The primary purpose of this research is to evaluate the effects of and response to an integrated arts approach that utilizes movement and dance to teach a non-dance curriculum. I am interested in learning whether or not dance and movement can help students learn new material. I am also interested in studying a movement and dance integrated arts approach as a means for providing differentiated instruction by appealing to students with a variety of learning styles. Finally, I am trying to understand if movement and dance impact the culture and dynamics of the classroom.

The project will begin with a workshop period in which the teachers and I will work together to create the movement and dance-based activities that will be incorporated into a selected curriculum unit. The unit will deal with first-grade content. Both the teachers and I will work together to deliver the unit during the study. The teachers and administrators will collectively decide what non-dance subject will be used in this movement and dance arts integrated approach. The research will conclude with the teaching and completion of the movement and dance integrated unit in the classroom.

If you agree to participate in this study, I will ask each teacher to participate in the planning workshop and to complete a short survey at the beginning of the study and at the end of the study. In addition, I will select a few teachers, who previously volunteered to be a part of the study, to participate in a short interview at the end of the study. This interview will follow up on the information provided in the surveys. All the data collected will be kept in a locked cabinet in my home. I will be the only person with access to these documents and all the data will be destroyed after three years.

I foresee no risks to the participants beyond those normally associated with a basic dance or creative movement class. In order to avoid injury, I will lead a warm up at the beginning of each activity and make sure there is adequate space in each classroom for movement. In the unlikely event of an injury, appropriate medical authorities will be contacted immediately.

Page 1 of 2
_____ (Parent's initials here)

The confidentiality of the participants will be maintained by replacing the names of each participant with an assigned code. The names of the teachers and administrators will not appear in any professional report of this research. All completed consent forms will be hand delivered by the researcher to be stored in a locked cabinet in Crabbe Hall, room 308, the office of Christy O'Connell-Black, Dance Education MA Co-Coordinator.

Please feel free to phone me if you have any questions or concerns about this research and please retain one copy of this letter for your records.

Thank you for assisting me with my research.

Sincerely,



Maria Ross Campsey

Participation is voluntary. You may decide not to participate in this study and if you begin participation you 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 are otherwise entitled. Having read the above and having had an opportunity to ask any questions, please sign below if you would like to participate in this research. A copy of this form will be given to you to retain for future reference. If you have any concerns about your selection or treatment as a research participant, please contact Nicole Morse, Office of Research, Kepner Hall, University of Northern Colorado Greeley, CO 80639; 970-351-1910.

Participant's Signature

Date

Researcher's Signature

Date

APPENDEX B
RESEARCH INSTRUMENTS

Creating a Dancing Classroom:

Understanding in What Ways Integrating Dance into the Classroom Creates Opportunities for Differentiated Instruction, Impacts Classroom Culture, and Enhances Student Outcomes

Pre-Student Interview

Code Number: _____

Date: _____

Students Interview Questions:

1. What ways do you like to participate in class? For example, do you prefer reading, writing, making things, seeing pictures.
2. What is your favorite part of your school day? Why?
3. What is your least favorite part of your school day? Why or why not?
4. Do you like moving and learning?
5. Do you enjoy sitting and learning?
6. Do you like to work on projects by yourself or with others?

Creating a Dancing Classroom:

Understanding in What Ways Integrating Dance into the Classroom Creates Opportunities for Differentiated Instruction, Impacts Classroom Culture, and Enhances Student Outcomes

Post-Student Interview

Code Number: _____

Date: _____

Students Interview Questions:

1. What did you like about using movement and dance in your classroom?
2. What did you not like about using the movement and dance in your classroom?
3. Do you think the movement and dance helped you to understand the lessons? Why or why not?
4. Did you like learning this way? Why or Why not?
5. How do you feel about dancing in your classroom?
6. Which lesson was the most interesting or the most fun? What did you like about it?

Creating a Dancing Classroom:
Understanding in What Ways Integrating Dance into the Classroom Creates
Opportunities for Differentiated Instruction, Impacts Classroom Culture, and Enhances
Student Outcomes

Pre-test Teacher Survey

Participant Code _____

Date _____

Please respond to the following questions to the best of your ability. If you feel the need to clarify or add additional information, please feel free to write comments next to the responses or on the back of the sheet. Thank you!

1. How many years have you been teaching?
 - a. How many years in this grade? _____
 - b. How many years in this school? _____
 - c. How many total years have you been teaching? _____
2. How comfortable are you with utilizing movement in your classroom?
3. If you use movement in your classroom, what type of education, experience, or training has helped you utilize movement or dance?
4. How important is differentiated instruction in your classroom?
5. When creating unit content, do you tend to create lessons that appeal to a particular learning style (i.e. kinetic, auditory, or visual)?
6. Which of the learning styles do you personally prefer when learning something new?
7. What are some strategies you use to offer differentiated instruction?
8. Do your students know the rules of the classroom/ your behavioral expectations?
9. What are the most common discipline problems in your classroom?
10. How would you describe the personality or culture of your classroom?
12. What are your non-academic goals for your students?
13. What are the biggest challenges or obstacles you face as a teacher?
14. Do these obstacles keep you from reaching your academic goals?
15. What techniques or strategies do you use to overcome these obstacles?

Creating a Dancing Classroom:
Understanding in What Ways Integrating Dance into the Classroom Creates
Opportunities for Differentiated Instruction, Impacts Classroom Culture, and Enhances
Student Outcomes

Posttest Teacher Survey

Participant Code _____

Date _____

Please respond to the following questions to the best of your ability. If you feel the need to clarify or add additional information, please feel free to write comments next to the responses or on the back of the sheet. Thank you!

1. What have you found most beneficial about using movement and dance in the classroom?
2. Do you feel more comfortable incorporating movement and dance into your lessons?
3. Would you be interested in professional development opportunities that support dance integration?
4. How do you feel about working with teaching artists?
5. Have your views on differentiated instruction changed?
6. Does an arts integrated approach to teaching support the type of classroom culture you wish to create?
7. Has this approach affected the behavior of your students? If so, how?

Creating a Dancing Classroom:
Understanding in What Ways Integrating Dance into the Classroom Creates
Opportunities for Differentiated Instruction, Impacts Classroom Culture, and Enhances
Student Outcomes

Exit Interview for Teachers

Participant Code _____

Date _____

1. Follow up on movement and dance integration approach:
 - a. Did this approach support student learning outcomes?
 - b. Do you think this approach helped the students learn the material?
2. Follow up on incorporating dance integration:
 - a. Is this an approach you will try to incorporate into your teaching?
 - b. What did you enjoy the most about implementing movement and dance into your lesson plans?
 - c. What did you enjoy the least about implementing movement and dance into your lesson plans?
3. Follow up on differentiation:
 - a. How did this approach help present material that appeal to students with a variety of learning styles?
4. Follow up on classroom culture:
 - a. Does an arts integrated approach to teaching support the type of classroom culture you wish to create?

Creating a Dancing Classroom:
Understanding in What Ways Integrating Dance into the Classroom Creates Opportunities for Differentiated Instruction, Impacts Classroom Culture,
and Enhances Student Outcomes

Observational Rubric

Date: _____

Score	3	2	1	0
Learning Outcomes (Movement and Dance)	Students have a full understanding of the movement and dance concepts covered.	Students have some understanding of the movement and dance concepts covered.	Students have little understanding of the movement and dance concepts covered.	Students have no understanding of the dance concepts covered.
Learning Outcomes (Non-Dance)	Students have a full understanding of the non-dance concepts covered.	Students have some understanding of the non-dance concepts covered.	Students have little understanding of the non-dance concepts covered.	Students have no understanding of the non-dance concepts covered.
Connections between dance and non-dance concepts	Clear connections between the movement and dance activity and the non-dance concept were realized by the students.	Some connections between the movement and dance activity with the non-dance concept were realized by the students.	Minimal connections between the movement and dance activity and non-dance concept were realized by the students.	No connection between the movement and dance activity and non-dance concept were realized by the students.
Student Engagement	All students appeared to be fully involved and engaged in the activity.	Most of the students were involved and engaged in the activity.	Only a few of the students were involved and engaged in the activity.	The students did not seem to be involved and engaged in the activity.
Additional Comments:				

APPENDIX C
LESSON PLANS

Let's Dance! An Integrated Dance and Language Arts Unit

Name of the creator: Maria Ross Campsey

Number of Participants: 22 first grade students

Space Required: This lesson will take place in the general classroom

Materials: drum or another percussive instrument

Age Range: 1st grade

Time Required: two forty-five-minute lessons

Teaching Methodology This lesson utilizes an interactive lecture to provide an opportunity for the students to experience the concepts of this lesson. It also includes group discussion.

Alabama Dance Standards: Creating: Explore 1,2
 Performing: Express 7,8,9 Embody: 10,11
 Responding: Interpret 17
 Connecting: Synthesize 20

Alabama English Language Arts Standards: ELA 1.1.6, ELA1.1.7, ELA 1.2.3,

NCAS Anchor Standard(s):

Creating DA:Cr1.1 Generate and conceptualize artistic ideas and work. DA:Cr1.1.1a; DA:Cr2.1 Improvise a series of movement that have a beginning, middle, and end, and describe movement choices. DA:Cr2.1.1.a

Performing DA:Pr5.1 Develop and refine artistic technique and work for presentation. DA:Pr5.1.1.a; DA:Pr5.1.1.b

Responding DA:Re8.1 Interpret intent and meaning in artistic work. DA:Re8.1.1.a

Connecting DA:Cn10.1 Synthesize and relate knowledge and personal experiences, knowledge, and context are integrated and synthesized to interpret meaning.

DA:Cn10.1.1.b

Enduring Understanding:

Creating DA:Cr2.1 The elements of dance, dance structures, and choreographic devices serve as both a foundation and a departure point for choreographers.

Performing DA:Pr5.1 Dancers use the mind-body connection and develop the body as an instrument for artistry and artistic expression.

Responding DA:Re8.1 Dance is interpreted by considering intent, meaning, and artistic expression as communicated through the use of the body, elements of dance, dance technique, dance structure, and context.

Connecting DA:Cn10.1 As dance is experienced, all personal experiences, knowledge and context are integrated and synthesized to interpret meaning.

Essential Question:

Creating DA:Cr2.1 What influences choice-making in creating choreography?

Performing DA:Pr5.1 What must dancers do to prepare the mind and body for artistic expression?

Responding DA:Re8.1 How is dance interpreted?

Connecting DA:Cn10.1 How does dance deepen our understanding of ourselves, other knowledge, and events around us?

Topic: The topic of this lesson is to introduce the class to the basic concepts of dance and creative movement through the use of locomotor and non-locomotor movements and how to perform a warm up in order to prepare the body and mind for class.

Focus: The focus is to introduce students to an educational dance class, to explain the rules and expectations of the class, and to prepare them for future movement explorations.

Teaching Objective(s): To help the students understand the concepts of personal space and general space, through improvisational activities that also develop locomotor and non-locomotor movements.

Student Objectives: Students will learn: the Braindance, how to prepare the body and mind for movement, and the concepts of space by performing both locomotor and non-locomotor movement while learning to make choices about their movements.

Key Vocabulary:

Personal space – The area of space directly surrounding one's body extending as far as a person can reach; also called the kinesphere

General space – available space in the area designated for use in dancing

Locomotor – movement that travels from one location to another or in a pathway through space (i.e. run, walk, tip-toe, crawl, slither, roll jump, march, gallop, prance, hop, skip, slide, leap)

Non-locomotor – Movement that remains in place; movement that does not travel from one location to another or in a pathway through space (for example bend, twist, turn, open, close, swing, sway, spin, reach pull)

Introduce/Launch/Engage: Since this lesson is the first lesson with these students, the introduction will include: discussing class procedures (ie. two beats on the drum means, begin dancing, one beat on the drum means to stop dancing, 3 beats on the drum means to return to the circle, students); the boundaries of the classroom (i.e. define areas that are off-limits or unsafe); and, the concept of personal space and general space and how to move safely (i.e. when moving in and through space, take care not to run into someone).

Activities:

Warm up: The first activity is the warm up. I will use a warm up based on *Brain-Compatible Dance Education* by Anne Green Gilbert, but any warm up that increases the focus of the class and prepares the body for dancing is appropriate. The sequence of the *BrainDance* is: breath, tactile, core-distal, head-tail, upper-lower, body-side, cross-lateral, vestibular. (approx. 5 minutes)

Dance Bubble: The students will explore personal space by imagining they are moving in a giant bubble. Prompts: *The bubble won't break, but it will respond to the outline of your body. How can you move inside your bubble while still remaining in your spot? What other shapes can you make inside your dance bubble? Shapes with your arms? Round shapes? Big shapes? Small shapes? Etc.* I will cue the students to find non-locomotor movement, while taking care to stay in their "dance bubble." Check for understanding of personal space and that the students can move through general space safely. If the objectives are not met, remind students of the rules of the class and repeat the activity with any modifications necessary (i.e. move through the space in smaller groups, move to a larger space)

Pathways: This activity builds upon the knowledge of personal space and allows the students to explore more locomotor movements. I will prompt the students to explore other types of locomotor movements. Prompts: *Now let's try moving through the general space taking care to stay in our bubble. Can you find a different pathway? Can you move like you're floating or maybe underwater?* Check for understanding of personal space and that the students can move through general space safely. If the objectives are not met, remind students of the rules of the class and repeat the activity with any modifications necessary (i.e. move through the space in smaller groups, move to a larger space)

Bubble Dance: In this final activity the students will create a dance by first, improvising non-locomotor movement, next locomotor movement and ending with non-locomotor movement. The dance will begin with two beats of the drum. On the next two beats the students will transition into the middle or locomotor section of their dance. Two more beats will signal the final non-locomotor section. One beat will signal the end of the dance. This activity will be performed in groups thus allowing the students an opportunity to both observe and perform.

Closing/summarizing/Discussion/Reflection Questions: Through the final discussion I will check for understanding of vocabulary and learning concepts as well as inquire about their experience moving/dancing, being a performer, and an observer. When needed, ask reflective questions that help students go to higher-level thinking. Some examples of the prompts: *How can you describe your personal space? What is kind of movement is locomotor? Non-locomotor? What else have you learned about that has a beginning, middle, and end like dance? What was it like to dance in a bubble? How did it make you feel? What was it like to move/dance around your classroom? What was it like to perform for your classmates? As a performer what did you like about the dance you created? What did you notice or find interesting about the performers? What did you like about being an observer?*

Works cited /Sources:

Green Gilbert, Anne. *Brain-Compatible Dance Education*, National Dance Association. 2006. P 34. *BrainDance*
NDEO Glossary
Drafta, Emily. "BrainDance" YouTube. <https://www.youtube.com/watch?v=UH2xNx2t6Xw> accessed 1 May 2019.

Long Ago and Today Lesson: An Integrated Dance and Social Studies Unit

Name of the creator: Maria Ross Campsey

Number of Participants: 22 first grade students

Space Required: This lesson will take place in the general classroom

Materials: artifacts from long ago (i.e. transistor radio, old cameras, old telephone, iron, kitchen utensils, photographs)

Age Range: 1st grade (this lesson would be appropriate for PK-1st grade or even 2nd & 3rd grade students who had no K-12 dance experience)

Time Required 3 forty-five-minute periods

Teaching Methodology This lesson utilizes an interactive lecture to provide an opportunity for the students to experience the concepts of this lesson. It also includes group discussion.

Alabama Dance Standards: Creating: Explore 1,2
 Performing: Express 7,8,9 Embody: 10,11
 Responding: Interpret 17
 Connecting: Synthesize 20

Alabama Social Studies Standards: 1.2.1; K.2.1; K.2.2; K.6.1

NCAS Anchor Standard(s):

Creating DA:Cr1.1 Generate and conceptualize artistic ideas and work. DA:Cr1.1.1a; DA:Cr2.1 Improvise a series of movement that have a beginning, middle, and end, and describe movement choices. DA:Cr2.1.1.a

Performing DA:Pr5.1 Develop and refine artistic technique and work for presentation. DA:Pr5.1.1a; DA:Pr5.1.1.b

Responding DA:Re8.1 Interpret intent and meaning in artistic work. DA:Re8.1.1.a

Connecting DA:Cn10.1 Synthesize and relate knowledge and personal experiences, knowledge, and context are integrated and synthesized to interpret meaning.

DA:Cn10.1.1.b

Enduring Understanding:

Creating DA:Cr1.1 Choreographers use a variety of sources as inspiration and transform concepts and ideas into movement for artistic expression. DA:Cr2.1 The elements of dance, dance structures, and choreographic devices serve as both a foundation and a departure point for choreographers.

Performing DA:Pr5.1 Dancers use the mind-body connection and develop the body as an instrument for artistry and artistic expression.

Responding DA:Re8.1 Dance is interpreted by considering intent, meaning, and artistic expression as communicated through the use of the body, elements of dance, dance technique, dance structure, and context.

Connecting DA:Cn10.1 As dance is experienced, all personal experiences, knowledge and context are integrated and synthesized to interpret meaning.

Essential Question:

Creating DA:Cr1.1 Where do choreographers get ideas for dances? DA:Cr2.1 What influences choice-making in creating choreography?

Performing DA:Pr5.1 What must dancers do to prepare the mind and body for artistic expression?

Responding DA:Re8.1 How is dance interpreted?

Connecting DA:Cn10.1 How does dance deepen our understanding of ourselves, other knowledge, and events around us?

Topic: Meaning in movement and movement transformations.

Focus: The focus of this lesson is to create movement transformations based on a given stimuli or artifact from long ago.

Teaching Objective: To help students develop and understand meaning in movement and learn to make movement transformations.

Student Objectives: Students will make movement transformations based on the investigation of artifacts from long ago, and then organize and perform those movements in a dance using rondo form.

Key Vocabulary:

Artifact - an object made by a human being, typically and item of cultural or historical interest.

Rondo Form - a choreographic structure or pattern in which contrasting sections alternate with recurring sections. (ABACADAE, etc.)

Choreography – dance movements that are planned and performed

Locomotor – movement that travels from one location to another or in a pathway through space (i.e. run, walk, tiptoe, crawl, slither, roll jump, march, gallop, prance, hop, skip, slide, leap)

Non-locomotor – Movement that remains in place; movement that does not travel from one location to another or in a pathway through space (for example bend, twist, turn, open, close, swing, sway, spin, reach pull)

Activity 1: As a group, explain what an **artifact** is and introduce each one (i.e. transistor radio, old cameras, old telephone, iron, kitchen utensils, photographs) to the group, discussing what each object was used for, as well as the physical characteristics of the objects.

Activity 2: Using the concepts discussed in the previous activity, students will explore ways to transform each artifact into a movement. Keeping in mind the movement transformations could be literal (i.e. answering or dialing a phone, taking a picture) or abstract (capturing the essence of the object). Once students have had a chance to explore and create movement for each artifact have them perform those movements in small groups. Allow time for both performers and observers to discuss the transformation process as well as how affective each movement communicated the meaning. Check for understanding, making sure the movements related to the artifact. Be sure to begin movement activities with a warmup and the rules for safe classroom movement and respectful discussions.

Activity 3: Students will use the movement transformations to **choreography** a dance (solo) using the **rondo form**. Be sure to prompt the student to create a beginning, middle, end to the dance. The A or repeating phrase will be a repetitive **locomotor** motion such as marching and the B,C,D, etc. will be their **non-locomotor** movement transformation. The teacher can use a drum or other percussive instrument to help create a rhythm and help the students progress through the dance. Music may also be used. Once the students have had ample time to practice/rehearse have them perform in small groups allowing time for discussion using VTS (See.Think.Wonder). Be sure to begin movement activities with a warmup and the rules for safe classroom movement and respectful discussions.

Closing/summarizing/Discussion/Reflection Questions: What historic artifacts might be in your own home? How can movement express meaning?