

**LABAN MOVEMENT ANALYSIS AS A METHODOLOGY FOR PROMOTING
CREATIVITY AND THE ARTS ACROSS THE CURRICULUM**

by

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ABSTRACT

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The purpose of this qualitative participatory action-research study was to explore how four elementary school teachers incorporated Laban Movement Analysis (LMA) methodology, in particular the eight Effort Qualities (Dell, 1977) (light/soft or strong/powerful, fast/quick or slow/sustained, direct or indirect/flexible, and bound/close or free/open), across their curriculum and instruction. The study took place at both an urban parochial elementary school and an urban private school. Stories were collected through interviews, journals, lesson plans, e-mails, mail, and photos using a qualitative methodology over a period of 2½ months. Teachers came up with their own research questions and answered them throughout the study. In the final collaborative analysis (both participants and researcher) findings showed that when the teachers incorporated LMA in their curriculum and instruction, they became more creative, observant, and articulate and had a better understanding of human movement and expression.

Results from the study indicated that for all four teachers, when exploring and incorporating LMA in their pedagogy, improvements occurred in pacing, movement, and expression as well as a better understanding of their behavior. In addition, teachers using LMA implemented more creativity and arts into non-arts

disciplines, which enhanced and deepened their student's motivation, expression, and learning capacity.

DEDICATION

This dissertation is dedicated to my father, mother, two sisters, and four brothers.

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Chapter 1

In dancing we are able to express relationships in which awareness of self and others is enhanced. The feeling of joy which dance can give helps us to harmonize ourselves and gain an increased sense of belonging. (Laban, 1947)

INTRODUCTION

Creativity and the performing arts are important for all children to experience within their education. They not only allow children to have expressive moments but, more importantly, allow their teachers to have them as well. Teachers can challenge themselves within their curriculum and instruction by integrating artistic/creative experiences so that all involved will have feelings of a personal connection to the knowledge they are sharing. Creative and artistic experiences empower all individuals, connecting each individual through the universal languages of literature, visual arts, theatre, music, and dance. Teachers are not only responsible for fostering students' capacity to imagine, explore, experiment and create; teachers themselves can be expressive and take creative and artistic action while concurrently reflecting on their responsibilities for negotiating and communicating knowledge and meaning within the classroom.

Problem Statement

The recent slowdown noted in the U. S. economy, which among other things has been attributed to high oil prices, stagnant housing markets, taxpayer revolts, and skyrocketing costs of the operation of both public and private institutions, has resulted in educational budget cuts causing the redistribution of remaining funds. These economic conditions have both immediately and seriously impacted, in

a negative way, the attentiveness of many school and school system leaders toward the arts as a means of increasing the opportunities for student learning.

When economic troubles hit a state or locality, usually the first programs to be cut in the schools are the arts programs. For example, the State of Wisconsin's recent cutbacks in 2011 to local school districts are mostly likely to affect the arts. When that occurs, experts in the arts lose their jobs, which forces regular classroom teachers—English or math, for example—to step in and teach the arts. This shows that Laban Movement Analysis can provide an effective and creative way to help regular classroom teachers integrate arts and creativity with their regular classroom subjects across the curriculum within the classroom environment.

The President's Commission on the Arts and Humanities (2008-09) painted a bleak picture of arts education in the United States public schools. Fewer than half of the adults surveyed reported that they had participated in arts lessons or classes when they were students. In addition to tight school budgets, the report blames this educational deficit on the emphasis on test scores and accountability for basic skills (<http://www.pcah.gov/>). With the advent of outcome-based curricula, the increase in proficiency/standardized testing, and the establishment of national standards, the arts have been relegated to a minor part of most curricula. As Mims and Lankford (1995) explain:

Time and money, which we contend are two of the most crucial variables affecting the way art is taught in American schools, are shrinking. Evidence tells us that the past decade has seen significant reductions in the amount of class time and funding devoted to art programs. (p. 84)

It is also important to note that exposure to the arts, from kindergarten through eighth grade, is extremely limited in many if not most urban school districts; more wealthy suburban schools are more likely to have good arts programs (Detels, 1999).

The consequences of this imbalance are significant. Students at schools without the arts will not achieve to their full potential. They will be less motivated and not as engaged in their classes because they are not given the opportunity to express themselves in multiple ways. This lack of motivation could lead to poor attendance, lack of attention, and lower educational aspirations. Without the arts, students will have more difficulty solving problems, will not be able to think critically or creatively, and will lack teamwork skills, social tolerance, and self-confidence. Catterall (2006), whose specialty is the connection between artistic learning and academic and social development, found that learning music, in addition to developing the parts of the brain that are tied to emotion and empathy, can activate neuro-pathways that facilitate learning in other areas. According to Lopez (2010), students who do not study the arts also do not learn important skills that are essential to acquiring even the basics of math and reading.

Research data indicate that students in arts integration programs make connections among different subject areas, thus gaining a deeper understanding of content in all related subject areas (Schubert & Melnick, 1997). Incorporation of curricular content in various intelligence areas provides opportunities for those students who may have difficulty in verbal or mathematical areas to learn and express their knowledge. Morado, Koenig, and Wilson (1999) report on the

successes of a series of mini-performances with early grade students that featured dramatic recreations of literature using drama, music, and movement. These mini-performances were primarily used with at-risk kindergarten, first-, and second-grade students. Because these performances were geared toward spatial, bodily/kinesthetic, and musical intelligences, many students who had not enjoyed much success with the written word could find an entry point in one of these intelligences, thus increasing the desire of the students to read more. The results of the mini-performances were positive. Students who were not successful in the linguistic area suddenly felt successful, as they had recreated a story through dramatics. In some cases students who had participated in these mini-performances built stronger working relationships with their teachers, which led to a more productive school experience.

Howard (2010) affirms this by stating, "One of the problems with traditional means of measuring students' performance in schools is that such approaches often fail to recognize how students exhibit leadership skills, creative and artistic ability" (p. 13). In contrast, data confirm that arts integration into the regular curriculum has a positive effect on students. Stinson (1995) says that, "Using arts processes to teach academic subjects results not only in improved understanding of content but it greatly improved self-regulatory behavior" (p. 87). Having danced almost my entire life, and now teaching dance to others, I can affirm that dance teaches discipline, develops gross motor skills through repetition of expression, and allows for the exploration of emotion.

Hanna (1992) stated that humans communicate in a variety of different formats. These multiple ways of communication are found in the arts. If the arts are not provided for students in schools, students may be denied a preferred mode of communication, hence yielding or stunting their academic potential. Schools should be concerned with integrating "head, heart, and hand" (Oddeilson, 1994 p. 448). The arts have the power to integrate these three. Through this integration true understanding and meaningful curriculum will prevail.

Purpose of the Study

The purpose of this dissertation is to investigate the application of Laban Movement Analysis's (LMA) eight Effort Qualities to the curriculum and instruction of four teachers, in particular LMA's integration of creativity and the arts. In this participatory action-research (PAR), the four teachers learned through a workshop LMA's eight Effort Qualities and their use throughout all of the art forms. The teachers then examined their own curriculum and instructional practices based on their new knowledge. After this, the four teachers reflected, came up with their own research questions, and found different ways to take action to improve their curriculum and instruction as well as student learning outcomes/achievement.

Laban Movement Analysis analyzes movement according to eight Effort Qualities of: fast, /low, open/bound, direct/indirect, and hard/soft (Dell, 1977). Sandlos (2001) explains that Laban Movement Analysis provides a framework for the analysis of movement. LMA allows one to focus attention on four major areas of study: action, energy, shape, and space. Each of these lenses is understood to be linked to the other three. These categories are used to describe and analyze

movement in order to identify building blocks and the way these elements work together. As Hutchinson (1983) states, "Movement contains so much detail that one does not know where to start unless some guidelines are given. Analyzing the component parts of movement helps students observe and to understand [movement]" (p. xvi). The utilization of LMA has come to embrace many different kinds of applications. For this particular research study I wanted to focus on LMA's eight Effort Qualities with incorporating more creativity and the arts within a teacher's curriculum and instruction.

The potential implications of LMA in this participatory action-research study are as follows:

- LMA can help teachers enhance their curriculum and instruction.
- LMA can allow teachers to acknowledge strengths and weaknesses within their pedagogy and find creative/artistic ways to improve it.
- LMA can enable teachers to become more aware of their own physical actions (voice, body) as well as the physical actions of their students.
- LMA can provide teachers with new resources to address their needs and accomplish their goals.
- LMA can provide an excellent opportunity for administrators to build targeted interventions within their schools for new teachers or teachers in training.

Over the past 10 years prominent educational theorists and practitioners such as Catterall and Eisner have begun to argue that the arts are integral to the education of the "whole child" (Catterall, 1998; Eisner, 1998). These noted

educational theorists recognize and support the lifelong benefits that the arts have provided young students as they became adults. The arts incorporate social, philosophical, psychological, and historical aspects of life, including one's own inspiration, spirit, thought, intellect, and feelings. Arts-involved students score higher than other students. Differences range significantly from 16 to 18 percentage points (test scores). Students whose parents had lower incomes scored lower, but their scores were still significant (Catterall, 1998).

Theoretical Underpinning

The theory of arts integration underpins my work. I have researched LMA in all of the arts, and I am interested in sharing that and integrating it into teachers' curricula. This does not involve teachers using the arts as their main focus but, rather, using the arts to enhance their curricula and children's possibilities for learning.

Arts Integration Approach

The arts integration approach refers to an approach to teaching and learning that focuses on the arts as a way of learning in other disciplines. This approach involves creative, imaginative, experimental, purposive, and collaborative interaction. It focuses on the integrity of the art forms and on life-centered issues (Krug & Cohen-Evron, 2000). Integrated arts education can promote transfer of learning between the arts and other subjects.

Children naturally depend on the arts to construct meaning of the world around them (Berghoff, 1998). From early childhood experiences, students have dramatized, drawn, danced, or sung about new material presented to them. While

the arts are valued in the early childhood classroom, they are not as treasured in schools beyond that point (Martin, 1998). Schools may have arts programs in place for upper grades, but students in these grades are generally not taught that the skills learned through these programs can be transferred into the classroom as a tool to assist them to construct meaning of unfamiliar material (Readon, 2005; Gullatt, 2007).

Prominent education reformer, John Dewey (1993), was a strong proponent for the arts and arts integration. He described that arts as a “process that calls for intuition, creativity, improvisation and expressiveness” (p. 288). Dewey determines a teacher’s success with creativity and the arts within their curriculum by “the ability to foster the attitude of the artist” and how the teacher encourages exploration, creativity, problem solving, and an understanding of aesthetics. Oreck (2000) outlines similar guidelines for teachers, stating that the purpose of “arts based professional development programs is to develop basic arts skills, promote creative teaching techniques, and increase teachers’ knowledge and understanding of arts processes and aesthetic qualities” (p. 4) and not to transform teachers into arts specialists.

Arts integration planning and implementation usually involve the classroom educator working in collaboration with an arts educator/specialist. In the participatory action-research of this dissertation, the classroom educator directly leads the curriculum planning and educational goals. There could be times, however, when the arts specialist and the classroom teacher collaborate on different themes or related concepts within their curriculum and instruction. It connects the content

of art students' personal experiences and their need to make meaning in all core subjects and their surrounding environment.

With arts integration, creativity is a core practice and value that engages each student to immerse him- or herself in creative expression and recreation and to achieve full embodiment of mind/body/spirit integration. It encourages students to learn in as many artistic and creative ways as they can imagine. Bloom and Remer (1976) give 10 reasons to support arts integration in schools:

1. The arts provide a medium for personal expression.
2. The arts focus attention and energy on personal observation and self-awareness.
3. The arts are a universal phenomenon and means of communication.
4. The arts involve the elements of sound, movement, color, energy, space, line, shape, and language.
5. The arts embody and chronicle the cultural, aesthetic, and social development of humankind.
6. The arts are tangible expression of human creativity, and as such reflect humanity's perception of the world.
7. The various domains of the arts offer a wide range of career opportunities to young people.
8. The arts can contribute substantially to special education.
9. As a means of personal and creative involvement by children and teachers, the arts are a source of pleasure and mental stimulation.
10. The arts are useful tools for every day living.

In short, I believe that all of the art forms can be integrated into regular curricula, from music and its complex rhythms to the visual arts with its shapes and forms in dance, which could be clapping out or tapping out different complex rhythms.

The literature review in the next chapter will focus on Laban's influential work, as well as research that has explored how LMA practitioners, researchers, analysts, and teachers have integrated the LMA methodology into education. LMA's work has many varied applications relevant to dance, physical education, recreation, and movement education. My dissertation is a participatory action-research that will hopefully create strategies for teachers to build alternative meanings and creative/artistic approaches in taking action to create change within their curriculum and instruction.

Research Questions

- (1) In what ways does a teacher's engagement with LMA bring forward creative/artistic ways to enhance the curriculum and his/her teaching in an urban elementary school?
- (2) In what ways does a teacher's engagement with LMA bring forward creative/artistic ways to enhance the instruction and his/her teaching in an urban elementary school?
- (3) How does a teacher's involvement with LMA interact with his/her engagement in a participatory action-research project that explores the teaching and learning relationship in the arts across the curriculum at an urban elementary school?

How I Came to these Questions

Since 1986, I have studied and practiced LMA along with other art forms (music, visual arts, and theater) and also have developed a creative program that can enhance other arts teachers' curricula and instruction. My introduction to LMA was with Judy Gantz during my sophomore year at UCLA (1987). I vividly recall using this method to analyze musical styles, lyrics, and compositions about which I had long been curious, having already studied piano for seven years. Since that time, I have continued my experimentation with LMA in elementary and high schools for more than 20 years as a teacher of movement and dance. I firmly believe that creativity and the arts are a great asset that young people must learn to use. In fact, research has shown that the arts are empowering in school curricula because they expand literacy in reading, math, and social skills, to name just a few (Birch, 2000).

My initial interest was in what LMA can contribute to the pedagogy of a teacher interested in integrating creativity and the arts across the curriculum. Because my preferred research methodology is participatory action-research, my research questions are broad and allow the four participants, when introduced to LMA's effort qualities, to research their own questions and to create change and transformation with themselves and their community. This approach is similar to that of Fine, Torre, Boudin, Bowen, Clark, Hylton, Martinez, Missy, Roberts, Smart, and Upegui (2001), who quote Russell and Bohan (1999), who argue that it is crucial to theorize and strategize about how participatory action-research "gives back" to communities enough to open themselves up for intellectual scrutiny. Russell and Bohan are two of the very few scholars who deliberate on the questions

of audience, product, and what is left behind. For these activist scholars, creating a legacy of inquiry, process of change, and material resources to enable transformation is crucial to the PAR project.

Participatory action-research is a reflective process that allows for inquiry and discussion as components of the research. Often Participatory action-research is a collaborative activity among colleagues searching for solutions to everyday, real problems experienced in schools or looking for ways to improve instruction and increase student achievement. Participatory action-research in schools allows participants to address the concerns that are closest to them, so that they can exhibit some influence and make change. Willis (2007) supports this by stating, “The inclusion of practitioners in the process of designing and conducting is important for this research [participatory action-research] because they will be the ones who implement any changes that are suggested by the research” (p. 264).

Having researched and read considerable literature on Laban Movement Analysis and the eight Effort Qualities, I was inspired by what Laban (1963) wrote: “Effort study should not only be the concern of teachers of physical activities, such as dance, gymnastics, or games; it is just as important to a teacher of academic subjects” (p. 100). It is my hope that this research study will affirm that LMA’s eight Effort Qualities can improve and promote more creativity and the arts in the four participants’ curriculum and instruction. In addition, the PAR research methodology will also allow the four participants to address other issues if they should arise and will challenge them to take action and create change.

Researcher's Perspective

My first introduction to dance was when I was 4 years old learning Filipino and Hawaiian folk dances. My parents who instilled in me and my siblings the arts (we learned dance, and I took piano lessons for 7 years); in addition, my Filipino cultural heritage has allowed me to not only affirm my own cultural identity but to recognize the importance of cultural identity in empowering both teachers and students. Understanding my cultural heritage was a gateway for me to have a better understanding of all art forms and how they relate to the world.

In 1983, at the age of 17, I was named a Presidential Scholar in the Arts and performed at the Kennedy Center in Washington D.C. This accolade led to a full scholarship to UCLA. In my sophomore year in college, I was introduced to Laban Movement Analysis and Laban Notation. Ever since then, I have incorporated LMA in my choreographic and performance work, both in the US and abroad, which has led to more numerous accolades and awards. Today I have extended my experimentation with the method in elementary schools and high schools. Having taught in elementary schools and high schools the past 15 years, I am a firm believer that creativity and the arts are important for the younger generation to experience in their education.

Since finishing my master of fine arts degree in performance/choreography in 2010, I had wanted to do a research study with elementary school teachers incorporating LMA across the curriculum and in their instruction. The reasons I felt so strongly about working with teachers and the LMA methodology was because I have seen it enhance a teacher's pedagogy and curricula in ways that 1) improve

teachers' creativity, capacity, and knowledge base for teaching the arts across the curriculum, and 2) support and deepen the physical/kinesthetic action and expressive experiences of both teachers and students. It is my hope that this participatory action-research will confirm these notions and that the four participants involved will in some way benefit from what they learned from the LMA methodology in workshops and throughout the study.

Summary

When Laban Movement Analysis is integrated across the curriculum, teachers and students will, hopefully, have a better understanding of their role as articulate, creative scholars and artists as well as be empowered to create change within their families, schools, and communities. Literacy is not limited to text; it is very much related to the ability to construe meaning in any of the art forms used in one's culture to create and convey meaning. Teachers can integrate the arts as a way to foster creativity in the classroom by investigating the historical, social, and cultural contexts, and by exploring common themes and principles connecting the arts with other disciplines. Students can enrich their creative work and understand the significance of the arts in the evolution of human thought and expression. Through this study, it is with hope that the four participants will demonstrate that art-making is also world-making, and that the principles by which we make art can be the basis for human expression; to invent, see, and communicate with new dimensions of meaning, using imaginative thought processes, while creating individual visions of the world.

I believe that throughout education, there are essential areas in helping both

teachers and children with their overall well-being. For me, well-being is a healthy balance between physical, mental, and social health. Laban (1963) supports this by writing, “When we realize that movement is the essence of life, and that all expression, whether it be speaking, writing, singing, painting, or dancing, uses movement as a vehicle, we cannot help seeing the importance of understanding this outward expression of living energy within, and this we can do through effort study” (p. 101).

Physical health refers to healthy activities that develop coordination; mental health refers to dealing with emotions in a responsible way; social health refers to being aware of others and how one's interactions affect them. Through this participatory action-research, I planned to investigate with the four participants whether Laban Movement Analysis (LMA) in promoting creativity and the arts could create change in improving teachers' effectiveness across their curriculum and instruction.

In the next chapter, I will review the literature or the lack thereof that is out there on Laban Movement Analysis (known mainly as a dance methodology). I will focus on the literature that is relevant to this dissertation. Most of the literature focuses on the benefits of incorporating LMA into the dance educational setting and/or physical education. The literature review discusses the advantages and effectiveness of using Laban Movement Analysis within an individual's body language/expression as well as its use in education and the arts.

There are many theoretical books on the LMA methodology but not so many in-depth, qualitative research studies focused across a teacher's curriculum and

instruction. It is my hope that this participatory action-research study will enhance and add to the benefits of the LMA methodology in all aspects of education.

Chapter 2

LITERATURE REVIEW

Introduction

The purpose of the literature review is to inform my study and refine my research questions. The rationale for the selection of literature on the subject of LMA and arts integrations was determined by the lack of current studies about arts integration and arts instruction using LMA. Google searches for “Laban Movement Analysis in the arts” and “Laban Movement Analysis and action-research” led to important websites of various organizations and schools dedicated to Laban’s work and teachings. For example, the Laban/Bartenieff Institute for Movement Studies (LIMS) (<http://www.limsonline.org/>), located in New York City, publishes a journal about Laban movement studies, *Journal of Laban Movement Studies*, that contains several articles from practitioners that link LMA to education and dance.

The University of Wisconsin-Milwaukee’s Library search engine (Library Catalog or Panther Cat, Dissertation/Thesis under ProQuest, Jstor, ERIC, Google Scholar, Digital Collections and Online reference sources) provided access to articles in traditional scholarly journals about LMA. For the following literature review, three articles came from the *Journal of Physical Education, Recreation and Dance* (JOPERD). Other sources that I found valuable were theses and dissertations about

LMA. Although most of these did not engage the themes of education, art integration, and the art forms other than dance, they were nonetheless helpful in that they showed me other scholars' LMA-related work as well as current trends and future directions of this methodology.

After having read the literature, I focused on the themes that were the most important to my dissertation study and chose 43 resources. To be included in this literature review, the sources needed to be peer reviewed and the source needed to address the methodology of Laban Movement Analysis in relation to education or the arts. For example, articles that incorporated LMA with the arts as an interdisciplinary approach with other core subjects such as math or science were included if the research had some intersections with learning and/or performance; however, the article was not included if the author aimed at enhancing programs for computer technology or some other enhancement that dealt with media or other commercial purposes.

Keywords: Laban Movement Analysis, arts integration, arts education, participatory action-research, music, theater, visual arts and dance

Inclusion Criteria: teachers, classrooms, arts education, professional development for teachers

Exclusion Criteria: business operations

Laban Movement Analysis: Overview

Laban Movement Analysis (LMA) is a method for analyzing movement that is widely accepted in the dance field (Hodgson, 2001). For this literature review, I have specifically researched three related themes that are pertinent to my previous work

on LMA and how it can be integrated within a teacher's curriculum and instruction: (1) LMA's use in understanding body language and expression; (2) LMA in relation to education, specifically physical education and dance, and (3) LMA's integration into arts education. In addition to this, I researched (4) the relationship between LMA and technology because of the growing importance of technology in a twenty-first century education.

For the first theme, that of LMA's use in understanding body language and expression, I consulted three books, one by Laban himself (1947) and two written about Laban and his work (Hodgson, 2001; Newlow & Dalby, 2006), which will be used to introduce the basic elements of the eight Effort Qualities and their importance for analyzing body language, movement, and expression. Bloom's (2006) case study focuses on how LMA was used in observing in treating mothers and children. For the second theme, that of LMA in relation to education, I consulted Laban's (1973) *Modern Education Dance* book and five research articles specifically on movement and physical education. The first four (Williams, 2003; Schwarz, 1995; Langton, 2007; Eddy, 2006) were relevant to LMA and its various applications to research lab work, dance, physical education, recreation, and conflict resolution in the classroom. The fourth article, by Pratchet (2000), focused on a study with children who had difficulties in learning and how the researcher used LMA to transform the teaching program.

For the third theme, LMA's integration with arts education, Noone's (2011) article provided insight into LMA's Effort Qualities and their importance across all of the art forms. I will also refer to Laban's (1974) book *Effort: Economy in Body*

Movement as well as Hackney's (1998) book *Making Connections*. Both books will show LMA's importance to teachers' instruction, in particular LMA's use of the arts to help teachers make connections with others as well as achieve integration of mind, body, and spirit for themselves. What is important to report during this research of literature is that there were very few scholarly research studies that researched LMA with any of the art forms or in arts education.

Some of the most current literature being published at the time of this study dealt with LMA and technology. The most current literature states that LMA's methodology has a great impact and influence on technology. Santos, Dias, and Rett (2008) published an article specifically on the use LMA's Effort Qualities in improving computers' visual recognition of human emotional states. However, in my review of the literature dealing with LMA and technology, I found no research that was related to the use of LMA and technology in education.

Articulation of the Literature

Theme 1: Laban Movement Analysis as a Tool for Understanding Body Language and Expression

This section will introduce Rudolf Laban (1879-1958), his concepts relevant to movement analysis, and the importance of understanding body language and expression. The study of Laban Movement Analysis, along with body language and expression, is one of the topics most researched by dance and movement scholars. The most important concept for my research is the Effort Qualities because they constitute the basic language used to describe movement, body language, and expression. The examples of this section highlight the general findings of a host of researchers interested in this particular topic.

Rudolf Laban was born in Hungary in 1879 and died in England in 1958. Laban was a choreographer, teacher, researcher, author, director, and dancer (Hodgson, 2001). His research developed into a systemic approach to human movement (Brooks, 1993). Laban put words to movement. He not only developed a language for human movement and movement expression for dance, but also for the entire movement field as well.

LMA's theoretical framework is broken down into five categories: body, effort, space, shape and relationships (Langton, 2007). The body aspect of LMA refers to what the body is doing (Chen, Rovegno, & Iran-Nejad, 2002), that is, how and why the body moves according to human anatomy and physiology (Groff, 1995). Space refers to where the body is moving (Chen, Rovegno, & Iran-Nejad, 2002), that is, where the body is, where it's going, and how it got there. This involves proximity, direction, pathway, and location (Groff, 1995). These basic elements of LMA are important for movement research because they create a framework for movement analysis as well as provide evidence that important research has been published in the fields of psychology, education, and dance/movement therapy.

The shape principle addresses the capacity of the body to shape itself in space (Groff, 1995). Shape expresses the anatomical positioning of the body, for example: long, flat, angular, curved, symmetrical, wide, and thin. The body's shape changes constantly through movement. Shape can be as obvious as the change that occurs when a person goes from standing to sitting, or as simple as the movement of a sneeze or yawn (Groff, 1995). Shape in this research study is also pertinent

because it allows the teacher to be able to also “shape” the students within a classroom, from the physical action to the atmosphere within the classroom.

How the body is performing is the LMA principle known as effort. Effort expresses weight, space, time, and flow (Grof, 1995). The effort concept focuses on the body's organization, as many movements are anatomically similar; however, the effort is not. LMA also analyzes the body's movement organization using the principles of the eight Effort Qualities, anatomy and kinesiology, and space, that is, where the body moves in space (kinesphere, directions, levels, etc.). Possibly one of Laban's most famous concepts, one practiced by LMA analysts and other movement researchers, is the Laban Effort Graph, which measures the *effort* in movement. This eventually became known as Laban's eight Effort Qualities: fast/low, open/bound, direct/indirect, and hard/soft. My action-research study will be based on these eight Effort Qualities.

Some examples that use these Effort Qualities: How does an actor go through the space? Does he walk directly to the point he wants to go to? How “heavy” is the movement? Is it light, like a ballerina, or strong/heavy like a soldier? The timing of the movement—does the actor move quickly and suddenly, unexpectedly? Or are the movements deliberate? The “flow” of one's movement: is the person free and open with her tone of voice, or tight and restricted? This Effort Graph is significant to my research because I will use it as a base for creating a language to analyze the four different art forms (dance, music, visual arts, and theater) as a way to express oneself as well to understand different concepts (body language, movement,

behavior, conflict resolution) in utilizing the LMA framework that I designed in different settings.

Another LMA principle is relationship. According to the article by Langton (2007), relationship focuses on to what or whom the body is relating as it moves. When LMA is used to describe what parts of the body are moving and connected and how the parts influence other parts. This helps students develop awareness of how body parts relate to one another. The relationship category is also used to describe how bodies influence and move other bodies with the application of Laban Movement Analysis. For example, when a student says a threatening word to another student, their bodily actions can vary as well as the teacher's bodily reaction.

Furthering the relationship of LMA to body language and expression is Bloom (2006), who introduced me to Laban Movement Analysis (LMA) and explained its usefulness in the observations, clinical assessments, and treatment techniques of children. Bloom writes that Laban movement analysis is a principally *experiential* language that "translates" human movement in all its manifestations and complexities into words and concepts (p. 18). Bloom researches the connection between movement and psychoanalytic theory, in detailed observations of infants and mothers. Psychoanalysis needs an understanding of movement as a language to balance its emphasis on verbal and visual languages and its view of action as "acting out." What Bloom does in this research is to build on these theories of body ego by adding the key element of movement. Communications, including the flow and

blocks, are all related to patient resistance, therapist counter transference, and history of trauma.

Through careful case observation and documentation, Bloom is able to ground her theory in direct observation of therapist and patient interactions. She introduces the research with an observation system that is based on objective qualities of time, weight, space, and flow (Laban, 1971); this has enormous potential to add to the assessment of movement therapy as an evidence-based modality. Bloom (2006) uses LMA to explore the interrelationships between the fields of dance movement therapy and psychoanalytic theory. The body's language gives access to preverbal experience and signals transference and counter transference communications as the therapist listens with embodied attentiveness to psychophysical states. She concluded, "Body, mind and feelings are inseparable" (p. 10).

In supporting this, Hodgson (2001) writes that Laban believes that any bodily action or activity that is expressive, communicative, or intuitive can be used in therapy sessions together with sounds and words which, of course, also form part of the therapeutic movement process. These two pieces of literature that incorporate LMA in their research by Langton (2007) and Bloom (2006) are important to my research, especially with the theme of communication through creative artistic approaches to expressing oneself, because they provide information on how body language can affect relationships in many different ways whether it be student to student, teacher to student or teacher to administrator as examples. For example, one conflict that a teacher and students can use as a theme could be

bullying, and the body language of the aggressor and the recipient could be explored with LMA as a way to understand and change the problem (tone of voice and body language) that has occurred.

Theme 2: Laban Movement Analysis and Its Relationship to Education

The application of Laban's principles throughout education grow logically from his findings that movement of the body is our only way of discovering ourselves and our environment as well as our means of releasing, recreating, and communicating ideas and feelings (Hodgson, 2001). One research study example that applied LMA to a science curriculum was by Williams (2001), who writes on teaching better techniques in the science laboratory. Williams saw herself as a choreographer directing and coaching students to learn the course material which would contribute to scientific knowledge. In teaching laboratory techniques, Williams drew upon the ideas and methodologies proposed for motor learning, movement, and dance education because these methodologies could be adapted and applied to the successful teaching of technically complex tasks, such as those required in a science lab. William also illustrated how this method of teaching laboratory techniques helped in the development of students' writing skills, especially as they were required for lab reports in science courses.

William's (2001) familiarity with some of the research on students' different learning styles made her realize that each student may learn specific techniques, such as a dissection or a titration, in a variety of ways. She identified three learning styles that highlighted the different ways in which students learn, applicable to learning lab techniques:

- Bracing for learning: those students who intellectually grasped what is to be done but need to translate the knowing into a physical understanding by doing the task;
- Feeling for action: those students who plunged into the task often lacking accurate details of how the task is to be done; and
- Actively listening with the body: those students who seemed to receive an accurate impression and can in their own time give a fully integrated performance of the task.

Williams (2001) drew upon ideas and methodologies proposed from motor learning, movement analysis (LMA), and dance education because these methodologies could be adapted and applied to the successful teaching of technically complex tasks, such as those required in a science lab. She explained the application of how she transformed the science vocabulary with imagery and tasks (like a choreographer) to develop and improve the students' experiment techniques and motor skills. The following example illustrates how the concepts of Laban's space, time, and energy may be used in the dissection of a fungal perithecium:

1. *Spatial information*: the students need to know the location of the fungal cultures and the location of the perithecia within those cultures;
2. *Temporal information*: the students need to know when to cover the preparation with a coverslip; and
3. *Energy information*: the students need to know how hard they should press down on the glass coverslip to obtain a good spread of the pores to be counted (Williams, 2001).

Her findings highlight the importance of Laban Movement Analysis and how it inspired this science teacher to use a dance methodology to transpire the creative possibilities within a science laboratory. This information is important to my research study because it was the only study of how a general education course in the sciences applied LMA's methodology in a creative and resourceful manner to enhance laboratory techniques.

The research on LMA with physical education is abundant because physical education embraces movement and dance within a child's curriculum. Specifically, LMA is a movement form that, if used in the physical education classroom, can increase motor learning in fun, innovative, and creative ways. This method can be used independently or in addition to the classical approaches; for example, the warm-up activity can incorporate many LMA concepts. In Cohen's (2009) study, students had to make a connection with their listening skills and LMA concepts. They were guided by the volume and tempo of the music; however, they were able to choose how they would perform the movements. The warm-up also provided opportunities for the students to manipulate a scarf. This combination of LMA and throwing and catching a scarf is one example of how a traditional physical education activity of throwing a scarf and moving to music can be combined with a creative movement exercise.

In another example, Hamburg (1995) mentions that Rudolf Laban's work has many varied applications relevant to dance, physical education, recreation, and movement education. Hamburg has a certification as a Laban Movement analyst and was on the men's track and field coaching staff at the University of Kansas in the

early 1980s. The results were astounding in that many of the athletes she coached made it to the Olympic trials. LMA provided the athletes and coaching staff the tools to observe sports, identify an athlete's problem areas, and offer exercises to address fundamental weaknesses. Hamburg provides a basic theoretical overview of Laban Movement Analysis and describes its applications to physical education. Using LMA, teachers can develop their curriculum, refine teaching and coaching styles, and develop a broad philosophical base from which the rest of their work may evolve. LMA can help educators better understand students from other cultures by honing observation skills and providing a language to describe movement that is not culturally specific. LMA is an open system. It is a dynamic and evolving set of principles that provides a language with which to describe and direct movement experiences. It focuses attention on dynamics of movement, spatial range, and principles of physical development and coordination (Hamburg, 2005).

Hodgson (2001) further writes, "Fitness, for Laban, is not the end in itself but the means towards fuller living, expressing and communicating" (p. 204). Later the author points out how Laban's ideas can be applied to posture, relaxation, observation, and breathing. He concludes that Laban's work is a holistic approach, recognizing the interrelationship of the inner and outer from both the point of view of the physical and psychological (Hodgson, 2001).

Building on Laban's movement frame in elementary physical education is a research study by Langton's (2007) that focused on how the LMA movement framework permeated and unified an elementary physical education curriculum and instruction plan that guided students toward meeting national standards. The

aspects of the curriculum and instruction that were discussed in this study include the program's purpose, learning experiences, games, relays, fitness experiences, sport skills, rhythms, folk dance, stunts, and tumbling. The following were some of the core values: 1) Use Laban's movement framework as the basis for curriculum content in games, gymnastics, and dance. 2) Blend health-enhancing physical activity and fitness concepts into all lessons. 3) Provide exemplary instruction and assessment in order to make learning meaningful, challenging, enjoyable, and enduring. 4) Create and maintain a learning environment that encourages students to be the best they can be, through hard work and continuous self-improvement (Langton, 2007). The aspects of curriculum and instruction discussed in this publication included the program's purpose, which was to teach critical movement skills that are inherent in LMA's framework and to create learning experiences that were activity-based programs focused on games, sports, and fitness activities.

One of the limitations of the study was that the activity-based programs often focused on games, sports, and fitness activities, but failed to teach the critical movement skills that are inherent in Rudolf Laban's movement framework. Understanding the LMA framework is not enough when applying it to one's work; it is the act of doing and sharing it with others that make it more meaningful and empowering. Schwarz (1995) supports this by writing that LMA is not a closed, historical system, reserved for use by a few, but a complex, sophisticated, highly developed, and continually evolving body of material. It provides an objective language for describing movement, tools for developing and analyzing curricula, and an approach to understanding the body. This is why I have chosen LMA's eight Effort

Qualities as the focus in this Participatory Action Research so that teachers and their students come away with what they feel is important in their curriculum and instruction.

In education, it is important to create a classroom environment based on the principles of equality and solidarity, one that understands and values human rights and that recognizes the dignity of every human being (Zajda, Majhanovich, & Rust, 2006). LMA can contribute to creating such a classroom environment. For example, Schoefield (2007), an LMA expert, in her article "Body Language and Mediation," ventured to merge movement analysis with mediation. Laban Movement Analysis (LMA) offered mediators a "frame" through which to observe nonverbal behavior and a "language" in which to communicate observations. Schoefield later concluded that our bodies and our energies in the space around us create a "symbolic relationship" to others and to the environment. Mediators who engaged the whole body by using visual, audio, and kinesthetic senses also engaged the whole brain by using the verbal left hemisphere and nonverbal right hemisphere and practiced "holistic" and "integrated" mediation (Schoenfield, 2007, p. 1). This research is important in schools because many teachers have had no experiences with mediation. Conflicts can and often do arise in schools, and LMA can offer a framework for visual as well verbal cues to resolve the problem. More importantly, LMA can create an inclusive environment when teachers better understand their students behaviors, strengths and weaknesses and have them work with one another.

Continuing with conflict resolution in the classroom is Eddy's (2002) research work, where she writes that many conflicts began with misunderstandings about body language and escalate because there is limited modeling of conflict resolution. Eddy writes that "body language is often misinterpreted due to personal biases, differences of perception, prejudicial responses, and cultural ignorance" (p. 1). She formulated that LMA was helpful for de-escalating conflict because it uses a systematic observational process.

Important to this literature review is that Eddy writes out a concise system that can provide a teacher, administrator, or even a student with a way of understanding body language and cues to conflict: 1. Describe what is seen and perceived about the movement behavior rather than just reacting from our interpretations and assumptions. 2. Use words to de-escalate physical stress. 3. Be aware of body cues and respond sensitively to avoid escalation (Eddy, 2002). This article was very important to my study because it embraced all of the three main topics (body language, education, and the arts) with LMA's interdisciplinary possibilities. More importantly, it offered teachers/students a voice, a model for fair problem-solving, and choices for how to interact and build conflict resolution skills, all of which are important to creating a healthy classroom environment. As Newlove and Dalby (2004) write, Laban would never impose his own preconceived ideas before encouraging the student to reveal his own potential; he would search for a strong point to reveal the student's own potential; he would search for a strong point, he would encourage it and build on it. Often the weaknesses would disappear

without the student ever feeling at a disadvantage. As Hodgson (2001) states, “Laban is more likely to emphasize the truth found in experience” (p. 60).

A healthy classroom environment is so important in today’s U.S. schools, which have recently faced suicides caused by bullying to rampage shootings. Schools, teachers, and administrators need creative ways to address these issues. With the literature presented in this section, Laban Movement Analysis is a great framework for becoming aware of the problems. It offers a lens to observe through and to achieve more objectivity; it provides skills for conflict management and transformation, and it is an exemplary model for the development of highly specific assessment tools (Eddy, 2002). Eddy focuses on a sequence of four educational components that are used to teach peace activism. These themes incorporate LMA’s effort qualities within a developmental process of decision-making. They consist of:

1. Self-control/pro-social skills (relating to self-regulatory skills of being present with breath and flow and ability to control one’s use of focus, force, and timing).
2. Awareness of violence and the environment around us (relating to attention and focus).
3. Self-assertion and determination in the face of violence; inclusive of self-protection and defense (relating to use one’s own weight and force).
4. Peace activism (commitment to take peaceful action especially when aware of or confronted by a conflict or violence. (p. 112)

In this study, (Eddy, 2002) was able to discover that the use of LMA in dance and drama could help prevent violence in schools and that the experienced

movement teachers were capable of training other classroom teachers to work effectively with children with regard to their experiences of violence.

Many educational and somatic experiences (such as LMA) help creativity to blossom and find ways to balance feelings and emotions. There are educational and therapeutic systems that acknowledge the importance of varied dynamics: gradual unfolding, abrupt transitions, intense imbalance, back-and-forth swings of feelings and actions. Somatic systems such as Laban Movement Analysis teach people to find familiarity with all dynamics of living, especially movement and expression (Eddy, 2001), meaning that they can live healthier holistic (body, mind, and spirit) lives in all that they do. Howard (2006) states, "Transformationalist pedagogy is the place where our passion for equity intersects with our cultural competence and leads to culturally responsive teaching in our classrooms and schools" (p. 133).

Other literature found for LMA and education were empirical studies by teachers who used LMA to transform their curriculum by helping students with learning disabilities and problems. Pratchet (2000) did a post-positivist research study that explored and established a relationship between bodily movements, feeling states, and affectivity, as experienced by a group of Profound and Multiple Learning Difficulties (P.M.L.D.) children who had stereotypical behaviors (throwing tantrums, short attention spans). Pratchet used LMA to develop the methodology called the Pratchett Movement Observation Schedule (P.M.O.S.), which was devised as a tool for analyzing movement patterns; it also became a dance teaching program for the children. In this study, four children ages seven through eleven years old

were observed on three different occasions, and a personal movement program was developed for them based on the identified gaps in their P.M.O.S profiles.

Other checklists were used to develop a comprehensive portrait of the child. All the children showed alterations in their emotional and physical behavior. For example, the stereotypical behavior decreased in one child, and another one was able to control her violent emotional outbursts. Toward the end of the 6 months, the children were able to work together as a group and began to allow themselves to experience a range of different movements (Pratchet, 2000). One limitation to the study was that the information gathered came from the lone researcher. No other teachers were involved in the process or provided feedback. Another limitation was that no data were collected as to whether the four children improved in their academic learning.

The transformation of the LMA effort elements into the teacher's development of a new program was inspirational for my work but also was an important example of how one teacher was able to take a dance methodology and transcribe its use in the arts for special needs students. What was lacking, though, in this particular research study was that the study focused on only four children with learning difficulties and the use of LMA to enhance their development. It would have been interesting if the researcher could have opened up the program for all of the students so that they also had a better awareness and understanding of their body language and movements as well as interactions with one another.

The literature on the relationship of LMA to core subjects such as math and science is limited. However, there is considerable published work on the

relationship between LMA and physical education and dance. It is important to point out that most of these research studies were only conducted by one individual conducting the research, rather than a group of researchers. This is most likely because LMA is still not widely taught as a basic methodology in general education in the U.S.

Theme 3: Laban Movement Analysis' Integration within Arts Education

There are numerous books relating LMA to other art forms (e.g., Laban [1973], Hodgson [2001], Newlove & Dalby [2004], Schwarz [1995], Hutchinson [1989] & Hackney [1989]), but not many in depth research studies. To discuss this theme, therefore, I have had to rely on the conceptual ideas found in these books. Integrating LMA into arts education music, theater, and visual arts is the third theme that has been explored by many LMA scholars. For example, Noone (2011), an expert on LMA, writes that Laban's eight Effort Qualities theory provides a language and insight across all art forms. She believes that changes in effort, dynamic, or energy, whichever word suits the art form, will have a profound effect on understanding the qualitative and expressive aspects of interpretation. For example, music phrases performed as free, light, and flexible will sound totally different if done as sudden, direct, and strong; soft, lyrical, and lilting sounds become rapid, regimented, and grounded.

Approaches of LMA to all of the art forms were found in several bodies of knowledge, such as acting and music, very little in the visual arts, and the most in dance. Eddy (2002) writes that [educational] programs are infused with excitement when they include arts-based approaches to conflict resolution and violence

prevention. Engaging students in an art-making process is one type of peace activism that sets a standard for cooperative engagement in the future.

Eddy (2002) continues to explain that literacy is not limited to text; it is very much related to the ability to construe meaning in any of the art forms used in one's culture to create and convey meaning. Teachers can also integrate the arts as a way to promote social justice by investigating historical, social, and cultural contexts and by exploring common themes and principles that connect the arts with other disciplines (Eddy, 2002). For their part, students can enrich their creative work and understand the significance of the arts in the evolution of human thought and expression.

Eddy (2002), a long-time Laban-certified movement analyst and researcher, has created her own style and certification program titled Dynamic Embodiment, which integrates skilled touch, movement, and compassionate dialogue to help people of all ages and abilities to relieve their own stress, find enhanced expressiveness, and balance all aspects of the body and psyche. Eddy's work is important to the research study because it sets an example for educators, whether in the arts or not, that enables them to gain knowledge to better themselves and their instruction. Eddy (2002) believes that the Dynamic Embodiment workshops help people to: tune into subtle bodily cues; improve posture, movement and behavior; make healthy lifestyle choices; and heighten awareness and sensitivity to body language (of self and others). The workshops infuse creativity and the arts while promoting a better understanding of not only one's own bodily awareness but other people's bodily awareness and expressive behavior.

LMA's eight Effort Qualities can be used to generate movement and develop movement efficiency and expressiveness. "Each human being combines these movement factors in his/her own unique way and organizes them to create more mindful language and relationships that reveal personal, artistic, or cultural style. By understanding the Effort Qualities, one can begin to more effectively appreciate what human beings have in common and how they are unique "(Hackney, 1998 p. 217).

Hackney (1998), a Laban Movement analyst, writes in her book *Making Connections* that in all relationships, change is continuously happening. When one can fully embrace these changes, the person becomes fully connected not only with his or her self but with others and their environment. Hackney calls this "full embodiment." In teaching relationships, especially the relationship between teacher and student, one can experience and look at new ways to become aware of effect of the Effort Quality on the relationship. Hackney (1998) states, "To do this, use LMA's eight Effort Qualities of movement to help one become aware of the moving quality of each person and how the qualities 'converse' with each other" (p. 228).

All art forms (dance, music, theater, and the visual arts) are important to education because of the creative expression and connection one makes in the educational experience. Hackney (1998) states, "Total Body Connectivity forms the basis for our patterns of relationship and connection as we live our embodied lives" (p. 13). Recognizing that LMA is an impetus to becoming more creative and connected, Hackney (1998) further states, "As we become conscious of these stages of bodily development, we recognize that we are in a creative process at all times—

creating our own embodied existence. And we can see that these stages and patterns are mirrored in the development of our other creative works as well” (p. 14).

In their work implementing Laban Movement Analysis and acting, Penfield and Steel (2005) coached second-year acting students in their Shakespeare roles. They coached the actors on their personal choices that demonstrated the specificity and immediate challenges in understanding how body movement in LMA terms supported a character. LMA gave them a way of asking questions that helped the students explore the nonverbal language and character of their roles. Movement itself is about the muscles changing in order to achieve motion; the quality with which this is done is controlled by the brain. It is therefore essential to have a system, a framework such as LMA, to help the students describe what was occurring so that it could be investigated both mentally and physically. Hodgson (2001) supports this with implying that for Laban the actor talks with his body, not just the vocal apparatus within the body but the body as a whole. The actor has to know what he wants to say and how he wants to say it.

Laban Movement Analysis for actors is appropriate and beneficial, because so much of acting is communicating nonverbally. With actors, physically embodying a character appropriately is essential. Potter (2002) writes, “The first line of Laban’s book, *The Mastery of Movement*, is ‘man moves in order to satisfy a need.’ This author can’t think of a more universal actor-centered training concept than one based on ‘satisfying a need’” (p. 73).

The above is just one example of the importance of the arts in education. Empirical data from quantitative studies that have proven that the arts, when

integrated with the rest of curriculum, have a positive effect on students and is important in research. Schubert 's (1997) work indicated that students in arts integration programs made connections among different subject areas, thus gaining a deeper understanding of content in all related subject areas. Incorporation of curricular content in various intelligence areas also provided opportunities for those students who may have had difficulty in verbal or mathematical areas to learn and express their knowledge. Findings also suggested a significant increase in students' positive attitudes toward school and in their self-concepts.

To further support this, Lawton (1994) surveyed core curricula in middle schools from the 1950s to the present. In a recent study of 15,000 Maine eighth-graders, students in interdisciplinary courses outscored their peers in single-discipline subjects by 58 points, proving once again that arts integration in education is important for the student. However, there were few if any quantitative research articles that specifically researched the benefits of Laban Movement Analysis in the classroom. Perhaps the reason for this is because the methodology is not practiced enough to have enough data to do a quantitative research analysis.

An important aspect to point out is that in the literature found for the arts and LMA, most publications were not peer reviewed, and the majority were in dance and acting. Very little was found about the visual arts and music, and if so, it was more in the direction of technology and multimedia. For Laban, they were not separate subjects but were inextricably linked into a great universal entity; just as art was linked to the sciences, and dance was linked to gymnastics, so humans were linked to the environment (Newlove & Dalby, 2004). What is important to conclude

with in this section on arts and Laban Movement Analysis is that the literature selected can provide the educator with a base to understand the qualitative and expressive aspects of each art form, which can then be integrated into the teacher's pedagogy. More importantly, empirical data proves that arts integration can enhance curricular content in various intelligence areas and provides opportunities for those students who may have difficulty in verbal or mathematical areas to learn and to express their knowledge (Schubert & Melnick, 1997).

Laban Movement Analysis and Technology

In my research in finding literature with LMA, the most recently published scholarly articles focused on LMA and its use in different technologies (Rett, Santos, & Dias, 2008; Ward, Penfield, O'Modhrain, & Knapp, 2008; Nayak & Turk, n.d., p. 49; Chi, Costa, Zhao, & Badler, 2000).

For example, one article dealt with the theremin as a musical instrument, and how theremin players base their research on observation through the use of Laban Movement Analysis (Ward et al., 2008). Thereminists analyze the varying movement styles of musicians to understand their phrasing as well as to better their approach to performance (Ward et al., 2008). The theremin is a unique musical instrument that is played without being touched. Two antennae protrude, one controlling pitch and the other controlling volume. As a hand approaches the vertical antenna, the pitch gets higher. Approaching the horizontal antenna makes the volume softer. Because there is no physical contact with the instrument, playing the theremin requires practical skill and keen attention to pitch. The premise behind this research was that the consideration of musicians' movements could form a new

framework for instrument design. In this paper the researchers have drawn on the Effort theory of Rudolph von Laban and the related discipline of LMA in an enquiry into what might constitute effortful performance on new interfaces for musical expression. Since it is the musician's body movement that produces the sound from the instrument, the researchers believe that qualitatively observing and describing the body's movement both in conversational and in performing situations can provide an understanding of how that performer produces his/her expressivity while playing.

Another study focused on the field of human-machine interaction, a system that has the ability to analyze the emotional content of human movements while using Laban Movement Analysis as its primary methodology (Rett et al., 2008). This occurred when researchers used sensors to capture the physical trajectory of human body parts and then map them onto a 3D spatial model. Computers were then able to reference Laban Movement Analysis to pre-determined emotional characteristics in order to interpret emotion. The results of this research proved that an effort classification of movements based on the principles of Laban Movement Analysis was useful for the digital representation and replication of human motion.

One article dealt with computer animation and how researchers studied and classified different movements, trying to qualify what made human movement appear natural (Chi et al., 2000). The researchers specifically used LMA's Effort Qualities which provided them with valuable parameters to describe the qualitative aspects of different movements. Yet another article dealt with using Laban

Movement Analysis as a system to clearly describe emotional expression to create more natural “virtual agents,” much like the avatars one would find in online worlds such as Second Life, that real humans would find more relatable and less uncanny (Nayak & Turk, n.d.). The upshot of this research is that “the ability of an interactive agent to personally affect the user undoubtedly allows the agent, and hence the application, to be significantly more effective” (Nayak & Turk, n.d.). Another scholarly work built on the model put forth by Chi et al., extending it into the realm of computer animation (Lees, 2006). The researcher found that applying Laban Movement Analysis permitted computer animators to design characters that moved more naturally. Laban Movement Analysis is only beginning to see technological application, and scholarly work applying LMA to technology in education was scarce.

What Is Missing in the Literature?

In conclusion, there is considerable literature on the importance of arts education in relationship to Laban Movement Analysis. However, this literature is primarily found in theoretical books; there are very few research-based publications. This reinforces the importance of this research study. The literature that I did find on LMA with these different themes was mostly qualitative in manner (grounded theory [Eddy 2002], action-research [Schoenfeld, 2007], and post-positivist [Pratchett, 2000]), although I did find them helpful in preparing for my research study. These three studies were from the Interpretivist Paradigm because, as Glesne (2011) writes, the researcher accessed others’ interpretation of some social phenomenon (the LMA methodology) and of interpreting themselves, other’s

actions and intentions. Willis (2007) also supports this by stating, “You cannot understand human behavior and the ideas in isolation; they must be understood in context” (p. 104).

A review of the literature reveals that there is ample qualitative research that exists on LMA and its use in dance and movement therapy. However, there was very little research studies on the integration of LMA into teachers’ curriculum and instruction. The literature review indicates that teachers focus only on physical education, special needs, music, and theater but not on the visual arts. Hence, that I am one of the few to integrate LMA within arts pedagogy is important for arts integration and education.

Finally, in conducting research on human subjects, it is important to maintain high ethical standards. In the literature I reviewed, it was not clearly stated among the research studies whether IRB reviews were done or if permission was given by parents, for example on the Pratchet (2000) study on four children. However, it is my belief that it is no longer good enough for the researcher to see the people s/he is researching simply as research subjects from whom information is “extracted.” The emphasis must be on good principles, adequate for working with human participants in all their complexity. Procedures, techniques, and methods, while important, must always be subject to ethical scrutiny. For Kline (2008), *rigor* means that qualitative research manuscripts include statements that present researchers’ initial methodological considerations. These include researchers’ prior experiences with and assumptions about the topic being researched, the rationale for the specific qualitative approach used as it relates to the research question, and presentation of

sampling and data collection methods. In addition, researchers have the responsibility of describing how their biases influenced data analysis and how their relationships with participants affected their interpretation of data and findings.

Summary

The research findings in these publications, the literature on Rudolf Laban's work on movement analysis, and evidence from qualitative research studies have all given me a better understanding of where my research interests lie and how my work can ultimately be a great asset for all students, teachers, and administrators. As Ladson-Billings (2003) states, "The ability to define humanity, to determine significance or importance, and determine the future has an important impact on research and scholarship" (p. 10). Even though I have not researched LMA with computer technology in education, the most current literature on LMA has been in the area of technology and its importance to the future of research in this field. Through this literature review I have come to a better understanding that Rudolf Laban's work in movement analysis provides a clear framework from which everyone involved with education can be introduced to an arts curriculum. As Laban himself states, "It's in the nature of dance that there is a necessity to the relationship to being alive, to humanity" (Laban, 1975 p. 5). The next chapter will outline the methodology that was used in the study. I also present a brief overview of a weekend workshop that was part of this study. An outline of the design and the procedures utilized to collect and analyze data will also be presented.

Chapter 3

METHODOLOGY

Introduction

This chapter presents the methodology I utilized for collecting and analyzing data for this study. The research design, recruitment of participants, generation of data, description of schools and instruments used to generate data in this study are presented. This chapter closes with a discussion of the methodological assumptions and provisions for the use of human subjects.

The research questions explored in this study were:

- 1) In what ways does teachers' engagement with LMA bring forward creative/artistic ways to enhance the curriculum and their teaching in an urban elementary school?
- (2) In what ways does teachers' engagement with LMA bring forward creative/artistic ways to enhance the instruction and their teaching in an urban elementary school?
- (3) How does teachers' involvement with LMA interact with their engagement in a participatory action-research project that explores the teaching and learning relationship in the arts across the curriculum at an urban elementary school?

The research questions explored by the participants in this study were as follows.

Maria (Participant 1) asked:

M1. What if my children do not respond well with the LMA methodology? And how can I measure if it is working?

M2. What are the criteria for assessing whether the LMA methodology is working toward meeting standards of alphabet and number recognition?

M3. How can I use other words to identify the eight Effort Qualities, especially when children are still learning how to read?

Anna (Participant 2) asked:

A1. How can LMA help with required standardized testing?

A2. How can I assess whether my students were able to grasp the LMA methodology? How could I improve or what tools or input do I need to do better?

A3. How does the LMA method encourage creative thinking and problem-solving for the teacher and student?

Gloria (Participant 3) asked:

G1. How can LMA's Effort Qualities encourage pupils' positive behavior in different situations, settings, and spaces? Wouldn't teachers have to instruct differently when pupils are in a church, museum, and/or zoo?

G2. How does LMA help the teacher in making it easier for the students to learn? An example would be a point of reference or making it memorable for the students?

G3. What techniques do teachers use to evaluate their progress?

Brandi (Participant 4) asked:

B1. How can LMA help identify and then support gifted or special needs students?

B2. What kind of literature is out there that helps support the LMA methodology in the classroom?

B3. Can the LMA methodology help in P.E or fine arts curriculum?

Since it is coming from dance, I would assume that these courses are easier to apply this methodology?

After all the questions from both researcher and participants were gathered, I closely read each of the participants' questions and organized them according to how they related to my main research questions.

(Leonard's Question 1) In what ways does teachers' engagement with LMA bring forward creative/artistic ways to enhance the curriculum and their teaching in an urban elementary school?

M2. What are the criteria in assessing whether the LMA methodology is working toward meeting standards of alphabet and number recognition?

(Maria's second question was placed here because of the focus on math and letters.)

M3. How can I use other words to identify the 8 effort qualities, especially when children are still learning how to read?

(Maria's third question was placed here because she focuses on reading and words that could fall together under English.)

A1. How can LMA help with required standardized testing?

(Anna's question focuses on the core subjects of math and English, which would fall under curriculum.)

G3. What techniques do teachers use to evaluate their progress?

(Gloria's third question was not easy to place, but evaluating progress could occur in curriculum.)

(Leonard's Question 2) In what ways does teachers' engagement with LMA bring forward creative/artistic ways to enhance the instruction and their teaching in an urban elementary school?

A2. How can I access whether my students were able to grasp the LMA methodology? How could I improve or what tools or input do I need to do better?

(In Anna's second question the words "access," "improve," and "tools" were important words both for curriculum and instruction. The data collected mostly fell under instruction.)

G2. How does LMA help the teacher in making it easier for the students to learn? An example would be a point of reference or making it memorable for the students?

(Gloria's second question could fall either under curriculum and instruction or learning, but the second part of the question, about making it memorable, could be the teacher's approach to instruction.)

B1. How can LMA help identify and then support gifted or special needs students?

(Brandi's first question relates to identifying and then supporting different needs and this could fall under either curriculum or instruction, but the data collected mostly fell under instruction.)

(Leonard's Question 3) How does teachers' involvement with LMA interact with their engagement in a participatory action-research project that explores the teaching and learning relationship in the arts across the curriculum at an urban elementary school?

M1. What if my children do not respond well with the LMA Methodology?
And how can I measure if it is working?

(Maria's first question deals with response and measure, which I felt could fall under instruction and teaching.)

B3. Can the LMA methodology help in P.E or fine arts curriculum? Since it is coming from dance, I would assume that these courses are easier to apply this methodology?

(Brandi's third question assumes that LMA would be easier to teach in P.E. and the fine arts)

G1. How can LMA's Effort Qualities encourage pupils' behavior in different situations, settings, and spaces? Wouldn't teachers have to instruct differently when pupils are in a church, museum, and/or zoo?

(Gloria's first question is about improving pupils' behavior and instruction in different settings, so it is placed under teaching.

A3. How does the LMA method encourage creative thinking and problem solving for the teacher and student?

(Encouraging creative thinking and problem solving for the teacher would mean that the teacher is learning to be more creative and solve problems with and for the students.)

B2. What kind of literature is out there that helps support the LMA methodology in the classroom?

(Brandi's second question is about wanting to learn more about the LMA methodology, especially in education.)

The questions from both the researcher and teachers are highly interrelated, thus the circling arrows in the middle of the graph. Figure 3.1. Illustrates the participant's questions in how they are related to the researcher's questions.

Figure 3.1
Leonard's Research Questions in Relationship with Maria, Anna, Gloria and Brandy's Research Questions

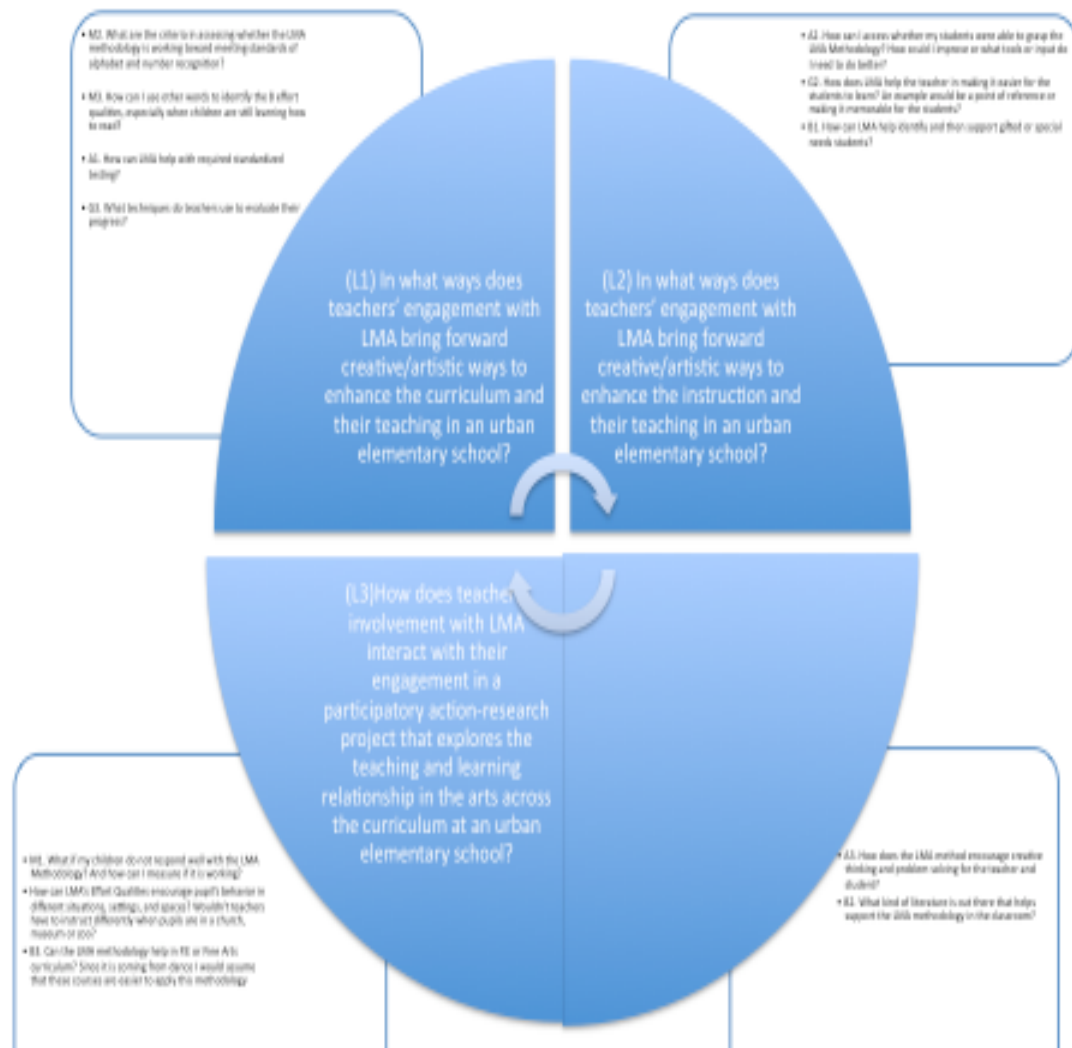


Figure 3.1. Leonard's Research Questions in Relationship with Maria, Anna, Gloria, and Brandy's Research Questions

Maria was wondering how her students would respond to LMA—would the methodology work or not? Toward the end of this participatory action-research study, Maria assessed her students' understanding of the LMA methodology by asking them to describe and characterize objects in nature with the eight Effort

Qualities. Maria utilized the handouts distributed by me (ideas for different sources to which students could link the eight Effort Qualities) with her students.

Anna specifically taught the eight Effort Qualities to her students. Anna explored LMA with her students as a preparation for standardized tests. In assessing them, she would continue to explore the eight Effort Qualities through images, objects, and exercises that students had done in the past. Anna also investigated whether or not the LMA methodology would help her to pace her instruction.

Gloria explored the question of how LMA can encourage pupils' behavior in different situations, settings, and spaces by explaining appropriate behavior in terms of the eight Effort Qualities. Another one of Gloria's goal was to enhance her instruction of all visual art forms by utilizing LMA as a tool for self-evaluation.

Brandi's focus was the use of LMA's eight Effort Qualities in understanding her different pupils and their backgrounds and personalities. She explored the question of how LMA could help identify and then support gifted or special needs students, and she also wanted to find more literature to evaluate the effectiveness of LMA in the classroom. She investigated the first question by applying the Effort Qualities to her interactions with and instruction to an Autistic student, and the second question by seeking additional literature about LMA in the classroom.

Participatory Action-Research

Participatory action-research (PAR) is well-suited to arts and educational settings because it enables the practitioners (teachers), themselves, to self-select a professional starting point from which to focus, study, reflect on, and improve their practice. Participatory action-research was selected for this study because engaging

in LMA activities could perhaps enhance creativity and integration of the arts across a teacher's curriculum and instruction. Thus, it offers teachers opportunities to investigate their practice and find ways they can change to enhance their pedagogy.

An important feature of participatory action-research is that it is problem-centered research, concerned with problems that arise in actual situations (Orton, 1994). A second distinguishing feature is that it is action-oriented, it seeks to answer the question: What needs to be done or what can I change? More importantly, action-research is concerned not simply with studying a situation for understanding but "with producing a change (for the better) in the situation being studied" (Orton 1994, p. 87).

In particular, participatory action-research was the most useful methodology for my research study because:

- Researchers work with and for people rather than study people (participatory).
- Researchers and non-researchers are seen as equals, and findings are fed back to participants for validation (democracy).
- The focus is on generating solutions to practical problems.
- People in the organization (e.g., practitioners) are engaged in the research process and empowered to develop and implement improvements (contributes to both social science and social change). Solutions emerge from the process of doing research.
- A goal is to influence practice positively while simultaneously gathering data to share with a wider audience (Meyer, 2000, p. 179).

Participatory action-research is a reflective process that allows for inquiry and discussion as components of the research. Often participatory action-research is a collaborative activity among colleagues who are either searching for solutions to everyday, school-based problems or as a means of looking for ways to address/ameliorate a persistent issue.

In this PAR study, the teachers must examine their own curriculum and instruction. I conducted the research along with four teachers who shared with me their research questions and goals. I, as the specialist (for only that one time), provided the teachers in a weekend workshop with information about what I had learned from LMA and how we could try to promote creativity and the arts into their current curriculum and instruction. More importantly, I introduced PAR and had the teachers reflect, research, and come up with themes important to their pedagogy. This would hopefully provide the teachers as well as their students the possibility to find ways to be more creative and artistic in their expression and actions. Throughout the study, everyone involved (including myself) could concentrate on the process of creative problem solving and on exploring the elements and principles of the different art forms to create conditions for improvement and change to be used by the school teachers for their own research purposes (e.g., adding dance to math curriculum or changing one's attitude and behavior that creativity only happens in the arts).

Participatory action-research in schools allows practitioners to address personal concerns so they can exhibit some influence and make change. Inspired by

Fine's (2005) work with Participatory action-research, my research study is similar and follows five points she believes are important in school reform PAR:

1. Access, participation, and democracy (These four participants had access to the LMA workshop, they were also the researchers within this study and I was the facilitator).

2. Commitments to Equity (The Researcher promoted equality throughout the study and viewed the participants as equals.)

3. Sophisticated Systems of assessment that support better teaching and learning. (It was my hope that LMA would be a tool for the participants to be able to enhance their teaching and learning.)

4. Schools for Social Justice and Social Responsibility. (All teachers were responsible to continue to grow and learn. It was my hope that through this study the participants would create change in problems/ aspects that would be challenging and or valuable to their beliefs and or were improving to their pedagogy.

Furthermore, the process of participatory action-research assists educators in assessing need, documenting the steps of inquiry, analyzing data, and taking action by making informed decisions that can lead to desired outcomes in the teachers' and students' experiences. In this participatory action-research study, teachers' areas of study attended to a number of different themes and issues.

Participatory action research (PAR) was a necessity for the Catholic elementary school that took part in this research study, because both Principal and the three participants in this research study stated that it faced financial stress from

being situated in a lower income school district. A high proportion of its students come from lower income families, as well. Like many struggling schools, this school was severely lacking in facility equipment material. I chose this school, in part, because of my personal history with it. I was raised very near this school – and after having grown up in that neighborhood, I wanted to give something back to it, and in particular to the school connected to the church where my family and I used to attend Mass.

Being familiar with the area's other Catholic schools, I knew that the arts and creativity were not a priority in the district. I spoke with the principal of the elementary school, who was very excited when I approached her about the research study, citing an interest in artistic integration. She approved my request to conduct the study with 3 of her teachers. My plan was to help these 3 teachers learn the LMA methodology and then let them decide, independently, what they would like to improve within their practice.

The LMA workshop that took place at the beginning of the study was especially important, because it allowed me to work alongside the participants. This created a sense of equity, in terms of me being able to validate each teacher's strengths and discover areas that they hoped to improve with LMA and arts integration.

The three parochial teachers emphasized a desire to solve problems related to Mexican and religious identity, by countering the classic epistemology of their school which separates art from the other subjects. It was my hope to help them find ways to integrate the arts into their math, English, and science curricula. They cited

their Mexican American heritage and the predominance of Mexican American students at their school (98%) as particularly significant. For these teachers and their students, Mexican culture and the Catholic religion both play a huge role in empowering themselves. As a result, many of the themes that they focused on in the research study contributed to solutions that would focus on Mexican culture/identity and Catholicism.

Lower income schools such as this usually de-emphasize art programs, and as such they are the first to be cut in any budget plans. This was another reason why PAR was so important to me. Most schools, and parochial schools in particular, do not have art specialists on staff. Consequently, the teachers have a difficult time teaching hands-on creative lessons, and most of them focus solely on the visual arts while neglecting the other art forms. I hoped to create change within these two schools that participated in the research study, so that creativity and the arts – in the form of visual arts, music, dance, and theater – could be integrated into more curricula.

Inclusion is a fundamental element of PAR because everyone involved is equal and has a voice. The teacher from the St. Louis school focused on inclusion because of the diverse abilities and personalities present in her classroom. Her primary goal was to help these students find ways to work together and learn from one another, despite their differences. From the start of the LMA workshop I had helped this teacher by not only working one-on-one with her in the LMA workshop but provided literature on LMA so that she could feel confident to experiment with creativity and the arts to enhance her goal on inclusion. This was done to hopefully

empower herself by finding ways to better communicate with her students but to as well empower her students especially the one's with a disability or disadvantage by allowing them to learn with others and be inclusive in their learning environment.

Qualitative Participatory Action-Research

A qualitative participatory action-research design was used for this study. Qualitative research often investigates “the big picture” involving relationship, activities, and situations (Fraenkel & Wallen, 1993). Qualitative research designs involve naturalistic inquiry; inductive analysis; holistic perspective; detailed, thick description; personal contact; constant change; unique cases; sensitivity; empathy; and design flexibility (Fraenkel & Wallen, 1993; Patton, 2002). As such, they are undertaken through a particular world view or paradigm. According to Willis (2007), a paradigm is “a comprehensive belief system, world view, or framework that guides research and practice in a field” (p. 8). He believes that our perceptions are formed by our experiences and the way we view the world. We can know what is real through our own intellect and what is most rational, which is why I find the qualitative approach to research the most useful.

Qualitative research is an appropriate design to create a holistic perspective on the relationship between researcher and participant, specifically with this participatory action-research study because it involves a professional development that incorporates LMA in a teacher's curriculum and instruction. Laban Movement Analysis is a somatic method that is used by movement therapists to improve one's and others movement and expression. It is my hope that this qualitative PAR study

will allow these four teachers to explore and find their holistic voice by incorporating LMA to their curriculum and instruction

As Bogdan and Biklen (2003) suggest, participatory action-research “is a research method that seeks to describe and analyze complex experiences. It shares similarities with human relations methods in that, as part of the data-gathering process, one must listen well, question closely, and observe details” (p. 237).

Throughout this research study I had been open to the different experiences and backgrounds of all the four participants. Three were long distance and one was in the vicinity of where the researcher was working. The researcher was democratic in all ways from listening closely to the participant’s stories, hesitations, problems and reading their journals and if either the participant or researcher had questions we tried together to answer them or find ways to answer questions that arised.

In qualitative participatory action-research, “truth” is not seen as objective and able to be generalized, but is embedded in a particular local and community context, involving jointly developed understandings among a group of participants, generated by trying particular strategies and watching what happens. In participatory action-research, rather than pursue rigor in the scientific sense, one needs to maximize how well founded, or “trustworthy” one’s insights and actions are. It is important that in this research study that rich data and stories were collected from the participants but more importantly that the participant’s in their analysis decided as a collective what they valued or found was important or limiting in their findings. . Based on Lincoln and Guba’s (1985) constructivist and interpretivist treatment of trustworthiness, we (both researcher and participants)

developed thick descriptions of the data (stories) so that the reader can determine whether the information is transferable to his or her context. Participatory action-research involves asking questions in a particular context, and trustworthiness is about the extent the answers one comes up with to fit that context.

Trustworthiness (or “rigor”) in participatory action-research is achieved through:

- Participation of those most affected by, and closest to, the research being investigated in ways that develop mutual trust and open communication. (I as the facilitator was open to each of the participants needs and allowed open communication as well as their feedback as to what was to be shared or not shared in this research study.)
- Multiple sources and methods of “finding out.” (Throughout the study the participants communicated through e-mails, journals both paper and cyber, as well as telephoning and towards the end of the study observation and meeting face-to-face.)
- Having an evidence base developed from systematic processes of “finding out,” documenting, and analyzing. (Towards the end of the study the participants gathered their data and findings wrote their own stories and then analyzed them to find important themes that were important and valued in this research study.)
- Transparency in the process. (As co-participant with the other four participants of this research study we collaborated in collecting data,

findings, and analyzing their research material (stories) as open, understandable, and clearly replicable as possible.)

- Ongoing critical reflection, which includes actively seeking review and disagreement. (From the first day of the LMA workshop to the very end of collecting the analysis of the findings. All participants (including researcher) critically reflected, challenged ourselves, and were open to agreeing and disagreeing throughout the research process.”)
- Multiple cycles to fine tune and “confirm” insights and actions. (In this research study the participants read and re-read multiple times their findings (stories) as to confirm what they believed happened and the actions they took within the research process and more importantly, what they learned.)
- Developing “rich” contextualized answers to questions (Throughout the study all participants were continuously finding ways to incorporate the LMA methodology and were also answering their own research questions as well as questions that were given to them by the researcher that was important to the study.)(Lincoln & Guba, 1985).

Case Study in Qualitative Participatory Action-Research

This qualitative participatory action-research project is one descriptive case study, involving three teachers at a parochial elementary school and one teacher at a private elementary school, and using the participatory action-research method. The definition of a case study is: a detailed investigation or examination into a single setting, a single depository of documents, a single group or subject, or one particular

event (Bogdan & Bilken, 2003). Some of the goals included in a case study are documenting, reconstructing, and analyzing a case from a sociological perspective to capture and reveal, from the highly detailed and descriptive data, the complexity of a single case (Patton, 2002). Therefore, raw data of teacher interviews and lesson plans addressing the teachers' implementation of LMA within their curriculum and instruction was included within the study in order to fully capture and understand the holistic context from the participant's perspective.

For this reason, the primary purpose of this participatory action case study is to document the experience of a small group of teachers implementing the LMA methodology within their classrooms, to understand how teachers make meaning of their experience, and to understand how their perceptions and values are affected by the implementation of LMA within their curriculum and instruction.

As an arts educator, I am interested in trying to understand how offering a LMA professional development experience to elementary school teachers might foster academic and artistic/creative experiences through the curriculum and instructional opportunities offered students in their classrooms. Therefore, the steps taken were:

1. Introduce participatory action-research to four teachers at two different urban elementary schools engaged in and interested in improving their curriculum and instruction through an interdisciplinary integration of the arts.

2. Implement a professional development initiative grounded in LMA (arts integration supports this case) to promote creativity and artistic expression across the curriculum in an urban elementary school (see Appendix A).
3. Develop and implement a meaningful, generation of data with the participants' own research questions and answers to them, as well as actions to accomplish their goals.

I limited this study to four teachers so I could establish a close relationship with the participants and provide the attention needed for a participatory-action-research-based LMA professional development initiative. It was my hope to also find teachers from diverse curriculum areas with very different instructional beliefs. I felt I was partly successful in that respect, because three of the teachers were of Mexican descent while one of the teachers was Caucasian; three were general education teachers and one was a visual arts teacher; the student body was diverse in both schools. This diverse focus is important because the literature review (Eddy, 2001; Langton, 2007; Pratchet, 2000; Turlington 2009) suggests a broad perspective of participants might yield richer insights about any changes in the curriculum or their instructional practices.

This qualitative participatory action-research case study examined the teacher learning (if any) that occurred when teachers committed to this two and half month LMA professional development initiative. Through collaboration and reflection, the teachers found their own goals, research questions, and strategies. Examining teacher learning in this study considered whether LMA, as a designed professional development initiative, provided researchers with new insights on this

approach as a mechanism for epistemic transformation and meaningful changes in curriculum and instructional practices (Fang, 1996; Mezirow, 1997).

Data Collection

The questions from the researcher as well as from the teachers guided the research. Continuous semi-structured interviews with the four participants, as well as goal sheets they filled out, were probed to help the teachers answer their own questions. As data collection progressed, more probes were used during the interviews, as was a final questionnaire, to add depth to the participants' exploration of using LMA's Effort Qualities. In addition, all four teachers created an assessment to determine how well LMA was working in their classrooms.

The findings/stories of the participants were refined and approved by each participant and were written by them from their experiences in the LMA workshop, interviews, questionnaires, journaling, lesson plans, and other documentation (such as photos of their work).

Recruitment of Participants

In San Antonio, the principal at the parochial school suggested three elementary schoolteachers from first through third grade who were willing to be part of the research study.

In November 2011, I sent an e-mail to the chair of dance departments in a university in the Midwest, sharing my dissertation study and the need to find three to four elementary school teachers for my research. I then sent a group e-mail to partner schools in the surrounding area. Two weeks later, I received an e-mail from a principal in St. Louis. In that email, she shared her enthusiasm for having a teacher

participate in the study but wanted to limit participants to first and second grade teachers. The primary reason for this narrowing of participants was, in part, because third grade pupils and teachers must prepare for the state exams. MAP exams are standardized tests required by the State of Missouri that assess student learning as outlined by the State of Missouri academic standards. These standards outline what students must know and be able to do in each subject area, each year.

After two months of searching in St. Louis, I received an e-mail that one teacher suggested by the principal at a private elementary school in downtown St. Louis was interested in participating in this research study.

Generation of Data

This research study was conducted in two urban elementary schools with linguistically and culturally diverse student populations and diverse faculties. In concert with the building principal at the parochial school, I worked at the research site for 2½ months and worked with three teachers who were interested in improving their curriculum and instruction through the implementation of creativity and the arts. At the private St. Louis school, the same protocol was followed while working directly in concert with the participating teacher.

To prepare the teachers for this research study, I introduced the LMA methodology through a weekend workshop that introduced the teachers to the eight Effort Qualities and how they can be integrated creatively in their curriculum and instruction as well as in the art forms of theater, music, dance, and visual arts. More importantly, I stressed that Participatory Action research is about their needs and learning as to what they want to focus and work on throughout the research study.

I shared details of the LMA workshop and data-generating tools, chronologically, in the following narrative.

Pre-workshop Interviews

The introductory packet (See Appendices A through H) consists of an assessment of participants' desired involvement with this study that was utilized throughout the participatory action-research study. Using the information from this packet, I was able to remember the questions each participant wanted to answer during the course of this study and gained a better understanding of each teacher's background. The agenda for the study came from the participants, not only from the researcher, and I was supportive of the teachers' learning and experimenting with the LMA Effort Qualities. The introductory packet was organized as follows:

- **Introductory Letter (Appendix A).** This included a brief summary of the PAR study, which was the use of LMA in promoting creativity and the arts across the curriculum. The forms also asked the teacher to fill out information forms, and explain how the forms was to be used.
- **Establishing Our Relationship (Appendix B).** This included general information such as contact numbers, age, occupation, etc.
- **Agreement to the Study (Appendix C).** This gave details about procedures, preparation, expectations, availability, termination, confidentiality, nature of relationship, and teacher waiver.
- **Goal Worksheet (Appendix D).** This made clear that this PAR study was based on the teacher's goals, not the researcher's. Answering basic questions was meant to help the teacher clarify what he or she wanted to achieve.

- Action Plan (Appendix E). This built on the basic questions of Appendix D with the addition of specific steps toward each goal.
- What Are You Tolerating? (Appendix F). Here I asked the teacher to identify sources of stress and current coping mechanisms.
- Thoughtful Questions/Participant's Questions (Appendix G). These questions were taken from the four participants. In a PAR study they posed important considerations that the teacher needed to think reflect and find ways to answer them throughout the study.
- Interview Session Prep Form (Appendix H). The teachers filled out this short document, which was meant to maximize the interview sessions, before each session. Partial or incomplete answers were fine; it was a guide, not a blueprint.

In a qualitative participatory action-research study, it is important that both researcher and teacher co-create the relationship based on the teacher's agenda and what will help support the relationship in order to accomplish the teacher's goals and answer their research questions. During the interview, it was vital that both researcher and teachers spoke about what was needed to make the relationship work. The appendices D through H (Questionnaires and Goal Sheets) were important for the research data; I explained to the teachers that it was important for them to fill the forms out. I also clarified to each of the four participants that in a participatory action-research study, it is important that they come up with at least three of their own research questions that are important to their teaching because they would eventually have to answer them throughout the study. All four teachers

agreed to fill out each appendix. They also helped provide key points of the context of what this PAR study was about and what it was not as well as what was expected from both the researcher and teacher. Appendices D through G were used in my first interviews with the teachers. If they needed more time to think about their goals and research questions, I allowed them to hand them in to me later. These Appendices were important for both researcher and participants, as they allowed everyone to look back during their time of exploring and experimenting throughout the study. In their final interviews, I asked them if they were able to answer their questions and achieve their goals. This will be discussed in the Findings section of Chapter 4.

The data generated through the first interviews created an immediate reaction/action solution by both the researcher and teachers through the process of creating, experiencing, interpreting, and reflecting on their experiences with the LMA workshop. These data also helped assess what the teachers were able to experience, identify, and discover using the LMA methodology within their curriculum and instruction. We examined both their use and my use of the LMA methodology within the 2½ months of the study.

Background of the Private School in San Antonio, Texas, for this Research

I found my first three participants at a parochial school in San Antonio. This school, part of the Edgewood School District, is one of the lowest-income school districts in the city of San Antonio. In fact, this school district made history during the early 70s when the “Robin Hood” act, which would have provided greater economic equality between school districts, was proposed but failed to pass.

The school consists predominantly of Mexican-Americans (97%), including with students, staff, and faculty. The school strives to be a faith-based community. In order to achieve this parental cooperation and good parent-teacher relations are essential. The school believes that their first instinct is to assume that teachers, administrators, parents, guardians, and other caregivers have the child's best interest at heart.

The school's mission is to enable each student to reach their full awareness of their God given talents by building self-confidence, moral, civic, and spiritual values in a safe, secure, positive learning environment. The school believes in a holistic education that enables all students to discover themselves, their strengths and weakness. Through methods of role modeling, teachers strive to build student's self-esteem, self-determination, self-discipline, and responsibility in an atmosphere of optimism and love.

Some of the goals for this particular parochial school is to: develop the spiritual, intellectual, physical, social, and emotional needs of each student through prayer and to model a just society in the school by encouraging service, witnessing and promoting hope of advancing within the Catholic community. Their main objective is to develop the student to have a passion for learning. For if one does he or she will never cease to grow.

Background of the Private School in St. Louis, Missouri for this Research

I found my fourth participant, Brandi, at a small private school in downtown St. Louis. Over the past 14 years, this school has grown and developed to become what it is today. In the fall of 1997, the school opened with four preschool students.

In the following years, increasing numbers of nursery and toddler age students enrolled in the school. In the fall of 2004, the school had its first kindergarten class, and in fall of 2005, this school opened as a K-2 school. The school opened in a temporary location while its permanent facility was being rehabbed. In the spring of 2006, the school moved to its permanent location. By the fall of 2006, the school began accepting students through fifth grade to meet the needs of families with older siblings of current students. The school has continued to grow, and from the time it first accepted elementary students, it has served approximately 160 children and over 125 families.

Since its inception, this school has been dedicated to excellence in early childhood and elementary education. The school does not adhere to any one particular educational theory or application, but rather examines multiple approaches and looks to incorporate new information as it becomes available. Educators at this private school work to understand the learning process of each student and provide students with a Qualitative Education. The foundation of this qualitative approach is respect, as the school's philosophy is to respect life, individuals, and the environment. Through this approach, the school hopes to instill in students attitudes and behaviors necessary in today's world. Some of these are creativity, flexibility, respect, responsibility, global thinking, and personal empowerment. In addition to the core curriculum, this private school also offers programs in Music Theory/Instrument Instruction, Physical Education and Cultural Studies/Foreign Language, as well as Culinary Arts and Studio Arts. In Culinary Arts, students learn about nutrition and take turns actually planning and creating meals

for the school. In Studio Arts, students learn about artistic principles, explore the qualities of art, and use art to express or deepen their knowledge of other subjects.

My cooperating teacher for this research study is Brandi, but she co-teaches with Kerri in the first and second grade classroom. Brandi has taught first grade for four years, but this is her first year working with second graders as well. Kerri and Brandi do a lot of small group and individualized instruction, and they adapt as necessary to meet the needs of each student. Mathematics and Literacy are taught in the form of a workshop, in which a mini lesson is taught and then students go off to work individually or in small groups. I have observed both Kerri and Brandi working with small groups of students and conferencing with individual students during these workshops. Subject studies are another part of the curriculum in which the class learns about various Social Studies and Science topics based on student interest. Materials commonly used are leveled readers, trade books, writing journals, mathematics manipulatives and games, computers, and dry erase boards. Students do a lot of hands-on and active learning. The classroom environment is homey and comfortable with rugs around the room and a big comfy chair in the classroom library. The overall feel of the classroom is relaxed and easy going, but students are required to work hard.

The LMA Workshop: An Overview

Important in this PAR study was a weekend workshop (two days) that introduced the LMA Effort Qualities to the four teachers, three participants in San Antonio and one participant in St. Louis. The workshops were structured the same except that the one in San Antonio used video to document the teachers and their

participation in the workshop. The workshops in both locations required that the teachers collaborate and be open to experiencing the methodology creatively and while integrating all of the art forms (music, dance, theater, and the visual arts.)

In preparation for the weekend workshop with the four teachers, I used three hours on a Saturday and Sunday for individual interviews with each teacher. I gathered three books with illustrations and stories to be used for exemplary analyses of the eight effort qualities of Laban Movement Analysis (LMA): *The World Treasury of Children's Literature*, by Clifton Fadiman, 1984; *The Kingfisher Illustrated Encyclopedia of Animals*, edited by Michael Chinery, 1992; and *Walker Arts Center: Painting and Sculpture from the Collection*, Rizzoli International Publications, 1990.

I shared these relevant materials with the four teachers and explained that these are just some of the examples of books that can be used within their curriculum and instruction. I also supported their own materials as well as materials they might find that could be useful for their children in the classroom. Important to this workshop is to always explain and make connections, as well as have the participants share their connections, to Laban's eight qualities and how they could be related to creativity in daily life as well as how they can be adapted for classroom use.

Laban Movement Analysis (LMA) is an effective framework for observing, describing, and understanding human movement and what it expresses. In the workshop, I provided a broad overview of the LMA system, emphasizing how it could be applied to improvisation when teaching for children, and, through coaching during the study, to achieve specific, short-term goals, i.e., emotions/movement

qualities to improve one's teaching in the classroom. The teachers learned about LMA through a series of lively movement activities, and they improvised using variations of intent, phrasing, body/emotion patterns, dynamic range, change in classroom atmosphere, and the use of different spaces when teaching.

Teaching Goal: To become familiar with Rudolf von Laban's eight Effort Qualities:

Direct - Indirect/Flexible

Soft/Light – Hard/Powerful

Open/Free – Closed/Bounded

Slow/Sustain – Fast/Quick

Brief Overview of the First Day Workshop:

- Introduction to Rudolf von Laban and his work.
- Use of Laban's Effort/Shape Theory in music, theater, dance, and the visual arts.
- Expressing and describing what one sees in different settings and locations and observing how others use it, as well as focusing on oneself while actively participating in a scene and/or when performing.
- Analyzing one's movement behavior as well as others with the Laban Method.
- Use of imagery in relation to the Laban Method.
- Use of relaxation techniques in relation to the Laban Method.
- Analyzing a play and/or musical with the eight qualities and/or breaking down a piece of music and/or scene with the qualities.
- Exercises: Walking across the floor going through each quality.

- Writing one's name while exploring the different qualities.
- Exploring character roles with different qualities, both in movement and speaking.
- Using relaxation techniques with the eight qualities.
- Using massage technique with the eight qualities.
- Using body-mind-focus with the eight qualities.
- Choreographing with the eight qualities.
- Doing Improvisation with the eight qualities.

Brief Overview of the Second Day Workshop

- Having the teachers share what their meaning of creativity is as well as their thoughts about the LMA methodology.
- Warming up the body with creative movement focusing on LMA's eight qualities.
- Use of outside space to find objects that match their meaning of LMA's eight qualities.
- Use of musical instruments to explore LMA's eight qualities. Creating with a partner a small dance that is accompanied with the LMA musical score.
- Interpretation of a story through voice and movement incorporating LMA's eight qualities to analyze the story.
- Use of LMA to design one's classroom space.
- Drawing symbols and pictures that portray LMA's eight qualities.

In closing, having the teachers share their thoughts and experiences of using LMA's effort qualities.

On the last day of the weekend workshop, I gave each teacher two handouts: the Introduction to Laban's Effort/Shape Theory (Appendix I) and Alphabet A-Z, 26 Weeks of Creativity and Art (Appendix J), which get into more detail using LMA's eight effort qualities within all of the art forms. Appendix I (Introduction to Laban's Effort/Shape Theory) gives an introduction to LMA's eight effort qualities and its various uses with body movements/language, emotion/expression, and use of space; it finally focuses on the integration of LMA into all the art forms. Appendix J (Alphabet A-Z, 26 Weeks of Creativity and Art) is a great tool for teachers because it goes through the alphabet from A through Z, using each letter with the theme of all the art forms; it could be used, for example, as a lesson plan for 26 weeks. This material is to be used as a guide for the teachers and will hopefully continually inspire each teacher to explore his/her own curriculum and instruction with it.

Videotaping

In this qualitative participatory action-research study, I, as the researcher, needed to take field notes while observing and working with the teachers. However, during the weekend workshop, it was difficult to take notes and carry out an observation at the same time. More importantly, some individual and group interactions disappeared immediately after they arose. Therefore, I used videotaping during the San Antonio weekend workshop and offered the three teachers the option to document themselves in action while experimenting with LMA's methodology.

Two of the teachers were hesitant at first because I did not explain the reasoning, but once I explained that it was only for me and that no one else would

view it and that it would be destroyed once the research was done, they calmly agreed.

Videotaping the group of teachers during the weekend workshop site was helpful to this qualitative participatory action-research study because all group interactions and activities were recorded for future analysis. I say this because videotaping helps me as a researcher to observe the kinesthetic and narrative analysis of each teacher. Videotaping was valuable for my research data.

Videotaping was an optional tool for teachers as a way to document themselves throughout the Participatory Action-Research study when experimenting with LMA's methodology in the classroom. Important to keep in mind is that if the teacher decides to use videotaping, the camera must only record the teacher in action with no pupils in view or identified. This is done for ethical reasons and to protect the privacy of the children. The videotaping during this time could be a useful tool for the teacher to analyze him -or herself and to understand his or her own physicality. This might provide information not only for themselves but for the researcher as well new questions, understandings, and directions that may arise and reshape the course of action.

Post-workshop Interviews

Additional information and data were collected through the use of post-workshop interviews. Questions focused on any shifts in teacher beliefs and viewpoints about their experiences with LMA's methodology and its relationship to their curriculum and instruction. Five questions that I asked the teachers during the post-workshop interviews were:

1. Did this weekend workshop change, add to, or otherwise enrich your view of LMA's effort qualities with your instruction as a teacher? If so, how?
2. Did this weekend workshop change, add to, or otherwise enrich your view of LMA's effort qualities with your curriculum as a teacher? If so, how?
3. Were there one or more things that particularly interested or surprised you when working with LMA's effort qualities?
4. Was there something not working or that gave you difficulty in the work of Laban? If so, what was it?
5. Will you continue to apply this method in the future, and if so, in what ways?
Did you find the LMA methodology valid for teachers? If so, in what ways?

The purpose of the post-workshop interviews was for both researcher and teacher to reflect and evaluate whether LMA's methodology in the weekend workshop, as well as throughout the study, helped the teacher's curriculum and instruction in any way. I was particularly interested in understanding if the weekend workshop and the 2 and half month research study was enough time for the teachers to grasp and understand LMA's eight effort qualities such as to inspire teacher change, if any. The participants decided whether the answers to these questions would be shared in their stories throughout the research study and their final analysis.

Teacher Journals to Document Curriculum and Instruction Changes

In this qualitative participatory action-research study, I had the teachers keep journals about their experiences with LMA's methodology within their curriculum and instruction. Journaling is a valuable approach to teaching, learning,

and assessment. Reflective journals also provide a valid method for researching teaching and learning (Phelps & Hase, 2002). Two qualitative researchers highlighted the theoretical and methodological connections between complexity and action-research, of which reflection is a key component (Kemmis & McTaggart, 1988; Winter, 1989). Important to qualitative participatory action-research is that it explicitly embraces the participation and the democratization of knowledge production and use (Onn, 1998) and can be seen as a form of practice that acknowledges that social interactions such as teaching, learning, and knowledge generation, take place between researcher and participant (Grund, 1995).

In this sense, participatory action-research is not seen as research *on* participants but research *with* participants. Action-research provides a vehicle for researcher and co-researchers (the teachers in this particular research) to seek and to share meanings constructed from shared experience. Brooks and Watkins (1994) state that “by moving researchers from the role of objective observers into a collaborative relationship with research subjects, they share in rather than control the production of knowledge” (p. 8).

Journals provided a method of gathering qualitative data from both researcher and teacher. I myself kept a journal throughout the PAR study to reflect on my experiences with the teachers throughout the study. Having researched the learning experiences of teachers the past ten years, I was open as to what ways the teachers would provide their journals (e-mails, journal book, loose leaf paper, etc.). These journals provided key insights that might have been difficult to document in other ways. They also provided an opportunity to capture reflective insights

(sometimes described as “a-ha” experiences).

Journals are, thus, not just about gathering data but about actively prompting change by challenging individuals to reflect on new ideas, concepts, and theories and to engage in action as well as analyze what this whole research meant to them. It is from this dissonance (the reality of what is or is not working) that change and learning itself emerges. This approach is concerned with possibility theory rather than predictive theory—with making the future rather than predicting it (Wadsworth, 1998).

Analyzing the Generated Data

The pre- and post-workshop interviews with the participants, the questionnaire, and a goal sheet, along with the interviews and journals, were analyzed. All interview and videotape data were transcribed. All data (stories), including curriculum lesson plans and journals were analyzed in the following manner:

1. Each teacher was assigned a letter/number code during the data collection process.
2. The researcher and the participants explored the data (stories) by reading through all of the data to obtain a general sense of information and/organized the data to figure out whether more data were needed.
3. In assessing and analyzing the data (stories) for whether teacher change occurred, the researcher and the participants used Fullan and Pomfret’s (1997) model for measuring change in curriculum and instruction practices. Fullan and Pomfret’s believe that there are five dimensions of change during

the implementation of an education innovation: changes in (1) subject matter or materials (all four participants use arts integration and incorporation of LMA), (2) organizational structure (started with LMA workshop, reflection, action, and analysis), (3) roles and behaviours (equity amongst analyzing important themes with all participants involved in the study), (4) knowledge and understanding (what the participants learned and would further implement in their curriculum and instruction), and (5) value internalization (what the participants valued after the research study).

4. It was important that all participants collaborated, interpreted, and analyzed their data (stories). More importantly, we collaborated in approving what was to be shared and then I made comparisons with the existing literature and past research. With this in mind, I wrote these findings to support and/or contradict prior literature and research.
5. Finally, the master list of names and assigned codes were destroyed after analysis of the data was complete. This was done to protect the privacy of each participant.

Within qualitative research, data collection and data analysis are intertwined.

The research questions from both researcher and participants also formed a basis for the analysis of patterns and themes that emerged from the data collection (participant's stories). Important themes that the researcher and participants kept in mind when analyzing the data were:

Reading data — all participants read or closely scrutinized in order to recall the events and experiences that they represented. What was done? What was

said? What really happened? And then wrote their own stories.

Selecting data — all participants decided on what important factors are separated from unimportant ones, and made the final selection as to what would be shared in the study.

Presenting the data — all participants selected their own data and presented it with photographs and or hand out materials.

Interpreting data and drawing conclusion — all participants analyzed their own data and came up with their own conclusions. After this, we came together as to come up with a collaborative analysis of important themes that were important to the research study.

The teachers in this qualitative participatory action-research study created their own data through stories which encompassed; writing in journals, creating lesson plans, telephoning, and interviews. Since qualitative participatory action-research is inductive in nature, the data analysis had evolved with the participants reading their own stories and data collection process and deciding what important themes were important to the PAR study. Important points that were kept in mind when we collaborated through the workshops and subsequent follow-ups were:

- Use of LMA in curriculum and instruction (the way in which LMA methodology was used within the pedagogy)
- Use of space (how the methodology was used in the space, for example, the classroom itself, personal space, outside-of-classroom space)

- Use of movement and expression (whether the teacher did or did not incorporate the methodology within his/her instruction and whether it was utilized to analyze the children's movement and expression)
- Teacher behavior (whether the teacher used the LMA methodology to understand his/her behavior, and, if so, whether it improved his/her mindful awareness, providing options for changing his/her behavior)
- Teaching ideas with LMA creatively, in the arts and across the curriculum (whether the teacher came up with any new ideas for the use of the LMA methodology other than the ones provided to him/her during the workshop or through the handouts)

These were points for both researcher and teachers, to keep in mind, but they were not requirements for the teachers. The teacher had the option to focus on one or two rather than all of them, or none at all. Qualitative participatory action-research allows freedom for the teacher to experiment, and whether he or she decides to use the methodology is up to him or her. Regardless of what the teacher decided, we collaborated as to what would be part of the data collection and as a collaborative analyzed the findings as to what important themes were important to the research study.

Central to the data analysis is the arts integration approach to learning. Arts integration places importance on the artistic process in teaching and learning by being central to the curriculum (Fowler, 1996). Arts Integration and Laban Movement Analysis's eight Effort Qualities were the focus and the research study was whether it provided all four participants the motivation to explore, change, and

try to incorporate more creativity and the arts across their curriculum and instruction.

Reflexivity in the Research Process

Authenticity in this participatory action-research was incorporated throughout the research process. It involved both researcher and teacher in the process of defining, designing, conducting, and disseminating effective solutions to the identified concerns (Hall, 1996). Reflexivity is learning to reflect on your behavior and thoughts, as well as on the phenomenon under study. Reflexivity creates a means for continuously becoming a better researcher by capturing the dynamic nature of the process. Conducting research, like teaching and other complex acts, can be improved; it cannot be mastered (Glesne & Peshkin, 1992, p. xiii). Since this was participatory action-research, the four participants were the researchers themselves. They strove to recognize their roles as teachers and remained committed in their terms to the process so that the research study was effective and authentic. In the approach of reflexivity:

1. Evidence was derived from authentic data (which resonates with the life experience of the participants and the researcher). The researcher kept detailed data through recording (both through audio recordings and taking notes) face-to-face interviews, telephone interviews, e-mails, questionnaires, lesson plans, and journals. The researchers (both researcher and participants) collaborated to decide what was important and valid for the research study;

2. Relations between researcher and research participants proceeded in a democratic manner. After the initial LMA workshop, the researcher promoted equality with the participants throughout the study, such as by being attentive to their needs and not pushing his own agenda (this explains why the study needed to be expanded from 2 months to 2½ months; and
3. The researcher's theory-laden view was not given privilege over the participants' view. In this PAR study, the researcher collaborated with the participants in collecting and presenting the data that were meaningful and important to the study. (Hall, 1996, p. 29.)

Reason (1994) describes several aims of qualitative participatory action-research that are embodied in the development of trust:

One aim is to produce knowledge and action directly useful to people. The second aim is to empower people at a second and deeper level through the process of constructing and using their own knowledge. A third important starting point for PAR is authentic commitment. PAR values the processes of genuine collaboration. . . . (p. 328)

I built authenticity and promoted equity as collaborators into the research study by taking into consideration both the abilities of veteran (Gloria) and early career teachers (Maria, Anna, and Brandi) to effectively and humanely integrate their ideas and perspectives whether it was in the LMA workshop and or when experimenting and working together throughout the research study. In the same way as collaborators, improving our practice hopefully promoted a more productive

and professional environment. In a qualitative participatory action-research study, several strategies were identified to avoid ethical pitfalls. These included:

- Delineate the motives and intentions of all the stakeholders involved in the research within the context of the study's purpose (which meant that I as the researcher did not focus on my agenda or the Principals involved with school.)
- Decide how the respondents were protected (through the use of pseudonyms and approval as a collective with what was to shared.)

Establish beforehand that I as the researcher was responsible for the study's content and to make sure the researcher and the participants collaborated as well as approved as to what was to be presented in the final paper. (Erlandson, Harris, Skipper, & Allen, 1993).

The participants helped mold what my own role in the study would be, by keeping in constant contact and updating me on their successes and quandaries. Together, we determined what was important to each of them during their participation in this research study, and how the collected data and analysis would be used throughout.

Maria stated:

Being a Mexican American in a Catholic school with predominantly Mexican American students, it's important not only to teach curricula that are geared in English and math, but also to create exercises that relate to my students' Mexican heritage. This is why I decided to teach at a Catholic elementary school, because for many Mexicans the Catholic religion plays a large role in shaping

who we are. At a Catholic school, parents want their children to learn both well-rounded education and strong faith. And when the two come together, I believe that learning becomes more rich and meaningful. So I would say that incorporating Mexican cultural themes as well as promoting better understanding of the Catholic faith is what is important for me when I teach my students.

Anna stated:

There is a stereotype of how Mexicans are portrayed in the media and throughout the United States. And even though this elementary school is in one of the poorest school districts, I am a firm believer in my ability, as a Latina, to make a difference with my students – to help them understand who they are as well as to provide them with educational fundamentals. I firmly believe that the Catholic faith strengthens who we are as Mexicans and helps my students develop a better understanding of who they are. I also believe that it improves their learning beyond that of the current educational standards of the United States.

Gloria stated:

As the visual arts teacher, I never experience professional development that is focused on the arts. The reason why, maybe, is that the arts are not important to most school administrations. So for me to have a study that incorporates more creativity in the arts is a welcome change. Since I am at a school that is under-served, meaning there is not a lot of money, I try to do creative exercises that do not demand a lot of art materials. To make up for this, I ask families to donate

recyclable materials, such as newspapers. So for that reason, it's important for me to involve community in how I work with the arts.

Important for me now, in my curriculum, is to hear my students' voices, and listen to the personal themes that matter to them – and answering the question of how I, as their visual arts teacher, help them express those themes through paintings, drawings, word-based design ... One activity, for example, would be having them make a poster with a statement of what they believe, and incorporate drawings and symbols that elaborate on what is important to them.

Brandi stated:

This school is very special in that it has students of diverse backgrounds who can come together and learn from one another's dissimilar backgrounds. So my responsibility, as a teacher, is to be more aware of their differences and to promote student inclusion within my curriculum and instruction. I hope to accomplish this via group learning, in which I will help each student express themselves, discuss their background, and share their experiences with others

To shape my role in the study, the participants stated that they would send me progress data on their own time. I contacted them once every two weeks, but the teachers explicitly stated that they would send photos of their work, journals, and lesson plans on their own time. They stated that they would clarify what could and could not be shared in the research study. They also wanted to ensure that I would get back to them as to what would be shared within the research study. What was therefore necessary was a collective, collaborative analysis of what each of the four participants found important.

Thus, I communicated with each participant to earn their approval of what would be shared in the final research study – be it lesson plans, photos, or journal entries. Collaboratively collected data and analysis was critical for the four participants in making sure that what was approved could be verified by all of them.

I was mindful, aware, and conscious of my motivations as the researcher collaborating with participants (co-researchers) and how interactions evolved over the course of the study. I took into consideration throughout this PAR study, while collecting and analyzing data as well as writing my findings, Hall's (1996) description of reflexivity:

- Monitor and reflect on one's doing of the research—the methods and the researcher's influence of the setting—and act responsively on these methods as the study proceeded; and
- Account for researcher constitutiveness, which comes from, "Constitutive phenomenology" meaning that the processes through which the phenomena "take shape" in our consciousness, as we advance from first impressions to a full "picture" of their structure"(Spiegelberg, 1976, p. 66). This process began with being self-conscious (to the extent that this is possible) about how one's conducting of the research as well what one brings to it (previous experience, knowledge, values, beliefs, and *a priori* concepts) shapes the way the data are interpreted and treated. An account of researcher constitutiveness is completed when this awareness is incorporated in the research report (Hall, 1996, p.30).

With that said, I began to understand how the implementation of LMA's Effort Qualities impacts a teacher's curriculum and instruction and, when that occurs, what the outcomes are. Throughout this study, there was a constant commitment to doing collaborative work and research within a critical and democratic framework. My acknowledgment and understanding that I was also studying myself as a collaborator and a researcher was taken into consideration when learning about the research process and its findings in this PAR study.

Provisions for the Use of Human Subjects

I made certain that this qualitative participatory action-research was consistent with the policies and procedures of University of Wisconsin-Milwaukee (UWM) and the elementary schools involved with the research study. I sought approval from the UWM Institutional Review Board (IRB), which authorizes research with human subjects. To do this, I have taken the Collaborative Institutional Training Initiative (CITI) course, which is headed by the Institutional Review Board. I completed and passed this basic course on February 4, 2011. I filed the appropriate IRB documentation, which consists of the IRB Manager Protocol Form and the Consent to Participate in Research Form (Appendices A through C).

Upon IRB approval, I made certain the guidelines for research specified are followed. This included that the teachers read and signed the materials in the Introductory Packet which consists of: the Introductory Letter that introduces the study and the purpose of the research (Appendix A); the Establishing our Relationship Form, which asks for the contact information of the teacher (Appendix B); and the Agreement to the Study form which consists of the:

- The title of the study
- The person responsible for the research
- The risks/benefits of participating in the study
- Confidentiality statement
- Voluntary participant waiver
- The contact information of my main adviser
- The contact information for the UWM IRB office on questions about the participants' rights or complaints as a research subject
- The Research Subject's Consent to Participate in the Research (Appendix C).

All participants were informed of any issues that developed during the course of the study that might have related to their willingness to continue participation.

Summary

In this chapter, the rationale for the use of participatory action-research and the relevant elements of the research design have been presented. In framing my qualitative participatory action-research study, I paid particular attention to credibility and integrity. This allowed me as a researcher to have an open-ended position that constantly questioned assumptions of all data that were read, discussed, observed, heard, and constructed to ensure validity in this research study. The chapter that follows presents the findings of this research that emerged from the collaborative collected data analysis process.

Chapter 4

FINDINGS

Introduction

This chapter is dedicated to presenting the four individual participants' profiles in this participatory-action-research study. This will include the four participants' stories after having taken the LMA workshop and a collective analysis of what they learned from the workshop. Following this will be the four participants stories on how they incorporated LMA, creativity, and the arts across their curriculum and instruction. Finally, the collective analysis of our (the four participants and researcher) findings that were pertinent and important to this participatory-action research study will be presented. The purpose of this research was to understand the process of LMA's Effort Qualities within an elementary school teacher's exploration throughout her curriculum and instruction. This dissertation was to investigate the application of Laban Movement Analysis's (LMA) eight Effort Qualities to the curriculum and instruction of four teachers, in particular LMA's integration of creativity and the arts.

The primary research questions for this participatory-action-research for the researcher were:

- 1) In what ways does teachers' engagement with LMA bring forward creative/artistic ways to enhance the curriculum and their teaching in an urban elementary school?

- 2) In what ways does teachers' engagement with LMA bring forward creative/artistic ways to enhance the instruction and their teaching in an urban elementary school?
- 3) How does teachers' involvement with LMA interact with their engagement in a participatory action-research project that explores the teaching and learning relationship in the arts across the curriculum at an urban elementary school?

Next, I present each study participant's story and what they learned from the LMA workshops and a collective analysis of themes they felt were important in their learning in order for them to explore and incorporate LMA, creativity, and the arts. After this, all four participants shared their stories in how they incorporated LMA, creativity, and the arts across their curriculum and instruction and what they and their students learned as well as the outcomes. Following the PAR methodology we then came as a collective group and decided on themes that the researcher and participants felt were important in their learning and pertinent for their future as educators.

Maria's LMA Workshop Story and Research Questions

I am Maria and am in my mid-twenties and a first-grade teacher. I am Mexican-American, single, and fresh from graduating at a near by college close to the elementary school and am new to the parochial school. During the LMA workshop, I was a bit hesitant at times with some of the exercises, especially the creative movement part. Throughout the research study, I was worried that applying the LMA methodology would distract me from my students doing well both

in number and letter recognition. I wanted to make sure that my pupils were also ready for the next grade level.

I found the LMA workshop at the very beginning to be strange at first, because I was not sure about myself and thought that this workshop would be more about dancing, and I'm not a great dancer and/or mover. I also felt intimidated at first, when Leonard had explained that he would videotape us. But then he clarified that the tape would only be seen by him for the research study. I found it hard for me to do the movement aspect of the workshop, to start off at the workshop with movement first. So again, I'm very self-conscious about how I move, and with very little training, it was hard for me to feel comfortable at the beginning of the workshop.

After the movement phase of learning the eight effort qualities in dance and movement, Leonard had asked us to reflect on how we might be able to use this in the classroom, and I was not sure at first but after the workshop when I received the appendix with the alphabet A-Z, it inspired me to use dance and creative movement and writing in dancing the alphabet with my first-grade students. I also felt that this could be a good warm-up for Physical Education (PE), a different take on it in terms of warming up my students before they would do some sort of play or sport activity.

After the movement workshop, I remember we had to give our explanation, our definition of creativity, and for me creativity was "simply creating" And that for me means anything where you're able to express oneself through voice, writing, movement, the visual arts, or through singing and music.

I remember we also had to draw different images of the eight effort qualities, and for me, direct was a frog as well as the tongue sticking out and eating a fly, indirect was the fly itself, a fly usually flies in different directions quickly, hard and powerful was a hammer, like someone nailing a hammer, soft and light was a feather, open/free was for me going to the beach, childhood memories of going to along the golf coast with my family to the beach, closed/bound was a cast on a broken leg, and not being able to move it, fast is a car, and slow for me is a turtle.

I found this exercise helpful because it allowed me to find images in relationship to the eight Effort qualities and would allow me then to think of these images to enhance for example a specific emotion with, perhaps, the movement. So with a feather it would be soft, so I could use that image to think of my body being soft and light like a feather. I also remembered stating that I could imagine myself collecting different images in magazines and I would give them to the children and asked them how the image reflects the different 8 qualities.

Next I remember in the workshop playing a small drum and I was hesitant again for this because I'm not a great musician, but was open in trying to experiment and follow the different rhythms of the 8 effort qualities. Again I was thinking about my class and how this could relate, how I could bring this into the classroom and thought to myself that drums are very expensive and thought that our school does not have the money to afford 18 drums for my pupils and I remember Leonard stating that clapping and vocal sounds could be a replacement for an instrument.

I know that we also sing in our first grade classroom, especially, simple religious songs, and I will try my best to be more clear and descriptive with how to express oneself through each of these religious songs that we sing in class.

I'll admit that I was hesitant again for the role-playing theater exercises. So it was nice to see my colleague Gloria and Leonard first try out the exercise with role-playing. So it was nice to see Gloria play a policewoman and Leonard play a child and the relationship of the effort qualities working in a situation.

Watching the two first do this made me feel um a little bit more at ease and, um, and so I was the last person to explore an act out a role with Leonard and it was, I was to play the principal, and he was to play a teacher and the two qualities were direct and indirect. I remember that I had to play direct and Leonard played indirect. That experience I thought of was actually how my principal is towards me, and um it made the other teachers laugh, and so I was also laughing throughout the scene what I found important about this exercise is that we discussed then how one communicates with one another, with the staff and one's colleagues with the 8 effort qualities and the importance of communication within the community, the faculty of the school.

I'm not sure of how I could be able to use this with my first graders, I know I have to think about it and reflect but for now I can picture myself reading fairy tales with more expression using the 8 qualities to show the different roles in the fairy tale. I'm still not sure how I'd use it with my students in terms of acting out their roles.

What I found the most interesting in this workshop was the creating a setup with the eight Effort qualities within the classroom. I find this important because for first graders it's important to be creative and mindful in different areas about what you want to evoke within the classroom area. So I know I have a library book area which for me is slow, bound, soft, and light, I know that I do have two computers which is the computer area which evokes direct and fast. I know that I do have also a religious icon area which for me is also free open direct. For me the hardest image to create a space for was indirect, for indirect images was hard, but I can imagine it happening in the religious area when you think of god as being not visible but visible indirectly in the environment and the universe.

I enjoyed that we were able to view my colleagues' classrooms and how they used the eight Effort qualities, I remember that after this workshop was finished, I remember being a bit overwhelmed, but yet still excited in terms of how would I use the eight Effort qualities throughout my curriculum and instruction, as well as the arts. I would say the strongest themes that I felt I learned was how to be more creative in my curriculum, and how to be more expressive in my instruction.

I can imagine myself using the appendix the alphabet a-z appendix in creating a lesson plan going through the alphabet from a through z and using inspiration for themes from the different letters each week. So if it was the letter a, then I know that my students and I could explore the emotion of anger and afraid and for role-playing or for and then for animals and insects for the children to explore, we could use an ant and an ape, which an ant could be slow and bound and an ape indirect and fast I also know that in the appendix you could do the alphabet

and dance the letter a as a theme. So I believe that through the workshop and the appendices that were given to me, I'll be integrating more of the performing arts into my curriculum, something that I have not done much in the past.

This weekend workshop changed how I view curriculum and instruction. In the past, I had never thought to be so creative or to integrate the arts into my math and English classes. And so, this workshop introduced me to using Laban as a methodology in English, math, and in the sciences as well. But since I only teach first graders, I'm looking more into how they can be more kinesthetic with how they draw the alphabet with their bodies, as well as play with different movement qualities, which leads them to becoming more expressive about who they are.

Laban's effort qualities are very efficient, because they're very simple, qualitative words that anyone can relate to. And I was surprised about that, because I hadn't thought that one could do so much, creatively and artistically, with these 8 effort qualities. So yes, I would say that I have changed how I approach my curriculum and instruction, that I'm more expressive in how I teach my students as well as how I act in the classroom when I pace, after having discussed pacing in the workshop.

I wrote on my "What Are You Tolerating" worksheet that stress is one of the most important factors in this teaching job, and that I have trouble finding time for myself. I start [work] before 8:00 a.m. and usually stayed until after 5:00 p.m. After this, I feel so tired that I am not able to do the things that I would like to do, such as go to the gym and work out or go out with friends. Also, on my "What Are You Tolerating" worksheet I would like to go to graduate school, but cannot afford to at

this time because of the lack of financial resources and lack of time. Working at this particular parochial school, it has been sad for me to see that the school needs more financial support and better equipment but we try to make the best with what we have.

My goals for the next 2 months and half of this research study were to improve my students' fluency and comprehension of the English language and improve my students' skills in math and writing. My students are predominantly Mexican-American and lower income, and I worry whether they are fluent enough in the English language to be able to perform well on their standardized tests as well as prepare for the next grade level. My students need to have 100% letter recognition. If these goals were accomplished, I would feel that I have done my job well and know that I am on the right track in terms of how I am teaching.

My action plan for completing these goals was to experiment with LMA to see if it would be helpful for my students in building letter recognition and math computation skills. I am interested in using LMA's eight Effort Qualities to instruct my pupils in not only drawing the letters of the alphabet but as well as dancing them. For math, I am interested in using LMA's eight Effort Qualities in developing shape recognition skills by using different shapes in the environment and nature.

My main way of communicating with the researcher was through e-mails and telephone calls. I sent photos of my work with LMA as well as journals and lesson plans. More importantly, I am interested in using LMA's eight Effort Qualities to develop approaches within my curriculum and instruction for how children should behave during Catholic Mass services.

After the LMA workshop, I reflected about what was important for me to accomplish within the next 2 months and a half with LMA and the integration of creativity and the arts. Something new for me that I would like adding was dance both to my alphabet and math curriculum. When the researcher handed me Appendix G which asked me to come up with three of my own research questions: I felt unsure at first but what I came up with was very related and important to my goals and action plans. My three questions were:

1. What if my children do not respond well with the LMA Methodology? And how can I measure if it is working?

This first question I believe is important because we are testing to see if the LMA methodology works and whether my students can easily understand it and find it appealing. As a teacher, I have to continuously evaluate whether something works or not and so this is why I came up with the second half of the first question.

2. What are the criteria in assessing whether the LMA methodology is working toward meeting standards of alphabet and number recognition?

The second question is very similar to the first question in that I am interested in what tools will I use in evaluating whether my students are meeting the goals that I set out for them.

3. How can I use other words to identify the eight Effort Qualities, especially when children are still learning how to read?

I came up with this question two weeks later after the LMA workshop because I was struggling to find other words than the eight effort qualities so that my students and I could build our vocabulary.

Anna's LMA Workshop Story and Research Questions

I am in my late-20s and still live at home with my parents and siblings. I am a third-grade classroom teacher and new to the parochial school. The LMA workshop had allowed me to not only describe my actions and pacing, but to expand my practices within curriculum and instruction with a fuller understanding of the eight Effort Qualities.

When I heard that I was to do this workshop, I had mixed feelings. Because I was not sure about my third graders being able to do a lot of the arts, the different art forms within my curriculum because for me it would be the first time my kids would be taking the ITBS standardized test. So I had mixed feelings about participating in this research study. I mean I was open to it, but I am worried that my students need to be focusing on preparing for the ITBS standardized test. In the workshop starting off with movement and dance, I was very hesitant. And with my colleague Maria, we felt that being videotaped was not conducive for us to be more comfortable in what was being presented. In the long run, I was able to understand why it was so necessary for Leonard to be able to videotape us.

I'll be honest and admit that I don't remember so much about the movement exercises and the eight Effort qualities, and I'm still not sure how I would use this within my curriculum. I mean I think it could be possible that I could use it as a

release of tension at the beginning of the day for my students, but other than that I'm not sure how I'll use it in the research study.

For me, when Leonard asked what creativity meant to me, I remember stating that creativity is bringing out ideas from your mind to reality and thinking outside the box. And with that, I will try my best to think outside the box in my curriculum instruction by incorporating more of the arts. Even though I'm still not sure in what way I will incorporate the different art forms within my curriculum.

In the next exercise I remember Leonard then asked us to draw different images for the eight Effort qualities. For me direct was pointing the finger, indirect was a worm, hard and powerful to me is a rock, soft and light is a butterfly, open and free I feel like a butterfly when its opening its wings is free and open, closed and bound is the wringing of a towel and the water than comes out of it, for fast a leopard running in the jungle and for slow a turtle comes to mind. I think for me these images are important because I use a lot of different visual exercises in my curriculum. For my 3rd grade students and I, I can imagine using a lot of images and photographs of animals and having my students use the eight Effort qualities to analyze these different animals. I think it's also important to find these images and hang them along the walls in my classroom.

I love listening to music but playing it is something I really usually don't do in the classroom, so for me the playing the drum exercise during the workshop was very difficult but after playing the different eight qualities I at least had a base to start from if I were to use it in the classroom. So I was thinking to find different types of music and have my students then analyze each piece of music with the 8

effort qualities and find out which qualities matched the music that I played for them.

The appendix that Leonard gave us where he listed the eight effort qualities in relationship to musical terms I found was very important because I could then understand music in terms of the eight effort qualities so for example adagio would be slow, allegro would be fast, and so on and so forth.

In the next exercise, I remember not wanting to participate in different role-playing just because acting is not one of my strong points, but after having seen Gloria the art teacher and Leonard do the exercise it made it seem possible and easier for me to try so I remember acting out a scene where I was the teacher and Leonard was the student. And I had to play with the slow quality and Leonard was the student and was very fast in his speaking and it was a situation where he wanted to go to the bathroom. I remember this being very humorous and enjoyable and had experienced situations like this in the classroom it was nice to have as an example to act out.

The exercise with using the eight Effort qualities in a classroom setting was nice to have because each teacher was to draw and create different areas within the classroom that are important, welcoming and meaningful to the students. This was something that I definitely would use in the research study as well as continuously in the future.

After the workshop and reflecting of what I believe I learned most from the LMA workshop was being able to understand that with the eight Effort qualities I can define pacing. Pacing in different subjects as well as throughout the day. Before

the workshop I did not define my pacing and afterwards the eight Effort qualities defined the elements of what I use when I paced in my curriculum and instruction. I also am a very visual person, and so I can imagine using the eight Effort qualities with different images within the classroom so that students continually have the LMA methodology to define the movement qualities of these images. Being creative is also important for me and I can imagine these effort qualities will help me to be more creative in my curriculum and instruction in the future.

On the “What Are You Tolerating?” worksheet, I stated that I felt “lonely.” “I’m single,” and wrote, “and I’ve been wanting to find a partner, but I haven’t been able to do so because I’m so busy teaching and being with my family and siblings while trying to support them.” I am afraid of getting “burnt out, and not having enough ‘me’ time.” She worried that, having been around teachers who have retired early, she could burn out and go down the same path. Like Maria, Anna stated, “living and working in a lower-income district is not easy, and it makes me sad that I am not able to provide materials and up-to-date textbooks for my students.” She also stated, “This could be a reason that my students do not perform as well on standardized tests.”

My goals were to be more creative in my English and math courses. I am seldom creative when it comes to math and English instruction and would like to add more creativity in that area. I am worried about meeting testing standards, and one of my goals was to find different approaches for helping my students meet those standards. I would also like to become more confident and assertive in my teaching and instruction (management) because I am a small person. My students are almost

the same height as me, and I tend to have problems with students taking advantage of my height. I believe if I accomplish these goals, it would allow my students to approach learning math and English in more creative ways, and do hope that it would also enhance my curriculum and better the test scores of my students. I also do hope that LMA would help me better understand how I teach, and would help me explore how to better my instruction.

My action plan for using LMA focused more on the visual arts and art projects. I am very committed with introducing LMA's eight Effort Qualities directly to my students. However, I did worry throughout the research study because my students were preparing for the Iowa Test of Basic Skills (ITBS), as students begin taking that test in the third grade. This concern limited the amount of time I was able to spend recording data and observations for the purposes of this research. However, the material that I did send to Leonard I believe was rich in detail and inventive in its concepts.

Anna (Participant 2) asked:

How can LMA help with required standardized testing?

I found this question important for me because this is the first time my students will be taken a national standardized test and I want to make sure that they do well because it reflects on whether I am doing my job well. I

How can I access whether my students were able to grasp the LMA methodology? How could I improve or what tools or input do I need to do better?

It is important to access in anything new that we teachers bring into the classroom and so I found this question important not only for the research study but for me personally in my pedagogy. The second part of the question is related because if my students are not receptive or not doing well then I would like to know how I could improve what I am providing the students.

How does the LMA method encourage creative thinking and problem solving for the teacher and student?

I came up with this question because after having taken the workshop I learned from Leonard how he incorporated LMA in the arts and so for me I wanted to figure out how LMA will encourage my creative thinking and problem solving skills. More importantly, I want to share the LMA methodology with my students and to see whether they learn to become creative thinkers as well.

Gloria's Background, LMA Workshop Story, and Research Questions

I am in my early forties, married and just had a baby girl this past year. I am the visual arts teacher for the first through fifth graders at this parochial school. Since I'm a visual arts teacher, I was just happy to be able to know that I would be part of a research study that would be promoting creativity and the arts. Most professional development in our school has nothing to do with the arts and so when I knew I was going to be a part of this research study I was very excited. As the visual arts teacher as well as reading, I think it's important to be very creative and expressive in all that you do.

I was very engaged from the beginning of the workshop all the way towards the end of it. It was refreshing to be able to start out with dance and creative

movement and how the eight effort qualities relate to different emotions with the movements being performed. It got my body warmed and prepared as to what was to come but I could tell that my other two colleagues were very hesitant and at time uncomfortable. I believe that my presence in this workshop and study motivated my colleagues to be more open in becoming more creative and using the arts within their curriculum.

I remember then we had to draw images for each effort quality and for me direct was a rocket, indirect was a caterpillar, hard and powerful was a mountain, soft was a feather, open was an opening door, closed was being in shackled, fast is a lion and slow is a turtle. I think that drawing images with the eight effort qualities makes things more clear in defining what the eight effort qualities could be like. It also for me was important to become more descriptive when involving exercises that involve describing different shapes and textures.

I'm not sure how music will play a role in my instruction, as well as in my curriculum, but it was nice to just be able to play a drum with the different Effort qualities, however, I think music can be an inspiration for perhaps visual arts exercises where students might listen to music and then draw or paint what they hear. Perhaps, that might be a lesson plan in the research study.

For the role playing I portrayed a policewoman and I remember Leonard played a child and Leonard was lost and I was supposed to be powerful and guiding in giving the child directions in terms of helping the child be able to find their parents and/or home. I can imagine this exercise helping my students to be able to be more expressive in their reading when portraying different characters but also

for myself in becoming more expressive when I read out loud, especially to the students in the first, second, and third grade levels.

The exercise with the eight effort qualities incorporated within the classroom I found was interesting and beneficial because for me in my classroom I always try to display as many visual arts exercises that the students have created throughout the week because it makes my students feel proud and validates that their work is very important to be seen. So in my classroom I display a lot of my student's visual arts exercises. And I think (in LMA terms) for me that the qualities expressed gives the student a direct, free, and open feeling that their art work is being on display for everyone to see and to empower each student in becoming more expressive and open in their artwork.

Since I'm the visual arts teacher at the parochial school, I do work alongside Anna and Maria and do hope that we are able to share our thoughts during the research study. The themes that I've learned from this workshop was becoming more descriptive as a visual arts teacher and in clarifying what I do when I teach the visual arts as well as becoming more expressive not only in the visual arts but as well as in reading and this is what I hope I will be able to do throughout the study is to enable my students to become more expressive in their approach to the visual arts as well as in reading.

I think that for me using LMA to define pacing was an important topic learned in the LMA weekend workshop. The eight effort qualities defined what pacing is to me in that how open I am when I teach and when I am closed the next moment. I can imagine in a lesson where direct answers come from the students by

looking at nature and describing the movement quality with LMA. I find that the use of imagery within the eight effort qualities as well as pacing were important for me as well as my colleagues because I felt that was time we had in depth discussions and sharing of our ideas and experiences.

In my “What Are You Tolerating?” worksheet I stated that, “I lack the art materials for the classroom and for the children, so it affects which art projects I can give to my students.” This is true and so many of my arts exercises focus on recyclable materials. As for my personal life, I also face the stress of having a newborn baby who suffers from asthma. In terms of my identity and teaching predominantly Mexican-American students is tolerating the pervasive negative stereotypes about Mexican-Americans that gives others the impression that me and my student’s are undocumented and are not hard-working and proficient in the community in which we live in. I believe that we *do* work hard, or maybe too hard, but through strong faith, everything is possible to achieve.

My goals were to incorporate more creative movement and the other arts into my visual arts curriculum and into my reading and writing instruction. Reflecting, feel that I would like to have the students learn the eight Effort Qualities by being more expressive in their reading, writing, and explorations into the visual arts. More importantly I want to ensure that all students feel safe and respected.

My action plan to achieve these goals was to explore various arts exercises through incorporating LMA’s eight Effort Qualities. When introducing a new approach or technique within the arts to my students, I was able to discuss how it related to the eight Effort Qualities. For example, I remember stating, “when using

scissors, one must cut the paper slowly so the object comes out clear and direct.” I also wanted to use LMA to help my students understand how to relate to others, and what behaviors are appropriate or inappropriate when in different situations. For example, I am a firm supporter against bullying not only nationally but at this parochial school where I have witnessed it firsthand.

Gloria (Participant 3) asked:

How can LMA’s Effort Qualities encourage pupil’s behavior in different situations, settings, and spaces? Wouldn’t teachers have to instruct differently when pupils are in a church, museum, and/or zoo?

I came up with this question because I am always interested in how student’s behavior changes in different settings. Being the Visual Arts teacher I like to take the students to the art museum and develop perhaps with LMA a behavior/movement guide on how students should be when in the museum and what to look for when looking at different pieces of art. The second part of the question I came up later with during the research study because having talked with Maria and Anna they were planning field trips as well and discussed how they would prepare and instruct their students differently when they would be outside of the classroom.

How does LMA help the teacher in making it easier for the students to learn? An example would be a point of reference or making it memorable for the students?

I came up with this question because after the LMA workshop I learned how simple this methodology was used throughout the art forms and wanted to see if I shared the eight Effort qualities with my students if they would easily learn them

and retain them throughout the research study. More importantly, I wanted to explore in my curriculum and instruction which lessons while incorporating LMA had a lasting impression on the students learning.

What techniques do teachers use to evaluate their progress?

All teachers have to evaluate their progress and so with this research study I want to know what techniques, if any, I will use to evaluate my student's progress.

Brandi's LMA Workshop Story and Research Questions

I am in my middle 20s, Caucasian, and single. I am in my third year at this private school where I co-teach first and second grade with another female teacher. I enjoy co-teaching because it gives me the possibility to learn from the other teacher and reflect on areas in which I may need to improve. I would like to share the eight Effort Qualities of LMA with my co-teacher however, I would be the only one implementing it in my curriculum and instruction so that she can give me feedback. During the study, I would like to gain feedback not only from Leonard but from my co-teacher.

It was nice to have a 1 on 1 workshop with Leonard because I was able to get 1 on 1 individual attention. We started off with the LMA Effort qualities in movement and I thoroughly enjoyed it because with my kids have done creative movement so for me to understand the eight effort qualities through movement was enjoyable.

I know my definition for creativity was that creativity is the flow of new and original ideas. It includes thinking outside the box and not being afraid to take risks.

Hopefully, I will use this definition throughout my explorations of LMA, creativity and the arts during this research study.

I remember in the workshop, Leonard reading little red riding hood and how we analyzed the fairytale with the eight effort qualities, then myself having read goldilocks and the three bears after having used LMA to analyze each character. I found this exercise valuable; the analyzing of different characters in a story because it made me more aware of how to become more expressive and thinking of how each of these characters could be read with a different quality.

In the workshop, I also found valuable the eight Effort qualities and how Leonard incorporated with music. At our school we have music instruments like drums and I think it's important to use what is available with our children. Leonard demonstrated the different ways of hitting the drum with the LMA's eight Effort qualities and inspired me during the workshop a lesson plan to use the drum as a way of showing the eight Effort qualities in a lesson. We also used gongs and I found this interesting because it's a totally different instrument than the drum because it resonates so this also brought in a different idea of a different instrument that I could bring into the classroom in demonstrating the differences in the eight Effort qualities.

I believe the most important themes that I learned from this LMA workshop was integrating the arts across the curriculum because I am very interested in finding out how to promote the different strengths of my students because of their diverse backgrounds. I have three students that have learning disabilities and I think it's important to use creativity and the arts and have them be able to find different

ways to be able to express themselves. LMA also clarifies how I can be more descriptive and expressive and explaining oneself as well as communicating a clearer way when dealing and handling and communicating to my students of various backgrounds.

I wrote on my “What Are You Tolerating?” work sheet that my students complain about boredom, lack self-confidence, and are sometimes late to class. I also lack free time to do things I am passionate about because of the lack of energy from teaching and do get frequently ill. In my instruction, I repeat myself a lot, especially in my exercises in the classroom, and I need to break that up with more creativity. The reason is because of my concern that I am not clear with the students that are behind or have disabilities.

One of my goals was to communicate instructions to my students thoroughly. Again, I have a few students, one in particular that has autism, who has made me more aware of how I communicate not only to these students, but to all of the students within the class. I want to help my students achieve their highest level of learning and build a positive relationship with each of them so that they trust and learn from me as a role model and educator. I also want to give my students as much of my knowledge as I can, and build an environment where students learn to work together and learn from each other.

If I were to accomplish my goals, I would get to see and experience my students becoming successful at their studies so that they could move on to the next grade level. Also, I could show my students that I am a good teacher by working with

them in reaching their goals, and I could personally feel as if I had made a difference in their lives.

My action plan was to use LMA to clarify my actions when creating lesson plans for my curriculum and instruction. For example, I will be direct with my instruction when demonstrating exercises. Specifically working toward the goal of being more intentional about speaking slower to my autistic student so that he better understands me. I also want to develop a closer (bound) relationship with my students to increase concentration and clarity so that there is more of a focus on the needs of the students. I also want to be “open” before and after school so my students could come get extra help because sometimes students do not know what they need to focus on, whether it be their homework or simply what happened in class that day.

Brandi (Participant 4) asked:

How can LMA help identify and then support gifted or special needs students?

This question is important to me because our school’s philosophy is based on inclusion within the classroom. So my student’s are coming from different backgrounds and disabilities and so I wanted to learn if LMA could help me with analyzing my diverse students and then find creative ways to support their learning.

What kind of literature is out there that helps support the LMA methodology in the classroom?

I know this is a direct question that has a yes or no answer but I believe that if I am also a researcher I would like to know what other literature is out there on

LMA. Knowing this would help me and also give me more confidence to explore and motivate me to be more engaged in the research study.

Can the LMA methodology help in PE or Fine Arts curriculum?

Since it is coming from dance I would assume that these courses are easier to apply this methodology?

After having taken the workshop I still was not sure if LMA could enhance my P.E. and Fine Arts curriculum and so I wanted to challenge myself to create lessons geared to these two courses. Also, I wanted to challenge myself to incorporate LMA not in these two courses but other courses like math and English just to see if I could be more creative and integrate the arts in courses I normally would not do.

Leonard's story

In the San Antonio workshop it was exciting for me to be there because I was raised in San Antonio and this school is near from where I was raised. The school has underserved populations and is not a wealthy school district even though it is a private catholic elementary school. The funding and support from the community is still not up to par as other private catholic schools are in other school districts. So being able to do this research study with this elementary school it was important to enhance the arts and creativity.

When I had approached the principal she was very open to having a research study occur at the school and she had suggested three teachers that were very interested in taking part of the study. The three participants were: Maria, Anna, and Gloria. And these teachers were selected because they were of the elementary

school level where the principal stated, “that there’s more freedom to explore the arts in early elementary school grades.”

The first day of the LMA workshop, we gathered in the school cafeteria. I brought a cd player with me and a video camera. I did ask if the participants were uncomfortable being videotaped and two of the teachers, Maria and Anna, were hesitant, and I explained that this would be helpful for me to see spontaneously what would occur when I thought these eight Effort qualities in these art forms and that it would only be seen by me. So they agreed, but I felt that they were very hesitant in the beginning of the workshop.

The first exercise was movement and the eight Effort qualities and when I teach I am very observant of the participants and Gloria was very engaged, and I felt that Maria and Anna were hesitant, but later within the movement exercises became more engaged in what they were doing. Important for me was to always have a discussion after every exercise, so I wanted to learn how they could imagine using this exercise or using more creative language and dance in their curriculum.

After this exercise then I went into the LMA eight Effort qualities and the drawing of different images in relationship to these qualities. I find that this exercise balances the movement, starting with movement and coming down to finding images to drawing. I find that is good, first moving and getting the body warmed, then concentrating to find images to draw to illustrate. I also found it important to ask the participants to define creativity, because it is defined in so many ways so I wanted them to be aware of how they thought of it themselves, so they could be attuned to how they might use it in their teaching, classroom, and curriculum. Again,

structure was important for me. The next exercise was a little more movement again so it was music and performing the eight Effort qualities on an instrument, more applied and active. The following was again being more creative, which was using the eight Effort qualities within a classroom setting, so each teacher drew a classroom and putting in different areas to embody the different Effort qualities, so for one teacher it might be that books are bound, computers are fast, games are open and free.

After that came another more active exercise with role playing, theater games where the teacher would play a certain role and act it out or they would read a story and analyze each of the characters within a story, especially simple stories, fairy tales, and then have them read it out loud and be more expressive.

Again I'm a firm believer that after each exercise it's important to have discussions and collaborations in terms of sharing how they would use the eight Effort Qualities or how they would use more of the art forms across the curriculum. In that collaboration, one can feed off each other's ideas so that they don't feel like they're alone when exploring creativity and the arts.

The two themes that I felt were strong within the teachers learning and their impressions from the LMA workshop were acting and the eight Effort qualities by becoming more expressive. They found it powerful having analyzed different character roles in a story and then having to incorporate the eight Effort qualities when reading out loud. The all felt that when they did this they became more expressive. The other important theme that I arose was the realization of LMA's

eight Effort qualities and its relationship to pacing and or the defining of pacing and the possibilities to use it in a course or throughout the day.

Collective Analysis of the LMA Workshop

All four participants agreed that after having taken the LMA workshop there were four important themes (arts integration, defining and clarifying pacing, better movement analyst of others as well as themselves, and becoming more expressive) that had a resonance to their learning and that they would take into their classrooms for the next two and half months. All four participants agreed that they were inspired and motivated to incorporate LMA and that it would help them find ways to incorporate creativity and the arts – theater, music, dance, and visual arts – into their classroom. They felt that the workshop had marked an improvement in their confidence to become more creative and to incorporate the arts across their curriculum and instruction. It also helped them clarify and define their pacing, both in terms of just one course and pacing over the course of the day. The third main theme that the four participants agreed that they learned from the workshop was that LMA helped them to become better analyzers (in terms of movement, facial expressions, and exploring different character roles, animals, and objects.) The participants each described in their stories that with LMA they felt prepared in their ability to analyze their students' movement, expression, and behavior, including movement, tone of voice, and facial expressions. More importantly, all four participants concluded that the LMA workshop helped them learn to have an increased self-analysis and awareness, which would help them be more aware of their own instruction, presentation, and behavior throughout the research study as

well as in their lives. The four participants and I agreed that analysis paved the way for the fourth main theme: expression. Through reflection, all four participants agreed that the LMA workshop helped them to become more expressive and also motivated them to create lesson plans that would focus on improving their students' expressive abilities, whether through the arts, communication skills, and or academic course work.

The four teachers expressed an appreciation for the creative applicability of the LMA methodology. They felt that it was fundamental in their teaching approach, and that it deserved wider implementation in the teaching world due to its simplicity and ease of adaptation.

The next section that follows are my story and the stories of the four participants and how they incorporated LMA, creativity and the arts across their curriculum and instruction.

Leonard's Story in Generating and Analyzing Data

During the LMA Workshops and before the research study, was to begin for all four participants, I collaborated with each participant to clarify means of recording data and tracking their progress.

For Maria, integrating the arts, particularly dance, in her math and alphabet curriculum was something new to her practice. To generate data that would help her answer the questions, Maria kept a journal, created lesson plans focused on LMA, and sent photos whenever possible. Anna chose to generate data by keeping a journal and sending artwork that her students worked on. Gloria kept a journal and sent photographs of artwork that would incorporate LMA into her visual art

exercises. For Brandi, journal entries were especially helpful for generating data, as well as lesson plans that incorporated LMA in her curriculum.

The teachers analyzed their data in many ways. Maria did this by looking at the end results of the study and the growth of her students. She evaluated whether the study had improved their learning, expression, and comprehension of what they were experiencing, whether it was a story, dancing, playing different character roles, or attending mass.

Anna analyzed her data by looking at the end results of the work and giving her students exercises that used the LMA effort qualities – from pictures of animals to sensations to different objects in nature – so that the students had multi-faceted approaches to the eight effort qualities.

Gloria analyzed her collected data by comparing her students' past visual artworks with more recent ones. From this, she evaluated whether incorporating LMA helped her students become more descriptive and expressive, and whether they developed better approaches to her visual arts exercises. Gloria wanted her students to not only approach a visual arts exercise, but to be able to interpret their work after finishing: why they chose the colors they did, what inspired their lines, et cetera. This expressive evaluation was a central goal for Gloria, even more so than the exercises themselves.

Brandi analyzed her data by observing her students in seeing if they were improving their communication and collaborative skills when working in groups. She also relied on feedback from her Co-teacher in what she felt was working when incorporating LMA in her curriculum and instruction.

Leonard's Story On the Participant's Application of LMA

LMA helped Maria to shape her own teaching habits. She found that it helped her become more expressive and descriptive when reading to her students, and that she in turn grew more sensitive to their body language and behavior. She stated:

“Since we are at a Catholic school, it’s important for my students to have a good understanding of how to be when we attend mass – and to be more expressive when they participate in it.”

Maria worked to integrate the LMA methodology into a very wide range of instructional activities: dance and creative movement, music, reading, religion, the visual arts, and role playing. The three parochial teachers, Maria, Gloria, and Anna, all had a great interest in applying LMA to their religious teaching. The other two parochial school teachers, Gloria and Anna, had shown interest in wanting to improve and enhance their classroom atmosphere, particularly their religious corners. Both incorporated the LMA Effort Qualities in religious corners of the classroom so that the students were able to direct their attention to these religious icons and pray and also have a better understanding of why they are presented in this manner. For Gloria, it was improving her corner by displaying religious artwork that the students created. For Anna, it was improving her corner by clarifying the religious icons but also adding more meaningful petitions and prayers from the students.

Maria applied LMA outside of her lesson plans, as well as in them. She restructured her classroom, organizing it via the effort qualities and creating a

healthier, more creative learning environment. She also used the LMA methodology to improve her own pacing and to analyze student behavior.

Anna had a unique interest in teaching science to her students, and I talked with her about science exercises that would increase creativity and boost student interest using LMA. She found new approaches to the 8 effort qualities by providing her students with different images that related to the 8 effort qualities. Her main concern was that her students prepare for the ITB standardized test. She stated:

“I will also try to incorporate LMA’s effort qualities in bettering my students’ test taking.”

Anna also focused on developing her skills in the fields of religion, social studies, and visual art. Like Maria, she expressed a desire to improve her pacing, and experimented with LMA to do so. She worked with her students to apply the eight effort qualities to their private lives outside of school, in an exercise that allowed them to design a perfect bedroom.

Gloria reflected that shaping her work with LMA helped her to become more descriptive and expressive, as well as her students. She collaborated with her students more by allowing them to identify themes that were important to them, and then helping them express these themes via drawing. Gloria, like Maria, used LMA to improve her own movement and expression, and to similarly empower her students. Along with Maria and Anna, Gloria integrated LMA methodology into religion, social studies, and the visual arts. She also brought her new knowledge into out-of-school settings, including a class field trip to a museum.

Brandi used LMA to shape her work by focusing on inclusion among her pupils. She was also interested in integrating more artistic creativity into her math and English curricula. Brandi was unique in that she found ways to apply LMA methodology in math instruction.

While Maria taught her students gestures that reflected the eight effort qualities, Brandi experimented with a more dynamic body rhythm experiment in her physical education class. She settled on this exercise in order to explore one of her initial questions: Can the LMA methodology help in P. E. or fine arts curricula? Brandi's body rhythm exercise demonstrated the easy integration of LMA methodology into physical activities. This outcome seems natural, since the LMA methodology has its roots in dance.

Like Maria, Brandi was interested in re-arranging her classroom to create a better learning environment. Specifically, Brandi aspired to improve classroom management. She shared with me a story involving students who were overly prone to hugging and clinging to her, which resulted in class disruption. As a researcher, I reflected on this story, thinking that perhaps I could have questioned her intentions, because in many cultures, touching and holding is a way of communication meaning that I "like you" or "enjoy being around you." It would have also been helpful if I had asked Brandi if she asked the student herself why she liked to hug or cling on to her, and I didn't. Brandi successfully improved her situation by explaining, with the eight effort qualities, concepts of closed, personal space and uncomfortably direct, open behavior.

Anna worked to integrate LMA into her science teaching, and Brandi faced a similar challenge in her math instruction. She also harbored a unique interest in experimenting with differentiated instruction, as a means to promote class unity.

Maria's Story With Her Incorporation of LMA, Creativity and the Arts

My first LMA-inspired lesson plan focused on dance. (Figure 4.1) I was inspired by Leonard's A-Z alphabet appendix and I told him as much on January 16, when I emailed him asking for feedback. I was satisfied with how I had arranged different arts activities throughout the day, particularly the dancing of the alphabet. I was nervous before the class – after all, this would be my first time incorporating this many arts activities in my curriculum – but I had faith that my students would respond well and learn.

After a month had gone by I reflected and saw a great change with my students recognizing the alphabet but more importantly efficiently writing them out. I believe this is so because they were interpreting the letters with the different art forms (like dance which I had not done before in the past) that I added to the curriculum. Also, I was being more descriptive by incorporating LMA's effort qualities when explaining the technique of how one should draw out straight lines (which would be direct), curves (which would be indirect) and to take their time (slow). These changes to my curriculum, by adding the arts to my curriculum and incorporating LMA in my instruction was beneficial to not only my student's learning as well.

Teacher: Maria's 1 st Grade Lesson Plan 1/23/2012			
Monday	<p>OBJ: The children will identify picture that begin with the letter H.</p> <p>PROC: - Do 1 TEACH & first Section of Practice/Apply</p> <p>EVAL: Phonic Book p. 45 TE T45 & T46</p>	<p>The children will trace and make letter h.</p> <p>- Oral sample of things beginning w/H</p> <p>- Oral direction</p> <p>- Letter Hh sheet(front/back)</p>	<p>The children will warm up with the 8 LMA qualities and then draw the the letter H with incorporating the 8 effort qualities.</p>
Tuesday	<p>OBJ: The children will identify and isolate initial sounds for the letter Hh.</p> <p>.PROC: -E Blocks/ Unit 8 - Lesson 9-11 - Kinesthetic Learner</p> <p>EVAL: Phonic Book T38</p>	<p>The children will write the letter H in upper case form.</p> <p>- Oral directions</p> <p>- Handwriting Book p. 26^^^^</p>	<p>ART WREATH</p> <p>The children will paint a small paper plate that resembles a wreath.</p> <p>-add light and soft objects/ornaments</p> <p>Children will use their own creativity.</p>
Wednesday	<p>OBJ: The children will visually recognize H and h.</p> <p>PROC: Practice/Apply section 2 -Sample and oral directions</p> <p>EVAL: Phonic Book p. 42^^^^ TE T42</p>	<p>The children will trace and make the letter Hh.</p> <p>-Oral directions and board sample by children</p> <p>Letter Hh Sheet (front/back)</p>	<p>Letter theme H (hand and help): The children will explore their hands and how they can help someone.</p> <p>Through movement and different situations when needing help. (Role Playing)</p>
Thursday	<p>OBJ: The children will identify and isolate the initial sound for letter H and print Hh.</p> <p>PROC: - #1 Teach -Practice/Apply -Group Direction</p> <p>EVAL: - Phonic Book 43/44^^^^ TE T43 & T44</p>	<p>The children will write the letter h in lowercase form.</p> <p>-Oral Directions</p> <p>Handwriting Book p. 27^^^^</p>	<p>MIME (Introduce Hobby)</p> <p>The children will mime different hobbies that they enjoy doing.</p>
Friday	<p>OBJ: The children will identify the sound letter H makes in a word.</p> <p>PROC: Listening skill with memorization - Group activity</p> <p>EVAL: TE44</p>	<p>The children will write numbers 1-5.</p> <p>-white board samples</p> <p>- group/oral directions</p> <p>Handwriting Book p. 24^^^^</p>	<p>The children will draw out the numbers 1-5 with different body parts.</p> <p>For Music they will clap out the different rhythms of 1-5</p>

Figure 4.1. Maria's lesson plan with dance.

I tried to explore music with my students through singing and rhythm. My students begin and end each day with religious songs, so this seemed like a good

area to experiment with the LMA methodology. I used LMA to analyze different religious songs and in turn help my students become more animated while singing. Some religious songs are meant to be joyful (open and free); others are meant to be solemn and contemplative (bound and closed). For instance, we sing one song to the Virgin Mary every morning with free and open joy:

Blessed Mother, Blessed Mother,

We have flowers pink and blue.

Pretty Flowers, Blessed Mother, All for you!

After learning the LMA methodology, I told my students to sing this song soft and light, with free and open arm gestures at the end of the song, as if they are offering both flowers and themselves to the Virgin Mary. I saw a huge difference in my students. Parents began to come up to me, saying that they've noticed their children becoming much more animated and expressive when they sing, and they often refer to this song in particular!

In late January, I explored LMA's eight Effort Qualities when I read to my students, in an effort to inspire them to be more expressive when they read. Ever since I began this activity, I witnessed immediate positive reactions in the children. They were laughing more, "ooh"ing and "ahh"ing along with the story. It was quite nice to experience this when I read to them. Even though they are still learning how to read, I began to hear more expressiveness from my students, when trying to read something or explain themselves to me. I had been hesitant in the January LMA workshop, but now that I was seeing and hearing such a high degree of

improvement from my students, I was motivated to think even more about my curriculum.

So, I decided to implement pantomime as well as role playing in the presentation of a book that I thought would be very enjoyable for the children. In late February, I began planning a lesson centered on a children's book called "The Pigeon Finds a Hot Dog." The book struck me as a perfect reading experience for my kids, which I would coordinate by dividing them into pairs and having them mime or act out the story. During the activity, I collaborated with the students to help them decide which movements and actions could best represent the pigeon and duckling. This was my first experience with creative movement, role-playing, and mime in the class, and I had high hopes that my students as well as myself would have a wonderful, rewarding time.

"The Pigeon Finds a Hot Dog" Lesson Plan

Teacher: Maria

Themes: Expression, Pantomime, Role Playing in Reading

Date: 1/28/12

Grade level: 1st Grade

Time length: 1 hour

Group size: 16 Students

The students will be required to read, "The Pigeon Finds a Hot Dog" by Mo Willems. After reading the book, each student will be required to discuss the differences between the pigeon and the duckling. Who is nice, who is mean, who is bigger/smaller, who is more bound and who is more direct. Did students'

understand that the duckling ended up tricking the pigeon? Was the pigeon being fair by keeping the hot dog to himself?

Standard: English and Language Arts

Communication: oral, kinesthetic and visual for 1st grade students: Speaking and Movement skills and Creative Strategies

I will provide them with a fake hot dog and bun. They will decide amongst their partners who will play which role. They will practice and then share their performance.

5 points: I will observe the students work and see if they enacted out the storyline properly.

5 points: I will observe if students speak and move clearly and well.

5 points: I will observe who initiates and sustain a conversation through turns talking and movement.

5 points: I will observe if the students worked well with their partner.

When I was structuring the lesson plan, I was guided by the eight effort qualities, which I used to analyze the story as I read it aloud to the children. I feel like I have become more in tune with my own expression, and in turn I'm enjoying my teaching process much more. Leonard suggested that this was a sensation of increased embodiment, and I agreed – during the reading I felt like I was fully present, aware of the story and my students.

After we read the story together out loud, we had a discussion about the differences between the pigeon and the duckling. We talked about how the pigeon would walk and talk, and I asked the class if the duckling would walk and talk the

same way. Of course, the kids were jumping over each other to share the differences they found. So I asked for two volunteers who would like to play the pigeon and the duckling characters. Surprisingly, not too many hands went up, but at least three children raised their hands: two boys and one girl. I thought to myself, should I take the two boys? I decided to go with what I was not used to doing, and I went for the girl and the boy. There was some nervous hesitation between them at first, but after a while the two decided independently who would play which character. The boy quickly demanded the pigeon and the girl was happy to play the duckling. I was overjoyed to witness the outcome! It was so amazing, so animated, and the other kids were loving each moment. Sure enough, after the first pair set the tone, everyone wanted to volunteer to perform. My students didn't follow the storyline strictly, but I challenged myself to not always have things my way. Leonard suggested that I liberate my children and give them the power to express themselves in whichever way they felt inspired, so I allowed them to play with the story and invent their own humorous encounters. It was a learning experience for me as much as it was for the kids.

During the remainder of February, I continued to work off of this new creative energy in my academic classes. I continued to read out loud with expression, and guided my kids to be more expressive when they read, role played, and did pantomime. They are persevering with challenging concepts of self-expression and improving with every new collaborative exercise.

I wanted to improve and enhance my religious curriculum with LMA's eight Effort Qualities. I created a guideline on how my first graders were to walk from the

class to the church and then how and what to do while in church. I instructed the children to walk slowly and softly, keeping their contemplations closed and to themselves as they prepared to enter the House of God. This was so helpful because, prior to this plan, my kids were always loud, disrespectful, and unable to concentrate. I was getting frustrated and fed up! The LMA methodology inspired me to experiment with new instruction that incorporated the eight Effort Qualities. I was then able to impart to my students reasons as well as feelings explaining why they need to behave in a respectful, quiet manner while in church. Since implementing this new instructional plan, my students' parents have come up to me, saying that their children are much more present and responsive in church!

On January 28, I began making preparations for Catholic Schools Week, when some of my students would be leading Mass. Here is an excerpt from the Mass script, which clarifies how the student should express themselves during the reading:

Good Morning. (Open, welcoming face and Powerful voice)

Pause a bit.

The theme for today's mass is We Trust in God. (Slowly but powerful)

The celebrant for today's mass is Father Rudy.

My name is Tristan ----- (Open and Powerful)

Please stand. (With powerful Commanding Voice)

(Gesture Arms Directly with palms facing upwards)

This is the Responsorial Psalm Xaria will read:

(Come up slowly, softly bow the head directly to the altar and take your time to find the text.)

Our Responsorial Psalm is:

(With a powerful and direct voice)

In you, my God, I place my trust.

(Pause.)

(Repeat, raising right arm directly to the sky.

While repeating, take your time and try to stay in sync with the congregation.)

In you, my God, I place my trust.

Two weeks after the student-led Mass, I talked to Leonard about how it went. I was happy with how it went and didn't find it too challenging. By incorporating the eight effort qualities into the Mass, I helped the students become clearer with their voice and arm gestures. I believe that the students found it helpful, and I know for sure that I found it helpful for myself. I was happily surprised to see how effective just a few added words from LMA could give my students a much clearer picture of how to lead and read.

I built a visual art exercise for Valentine's Day using LMA's Effort Qualities that challenged my students to become more expressive with their work and find personal meaning in it. I had the children each draw out a heart, which they then colored with a hue of their choosing. I then had them describe what the heart represented to them. I personally believe that the heart represents all eight of the Effort Qualities: the heart can be free and open, direct or indirect, and so on. The hearts my students made reflected the eight qualities, too: the heart was free and open, representing their parents' free and open love for them. I explained to the

students that the hands in each of the pictures represented how the child wanted to be loved by their parents; one hand represented the hand of the parent, and the other represented the hand of the child. The heart represented love for the children, and the children placed handprints near the heart, representing direct love between parent and child.

I then considered the color connotations of powerful/hard and light/soft. To me, the parents' yellow handprint is more powerful in paint, while the child's brown or purple handprint is lighter and softer on the page. The qualities of "fast" and "slow" did not play a big role in this exercise, although I did ask my students to take their time and not hurry through the assignment. I observed the students as they worked, and it was clearly evident which students had hurried through the exercise based on their final products.

I was curious to see whom each student perceived to be giving more love in the parent-child relationship. In Example 1, the child placed handprints indirectly and distanced from the heart (Figure 4.2). The child explained to me that he recognized that his parents loved him all the time, regardless of whether their love was direct or not. This picture was an example of one of my male students wanting to be fast and hurry through the assignment: the word "love" is misspelled, and the heart is not cleanly cut out. In Example 2, the child chose to make both handprints equally powerful on the page because he felt that he was equal to his parents in giving and receiving love. He explained to me that he did not feel that he was weaker or less loving than his parents. (Figure 4.3)



Figure 4.2. Example 1. Hands not touching heart.



Figure 4.3. Example 2. Hands touching heart.

After the LMA workshop, I found myself putting more meaning into my class's art projects. My students were becoming more expressive and communicative in ways that I hadn't experienced before. I could never have guessed that integrating the arts across my curriculum would have such a strong effect on

my students. Just to think, I'd added dance, role-playing, and familial symbolism to my teaching repertoire in two short months! My students' promising improvement made me much more open to the arts and their importance to expression and learning.

After my success with the pantomiming book activity, I decided to explore more role-playing. I continued this by focusing more explicitly on performance and acting. These activities improved my students' vocabulary skills, as well as their ability to express genuine emotions in different situations. For example, I spent a lot of time with "Goldilocks and the Three Bears", playing with my voice to enter the role of each character. Goldilocks' voice was slow, soft, and light, Papa Bear was powerful and direct, Mama Bear was soft and open, and Baby Bear was slow and indirect. I made sure to speak slowly and take my time, because my students were still learning how to read. I appreciate the "Decodable Readers" series because it allowed me to take my time and enunciate. I saw definite improvement in my students' expression and concentration. When my children see and hear me read expressively, they follow along, comprehend the story, and understand the words much better, which helps them when it is their turn to read.

I remember another story, "The Fox on the Rock." At the beginning of the story, the mom fox is very sad, so I read her lines in a voice that was slow and bound, with my head tilted in a sad expression. "Where is Bob Fox now?" I asked in an indirect voice, craning my head as if searching for him. I noticed that my students were deeply affected by my full facial and voice expression, and they tried to

replicate the same approach and tone of voice when it was their turn to read out loud!

In early March, I helped my students explore the roles of important people who make up a city. Some examples included policeman/woman, fireman, bank teller, salesperson, and mail man/woman. Even though they didn't speak much dialogue, it was nice to see the children act out these career roles through movement. During the lesson, I tried to guide them with the effort qualities to be more powerful in their movements, softer in their voice, or more direct with their arm gestures, as needed. After practicing continuously with the Effort Qualities, I feel confident that creativity is possible in my curriculum and instruction.

In my math and reading classes, I planned out lessons in which I would start out giving easy questions, then proceed to harder questions. I did this to challenge my students: they would answer the earlier questions more quickly, and then they would have to take their time with the harder ones. If the questions could be answered by other students, I would sometimes make the questions be "free and open" to the other student groups, so that the other students who knew the answers could help those who were stuck. I also ensured that many questions were "bound and closed" so that the children had to find the answers by themselves.

Prior to the workshop, I had experimented with pacing in my instruction but I didn't define what I was doing with any degree of detail. The LMA methodology helped me make my instruction more concrete and clear. Even my students are being more responsive and alert when I play with pacing, in both my math and reading classes.

Something I was very interested with adding to my curriculum was making positive changes to my classroom set-up with LMA. I was inspired by one of Leonard's workshops, in which we were told to draw the layout of an optimal classroom set-up on large sheets of butcher paper, using Laban's eight Effort Qualities. I sent a video clip and photograph compilation to Leonard on May 11, showing off my newly rearranged classroom atmosphere. Using the eight Effort Qualities as a guide was helpful for me, and I explained my thinking to the students so that they would understand how they were meant to behave in different areas of the classroom.

I noticed a significant improvement in student concentration, and my students became motivated to behave correctly in accordance with each area of the room. I arranged the desks in a circle, which helped with cohesion: nobody was separate or cut off from anyone else. I placed a rug in the middle of the circle, and I began to present the material for that day's learning on the rug. The corners of the classroom were arranged by the eight Effort Qualities. For me and the students, I wanted one corner to be an open, gentle, and free corner, which displayed images of the baby Jesus and the Virgin Mary. (Figure 4.4) The corner with the computer was direct, fast, and powerful. (Figure 4.5) In another corner was the library, which was the slow and bounded corner. (Figure 4.6) Finally, the last corner was free and direct, and it consisted of shelves with different games the students could play. (Figure 4.7)



Figure 4.4. Maria's prayer corner.

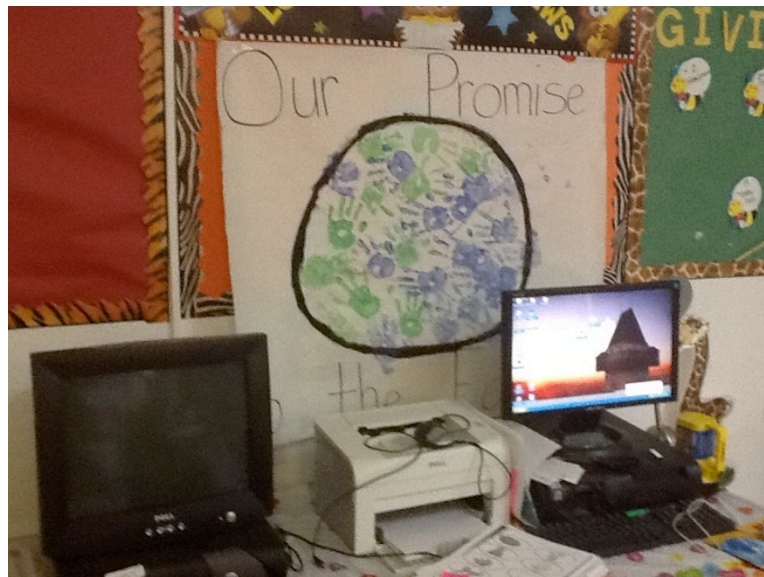


Figure 4.5. Maria's computer corner.



Figure 4.6. Maria's library corner.



Figure 4.7. Maria's play/games corner.

There was another time that I had a fun time decorating the front of the entrance door with free, direct, open, and inviting art projects that my students

created. For Cinco de Mayo, I had the students take light, soft tissue paper, and cut it into pieces, then paste them on an outlined figure of a piñata. The resultant colors were so vibrant and the children were passionate about doing something relevant to their culture, so this made it more meaningful to them! (Figure 4.8)



Figure 4.8. Maria's front door.

By mid-May, I told Leonard that I had become more aware of what I am doing with myself and the children since I first began the LMA study in mid-January. Even though not everything worked out perfectly as planned, being part of the research study and LMA had provided me some grounding, with which I could analyze myself and my surroundings. Leonard had a talk with me while I was standing outside with my students at the end of the day, waiting for their parents to pick them up. At this time of day, I would send the students off to the designated waiting area outside. I

ordered them into a direct line, one after the other: “John, stand directly behind Helen!” I would shout, and John (or whichever student I was speaking to) would move back into place. I made sure to be open and approachable to the parents when they arrived, smiling at them and speaking politely. I wanted to ensure that I developed a good (bound and closed) relationship with the parents, because they are responsible for providing their child with a supportive, loving environment. As I was explaining this to Leonard, one of my students came up to me, saying that her mom had just parked in the lot. I told the girl, “Rebecca, you know she or someone else has to come out and pick you up directly. If you run over there an accident can occur!” While the girl’s older sister came out of the car and retrieved Rebecca, I prompted Leonard, “See, do you hear me use the words?” Leonard replied “I do, I do!”

One of my challenges throughout the study was analyzing myself with LMA. I analyzed myself in action whenever I was in a negative, non-productive mood. I would try to correct myself by experimenting with different actions and movements. I remember sometimes being so hard on myself, and it would show in my actions toward the children. It was either a sense of insecurity, frustration, or anger – and then I would carry out the ensuing lesson plan with that emotion. It was not a positive atmosphere for the students. I was being bound and closed.

During the LMA workshop in which Leonard had us associate the eight Effort Qualities with calming, positive images, I was transformed to another part of myself that I have not experienced. It was a revelation. I said, “You can not always be hard on yourself, Maria! Try and free and open yourself to other things in life and

challenge yourself!" After that, throughout the research study I attempted to change negative thoughts about myself and replace them with positive thoughts, making sure that I was free and open throughout the process. It was very helpful, and I saw myself thinking positively about all that I did! I even saw a change of behavior and attitude in my students whenever I successfully freed myself from negativity.

Since my very first face-to-face meeting with Leonard on January 14, I knew that I wanted to use the eight Effort Qualities to analyze each pupil's movement behavior. We had discussed in the workshop that LMA could be a way to understand a child's body language, as well as how students communicate with one another. Soon after the meeting, I decided to conduct a survey which would help me observe my students. Then I planned to describe my students' body language and oral communication with the eight Effort qualities. This was a very new experience for me, but I wanted to challenge myself with a movement-focused research project and be the analyst for this particular survey.

The following is a list of how I monitored my students' movements and expression:

Direct – 4 boys, 3 girls

Indirect – 2 boys, 6 girls

The boy students tended to be more direct when answering mathematical questions. Girls tended to be more indirect with one another when discussing answers. When girls talked about boys, they tended to be very indirect, thus making sure that the boys didn't hear their conversations.

Soft – 2 boys, 7 girls

Hard/Powerful – 4 boys, 2 girls

The two boys who were indirect with their facial expression and body language were the same two boys that were soft and light when they spoke to me and to their classmates. I believe that girls tend to be softer with their voice and movements because of the role that gender plays in society. Girls are expected to be soft, light, and dainty, while boys usually have to be powerful, macho, and hard when dealing with one another. When I have a conflict, my boy students tend to be very powerful and hard in their communication with me.

Free/Open – 4 boys, 5 girls

Bound/Closed – 2 boys, 4 girls

The same two boys that were indirect and soft spoken were also bound, for the most part, in their body language. They were very shy when speaking up in class. I also found that boys and girls were equally open and bound, depending on the situation or the subject that was being taught in class.

Fast – 4 boys, 6 girls

Slow – 2 boys, 3 girls

I based this on the speed of each child and how he/she spoke to me and other students. The same two boys that were indirect, soft, and bound were also slow in how they spoke with me when answering questions. The girls often spoke fast with one another, and were also quick to answer questions when those questions dealt with language arts, history, and religion. The boys tended to answer quickly in math. When Leonard asked me, on February 6, whether I had found my survey to be helpful, I replied that I found it to be invaluable. For instance, once I knew certain

students' shortcomings I focused on improving qualities in them that needed strengthening. I saw improvements in the two boys who were indirect, bound, and slow after pointing out qualities that they could focus on. This was my first experience with survey analysis of student body language and expression, but I learned a lot from the experience. It taught me to be more observant when dealing with and teaching my students. Also, I found it problematic to generalize the students into distinct categories, because I find that every student has special nuances that cannot be easily qualified.

On February 22, I decided to analyze my students' interactions in a different survey that was more geared to my bilingual students. Some of my students were of Mexican descent but unable to speak Spanish, and one student was not Mexican. I was interested in improving inclusion and interaction amongst my students, so I determined how many students in my class were bilingual. Out of the 15, eight students could speak and understand Spanish, four were able to speak and understand some Spanish, two were of Mexican heritage and said they were taught to speak only English in their families, and one was Caucasian and spoke only English.

I found it interesting that the Caucasian student was one of the two male students who was soft, bound, and slow, as I determined in my other survey. I wanted to use this observational study to increase my students' inclusion in classroom activities. I also noted that the eight students who could speak and understand Spanish tended to be more open and free with one another.

The two surveys were very helpful because it helped me assess each student's quality of movement, and observe them as they explored opposite LMA qualities and developed as people. The loud and powerful students tried to be softer when talking with me, and the shy ones were now opening up to me and other students. I felt proud of having done this survey work all on my own, especially seeing how it improved my own instruction to have my students explore other movements and means of expression. The students became more accepting of one another, too, and they became more willing to collaborate with one another. Using LMA to analyze my students was something very new to me, but it was worth the challenge, as it helped me understand and improve classroom dynamics.

At the end of the study, I talked to Leonard about the effects of LMA on my own behavior. During those busy 2½ months, the hardest part was finding time to write journal entries. I would say that LMA's eight Effort Qualities are clear and to the point, but to change habits in my approach to teaching was sometimes a challenge, especially when I was stressed. Approaching a student or teaching material with a direct, free-and-open perspective while under stress is not easy. I can try and fake it, but students can see and feel when I am not genuinely 100% present, or completely honest about how exhausted I am deep in my heart. It's a hard job, so at least I can say that I have the eight Effort Qualities to help me be critical of myself, which can be a good and a bad thing at the same time: good in the sense that I'm able to pinpoint and analyze how I act in the classroom; bad in the sense that it is a struggle to change my own bad habits. But I continue to work to improve myself, because I know that I am capable of it.

After having incorporated LMA into analysis of my students' behavior, I now wanted to incorporate it into my Progress Report. As a teacher, I have a professional responsibility to design efficient methods to assess my students. I worked off of the existing Progress Report and questioned what each category meant in relation to the eight Effort Qualities. For example, "Follows Directions" represented to me the quality of direct. Did the student hear me clearly and do what I had asked them to do? This was again something new to me, but I found it necessary to meet this challenge because it would enhance my criteria and standards of evaluating each student. (See Figure 4.9)

I also shared these comments with my principal, because she was curious about what I was doing in the research study. I explained to her that the LMA methodology had enhanced my teaching by helping me better understand myself and my students because it requires me to observe, analyze, and strategize about my instruction.

Maria's 1st Grade Progress Report
 Student: _____ Date: _____

	<u>Yes</u>	<u>No</u>	<u>Sometimes</u>
1. Follows directions (Direct)	1. _____	_____	_____
2. Shows self-confidence (Powerful and Free)	2. _____	_____	_____
3. Shows self-control (Bound but in a Good Way)	3. _____	_____	_____
4. Demonstrates listening skills (Goes directly to task)	4. _____	_____	_____
5. Stays on task (Direct concentration and Bound)	5. _____	_____	_____
6. Has ability to express self verbally (Free and Open)	6. _____	_____	_____
7. Works independently (Bound but in a Good Way)	7. _____	_____	_____
8. Can make the sign of the cross (Direct, Slow and Light)	8. _____	_____	_____
9. Knows prayers (This depends on the setting. For the meal prayer Soft and Light seems appropriate. For the Lord's Prayer I want it more Powerful)			
a. Blessing Before Meal	a. _____	_____	_____
b. The Lord's Prayer	b. _____	_____	_____
10. Takes care of personal property (Direct and Bound)	10. _____	_____	_____
11. Behaves well with in the group (Free and Open)	11. _____	_____	_____
12. Starts and finishes work on time (Direct)	12. _____	_____	_____
13. Wastes time (Indirect and or Bound)	13. _____	_____	_____
14. Joins in games and singing (Direct and Free)	14. _____	_____	_____
15. Recognizes own name (Direct and Fast)	15. _____	_____	_____
16. Recognizes letters (Direct and Fast)	16. _____	_____	_____
17. Writing skills: I observe if the student is directly focused and or indirectly not concentrated. With time, if fast, it all depends if the letter is done properly but if it is done sloppily then this is not good and I clarify to go slower. I also observe if the student is to hard or soft when with the pressure when writing the alphabet and numbers. Can Clearly write the Alphabet.	17. _____	_____	_____
18. Math skills: Can Clearly write Numbers	18. _____	_____	_____
19. Counts ___ to ___	19. _____	_____	_____
20. Identifies shapes (Direct and Fast)	20. _____	_____	_____
21. Identifies basic colors (Direct and Fast)	21. _____	_____	_____

Please sign and return:

Teacher comments: _____
 Teacher Signature: _____

Figure 4.9. Maria's Progress Report Sheet

Maria's Research Questions and Answers

1. What if the children do not respond well to the LMA Methodology? How can I determine whether it is working?

My lesson plans adding dance and creative movement to the language arts curriculum allowed me to assess whether the students were engaged, receptive, and actively learning the alphabet. After three weeks of implementing dance and creative movement, I found that my students improved both physically and

mentally. They gained the ability to write letters and numbers on paper as well as in space. More importantly, they found joy in moving their bodies that I had never seen before in my curriculum or lesson plans. Finding multiple ways of learning can engage a young child's mind, and LMA helped me incorporate physical activity that amused my students as much as it enhanced their mental engagement with the alphabet and numbers.

Also, my students and I were able to analyze objects from nature by using the eight Effort Qualities. This was helpful in assessing whether they were retaining the eight Effort Qualities throughout the course. Most students were able to identify such objects in terms of the qualities – describing a feather, for instance, as being soft/light or a rock as hard/bounded. So they are memorizing the LMA eight qualities, but not in a rote way – they're memorizing them in many different ways, which I believe is important to learning.

2. What are the criteria in assessing whether the LMA methodology is working toward meeting standards of alphabet and number recognition?

This question is related to my first question. I found multiple ways of incorporating LMA in my curriculum and instruction. From becoming more expressive when reading out loud to adding more movement and role playing to my curriculum, I have seen dramatic improvement in my students' engagement with the material.

My students are more than meeting standards of alphabet and number recognition – more so alphabet than numbers, though. The children had fun making geometric shapes with their bodies, so I felt that I could build with another exercise

by going outside with the children to see if they could recognize these geometric shapes. I was happily surprised to see that they did very well. However, I did not use LMA with numbers very often, because it was something I didn't focus on in my lesson plans. It's hard to change set standards with the math curriculum, even though my children are trying to write and recognize numbers. But regardless of that fact, my students have picked up on my enthusiasm and they are now fully capable of recognizing the letters of the alphabet, even those who are just beginning to read. I am more expressive because LMA has helped me put the qualities into perspective when I read and teach to the children!

3. How can I use other words to identify the eight Effort Qualities, especially when children are still learning how to read?

Every so often I would look at a thesaurus in an attempt to find similar, simpler words that would help my first graders understand the eight Effort Qualities. But all in all, the activities in which I incorporated LMA were more important to me than finding similar words for the eight Effort Qualities. Both are important tools for continuous learning. I had a mild complaint with Leonard's Appendix I, because as helpful as it is, some of the words are far too advanced for my students.

Anna's Story With Her Incorporation of LMA, Creativity and the Arts

I wanted to get more creative with using LMA's eight Effort Qualities in my science curriculum. Prior to my experience, I had not done anything artistic or creative in my science classes, so I anticipated that this would be a challenge, and I expressed this wariness to Leonard in the January 14 LMA workshop.

After dwelling on it for a week, it struck me that my students enjoy studying animals and objects in nature, so I decided to focus on incorporating LMA and creative projects with those themes. I decided to encourage my students to explore their senses by touching or carrying an object and determining whether it was soft, hard, or light. And if my students heard a sound, I would ask them to describe whether it was powerful or a soft sound.

In my science lesson plan, I resolved to use touch and feeling to awaken my students' senses. I made plans to place different materials in black plastic bags, like sand, pebbles, felt, feathers, nails, water, rubber bands, and clay. I would then have my students place their hands in each bag, one by one, and prompt them to try to identify each material and a feeling that it gave them. I provided towels with which the children could wipe their arms and then write their findings.

The effort qualities that I focused on here were light, soft, hard, and direct. I was excited to design a creative project that could teach my students about the senses, which are a big scientific topic, using LMA. I loved the stories that my students told me when they discussed what feelings each material invoked for them and why.

On January 27, I designed another lesson plan that would incorporate LMA's eight Effort qualities to teach my students about the senses and have a better awareness of them. This time, I would use sound and smell to awaken my students' sensory responses. I decided to play a meditation CD and bring different aromas to class. My primary intent was to help my students be aware of their senses, but I also intended to help them calm themselves with meditation. Just from watching, I could

just see them calming down! I brought out a set of aromas – cinnamon, vanilla, lavender, rose, and peppermint – and had each student smell the aromas, one by one, and try to guess what each one was. When the sniffing was done, I had each student write down stories or feelings that each aroma reminded them of. This exercise provided my students with a better understanding of the nose and ears, of sound and smell, of writing stories, and of meditation. The soft, light quality of the music and the direct contact I gave my students with the aromas were the two LMA qualities that I incorporated into this lesson. Although I chose not to ask my students to use LMA, I had high hopes that they would reference the LMA qualities in their reflective writings.

My experience with this lesson plan was amazing. I saw improvements in all of my students. They became more in tune with their senses and their surrounding space. One student blurted out that they'd like to have more of a meditative, musical atmosphere while doing their homework. After seeing the results, I wanted to do another lesson just like this, but instead I knew I had to follow the curriculum standards. Even so, LMA is having a lasting impact in my teaching. It's now second nature for me to blurt out qualities whenever they are appropriate to my lessons.

In the LMA workshop in January, Leonard talked about the importance of pacing and how the LMA eight Effort Qualities came into play. I agreed with Maria in that I found his explanations valuable because, prior to the workshop, I could not define exactly what I was doing with pacing. LMA helped me to define those concepts.

By February, I was starting off each morning with a prayer that was bound and light, to help my students find themselves and their connection with God. After this would be a joyous song that was free and light. This was a good transition, because after the song comes the hard material that I usually present at the beginning of each day, when their minds are still fresh and open. After lunch, I would try not to give so much hard material to my students because they are too tired to handle it. Toward the end of the day, I gave my students light material to work on. I usually ended the day with prayer because it allows my students to leave being bounded and connected with God. I am still experimenting with my pacing, but this research study on LMA helped me closely observe, reflect on, and change my approaches to daily pacing. After three weeks of this new schedule, I made plans to keep experimenting with it whenever necessary.

By March 22, I was confident that using and exploring LMA's eight Effort Qualities challenged me to become more creative and expressive in my teaching – or as Leonard would say, I became a better performer. One thing that made experimentation with the eight Effort Qualities so easy was the appendices that were handed out at the end of the LMA workshop. Even though I was initially hesitant to explore the Effort Qualities, simply participating, observing, and listening to what the other teachers had to say helped me understand that we all have strengths and weaknesses. It also allowed me to hear how the other teachers were currently incorporating the eight Effort Qualities and how they planned to use them in their curricula. So even though I was hesitant to approach some of the exercises in

the workshop, I came out of it improved, with a better understanding of how to be more creative and artistic in my curriculum.

I talked to Leonard by telephone on February 17, telling him about my personal, religious experience, and how I've used LMA to improve my students' spirituality and embodiment. The power of the crucifixion is for the children to believe that Jesus was born to save our lives and that the Virgin Mary is a sign of gentleness/softness and openness, because she listened directly to God freely/willingly and brought Jesus into this world. I wanted to encourage my students to use the LMA Effort Qualities within their offerings and daily prayers. As I told Leonard on the phone, I wanted them to be in touch with their feelings and emotions, so I allowed them to cry with sadness or to be happy with elation. Then I observed and analyzed the movements and facial gestures of my students, something that I had not done much of in the past.

I remember observing a student whose eyes were closed with tears falling out and closed, folded arms. Another day, a child expressed the need to be hugged, which is another form of bound and enclosed movement, when she was explaining that a relative was sick and in need of prayer. I went over to her and gave her a hug. Yet another child expressed herself as free and happy with her arms, eyes, and mouth open wide, because something good had happened to her and she wanted to be thankful!

We Mexicans take our Catholic faith seriously and understand that it is important to totally immerse our students in their religious education. Ever since I taught the eight Effort Qualities movement warm-up at the beginning of the school

year, my students have become more familiar with the emotions and gestures attached to the Effort Qualities. I think that being fully in tune with one's body, mind, and spirit is as important for me as it is for my students. I'm a firm believer in the power of Catholic faith to enhance a student's learning, especially in Mexican culture. I now see a transformation not only in my teaching but in my students as well! (Figure 4.10.)

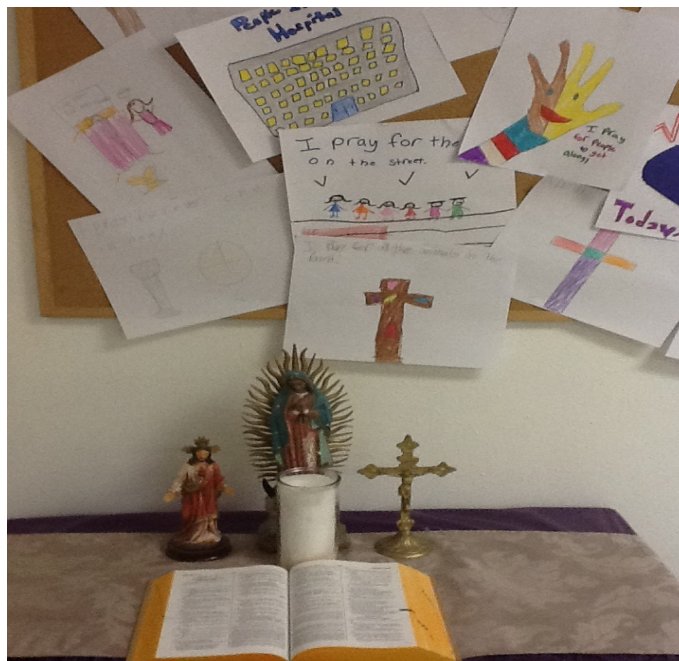


Figure 4.10. Anna's prayer corner.

I had plans to improve my visual arts curriculum with LMA. I used LMA's eight Effort qualities for my students to draw figures and objects representing each quality, and talked to Leonard about my experience on February 8. I took this exercise from the LMA workshop in part because I found it personally informative, but I also thought it would be a good exercise for my students, to ensure that they weren't just regurgitating the LMA material.

I have seventeen students in my class, and I wanted to see the outcomes of the variety images and responses to the Effort Qualities:

- For the quality of “soft,” 11 students drew a feather, 2 drew a pillow, 1 a balloon, 2 clouds, and 1 cotton candy.
- For “hard” and “powerful,” 7 drew a rock, 4 a bodybuilder, 3 Superman, and 1 a mountain, 1 Iron Man, 1 a monster truck.
- For “closed” and “bound,” 3 students drew a cocoon, 1 drew a hermit crab, 4 a closed door, 4 a jail or a prisoner, 2 a fist, 1 a caged animal, 1 a person being tied up, and 1 a bear hug.
- For “free” and “open,” 5 students drew a park, 4 a butterfly, 4 Heaven, and 4 a bird.
- For the quality of “direct,” five students drew an arrow, 2 a rocket, 5 a ruler, 3 a pencil, and 2 a pin.
- For “indirect,” 12 students drew a snake, 3 a snail, 1 a jellyfish, 1 an eel.
- For the quality of “fast,” 6 students drew a leopard, 5 a racecar, 2 a shooting star, 2 a lion, 2 a rabbit.
- And finally, for “slow,” 13 students drew a turtle, 3 drew a snail and 1 drew a sloth.

I observed the class during the exercise, and I didn’t have any rules against students looking at others’ answers, so they were highly influenced by what their peers were drawing for this survey. Then I questioned those students who had answers that were very different from the others, and asked them why they chose their answer. For example, I asked the students who selected the jellyfish and the

eel. One of them responded that he watches lots of nature television shows and loves animals. The other child said that he goes fishing with his dad in Padre Island. It was nice to hear where they got their answers.

The most varied answers were the powerful/hard and the bound/closed qualities. I believe that the bound/closed quality was the hardest for my students to grasp. Perhaps this is why their answers were so varied. I also think that the notions of bound/closed brought about a degree of discomfort with children because that Effort Quality evoked a sad or negative feeling. What gave me this idea is that when my class went over the “jail” answers for the closed/bound quality, some students were laughing or visibly uncomfortable, perhaps because of an incarcerated family member. I know stories from these kids and from families within the community that confirm that some of them have family members in jail.

This exercise helped clarify the eight Effort Qualities to me, and showed me how they have been working positively for my children over the last month. One outcome of this exercise was that the students’ real-life situations, experiences, and themes improved their understanding of the eight Effort Qualities – and that’s a good sign for my curriculum!

In late February, I designed another lesson plan in which I asked my students to create a “fantasy bedroom” with the eight Effort Qualities, as a means of introducing the Qualities to them. For example, one student’s bedroom showed a large bed that was soft, free, and open. Around this bed was a fish tank moat, expressing open and indirect qualities, because fish swim around indirectly and the tank evoked a feeling of openness to the student. The student drew stairs that

formed a bridge over the fish tank moat, which added an even stronger feeling of openness to the room. The fish, she explained, were direct and indirect as well as slow and fast.

The room featured posters of popular singer Beyoncé Knowles, because this student sees Beyoncé as a powerful role model. The walls of the room are made of windows, giving the room an open quality; the student said that her fantasy bedroom is in the wilderness, so privacy is not a concern. The bedroom had one door, and that one door represented the qualities of closed and bound, because it meant that she had privacy in her fantasy bedroom (Figure 4.11).

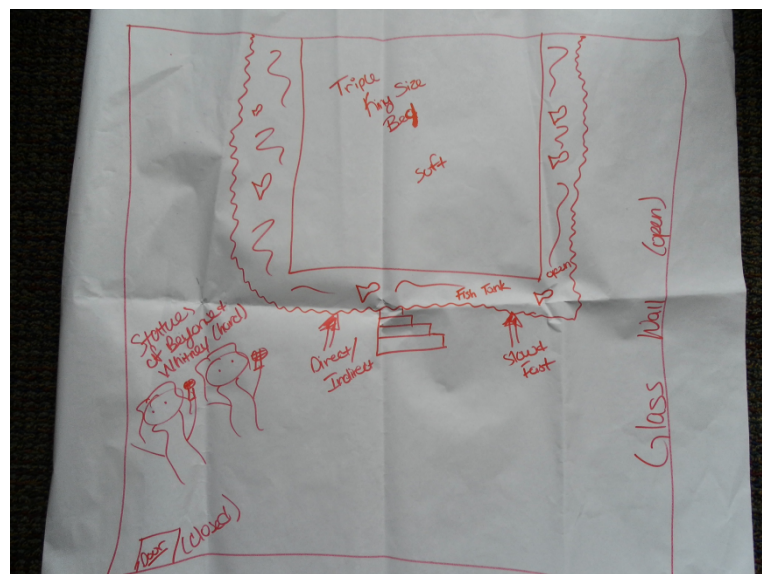


Figure 4.11. Student's fantasy bedroom with eight Effort Qualities.

I found this exercise to be greatly helpful for my students because most of them are from low-income families where they share bedrooms with siblings. This exercise gave my students a chance to imagine, with open and free thinking, what their fantasy bedroom might be like. I was inspired to create this exercise from a

similar one that Leonard conducted during the workshop. I explored his exercise further by making it more personally meaningful to each student,

On a phone call with Leonard on March 22, I told him that I now felt much more aware of how I approach my kids: when I need to be more direct and stern/hard, for instance, and when I need to be soft and open in situations that demand that approach. The LMA eight Effort Qualities sparked an interest in analyzing myself and my students as they interact with each other throughout the school day.

Anna's Research Questions and Answers

1. How can LMA help with required standardized testing?

From the very beginning of the research study, I knew that preparing my students for standardized testing would be a critical focus for me. On January 14, I explained this to Leonard, saying that I was rather set in my approaches to teaching and that I was concerned about my students scoring well on the ITBS. What I wanted to accomplish, in my coming 2½ months with LMA, was improved instruction and a better understanding of my students' behavior and interactions.

I strategized ways of applying LMA's Effort Qualities in readying my students for the ITBS. One method by which I incorporated LMA was in paragraph reading, where I instructed my students to read each paragraph as quickly/fast as possible and timed them while they read. I also instructed them to be direct in finding and marking important factual information, like names, dates, and places, because textual questions would most likely reference those points. I advised my students not to distrust their strong intuitive judgment and change answers for questions

that they were unsure of. If they were totally without an answer, I instructed them to mark the question and either come back to it later or leave it unanswered. Most importantly, I suggested that they not be bounded or hard on themselves: I told them to take deep breaths and keep open, free minds.

On May 16, I received the ITBS test scores. The next day, I triumphantly reported to Leonard that my students had scored exceedingly well. I had been worried at first, but in the end, using LMA's eight Effort Qualities was helpful not only in preparation for the standardized tests, but also in my other coursework and my own understanding of myself. With LMA, I was now capable of meeting my students' needs.

2. How can I assess whether my students were able to grasp the LMA Methodology?

How could I improve, or what tools or input do I need to do better?

To determine whether my students were grasping and learning the LMA methodology, I prepared different exercises that incorporated the eight Effort Qualities in which the students had to identify, recognize, and practice them in multiple ways. For an example, see the wall with the animal poster on it. (Figure 4.12.) I would have my students look at this poster and write down the qualities that each animal embodied in their movements and sounds. Also important was the texture of their skin, which might be soft or hard/rough. The reason I asked this of my students was because I wanted to see them describe their research on what makes each animal special, such as protective adaptations or abilities to survive in extreme temperatures.

The poster exercise prepared my students for a field trip to the zoo, where they would use the Effort Qualities to think deeply while observing the animals. Some of the exercises, like this one and my standardized test preparation, were almost entirely of my own creation.



Figure 4.12. Anna's animals used for her students to incorporate LMA's Effort Qualities in describing their movement.

3. How does the LMA method encourage creative thinking and problem solving for the teacher and student?

On May 17, I told Leonard my answer to this question in person. The fantasy bedroom exercise, where I had each student incorporate the LMA Effort Qualities in a bedroom they dream of having, was all about creative thinking, as well as problem solving. It was an exercise where the student was free to be creative, and they were using the effort qualities to puzzle out what and where they would put their furniture and accessories in the room. All of the other exercises that I designed that used LMA's eight Effort Qualities ended up being very creative, and I have seen growth in my students' understanding all of the eight qualities! Admittedly, however, after speaking with Maria and Gloria I worried that I was probably the person who most neglected to incorporate the arts, particularly dance and theater. The curriculum standards just do not allow me much freedom to do so. The first grade curriculum at my school allows more freedom for the arts, but after third grade, everything is geared toward testing. All that said, I did my best with the research study, and I accomplished what I had set out to do.

Gloria's Story With Her Incorporation of LMA, Creativity, and the Arts

On February 1, I talked to Leonard about my religious corner and how I planned to modify it using LMA. I always love to display my students' artwork, but seldom do I display the religious pieces. For my next art exercise, I settled on a collaborative art project that would be displayed in my religious corner. I decided to teach my students media resembling mosaics and stained glass, because these are prominent historical elements of churches.

After I entered the LMA workshop, I began to consider the "how's" and "why's" of my teaching exercises with greater clarity and detail. As the only arts

teacher in my school, I hadn't been able to participate in many professional development workshops focused on the arts, so learning the LMA methodology was a great gift, to me and to my teaching. My religious corner grew to exhibit all eight of the Qualities, and I started sharing statements that incorporate LMA. (Figure 4.13)

For example, in a closing prayer with my students I said:

The power of God,

God's love is free and open to everyone, soft and gentle

Mary, Mother of God,

Close your eyes and directly feel the power and presence of God!



Figure 4.13. Gloria's prayer corner.

I explored specific themes in depth during the 2½ month study on days like Valentine's Day, Cinco de Mayo, Black History Month, and Catholic Schools Week. During these days of celebration, I wanted help my students connect to the broader themes: to understand what love is, to take pride in their cultural heritage, and to discover how religion enhances their identity. For example, I presented a poem about Martin Luther King that my students found very powerful. I had each of them outline one of their hands on paper and color in the outline with colors, words, and images that they felt represented who they were and how they could be a better person. This activity was powerful and direct as well as free and opening, because it allowed my students to explain why they colored their hand in a particular way. (Figures 4.14 and 4.15)

One of the pictures was by a student who was very powerful with the paint, using heavy strokes and excessive paint; another picture showed a student who used very light strokes, and who tried to stay within the lines. On the former picture, I observed that the lines were light and small, while the other one featured broader strokes and paint outside of the lines.

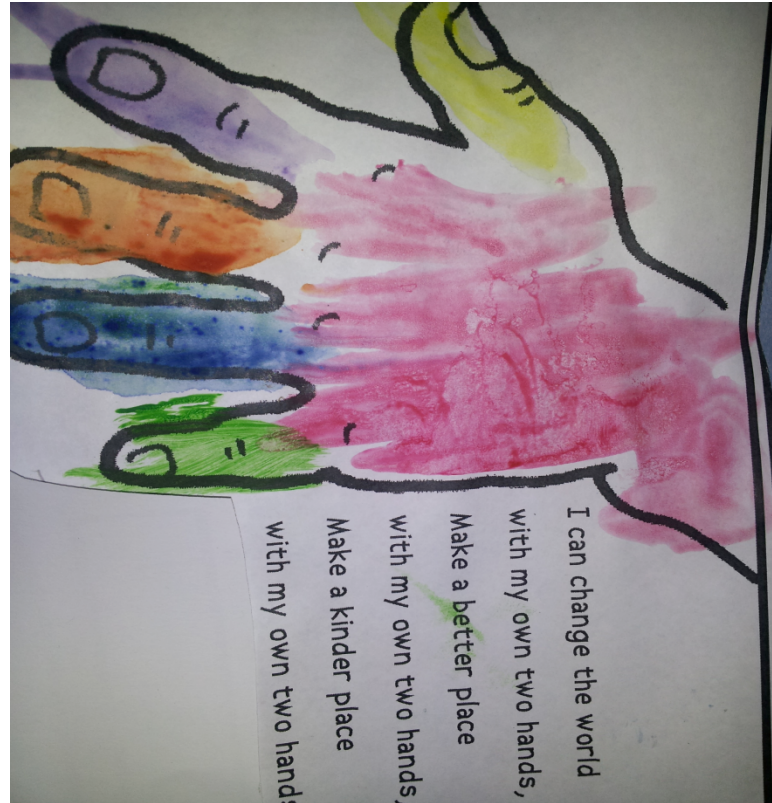


Figure 4.14. Martin Luther King Day painting, Example A.

I had each student then explain the personal stories that inspired the decoration of their hand. The pupil who colored her palm red said she felt that red was a powerful, energetic color which represented her. (Figure 4.14) The yellow thumb represented family, because the thumb is big and the pupil came from a big family. The purple index finger represented her friends. The orange middle finger represented the teachers she knew. The blue ring finger represented sadness, and the green pinky represented nature.

After listening to the student's explanation, I interpreted her picture in terms of the eight Effort Qualities. The thumb is the biggest, so it is therefore the most powerful finger. Blue represented sadness, so it is a bound, closed color. Green

represents nature, which is free and open. Purple represented the student's friends, so it was light and soft, and she used orange to represent her teachers because it is a direct color.

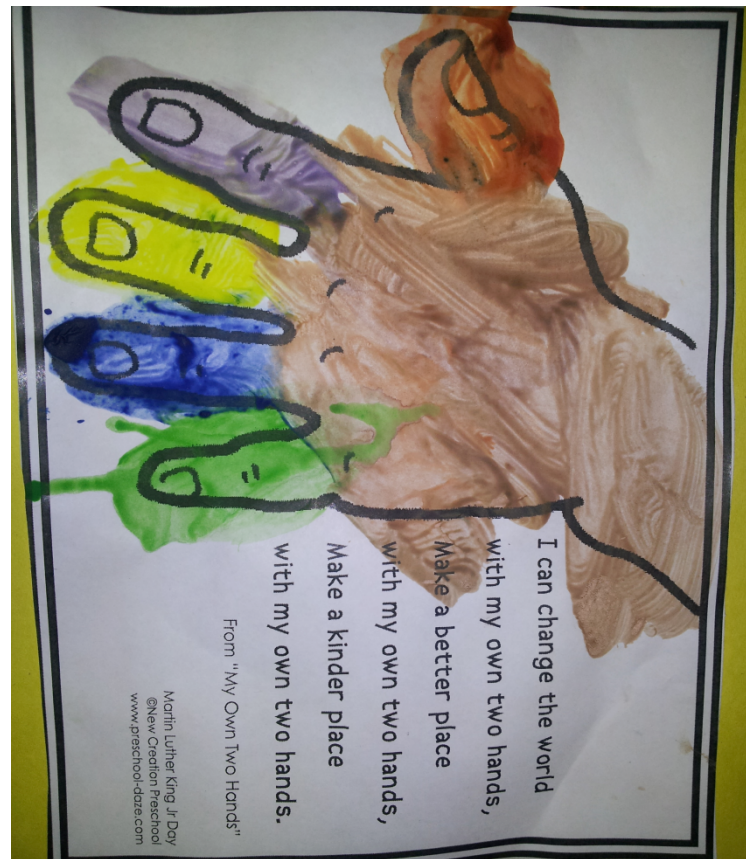


Figure 4.15. Martin Luther King Day painting, Example B.

I remember a male student explaining to me that he painted his hand brown to acknowledge his Mexican heritage, because that was his color. (Figure 4.15) He made the thumb a similar brown-orange color which, as in the previous example, represented family and the role of his parents in his life. The student's purple index finger again represented friends. The yellow middle finger represented the sports

he played. The blue ring finger represented sadness. The green pinky finger represented the outdoors and playing soccer outside.

From an LMA perspective, I found that the orange thumb was bound in a positive way, because it represented the child's parents and his identity as a Mexican-American. I considered the purple index finger to be bound as well, because it represented his friends. The yellow finger, representing his love of sports, was open and free. The dark blue in the ring finger, indicating sadness, was heavy and bound. The green pinky finger was open, free, and light. The effort quality of "light" was especially prominent in this student's picture, because I know he is very active and enjoys participating in sports.

The hand exercise did more than empower my students to express how they see themselves, how they see others, and their surrounding environment. It also allowed me to be more engaged in my arts curriculum. I found myself becoming more and more invested in getting to know my students – and when this happens, my students become more willing to express who they really are.

In connection to my first research question, I found ways in which LMA could encourage my students to behave properly in different settings. When I enter a museum with my students, we must be quiet, and if we need to talk, it must be soft and light so as not to disturb other museumgoers. When we look at a piece of art, first we must open our eyes and free our minds as to what we are experiencing and looking at. Then we must stand far away from the piece of work in order to understand it in its entirety. Next we must get close to the artwork and examine its soft or powerful paint strokes, its direct or indirect lines. Fourth, my students and I

determine whether the artwork depicts a free and open space or an intimate, bounded space. Finally, I ask my students whether they think the energy of the work is quick and light or slow and caught in time.

For this viewing exercise, I was inspired by activities Leonard led in the workshop in which we analyzed works of art with the eight Effort Qualities. I reflected on that experience and retooled it to give my students a better behavioral framework during their time in the museum. The exercise was helpful for my students because it taught them how to make connections to the eight Effort Qualities and then assess those connections, thereby discovering that the Qualities can be used in many different ways.

For one period of time, my students and I were looking at a section of abstract drawings and paintings. I asked the students whether the lines were direct or indirect, thick and heavy, soft and light. What about the colors: were they dark, light, eye catching, plain? The next day, I had the two classes (consisting of 3rd and 4th graders) create one abstract drawing with direct lines and bounded, shaded-in geometric shapes, and another drawing with light, indirect lines and bounded forms that were not as clearly defined. I was inspired by the museum visit, which made me realize that I could use LMA's effort qualities to help my students understand the concepts of direct vs. indirect and geometric vs. non-linear shapes. On February 15, I sent Leonard a photo of exercises that my students had painted and drawn. (Figure 4.16)



Figure 4.16. Gloria's students' artwork that dealt with indirect and direct lines as well as bounded/shaded areas.

By the month of March, I was finding that LMA had already enriched my arts curriculum by clarifying what it is that I actually perform and accomplish when I conduct different art exercises. I had a blast analyzing each of my arts exercises with the Effort Qualities, because the process allowed me to have a dialogue with my students about what we saw in and how we personally approached each of the exercises. For example, in the collage of squares exercise, the students created some amazing drawings. (Figure 4.17) I incorporated all of the eight qualities into this project. For example, if the squares were very close to one another, the students described them as being bounded. If they were organized well, some of the students

felt that this was direct. My students' responses confirm to me that they were capable of learning the qualitative LMA methodology without it being forced down their throats.

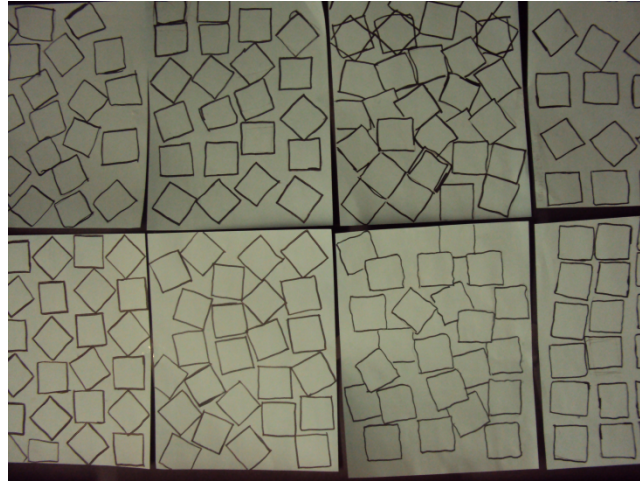


Figure 4.17. Collage of squares with different LMA interpretations.

I enjoy the straight forward nature of the eight Qualities and their applicability to all art forms. Another exercise I developed, for instance, was a dance warm-up that involved the LMA effort qualities. Unfortunately, I was only able to conduct the exercise once, due to time constraints. Since I am the arts teacher at this school, I try to provide a wide variety of exercises that will appeal to the many different grade levels that I teach. Even though I was only asked to report my findings for the first and second grade levels, I found myself exploring LMA's effort qualities in the upper levels as well. I tried, for example, to conduct the body part Effort Qualities warm-up with my fourth grade students, and they loved it. We need more creative movement in my school, but nobody really teaches it here. Even

though I'm restricted, I remain motivated, because there is so much that I have yet to achieve in my own arts lesson planning.

It was nice to take the LMA workshop because it allowed me to reflect and understand the qualitative aspects of my instructional approach with my students. Also important is that I was able to teach technique – how to draw a straight line or cut out an object, for example – but I was also able to be expressive. For example, I would ask a student, “How does this drawing make you feel?” and encourage them to describe their own process and lead them toward further creative options. I also did a few exercises with words – the Martin Luther King Day empowerment exercise, for example – which allowed my students to feel free but strong and powerful at the same time.

I find that I've grown more aware of how I present my instruction as well as the meaningful and empowering aspects of my projects. I want to ensure that the children participate in every project and have a dialogue with me or with other students. Prior to the workshop, my class was one-directional, where I would give instructions to my students. Now, with LMA, I can use the eight qualities for the students and myself to express what we see and feel. I have seen improvements in their expressive abilities and in their willingness to assume responsibility for productivity.

As an art and reading teacher, I am very open to creative workshops because I value creativity myself. I consider myself open to any creative arts workshop or professional development training that focuses on the arts. Again, learning the LMA Effort Qualities has been an invaluable gift, because my school rarely offers

opportunities for art teachers in our professional development meetings. As an art teacher, I am confident that this methodology is a must for teachers who teach any form of artistic creativity. The Effort Qualities are inherent in all of the art forms, and paying attention to them demands that we improve our practice and teach more creatively.

On March 22, Leonard asked me about my progress. I answered that I found LMA's eight Effort qualities to be simple and clear, but that I sometimes got stuck in finding synonyms for the qualities, because re-using the same few words can feel redundant. However, I appreciated the appendix that listed emotions and other qualitative words for each of the eight Effort Qualities. After working with LMA for several months, I felt more in tune with my body and my self expression. When teaching visual arts and reading, one must be clear, animated, and expressive, and LMA has helped me with all of these things. This research study has helped me reflect on and improve the positive qualities that I already possessed in my teaching.

For Catholic Schools Week (January 29 through February 5), all of my students were involved with the decorations and events that occurred in the school and on the campus grounds. The students were motivated and excited when it came to decorating, and as the visual arts teacher, I had the responsibility of managing what would be displayed in the hallways. One of my projects was to let the students come up with their own ideas and images that they felt would represent their faith and school. They brainstormed amongst themselves, trying to think of something that would directly catch people's attention. Then they remembered one exercise with their class-room teacher, Anna, in which they focused on the senses. I

collaborate with Anna quite often. Two of her students blurted out, “Popcorn! The smell of it is so distinct, it’s delicious and easy to make!” So the students decided to sell popcorn for visitors passing by, and they also wanted to come up with a saying that could connect the popcorn theme to Catholic Schools Week. I helped them with this and we ended up with “Catholic Schools are Poppin’ with Faith, Academics and Service.” The students cut out yellow pieces of paper shaped like pieces of popcorn, and there was a bag of popcorn that had “Popalicious Popcorn” on it. (Figure 4.18.)

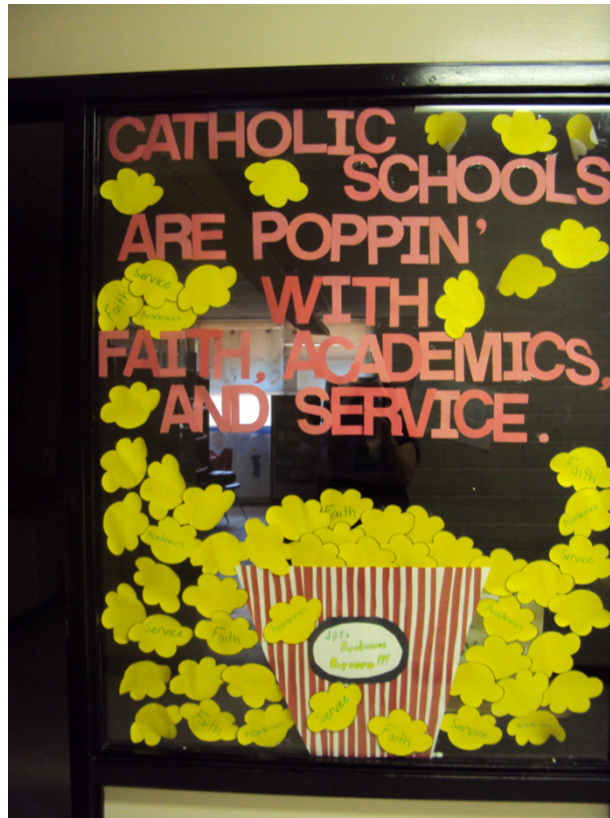


Figure 4.18. Gloria's/students' message board for Catholic Schools Week.

I don't usually collaborate directly with students in this way, but during the LMA study I learned to become more collaborative. Since I am the visual arts teacher for the entire school, it is important that I continue in this direction. I'm much more

accustomed to collaborating with other professionals in the art world, but this experience taught me that students can bring a lot to the table. LMA has allowed me to become more observant when dealing with teachers and students. I know which people are more open and free and which ones like to be more bound or left alone. Being more aware of people's behavior has improved my communication in working with them, with both teachers and students.

On May 17, I told Leonard about how practicing LMA helped me overcome nervousness. I experimented with LMA methodology not just at school, but at home with my family as well. By thinking with the 8 effort qualities, I have become more aware of my baby daughter's behavior and expression, which is deeply important to me as she cannot yet talk. Just as I am more conscious of how I approach her, I am more conscious of how am in front of my students. So, to conclude, I've learned a lot from this study! And I am still learning how to apply this new information in my classroom. But the LMA language only now starting to settle in when I teach.

Gloria's Research Questions and Answers

1. How can LMA's Effort Qualities encourage pupils' behavior in different situations, settings, and spaces? How do teachers have to instruct differently when pupils are at a church, museum, or zoo?

I believe that you do have to teach differently in environments outside of the classroom. A lot of public spaces demand that you and the students be quiet when speaking to one another. Other spaces, like the zoo, allow for loud speaking, but I need to ensure that my students stay bounded as a group. The last thing I want is to lose any children! LMA's Effort Qualities have improved my awareness about how I

teach, where I teach. Having this awareness then improves how my students act, both in and out of the classroom.

2. How does LMA help the teacher by making it easier for the students to learn? An example would be a point of reference or making it memorable for the students.

I discussed this question with Leonard on May 17, at our final face-to-face meeting. One of my lesson plans involved making a poster which connected bullying to the effort qualities of open and closed. (Figure 4.19) The students and I drew two boys, one that was tall and another that was smaller. The taller figure had his arms behind his back, in a closed posture, and the smaller figure had his arms wide open. I then asked the kids to color in the figures with markers. One student thought to put braces on the smaller boy and drew braces on the figure. Since I teach the visual arts for the different grade levels, I thought I would ask each student in the class to put down a word to describe each figure and then give an explanation as to why they chose that word.

I was so delighted with the outcome of this project. I said to Leonard, Mijo, there was so much rich dialogue explaining why they chose those words! The stories that came out about what was happening between the two figures were interesting, too. Some students made up stories about bullying; other stories were just about differences. I tried to incorporate LMA throughout my exercises with themes that would empower my students, whether it was the MLK painting of the fingers or this exercise on bullying. The LMA methodology research study allowed me to think outside the box and challenged me to collaborate with students as well as to create art exercises that were relevant and meaningful to them.

I will continue to collaborate with my students and improve my teaching with the LMA methodology. Too bad the research study is over with; I wish there was another workshop or follow-up workshop because it would have been interesting to hear from the others! I only get to talk to two of the other participants when we grade art together, and I'll miss working in a collaborative learning environment with them.



Figure 4.19. Gloria's exercise of open and bound with the students' one-word descriptions.

With all art comes expression, and so using LMA's Effort Qualities allowed me to use this Catholic Schools Week poster with my students and their involvement, respect, and appreciation for receiving a Catholic education. When you

put God, Jesus, and the Virgin Mary into their education, they are most likely going to be more generous, engaged, and expressive with what they do. They will also remember what they have done, because if the student is continually involved in activities that promote their religion and school, those activities will most likely have a lasting effect on them.

3. What techniques do teachers use to evaluate their progress?

Well, for me, progress is evaluated by observing the artwork itself! You can tell which students are engaged with what they are doing by looking at the end results. This is how I evaluated whether my students were making progress with the LMA Methodology. As for my own progress, keeping a journal was very helpful, because it allowed me to reflect on what I did, then look at my class's results, and then reflect and do another, better exercise! Leonard laughed with me about this, saying "That's what teaching is all about!" I replied, "Mijo, don't forget! I have a bunch of photos that I took of all my visual art exercises that incorporated LMA and briefly analyzed each of the works on a hard drive. Make sure you get them from me! Here is the list of where I describe each photo! (see Appendix M)"

Brandi's Story With Her Incorporation of LMA, Creativity and the Arts

After the LMA workshop on January 30, I told Leonard that one of the biggest challenges I was facing was finding ways to incorporate movement and dance into my math curriculum. I enjoyed teaching movement to my students, but I was hesitant to bring creative dance techniques into my math teaching. After all, the curriculum standards for math don't allow me to be very open in incorporating the arts. The January LMA workshop was an eye opener, in that it helped me grasp the

LMA effort qualities, but I still had much thinking to do on how I would structure the subsequent 2½ months of the research study.

By February 6, I had developed more concrete ideas about a possible lesson plan involving geometric shapes. I discussed these thoughts with Leonard, explaining that shapes are a good place to start my experimental teaching, because shapes are everywhere and they are a relatively easy concept for my first graders to explore, mentally and physically. I wrote out the lesson plan (Appendix L) and shared it with Leonard on February 27, to hear his feedback. I also received planning feedback from my co-teacher, who was excited to take the lesson and to observe how the children would react. She is now interested in the LMA methodology and wants to explore it in her classroom as well. I shared some stories of what we did in the workshop, and she became even much more interested!

On March 5, I grabbed coffee with Leonard at a small café near his university, to tell him about my teaching experience. I started the lesson plan by arranging the kids in a circle, standing hands' distance apart from one another. This always takes quite a lot of time because they are very indirect with their movements. Since learning the 8 Effort Qualities, I've begun analyzing my students' movements in those terms.

I led my class through a warm-up with the eight Effort Qualities, which went extremely well. My students were smiling as I tried to replicate all of the movements Leonard performed for each quality and demonstrate them to the class. They loved the powerful, hard movements and the fast jogging in place that then led to the

slow-motion walking. That was a blast! I decided that this was an excellent warm-up to prepare them for the lesson on geometric shapes.

After the warm-up, I began the lesson by having the students make shapes with their bodies. I did this because it allowed them to be open in exploring different shapes. What was nice was that I could guide them with the eight Effort Qualities to clarify how big, how small, how direct, or how indirect different parts of their body would be in order to create a more accurate shape. Afterward, I conducted an activity in which they sorted shape cards into different categories. I realized that this was an indirect approach to the curriculum, because there was no one right way to do it. The students could sort the shapes however it made sense to them. After further reflection, I analyzed my lesson plan in terms of the 8 Effort Qualities, and shared my findings with Leonard:

- When I asked the students to make shapes with their bodies, this was an open and free exploration. I did not tell them how to accomplish the task or demonstrate any shape forming techniques. I simply give them some guidelines: skinny shape, round shape, etc. The students were free to make whatever shapes they came up with.
- When I called the students back to the carpet and modeled some of the lesson, this was direct instruction. I was clarifying to the students what they would be doing for the lesson. When I have my students arrange themselves into a sitting circle around the rug, they are in an open formation, since everyone can see each other and there is an open space in the middle. At the

same time, the arrangement is bound in that everyone has come together and is watching what I do.

- In the next part of the lesson, I conducted some guided practice with the shape cards in which I worked together with my students. This was a more open part of the lesson, since I was letting the students explore the shapes themselves instead of watching me directly.
- Then, I let the students go off into groups to sort their shape cards in original ways. This was also open, because I let the students find their own work spaces in the room. I also had them determine their own categories for sorting the shapes, which made the project more open to them and gave them the power to think creatively and bring their own visions to life.
- At the end of the lesson, I had each group share one of their original shape categories. This, too, was open, since I stood back and let my students teach and learn from one another.
- To finish the lesson, I went over what we had learned and how this information would be helpful. This was a more direct part of the lesson, since the students were listening to me as I made clear closing statements. This also resulted in it being bound, since everyone had to sit together as a group and listen to me quietly.

In the end, I found that incorporating LMA into my lesson plan was helpful. It helped me clarify exactly which effort quality I would use to approach each of the exercises in the lesson plan. Before working with LMA, I was putting together the exercises more haphazardly, but now I have a better understanding of what I would

like to be doing with my students. I'm experimenting with new teaching dynamics which give my students the freedom to explore things for themselves. My co-teacher and I both saw improvements in my students' motivation and self-confidence.

In late March, at the end of the research study, I admitted to Leonard that despite the remarkable results of my experimentation with LMA, it was too great a challenge for me to incorporate it into my math curriculum. When it comes to teaching young students, there are math skills that have to be learned in a specific sequence. While ideally I would like to find more ways to vary my math instruction with the eight Effort Qualities, the curriculum is so restrictive that this would be rather unfeasible.

That said, I have noticed many of the eight qualities being incorporated into my students' behaviors – being more direct when I give them directions, for instance – and I will think about applying them more as I continue my teaching. I've also noticed that when I am clear and descriptive in my instruction, the students tend to go directly to the task. All in all, LMA and the research study were incredibly beneficial! I've made my teaching so much more descriptive and clear, and I'm seeing a better response from my students, which indicates that they are becoming more descriptive, confident, motivated and expressive when they communicate. I was practicing LMA type methodologies before entering the workshop, but working with Leonard helped me clarify what exactly I was doing when I teach. I'm saving more time and energy in class by establishing clear beginnings and endings to my students' activities. I taught each effort quality by adding words and gestures to my descriptions, which helped my students understand. When I'm engaged like this, my students in turn become more engaged.

Out of the four participants in Leonard's workshop, I was the only one with a specific interest in making my teaching more inclusive to students with widely varying ability levels, including one autistic student. I challenged myself to explore LMA's Effort Qualities and find new methods of communicative approach toward my diverse class. I also worked to structure learning environments that addressed the diversity of my students' learning styles, interests, and abilities.

I know that differentiated instruction is critical when working with students who have special needs. I can see which qualities work well with each student and help them learn. Some need slow, quiet explanations while others prefer fast, clear directions that guide them right into their work. It's important for me to use a soft tone of voice in order not to startle students with autism, for example.

I believe that the LMA qualities can help teachers meet the needs of their students. Different students have different needs, and thinking about the different Effort Qualities I had learned that it could help us to see what works for each student. For example, some students need space and a more open environment, where they are not too close to others. Other students perform better when seated near the teacher for a more closed teaching environment. On the other hand, some students need clear, direct instructions. For example, students with special needs often benefit from having a picture schedule for their day. Other students require more creativity and independence, which is a more indirect way of learning. No two children are exactly alike, so no one type of teacher will work with everyone. We have to adapt for each student's needs. The LMA qualities gave me a starting point for how to include variety in my classroom.

Throughout the 2½ month research study, I learned different ways to better manage my classroom with LMA's Effort Qualities. Management was a challenging theme for me, due to the diversity of my students. On March 8, I explained this to Leonard, saying that managing my class is a work in progress, since I have to change and develop my style according to my past experiences and the new students I regularly encounter. I recalled an instance from the previous week when I had used the eight qualities. There are several students in my class, most of them girls, who like to hug me when they see me. Generally, I am fine with this, and I'm open to their hugs. However, there is one student who tends to grab onto me and not let go. I cannot have a child clinging on to me, so in this case I have to close myself off a little. One day when this happened, I tried to turn away from the student. She kept holding on. I then spoke to her directly, saying, "Thank you, but I need you to let go of me now." I repeated this a few times, and eventually she let go. I realized that if I continued to speak directly to the student about this, she might start letting go sooner.

I also observed direct movements when giving my students directions, which is yet another quality that I've seen arise organically in my classroom. These observations encouraged me to think more about applying the eight qualities as I continued in the research study. I considered the themes "hard" and "soft" in the classroom and in my instruction. When I need to correct students, or nudge them in a helpful direction, I use a soft but firm voice. I avoid using a harsh tone, as this is usually not very effective.

I developed a Disciplinary Action sheet, in which I incorporated the LMA methodology to enhance my understanding of discipline and how I could approach it with my students. I showed the sheet to Leonard for feedback, explaining to him that I had been meaning to revise the Disciplinary Action Sheet for a long time, which at the time was dry and void of description. To correct this, I used the LMA Effort qualities and wrote, in greater detail, each step of my disciplinary process: how I would observe, evaluate, and take action for each warning. This proved to be remarkably helpful because it allowed me to analyze each student-specific situation, as well as my personal responses to each situation and methods of improvement. (See Figure 4.20) I hoped that this revised sheet would make my expectations clearer to both my students and their parents.

Disciplinary Action Sheet

1st Warning: Verbally (direct /firm voice) correct the child about the inappropriate behavior or rule(s) that is not being followed.

- I observe the reaction and then wait to see what is to come. I will also be aware of my tone of voice whether to become firmer with it or softer, or whether to be slow and distinct so that the student understands. Also, I will make sure to have direct eye contact with the student.

2nd Warning: After warning one, the child will be moved directly away (to the time-out corner) from the situation that is being continued.

-The time-out corner is for me and hopefully the student a bounded/closed area for the child to think of what he or she did wrong. I will observe the body language of the student. I say this because sometimes the child is angry or powerful or bound close, or indirect and fast (impatient).

3rd Warning: If same behavior continues after being moved to the time-out corner, playtime (recess) will be taken away. Beginning with 3 minutes and continuing to increase if there is a continued lack of rule following and self-control.

- Again, I will observe the child's reaction and then respond with proper tone of voice. Taking their playtime (recess) for me is a free and open time as it is I am sure for the student.

4th Warning: A note is sent directly to the parent after child has exhausted all of the above.

- This is a direct action and is also a powerful message to the parent that the child has been warned at least 3 times and has not listened to my corrections. Hopefully the child will change behavior after this action.

5th Warning: The child will be sent to the Vice-Principal or the Principal. The child may even get a conduct referral.

- This is a direct, hard and quick approach if everything else fails with my disciplinary actions. A conduct referral will be given and with the eight effort qualities I have learned to be more descriptive with what type of movement and expression the child was demonstrating throughout the whole disciplinary action process.

Figure 4.20. Brandi's disciplinary action sheet.

Before researching LMA, my classroom setup was in line with the standards I'd seen in other classrooms. I had put thought into the old classroom arrangement, of course, but my experience with LMA made me question the arrangement of areas in my classroom and evaluate whether each area should stay the same or whether it should undergo renovation or replacement. I was challenged and inspired to think about classroom set-up, something that I hadn't put as much thought into before.

My current classroom setup is fairly open to my students. They are seated at tables in groups of four, and there are rugs around the room where they can sit and work. There is also a more closed-off area in a corner where students can take an "engine check." They go to that area if they need to take a break and get away from everything for a while. This, I realized, was a bound experience, because it let them be alone, but it also allowed them to express free and open responses to stress.

I had recess duty on the week of March 16, so I decided to use the eight qualities while interacting with the kids. On one day, I was supervising at recess when I heard two girls fighting and yelling over a sand toy. I walked over and said that I was going to take the sand toy away, since they could not share it properly. The student who was holding the toy was hesitant to hand it over to me. I kept my voice soft, because I knew that yelling at her would only build negativity. Even so, I made sure to be clear and firm in what I said. I told her, "I need you to hand me that toy. If you don't give it to me, then you won't be going out for the next recess." The girl then handed over the toy.

I found ways to apply the eight effort qualities during lunchtime as well. Some of the students tend to eat more slowly than others, which is perfectly fine. They get seconds and talk with their friends as they eat. I encourage this, as I believe that lunch should be a relaxing, leisurely time. However, students need to finish and clean up quickly when the lunch period is over. When most of the students are lined up to go back to the room, there are still some kids eating slowly. At this point, I need these kids to be fast and finish up, so I instructed the students to stop talking and focus on finishing their lunch. I made a survey of these students during the lunch time period to determine whether I could change some of their behavior, especially the ones that take their time eating. (Figure 4.21.)

After analyzing the survey, I learned that I was able to change my students' behavior for the most part, but I still had to remind certain kids to either slow down or hurry up when they eat. Now that I had the survey, I knew the events of their

lunchtime breaks in greater detail so that if any of the teachers made a complaint, I could share with them my observations and discuss my attempts to effect change.

Brandi's Observation of 1st and 2nd Grade Students During Lunch Time (Slow, On Time, Fast)

Name	Monday	Comments	Tuesday	Comments
1. Guadalupe	Slow (talks too much)	Eat Faster, Late to class!		
2. Angelina	On Time			
3. Cailey	On Time			
4. Maverick	Fast Eater	Take more time.		
5. Luz	On Time			
6. Marcus	Slow (talks too much)	Eat Faster, Late to class!		
7. Manuel	Fast Eater	Take more time.		
8. Katia	Slow (talks too much)			
9. Leonardo	Fast Eater	Take more time.		
10. Andrea	Fast Eater	Take more time.		
11. Victoria	On Time			
12. Michelle	On Time			
13. Macie	On Time			
14. Alicia	Slow Eater	Eat Faster, Late to class!		
15. Jesse	On Time			
16. Lisa	On Time			
17. Ella	On Time			
18. Jacob	Fast Eater	Take more time.		
19. Clarice	Slow (talks too Much)	Eat Faster, Late to class!		

Name	Monday	Comments	Tuesday	Comments
20. Jose	Fast Eater	Take more time.		
21. Nikolas	On Time			

Figure 4.21. Brandi's lunchtime survey.

In early March, I identified another learning moment with LMA: improving my communication with the students' parents. This is an important subject for me because parents are each student's source of homework support, discipline, and learning atmosphere. I wanted to become more open and available to the parents in order to build a closer, stronger relationship with them. I discussed this with Leonard, saying that I would like to involve the parents more in my classroom, but that I still hadn't taken the time to build a lesson plan around them but would do so in the future.

Brandi's Research Questions and Answers

1. How can LMA help identify and then support gifted or special needs students?

I came up with this question during the January 30 LMA workshop, because I wanted advice as to how to begin. As I mentioned previously, I have a diverse classroom of children. A few are gifted, two are special needs, and one of those two is autistic. I have African-American, Latino, and Asian students, but the majority in the class are Caucasian. I get along well with my students, but I knew I needed to work on having them get along with one another.

Over the next two weeks, I considered the LMA methodology and its emphasis on movement. This inspired me to analyze each of my students'

movement and behavior. I also decided to observe my own movement and behavior when I was communicating with each student.

After working with the two special needs students, I realized that I needed to talk more slowly and to ensure that they could see me directly during conversations. They became startled if I talk in a raised, powerful voice, so I tried to avoid any screaming and or yelling. I am freer to give instructions in a direct manner when working with the gifted and talented students.

One new tactic that I tried was to regularly inter-mix my students, so that they were not always in the same groups throughout the day. The results were interesting to observe, because I could use LMA's methodology to describe what was happening and to see if the students could change their behaviors when working with other students. For example, if there was a conflict between two children, I would interject, telling the louder child that they were being more powerful in their voice, and asking them whether they could talk in a softer voice. In one memorable moment, I saw a gifted student being open, careful, and supportive of the autistic student during a puzzle exercise. The special needs student has ADHD and is unable to control his energy – in LMA terms, he has indirect concentration. My students and I are still trying to be patient and open with this student, in order to be more inclusive, so I am still working to improve myself by incorporating LMA into my thinking. This has helped me understand my students and meet their diverse needs.

2. What kind of literature is out there that helps support the LMA methodology in the classroom?

At the beginning of the workshop, I was curious to read up on LMA literature. Leonard suggested *Laban For All* by John Hodges, which goes into greater detail of the LMA methodology and its application in training actors and some of the art forms. I made sure to find the book on Amazon. Since then, I have read it and along side with the research study, it gave me more confidence when approaching my curriculum and instruction. The handouts that Leonard provided were also an indispensable source. I researched the A-Z exercises and considered how I might use them in the coming fall semester.

3. Can the LMA methodology help in P.E or fine arts curriculum? Since it is coming from dance, I would assume that these courses are easier to apply this methodology in?

I wanted to fuse P.E. and music together so that my students had a physical activity option other than a sport. Leonard suggested in our March 7 interview that I revise one of his workshop activities, in which we played the drums and gongs, by replacing those instruments with body parts: slapping the top of the thighs, stomach, hands, patting the top of the head, and marching. He also directed me to Appendix I, which I reviewed.

I enacted this lesson plan the following week. I brought the children out to the playground and had them form a circle, standing arms distance apart. I started them off marching in place and played with varying fast and slow marching styles. The kids were highly responsive, especially with the slow-motion marching. Next I went to hand clapping and again had my students explore the qualities of fast and slow. I introduced other hand movements, such as powerfully punching the air and

fluttering the hands and arms to mimic a butterfly's flight. My students really enjoyed the butterfly arm motions. After this, I wanted to try something new, so I had each child invent a rhythm on their own and share it with the other students. I wanted to see if each student could teach their rhythm and whether the other students would be able to pick up on it. It was amazing how concentrated my students were and how quickly they were able to pick up different rhythms! The success of this lesson plan taught me that I could rely on my own creative instincts to develop exercises whenever I felt strongly about wanting to explore specific topics.

I plan to continue using LMA in my teaching, especially when designing lessons and planning my instruction. I will also use it to improve my classroom layouts. I want my teaching to reflect a variety of open/closed, fast/slow, hard/soft and direct/indirect qualities. Throughout the last few weeks of the research studies, I realized that many of these qualities fit naturally in my teaching. For instance, I tend to use direct teaching in my lessons, followed by open, indirect time for my students to work and apply what they have learned. Now that I am aware of the eight qualities, I can consciously include them in my teaching. I believe that this will make my teaching more effective and interesting to the students.

One downside of the study was that I was the only workshop member based in St. Louis, so I was unable to collaborate with the other three teachers and hear how they were incorporating LMA. I did, however, work closely with my co-teacher and the principal of my school. I shared my lesson plans and journals with them as well as with Leonard. My co-teacher would have loved to be a part of the study, but I

was thankful that she wasn't, because I would not have been able to receive feedback from her if that had been the case. I am excited to continue working with the LMA qualities, especially since I will have opportunities to apply them in the coming school year.

Collective Analysis of Themes

In collecting themes that were important in this unique PAR study I contacted each of the participants in the middle of August 2012 and asked them to analyze all of their stories and data, then decide as to what were the most important themes that had an impact in their learning when incorporating LMA, creativity and the arts within their curriculum and instruction. After this, I wrote a collective analysis conclusion with their different themes and asked them for more feedback and or clarification as to whether something was missing or should be added. After each of the participant's analysis of the research study we summed up a collaborative analysis of seven major themes that we felt were important to the research study. This PAR study demanded the collective approval from the participants as to what was concluded in their learning when incorporating LMA, creativity and the arts across their curriculum and instruction and all responded with their analysis of the research study.

Maria's Analysis of Research Study

Integrating arts – especially dance – into my math and alphabet curricula was something very new to my practice. To generate data, I kept a journal, wrote lesson plans that focused on LMA, and sent photos to Leonard whenever they were especially helpful in describing my lesson plans. I then analyzed my data at the end

of the study, to determine my students' growth. I was looking to see any improvement in their learning, expression, and comprehension of different activities: listening to stories, dancing, role-playing, or attending mass. Since I work at a Catholic school, it's important for my students to have a good understanding of how to act during mass – and to be more expressive when they participate in it.

LMA helped me to shape my own teaching habits by helping me understand my students' body language and teaching me expressive abilities that enhanced class read-aloud sessions. I'm not very skilled with movement, so dance was challenging to incorporate across my curriculum – but I managed to complete the LMA workshop by using the appendices that Leonard gave me. The appendix on alphabet dancing, in particular, taught me how my students could improve by using their whole body to express each character. I also found that time commitment was a problem. When I'm asked to write up lesson plans with LMA, I have to take time away from my other responsibilities.

As a Mexican American teacher in a Catholic school with predominantly Mexican American students, it's important that I not only teach English and math, but that I help my students to express their Mexican heritage through exercises, too. I decided to teach at a Catholic elementary school because, for many Mexicans, the Catholic religion plays a big role in shaping who we are. At a Catholic school, parents want their children to learn and have both a well-rounded education and strong faith. And when the two come together, I find that children's education becomes more rich and meaningful. What I learned was that incorporating LMA, creativity and the arts in my religion course and projects that focused on our Mexican culture

there was an engagement and improvement in my students learning and understanding of who they are and why they are here at this parochial school.

Gloria's Analysis of Research Study

With LMA, creativity and the arts I have learned to collaborate on meaningful themes important to my students, which was essential for teaching them about bullying and other complex social themes. To log data, I kept a journal and sent photographs of my students' artwork, especially examples that showed strong LMA themes. Later, I analyzed my collected data by comparing my students' past visual artworks with their more recent ones, to determine whether my LMA-inspired approach helped them become more descriptive, expressive, and capable of approaching visual arts exercises. But beyond my students' artwork itself, I wanted to help them interpret their work post-creation. I talked to them about the colors they chose, the lines they drew, and what ideas inspired these choices. I might even say that this critical evaluation was a more important lesson to me than the exercises themselves.

By shaping my work with LMA, I found that I learned to become more descriptive and expressive myself. I collaborated with my students more and more, giving them free reign to identify important personal themes and then express those themes through the visual arts. I really had no limitations because, as the school's visual arts teacher, I'm already very open to professional development that focuses on promoting creativity and art. Incorporating LMA was something that I already felt would enhance my visual arts curriculum and better my instruction by helping me become more descriptive.

Throughout my teaching career, I experience almost no professional development that focuses on the arts. The reason why, perhaps, is that the arts is not a priority for most school administrations. Leonard's project comes as a great opportunity for me to investigate creativity in the arts. At this limited parochial school, I try to do creative exercises that use very few art materials. To make up for this financial limitation, I ask families to donate recyclable materials, such as newspapers. For this reason, it's important for me to involve community in how I work with the arts.

Important for me now, in my curriculum, is to hear my students' voices. I want to listen to the personal themes that matter to them and address the question of how I, as their visual arts teacher, can help them express those themes. One activity that I conceived, for example, involved having them each make a poster with a statement of what they believe, and incorporate drawings and symbols that elaborate on what is important to them.

Anna's Analysis of Research Study

LMA helped me integrate creative measures into both the arts and sciences, which was something that I haven't experimented with much in the past. I recorded data by keeping a journal and saving artwork that my students worked on. I later analyzed these data by examining my students' abilities to use the LMA effort qualities in various exercises – involving themes from animal pictures to senses to objects in nature – and evaluating whether they had developed multi-faceted approaches to the eight effort qualities, after the study.

I incorporated LMA into my science curriculum as a means of introducing more creativity into it. I discovered new approaches to the eight Effort qualities by providing my students with different images that related to the qualities. The outcomes were that my students learned to become more in tuned to their environment as well as to themselves. One of my main concerns throughout the study, however, was that my students be prepared sufficiently for the ITB standardized test. As a result, I was motivated to find creative ways to use LMA's effort qualities to better my students' test taking. With that said, at the end of the semester I received my student's scores and they were quite high from the national average. Time was a big limitation for me. I had quite a lot to prepare, due to the upcoming ITB tests, so I focused in particular on special tactics like playing with pacing that would prepare my students.

There is a stereotype of how Mexicans are portrayed in the media and throughout the United States. Leonard had mentioned that this research study was about social change or empowerment. Even though my elementary school is in one of the poorest school districts, I am a firm believer in my ability as an artist and educator, as a Latina, to make a difference with my students. Having taken part in this Participatory Action research has helped me and my students understand who we are as to provide them the arts to empower their voice as well as the educational fundamentals. I firmly believe that the Catholic faith strengthens who we are as Mexicans and helps my students develop a better understanding of who they are. I also used LMA and the arts to strengthen my student's faith and believe that it

improved their learning beyond that of the current educational standards of the state.

Brandi's Analysis of the Research Study

Using the LMA methodology helped me learn to become more inclusive in my teaching practice and understand my student's body language. I wanted to explore, in further depth, how dance could be a part of my math curriculum, which was something that I'd never considered before. Journal entries were the most useful means by which I collected personal data, as well as lesson plans.

From the very start of the research study, I wanted to emphasize inclusion and differentiated instruction among my pupils, using LMA because our school's mission is that all children can learn from one another no matter abilities or backgrounds. I was also interested in integrating more artistic creativity into my math and English curricula. The Saint Louis school districts suffer a lot of problems, as I well know. So for me, a white woman with a diverse student body, it's important for my success, as well as my students', to be more inclusive and create a cooperative and learning environment. LMA's Effort qualities has helped me develop a better understanding of others who come from different backgrounds, whether they are made distinct by their race, class, or learning ability.

My class situation is very special, to me, because through this Participatory Action research I have learned that LMA has allowed me to understand my students of diverse backgrounds and allowed me to create lesson plans as well as improve my instruction by improving group cohesion when student students come and work together and learn from one another's dissimilar backgrounds. So my responsibility,

as a teacher, is to be more aware of their differences and so LMA, creativity and the arts has helped me to promote student inclusion within my curriculum and instruction. I will continue to incorporate LMA, creativity and the arts to accomplish individual and group learning, in which I will help each student express themselves, discuss their background, and share their experiences with one another.

Summary of Collective Analysis

After the LMA workshop, research study, and the gathering of all the participant's stories and their analysis of all the material. I asked all four participants as a collective group as to what were the most important themes that they valued and learned from LMA, creativity and the arts across their curriculum and instruction. All four participants agreed that with LMA, creativity and the arts they learned to:

- Integrate more creativity and the arts across their curriculum and instruction.
- Become more expressive and descriptive in their curriculum and instruction, which in turn had their students becoming more expressive in the arts, communication, and core subjects like English, Science, and Math.
- Become better analysts of movement, body language and behavior that helped them to understand, manage and improve social dynamics with their students, parents and colleagues.

- Understand, organize, and improve physical space like their classrooms, as well as other spaces throughout the school (cafeteria, playground, church, etc..) and outside of school (museum, zoo, etc..)
- Engage students learning through different activities, lesson plans, and assignments that were pertinent to their current curriculum.
- Structure and pace certain lesson plans, courses, as well as the whole day.
- Establish a Culture for Learning; collaborating with students, empowering their cultural identity, becoming more inclusive with students of different abilities, and showing pride in student's work.

Limitations

After the research study the four participants as a collective group discussed their limitations with one another. The 3 participants from the San Antonio school met with me for coffee and acknowledged a variety of limitations that came up. I had telephoned the St. Louis Teacher at the same time and put her on speaker-phone to also share her thoughts. At the end, I asked the four of them to identify what difficulties they had overcome, and which challenges still remained. Maria stated:

“I’m not a very great mover, and so dance was, for me, very difficult to incorporate across my curriculum – but I managed to complete the LMA workshop by using the appendices that Leonard gave me, such as the one on alphabet dancing, which was very important to my understanding of how my students could improve by not only drawing the alphabet, but using their whole body in expressing the alphabet.

In addition to her movement-related hesitance, Maria stated:

“I also felt that time commitment was a problem, because we’re very busy teachers and when I am asked to write up lesson plans with LMA, it takes time away from my other responsibilities. So I would say that time commitment was a limitation for me.”

Anna agreed with Maria, stating:

“I would say that time was a limitation. I have a lot to prepare, because I worry that my students will not do well on the ITB tests, so for me I’m trying to focus on particular topics that will help prepare my students for the ITB test.”

Gloria, on the other hand, acknowledged her own advantages as a visual arts teacher, and expressed a greater will to experiment further with her descriptive abilities:

“I really have no limitations because, as my school’s visual arts teacher, I’m already very open to professional development that focuses on promoting creativity and arts. Incorporating LMA was something that I felt would enhance my visual arts curriculum and better my instruction by helping me become more descriptive.”

Finally, Brandi stated:

“I know the problems in the Saint Louis school districts. So, as a white woman with a diverse student body – especially in my class where the students have different leaning abilities – it’s important for me to be more inclusive. I am working to have a better understanding of others who come from different backgrounds, whether it be based on race, class, or learning ability.

I'm still learning how to understand and work with students from different backgrounds. Some of my students are very affectionate, which I am not used to, and I'm trying to understand how to create boundaries but also be able to understand, perhaps, that their affection and their touching is a part of who they are."

Towards the end of the PAR study, I facilitated the collaborative analysis by sending e-mails as well as establishing a conference call in making sure everyone was in agreement as to what was to be shared within this research study and what was learned throughout the research study. Becoming more descriptive was a theme that all participants agreed occurred with the incorporation of LMA in their curriculum and instruction but in the end they felt that this would fall under becoming more expressive because they saw improvement with their communication skills as well as in their students. With the theme of establishing a culture of learning the three parochial teachers suggested that what they had learned while incorporating LMA, creativity and the arts in their curriculum and instruction was that their students became more engaged in their lessons and felt appreciated when their work was displayed throughout the school. More importantly, adding lessons and projects that were meaningful to the student's culture had positive outcomes of students becoming more confident and empowered with who they are. The St. Louis teacher was informed with this theme and whole-heartedly approved of it because of her main focus on inclusion in the research study. I shared the seven main themes again with the four participants and asked if anything else was left out or felt strongly about but they all agreed that

what was discussed and sent to them in the e-mail was what they and their students learned in this research study.

Summary of Participatory Action-Research Process

This participatory action-research has revealed several important findings regarding the teacher's use of LMA's eight Effort Qualities in improving and promoting creativity and the arts across their curriculum and instruction. Through journaling, observation, interviewing, and narrative sharing by emails, telephone calls, face-to-face meetings, and mail, with the participants we were able to document and examine our research questions posed in this participatory action-research. The data were revealed through 2½ months of stories, experiences, and collaboration that the teachers shared through their creative use of LMA in their lesson plans, journals, conversations, and synthesis of interview transcripts.

All participants participated fully in a weekend Introductory Workshop on Laban Movement Analysis' eight Effort Qualities and their use in exploring creativity and all the art forms (dance, music, theater, and visual arts). All participants agreed that they were responsive, collaborative, and active during the workshop, although in the parochial school workshop, two of the three participants felt uncomfortable being videotaped. I was democratic about turning off the camera but explained to them that the videotaping was more for me to be able to observe what was happening; I affirmed that the video material would never be seen by anybody but myself. Since there was only one participant in St. Louis, I decided that no video camera would be used because I had only one person to observe and could devote my full attention to her.

Face-to-face interviews, journals, and telephone conversations from all four participants revealed that the LMA methodology, creativity, and the arts involved deep inquiry into each of the teacher's professional practice. All four participants agreed that they examined their work and sought opportunities for improvement in their coursework and instruction by incorporating LMA, creativity, and/or the arts. The four participants also agreed that they sought out evidence from multiple sources (co-teacher, principal, parents, students, and researcher) to help them analyze reactions to the actions taken. The three participants from the parochial school sent most of their journals and lesson plans through email attachments and photographs. This helped me as a researcher to synthesize the telephone conversations when emails were followed up with examples of the work. For the St. Louis participant, I met with her face-to-face once a week, and she would bring her journal and lesson plan book with her when we met. Rich dialogue was exchanged with the St. Louis participant because of the intimate and immediate dialogue within a concentrated space. However, fewer samples of work that she had done with her students were brought to me.

All of the participants agreed that using LMA's eight Effort Qualities helped improve their understanding of their own behavior as well as their students' behavior. All of the teachers agreed that they were creative in exploring, incorporating, and presenting their own exercises with the use of LMA, whether it was in curriculum, instruction, the arts, religion, or understanding their regular students and their students with special needs. Together with the researcher, the four participants decided what was to be shared in their stories and what they

valued and felt was pertinent to the research study. In our collaborative reflections at the end of the study all four teachers confirmed that using LMA, creativity, and the arts would be an ongoing undertaking for they will continue to formulate new plans for their practice. The four participants' commitment in this participatory action-research was gratifying and reaffirming that teachers are artists, researchers, and honorable professionals.

Chapter 5

DISCUSSION, IMPLICATIONS, AND CONCLUSION

Introduction

This chapter focuses on summarizing findings and discussing them as they relate to previous literature, practical implications, and future research. The study's findings reflect new light on the three research questions, as well as the personal questions of the four participants. The three primary research questions were:

- 1 In what ways does a teacher's engagement with LMA enable them to enhance their curriculum in creative/artistic ways in an urban elementary school?
- 2 In what ways does a teacher's engagement with LMA enable them to enhance their instruction and teaching methods in an urban elementary school?
- 3 How can a teacher at an urban elementary school successfully engage with and benefit from both LMA and a participatory action research project that explores the teaching and learning relationship in the arts and across the curriculum?

The participants' personal research questions for the participatory action research were as follows.

Maria (Participant 1) asked:

- 1 What if my children do not respond well to the LMA methodology? How can I measure if it is working?
- 2 What criteria can I use to assess whether the LMA methodology is working toward meeting standards of alphabet and number recognition in my students?

- 3 How can I use other words to represent the eight Effort Qualities, so that I can communicate them to children who are still learning how to read?

Anna (Participant 2) asked:

- 1 How can LMA help with standardized testing?
- 2 How can I assess whether my students are able to grasp the LMA methodology? How can I improve, and what tools or input do I need to do better?
- 3 How can LMA encourage creative thinking and problem solving for both the teacher and student?

Gloria (Participant 3) asked:

- 1 How can the LMA Effort Qualities encourage positive student behavior in different situations, settings, and spaces? How do teachers have to change their instruction tactics when pupils are in a church, museum, or zoo?
- 2 How can LMA help a teacher enable ease of student learning -- for example, by making new material memorable for the students?
- 3 What techniques do teachers use to evaluate their progress?

Brandi (Participant 4) asked:

- 1 How can LMA help identify and subsequently support gifted or special needs students?
- 2 What kind of literature is out there that discusses and analyzes LMA use in the classroom?

3 How can the LMA methodology help in the subjects of P.E and the fine arts?

Since LMA is coming from dance, I assume that it would be easier to apply it in these fields.

To answer these questions, the four participants shared personal stories and collaborated on providing feedback and analysis. Seven major themes emerged, in which all participants agreed that the LMA methodology helped them to:

- Integrate more creativity and the arts across their curriculum and instruction.
- Become more expressive and descriptive in their curriculum and instruction, which in turn had their students becoming more expressive in the arts, communication, and core subjects like English, Science, and Math.
- Become better analysts of movement, body language and behavior that helped them to understand, manage, and improve social dynamics with their students, parents, and colleagues.
- Understand, organize, and improve physical space like their classrooms, as well as other spaces throughout the school (cafeteria, playground, church, etc..) and outside of school (museum, zoo, etc..)
- Engage students learning through different activities, lesson plans, and assignments that were pertinent to their current curriculum.
- Structure and pace certain lesson plans, courses, as well as the whole day.

- Establish a Culture for Learning; collaborating with students, empowering their cultural identity, becoming more inclusive with students of different abilities, and showing pride in student's work.

This study was designed to be participatory and exploratory in nature. The primary objective was to better understand whether the LMA eight Effort Qualities, creativity, and the arts could improve a teacher's curriculum and instruction, and to reflect on the results in a controlled study to see if the teachers fully participated, took action, and created change in their pedagogy. In a participatory action-research study attempting to create transition (Brydon-Miller, 2001), the four participants explored their curriculum and instruction in creative and artistic ways, and reflected on their results. In this study, I focused not only on my own research questions but also on the independent questions of the four participants, and the answers they came to. Based on our collective analysis of the research data, I will now summarize and discuss our findings as they relate to the literature review, implications, study limitations, and future research.

Discussion and Implications for Research Question 1

In what ways does a teacher's engagement with LMA enable him/her to enhance their curriculum in creative/artistic ways in an urban elementary school?

Summary of Findings for Research Question 1

All four participants (Maria, Anna, Gloria, and Brandi) actively participated in one of two separate LMA weekend workshops. Maria, Anna, and Gloria, from the parochial school in San Antonio, participated in one workshop, while the other was a one-on-one workshop with Brandi in St. Louis. Throughout the 2 ½ month

research study, the teachers explored nine distinct subject areas altogether: math, reading, social studies, religion, visual arts, theater and role playing, dance and creative movement, music, and science.

After the four participant's collaborative analysis on the LMA workshop, the teachers began to incorporate creative measures as well as the arts to improve their teaching and their students' learning experience. Brandi, specifically, implemented dance into her math curriculum for the first time, and challenged her prior conception of what math instruction must look like (see Appendix L). After sharing her lesson plan with her co-teacher and the researcher, she found that dance and geometry are conceptually interrelated, meaning that their combination was greatly helpful to her students' learning.

Maria explored new ground by incorporating dance and role playing into her reading curriculum. As a result, she observed improved expression and communication from her students. She found that the kinesthetic teaching method gave them more confidence when writing out the alphabet and numbers. Gloria found that incorporating LMA into her art curriculum helped her students find their personal voice and become more expressive in art exercises such as the Martin Luther King poem and Bullying Poster activities (see Figures 4.14, 4.15, and 4.19). Anna had not previously explored creativity in her science classes, and she therefore challenged herself to use the LMA effort qualities to help her students become more attuned to their senses and emotions, in a lesson conducted on January 29.

In their journals, the three parochial school teachers (Maria, Anna, and Gloria) discussed using LMA to improve their students' grasp of religion and social

studies coursework. I was pleasantly surprised and pleased that these parochial teachers decided on their own to focus on building spirituality and embodiment in religious activities, as well as helping students better understand themselves in terms of their identity as Mexican Americans, and what they are capable of.

In this participatory action research study, Brandi, Gloria, and Maria agreed in their collaborative analysis that their epistemological beliefs were challenged and changed. They had previously believed that dance and creative movement were separate from their academic fields and could not be integrated. LMA provided a stepping stone for all four participants to improve their curriculum via arts integration. Brandi, Gloria, and Maria explored the LMA Effort Qualities by adding dance and creative movement to their curricula. For Maria and Gloria, this was completely new territory, as they had never worked with dance in a classroom setting before. After Maria added alphabet-inspired dancing to her curriculum, she discovered that her students had greater confidence and were more motivated to learn in other subject areas. She also saw improvements in their vocabulary and communication, both with her and with each other. This kinesthetic teaching method helped Maria's students comprehend the lines and curves of each letter, and she noticed a marked improvement in their ability to draw the alphabet.

Altogether the teachers were more exploratory and experimental with the visual arts and theater (playing different characters, reader's theatre, role-playing) than they were with dance and music. When the participants discussed reasons for this in their collaborative analysis, they concluded that dance was not one of their strengths, and that time constraints and curriculum standards in math and English

don't allow for easy incorporation of dance. Maria disagreed, however, stating that she felt it was easier to explore dance in her art classroom, due to the flexibility of concepts in the 1st grade. Teachers of higher grade levels -- such as Anna, who teaches the 3rd grade -- felt less able to make movement based lesson plans that were relevant to their classes and or preparation for standardized testing.

Gloria, inspired by the LMA workshop, initially used LMA with dance and music as a warm-up for her art classes, but after a while could no longer use it in her class introduction due to time constraints and the fact that she wanted to focus on the art exercises she had prepared for her students. As for music, all four teachers reported that their students sing daily, and after incorporating LMA the students grew more expressive. Rhythmical exercises in relation to LMA were also incorporated into the students' music curriculum.

Each of the teachers made changes to their non-arts curricula with the LMA eight effort qualities, creativity, and the arts. For example, Maria incorporated LMA-based dance and creative movement into reading exercises, and conducted role playing activities to improve reading and math skills. This was Maria's first time implementing dance into non-arts curricula, just as it was for Anna, Gloria, and Brandi. In the collaborative analysis research study, the four participants agreed that their attitudes toward dance and movement changed considerably during the study, because LMA allowed them to easily implement creativity and the arts into non-arts curricula in complementary ways.

Throughout the 2 ½ month research study, all four teachers analyzed their progress and found that they became more expressive when reading out loud, and

that their students, in turn, tried to be more expressive. The three parochial teachers (Maria, Anna, and Gloria) felt that social events, such as Martin Luther King Day, Cinco de Mayo, and Catholic Schools Week, were important for empowering and educating their students, so they incorporated the LMA eight Effort Qualities into social studies and religion coursework. In their final collaborative collective analysis the parochial teachers agreed that expression is an important part of a “culture for learning” especially with themes that focused on their Mexican-American heritage and catholic identity. Gloria, for instance, gave her students more leadership responsibility, allowing them to take creative initiative in what was meaningful for them during Catholic schools week (see Figure 4.18). After this successful engagement with LMA in certain celebrations and holidays, the teachers reflected on their past and documented their progress in journals, and saw improvements in their students and in themselves. Maria recalled parents coming up to her and telling her how their children were now behaving much more fittingly in mass and fully participating by expressively reading out loud and or singing.

Brandi and Maria (in math) and Maria and Anna (in science) explored the LMA eight Effort Qualities in their lessons and after a while saw improvements in self-confidence and motivation from their students. The math teachers found ways to explore geometric shapes via creative movement, but were unsure as to teaching numbers with LMA. Brandi explored rhythm in a lesson that she classified under music, P.E., and creative movement. Anna explored science with the eight Effort Qualities to improve her students’ senses by becoming more cognizant of touch, sound, smell, and sight. Altogether, the four participants were successful in

integrating arts and the LMA methodology into mathematical and scientific education, pooling together multiple subject areas in each of their lesson plans.

The San Antonio parochial school administrators informed me that they work in an economically disadvantaged school district. According to the principal, the school itself has a very low budget, which demands that the pupils and their families contribute inexpensive art supplies. Gloria (the art teacher) was aware that many of the families themselves have a tight budget, so she planned art projects that used recyclable products (e.g. trash bags, newspapers, and water bottles). Gloria stated in her journal that she felt empowered by her environmental and economical conscientiousness, and she communicated her process to her students and their families.

As much of this research was performed at the parochial school, all three of the participants there (Maria, Anna, and Gloria) were particularly interested in relating the eight Effort Qualities to religion, thereby strengthening their roles and their students' roles within the Catholic community. Maria stated that simple stories from the Bible, such as "Noah's Ark," would help her find ways to incorporate the eight Effort Qualities. She found that these Effort Qualities could also help children understand how to behave when they are in church but more importantly to embody what was being said whether it be a psalm or throughout the mass. Maria stated that "they are a useful way to help children understand that God is everywhere and free and open, that His love is free and open for everyone!"

Maria researched and analyzed the eight Effort Qualities from the perspective of a Catholic educator to help children understand that when they are to

attend mass, they should be soft and light when they walk into a church and genuflect, to be bound and introspective with themselves when praying. She saw her students transform their behavior and attitudes when singing a religious song or reading out loud in church. Parents of the children also were noticing change within their children and complimented Maria. Maria stated, "Children are not to rush quickly, but to be slow, direct, powerful, and deliberate when reading the liturgy." This particular research study was groundbreaking because it provided all four of the teachers, including Maria, with time to reflect, improve, and change aspects of their teaching in relation to both themselves and their students' learning.

Summary of Findings Related to Teachers' Questions

Maria's second and third questions:

What are the criteria for assessing whether the LMA methodology is working toward meeting standards of alphabet and number recognition? How can I use other words to identify the eight Effort Qualities, especially when the children are still learning how to read?

Anna's first question:

How can LMA help with standardized testing?

Gloria's third question:

What techniques can teachers use to evaluate their progress?

In summarizing the teachers' answers to their research questions based on LMA in curriculum, all of their questions were answered, directly, indirectly, and/or with guidance from the researcher. Maria was able to use the alphabet as a theme to have her students use LMA's Effort Qualities to dance, to describe, and to characterize

different roles or objects in nature that she implemented in her lesson plan. She found improvement with her students' engagement by hearing and observing them become more expressive with their bodies and language. Dancing the alphabet, she said, "Helped students then become more concentrated when writing the alphabet and acting out different character roles helped children with their vocabulary and communication" (see Figure 4.1). Maria did utilize the LMA handouts on synonyms and the alphabet sources to which teachers and students could link the eight Effort Qualities. However, she found the synonyms too difficult a vocabulary for her first graders. So she took the initiative of carrying a thesaurus to find simpler words that could match with the eight Effort Qualities.

For Anna (the third grade teacher) standardized testing was one of her main questions and themes. She taught LMA's eight Effort Qualities to her students and continually assessed them through images (the poster of animals -- see Figure 4.12), objects (the sense of touch exercise) and religious offerings (see Figure 4.10) that students had done throughout the study. She also took the initiative to use LMA's eight Effort Qualities in preparing her students for standardized tests. In particular reading paragraphs and pinpointing pertinent information as well as strategies in test taking were practiced and were later proven to improve the students' scores.

Finally, Gloria (the visual arts and reading teacher) used observation and the final pieces of visual artwork to assess and evaluate whether LMA's eight Effort Qualities were helpful in her students' technique and self-expression. She sent over 20 photographs of her students' work and briefly analyzed each one with LMA's

eight Effort Qualities (see Appendix M). Analyzing their art improved her instruction by increasing her critical approach toward her students' work.

Discussion of Findings as They Relate to the Literature Review

This participatory action-research study contributes to the body of knowledge and literature (Schwarz, 1995; Pratchett, 2000; Turlington 2009, Langton 2007) that relates to teacher preparation, whether in the arts or other disciplines. Following the Participatory Action-Research model in which teachers were encouraged to examine and assess their own work and then consider ways of working differently (Watts, 1985), the teachers were given the opportunity to find ways to answer their research questions that were important to their pedagogy. All four participants used LMA, creativity, and the arts to answer their personal questions.

In addition, this research study provided new insight into how teachers can improve math, science, religion, and social studies curricula by researching and incorporating LMA, creativity, and the arts. These findings are comparable with prior research done on LMA and education (Schwartz, 1995; Pratchett, 2000; Turlington, 2009; Williams, 2001), and the arts integration approach (Fowler, 1996).

In this participatory action-research study, all four teachers used LMA to observe their students' physicality and behavior. Some used LMA to improve their students' misbehavior and/or used it to analyze students' habitual movement and behavior to improve classroom communication and inclusion. As an example, Maria developed better inclusion with bilingual students and one student who was not

Mexican American. Schwarz's (1995) study supports this because LMA helped educators better understand students from other cultures by honing the teachers' observational skills and describing movement that is not culturally specific.

Pratchett's (2000) and Turlington's (2009) studies incorporated LMA in a physical education program to help students with special needs become more capable of movement and to promote inclusion within the classroom. This is relevant to Brandi's research question, in which she expressed a desire to incorporate LMA in differentiated instruction and meet the needs of a diverse student body. She approached her instruction by becoming more aware of her autistic student's needs and making her behavior, language, and exercise approach more inclusive.

The four participants related experiences in which they used LMA to become more descriptive. The visual arts teachers used LMA methods to develop clear explanations for art exercises and to better describe technique and approach. This in turn helped students understand the what, why, and how of approaching each exercise. William (2001) supports this in her study, in which she used LMA to define different techniques when approaching her science laboratory work.

In the four participant's collaborative analysis on the LMA workshop, all agreed that the LMA workshop was vital for becoming familiar with the eight Effort Qualities. Without it, Brandi stated, "I can't see myself exploring and/or experimenting with LMA if I were just given handouts. I need to kinesthetically experience the eight qualities!" LMA involves training and refining how one perceives movement; it can help teachers improve their curriculum, refine teaching

and coaching styles, and develop a broad philosophical base from which the rest of their work may evolve (Schwarz, 1995). All four participants stated, in journal entries and in their final collaborative analysis with the researcher, that they will continue to practice the LMA methodology after the research study was done, and that they can see themselves practicing, improving, and changing content within their curriculum and instruction. Furthermore, they agreed that LMA, creativity, and the arts would be greatly beneficial to other elementary school teachers.

The participants also reported an increased responsiveness and engagement from their students as a result of incorporating LMA and artistic creativity into education, especially in courses that were not in the arts disciplines. According to Brown (2007), when planning an arts-integrated unit of study, educators do not have to narrow the subject of study; rather, many areas can be combined into a cohesive whole. The three parochial teachers, for example, focused on incorporating LMA in their religious curricula and connecting religious songs to music, or Martin Luther King's words of empowerment and freedom to social studies. These connections were vital for both the teachers and students in their journeys of self discovery and aspiration. As Laban (1973) states, "it is the happy combination of mind and body developing along side each other for which the teacher should work without inhibiting the one or over-developing the other" (p.22).

The applicability of the arts to cultural events and identity, such as Cinco de Mayo, the Catholic religion and Catholic Schools week, was realized in the participatory action-research study. The generated data indicated that when the

four teachers incorporated the LMA methodology while integrating creativity and the arts across the curriculum, both teachers and students made connections among different subject areas and gained a deeper understanding of content in all related subject areas.

The teachers incorporated curricular content in various intelligence areas, creating opportunities for those students who may have had difficulty in verbal or mathematical areas to learn and express their knowledge in other ways. For example, Brandi's lesson plan approached geometrical shapes with the intelligences of kinesthetic, music, and logic. This research study was consistent with other research studies and findings as to the benefits of creativity and the arts in a students' education (Schubert & Melnick, 1997; Noone, 2011). Schubert and Melnick (1997) looked at "the effects on individual students of integration of the visual, performing and/or musical arts, within their civics, English, history, and geography curriculums." After analyzing their study, Schubert and Melnick (1997) found that:

Students make connections between different subject areas thus gaining a deeper understanding of content in all related subject areas. It also suggests that incorporation of curricular content in various intelligence areas provides opportunities for those students who may have difficulty in verbal or mathematical areas to learn and express for their knowledge. The findings also suggest a significant increase in students' positive attitude toward school and in students' self-concept. It appears that integration of the arts into the regular curriculum has positive effect on students. (p. 63)

In Noone's (2011) research study, teachers used LMA across different art forms to become more descriptive as well as expressive. In this participatory action research study, all four participant's stories proved that they became more descriptive when using LMA in explaining concepts in the visual arts, music, theater, and dance. More importantly, the teachers as well as students became more expressive during all of the arts exercises, which made a positive impact on their learning both in the arts and in other academic areas.

Howard (2010) believes that greater awareness and comprehension of race and culture can improve educational outcomes. He presents empirical data from schools that have improved achievement outcomes for racially and culturally diverse students. Some examples in this study where cultural awareness and better understanding was improved with LMA and creativity were Maria's piñata art exercise, which celebrated Cinco de Mayo (see Figure 4.8), and Gloria's art lesson on Martin Luther King's poem, in which her students painted their fingers different colors that culturally represented who they were. Since one of the schools was a parochial school with a 98% Mexican-American student body, the teachers and parents saw students becoming more embodied when singing and participating in mass.

The stories collected in this research study confirm that using LMA and arts integration across the curriculum helps teachers better understand and assess their students, and helps students engage via multiple learning methods.

Research Implications

In the collaborative analysis, which was central to the participatory action research study, the teachers affirmed that the LMA methodology is useful for teachers when incorporating creativity and the arts across the curriculum. In fact, all four participants found their own ways of incorporating LMA's eight Effort Qualities to promote creativity and the arts across their curriculum. This also improved the students' learning by allowing them to become more engaged and expressive in their coursework. Another essential aspect of the study was that the four participants were able to understand and implement the Effort Qualities within their curricula. As a result, the teachers agreed that there is much to be gained from LMA, creativity, and the arts approach to teacher and student learning. Their active participation as researchers allowed them to observe their own students as they improved in creative thinking and verbal and nonverbal expressive abilities.

Of the four participants, three were general education teachers who taught all subjects, while Gloria taught only visual arts and reading. One common concern is that the three general education teachers worried about meeting the grade-level expectations for their students. For example, Brandi and Maria, after having incorporated dance to their math curriculum and having observed positive results, were still not certain how to continue dance because of the required standards in their math curriculum. But all were able to still incorporate LMA, creativity, and the arts in some way to improve their curriculum and still meet the grade-level standards.

It is important to realize that in this participatory action-research study, the teachers incorporated LMA, creativity, and the arts in their curriculum over the 2½ months of the study -- a compressed time period. All of the teachers recognized changes in their beliefs and practices. However, after the collaborative analysis of the research study, it was not 100% clear whether the teachers would continue to incorporate the arts (in particular, dance) across their curriculum. Success stories with creative movement and alphabet dancing improved recognition and drawing from Maria's students and was a breakthrough; however she was not clear about how dance had a relationship to her math curriculum. Brandi felt the arts would play a continuing role in her curriculum, but she was not sure how dance and the standards of math curriculum could allow the freedom to continue with this art form.

Anna incorporated LMA and creativity more so in her science curriculum, but she did not explore the arts or LMA in her math and English curricula. She was, however, creative with LMA across the curriculum, making connections with other subject areas as well as preparing the students for standardized testing. Gloria, as the visual arts and reading teacher, wrote and spoke about how she will continually use LMA within her curriculum, but she did not explicitly state that she will continually incorporate the other art forms in her visual arts and reading curriculum.

In their final collaborative analysis, the participants agreed that working with an arts facilitator after the study would be helpful for their continued exploration of integrating LMA and the arts in their teaching process. They stated that after

experiencing the research study, they felt convinced that having someone to guide them, hold them accountable, and provide collaboration would be greatly helpful.

Discussion and Implications for Research Question 2

In what ways does a teacher's engagement with LMA enable them to enhance their instruction and teaching methods in an urban elementary school?

Summary of Findings for Research Question 2

All four participants (Maria, Anna, Gloria, and Brandi) actively incorporated LMA's eight Effort Qualities to improve their instruction throughout the 2½ months of the research study. In their final collaborative analysis, the teachers identified certain emergent themes in their instruction: LMA in pacing, becoming more descriptive, becoming better movement analyst, becoming more creative, offering differentiated instruction, and conducting classroom management. Their stories indicate an epistemological change in each of their curricula and instruction.

LMA in pacing was a topic we had covered in the LMA weekend workshops. All four teachers expressed, in their journals and conversations, that they pace their instruction throughout the day as well as in specific coursework/classes. They did not, however, know how to describe their pacing prior to the workshops and research study. The LMA Effort Qualities helped them define their pacing goals and use pacing to improve future instruction/coursework. Maria's story incorporated LMA in pacing with her math course, and she saw improvements with how she defines and structures what she presents in the class (see Figure 4.1). For Anna, LMA in pacing was incorporated to improve her defining and designing what she did

throughout the semester. She concluded that she would continue to explore the LMA concepts to her approach in pacing.

In conversations, journals, and the collaborative analysis, all four participants wrote and discussed that LMA was helpful for them in becoming more descriptive when explaining concepts in their curriculum. It helped them define and clarify what they were instructing and doing with the students when it came to kinesthetic/physical aspects of moving, drawing, writing the alphabet and numbers, studying geometric shapes, and looking at and describing objects (things in nature, animals, artworks). Laban (1973) supports this by stating,

When we realize that movement is the essence of life, and that all expression, whether it be speaking, writing, singing, painting, or dancing, uses movement as a vehicle, we cannot help seeing the importance of understanding this outward expression of the living energy within, and this we can do through Effort study. (p. 101)

Gloria's story about becoming more descriptive was important, because as an art teacher, she knows that she needs to be clear as well as creative in finding ways to not only teach technique but to make art that is meaningful to her students (see Gloria's collage of squares, Figure 4.17).

For all of the participants, using LMA to become more creative was a main theme throughout their research questions and the research study. They each used LMA to become more creative by developing new ideas and projects to answer their research questions. All four teachers agreed that the handouts (Appendices I and J) were very helpful as a guideline to explore the eight different qualities within the

themes, as well as using the A-Z alphabet as themes to explore and use in their classroom. They were able to be more creative and to explore various aspects of becoming more creative in their lesson planning; relate it to themes of events, holidays, or celebration days; prepare for standardized testing; or respond to an administrative focus at the school level directed by the principal (improving literacy, standardized testing preparation, discipline, etc.).

The topic of differentiated instruction was very important to Brandi from the very start of her participation, due to the range of students within her classroom as well as her school's mission statement. While the other three teachers did not explicitly state that differentiated instruction was important to them, in analyzing the data, I found that they, in improving inclusion, used elements of differentiated instruction. For example, during Maria's analysis of her students' backgrounds, their interactions with one another, and whether or not they were bilingual. She described three different groups of students: bilingual students, Mexican American students who could not speak Spanish, and non-Mexican American students who could not speak Spanish. In order to improve cohesion and inclusion in the classroom, she wrote that she needed to understand her students' dynamics and work on integrating the students from those three groups.

In the four participants final collaborative analysis of the research study, the teachers shared their stories with one another and agreed that by incorporating LMA methodology, they each developed their own style of classroom management. They experimented with the LMA methodology in different situations, such as managing the classroom when it became loud, or working with individual students

who needed clear instructions on their behavior or clarification on the assignment. Brandi provided the clearest examples, as differentiated instruction was one of her main research questions, due to the diversity in her classroom. For certain students, she would tailor her descriptive body language and voice to manage the class in ways that were appropriate for her diverse students. She also incorporated LMA to enhance her Disciplinary Action Sheet (see Figure 4.20) so that there were clear standards of conduct, procedures, and consequences when overstepping the bounds. For all four teachers, incorporating LMA encouraged inclusive language and behavior in their classes. During the final collaborative analysis, all participants agreed with Brandi's emphasis on differentiated instruction, after witnessing the ways in which LMA facilitated it. They also agreed that LMA helped them become better analyst of not only their movement and behavior but their students as well. This helped improve their relationships with not only their students but with their colleagues, administrators, and families. More importantly, they all agreed that LMA helped students improve their communication skills and relationships with one another by becoming more aware of their body language and tone of voice.

Since LMA is a methodology rooted in dance and movement, the four teachers in their collected collaborative analysis agreed that they became better movement analysts over the course of the study. Brandi took an analytical approach to her movement and her students' movements. Her student's lunch habits study, in particular, helped Brandi examine which students were taking too much time, or eating too fast and getting a stomach ache (see Figure 4.21, Brandi's lunchtime analysis) -- and after analyzing their habits, she was able to clearly direct and

improve their movements, during both lunch and class. Maria, meanwhile, examined her students in public settings, especially church. She directed her students with qualitative movements, explaining, for example, that one must walk slowly and softly when entering a house of God. She also instructed her students to incorporate gestures to improve their communication. When one student was reading a part of the mass, Maria trained her to lift her arms when saying “please rise”, among other communicative movements. Also, in Maria’s role play exercise with “The Pigeon Finds a Hot Dog” she helped her students become more embodied, absorbing themselves into the story and its characters, and playing freely with creative movement.

Anna approached movement from a sensory (and scientific) perspective, giving her students tactile objects and having them discuss their kinesthetic responses to each one. She used her animal poster to have her students analyze the movement qualities of each animal, in LMA terms, and then took the lesson a step further by bringing her students to the zoo, where they could analyze the animals’ movements in person (see Figure 4.12). Gloria became a better movement analyst as well, providing her students with the movement concepts necessary to become better artists. She discussed rushing in artwork, and the ways in which it is immediately evident that an artwork has been rushed -- and from there, Gloria discussed the importance of concentration and slow movement in drawing and painting. Engaged, concentrated, and focused movement, Gloria explained, is fundamental to the creation of good, satisfying art. Altogether, the teachers used

LMA to better understand their movement and help their students become more embodied in each lesson via movement analysis.

Summary of Findings Related to Teachers' Questions

Three of the four participants had questions related to ways in which LMA could enhance their instruction.

Anna's second question:

How can I assess whether my students were able to grasp the LMA methodology? How could I improve or what tools or input do I need to do better?

Gloria's second question:

How does LMA help the teacher in making it easier for the students to learn? An example would be a point of reference or making it memorable for the students.

Brandi's first question:

How can LMA help identify and then support gifted or special needs students?

Anna was able to assess her students in thorough exercises that used images of animals and objects from the environment and by documenting the students' ability to describe those animals/objects using LMA's Effort Qualities (see Figure 4.12). More importantly, she was then able to take what the students had practiced and take it to an out of school environment like the zoo. Gloria was able to be more descriptive in her art exercises, and the students could be more expressive in their approach to the exercises, which led to dialogue with issues important to the

students' backgrounds (see Figure 4.16). Brandi knew the students in her class, knew their backgrounds, and used LMA as a tool to understand and meet the needs of her students, as well as for her students to communicate and try to work with each other (see Figure 4.20, Brandi's disciplinary action sheet).

Discussion of Findings as They Relate to the Literature Review

Among the many aspects of teaching that affect educational quality, instruction is the most important, specifically the manner in which a teacher informs students of how engaged and invested he/she is in wanting the students to learn. All four teachers in the research study incorporated LMA in their instruction to improve their students' learning. Block (1977) writes that individualized instruction is a process for providing each student with a variety of effective ways to learn. This concept has enabled teachers to be aware of their learning goals and to select only those techniques that will fulfill these goals.

For the 2 ½ months of this study, the teachers used the LMA methodology as one of their main techniques to explore and answer their research questions and pursue their teaching goals. The findings show, as referenced from statements, interviews, journals, and the summary of their collective data analysis, that they participated in this participatory action-research study for the purpose of being involved in making curricular and instructional improvements, enhancements, and changes. As referenced by statements from interviews, journals, and lesson plans, all four teachers in the LMA workshops and the study embraced the connection between instruction and learning and demonstrated that seeking alternative

techniques (such as the LMA methodology) was conducive to strengthening their effectiveness as teachers.

LMA helped all four teachers improve and build “a culture for learning” within their classrooms. They defined a culture for learning in their own terms during the collaborative analysis, emphasizing a need for empowering cultural identity, creating inclusion for students with different abilities, and demonstrating and encouraging pride in student work, to reflect the importance of the work undertaken by both student and teacher. According to Danielson (2007), these are the norms that “govern the interactions among individuals about the activities and assignments, the look of the classroom, and the general ‘tone’ of the class” (p. 67).

The parochial school established an excellent culture for learning, in which the teachers promoted and strengthened their (and their students’) Catholic faith by incorporating LMA and creativity in their curriculum and instruction.

For example, Gloria’s collaboration with students, in determining which stands and decorations should be presented and how they should be displayed, placed responsibility on her students, which is at the heart of a culture for learning. Maria’s promotion of culturally aware art projects such as the decorations of the piñatas for Cinco de Mayo allowed the students to celebrate and have a better appreciation of their own Mexican heritage through their own student work. This is in line with Schwarz’ understanding of the LMA methodology as “an open system” containing “a dynamic and evolving set of principles that provide a language with which to describe and direct movement experiences” (Schwarz, 1995, p. #1). Anna created a culture for learning in her art classroom by establishing a prayer corner (see Figure

4.10), where her students were able to make prayer offerings and commemorate personal events in their lives. Brandi, meanwhile, was intent on creating a different kind of culture in her classroom, which celebrated diversity and promoted inclusion of a wide range of students, of different learning abilities.

This participatory action research study allowed the teachers to meet challenges in their classrooms and attend to the needs of a classroom with diverse learners. One chief example was Brandi's first time incorporating LMA and dance in her curriculum and instruction, which allowed her and her co-teacher to observe and spontaneously play with the Effort Qualities to improve rapport with the students through her words and actions. In Stinson's research study (1995), she found that dance strengthened her students' relationships with one another and enabled them to become more expressive. Stinson stated, "Using arts processes to teach academic subjects results not only in improved understanding of content but in greatly improved self-regulatory behavior" (p. 87).

Instructing and integrating the arts thoroughly, rather than superficially, can be rigorous and demanding for both students and teachers (Hardgreaves & Moore, 2000). The purpose of this research study was for the teachers to integrate creativity and the arts effectively, as well as to improve and develop the intellectual capabilities of the participants. All four teachers described in detail the ways in which they integrated the arts and creativity rigorously for 2½ months. After the study and in their collaborative analysis, the teachers agreed that they now felt more free and expressive in the classroom as well as in their life, and that their students' behavior indicated the same result.

All four teachers agreed in their collaborative analysis both after the LMA workshop and research study that, when engaged with the LMA methodology in their instruction (whether it was in pacing or becoming more descriptive or becoming better movement/behavior analyst) they need to be continuously open and mindful by being holistically present in the classroom, connected not only to themselves but with their students. This occurred throughout the study, from Maria's role playing exercise based on "The Pigeon Finds a Hot Dog," to Anna's offerings and prayers for the religious corner in her classroom, to Gloria's arts exercises with themes of empowerment and, finally, to Brandi's perseverance in understanding and communicating honestly with her diverse classroom. Dewey (1938) believes that realities can be created through images that are received through sense impressions. The formation of imagery in relationship to the eight Effort Qualities was important for all four teachers as well as for the students' learning experiences. Anna's exercises served as a good example, as she helped her class comprehend the eight Effort Qualities by having her students draw them, relate them to the senses, and describe images of animals in terms of the qualities.

Dewey (1938) holds that an individual has images in the mind, and when the individual takes action based on those images, there is transformation to a new reality (that is, learning takes place). This process moves the image into action. Over the scope of the research study, all four participants reflected and took action within their classrooms to establish a creative, artistic, expressive, and inclusive learning environment. Examples included Anna's use of sensory elements (aromatherapy, soft music, and exploring different materials with touch) and Brandi's collaborative

learning exercises, in which she made sure to divide her students into groups that would work together and promote inclusion.

New to the literature was that all four teachers found ways in which the LMA methodology could improve their pacing, whether throughout the day or within a course, theme, or assignment. Brandi, in pacing her geometric shapes assignment, started with creative movement (free/open), moved to identification cards (direct), moved to drawing the different shapes (direct/bound), and then concluded with group interaction in the environment to identify different shapes (indirect/free/open). Webb and Palinscar (1996) support this when stating, “Learning occurs through interaction with others” (p. 844). Anna wrote in her journal that, when considering pacing, she used LMA to be mindful of her students and to intuit when change was needed in her pacing and instruction.

Research Implications

All four teachers stated in their collaborative analysis that they felt enriched by the incorporation of LMA into their instruction. They were exploratory and engaged when tracking their stories in journals and conversations, and produced rich dialogue from their classroom experiences. However, the four teachers asserted that time commitment was a frequent issue, because the three parochial teachers were very busy, and requests for extra work were overly taxing.

The participants agreed that LMA was a useful tool for conflict resolution in a variety of situations with students. Maria, for example, used LMA to analyze her student behavior and body language and began to see the pattern of one student being very hard and powerful with his/her voice when approaching other students.

She also saw that another student would act closed, shy, and indirect when answering questions in class. Another example was Brandi's story where she was able to incorporate LMA in how she approached her students having an argument during recess. Maria, Anna, and Brandi started using LMA and the eight Effort Qualities to analyze how to approach students and help them explore other qualities; for example, a teacher might approach the previously mentioned closed, shy, and indirect student and ask him/her to try being open and direct (see Figure 4.21, Brandi's lunchtime analysis). They stated at the end of the study that they would continue to use LMA in analyzing themselves as well as their students' behavior.

The LMA methodology provided the participants with tools for being collegial when in a staff meeting and when working with other teachers in the school. As mentioned earlier, the parochial school is 97% Mexican-American—students and staff. Gloria commented, "The school population is 97% Mexican; one white teacher seems to be very hard on the students as well as the other Mexican teachers at the school." She does not believe that this white teacher understands Mexican culture, nor does this teacher understand how to meet the needs of Mexican-heritage students in the United States. Gloria has been using LMA methodology to understand the faculty-faculty and faculty-student interactions she observes.

Brandi was aided by LMA in collaborating with her 1st grade co teacher, as well as other teachers. She invited the principal and another teacher at the school into her classroom, to share her process and progress in the research study.

After sharing experiences in the final collaborative analysis of the research study, Brandi concluded and the other teachers agreed that Laban's Effort qualities can be helpful for teachers incorporating differentiated instruction and inclusion for all students, especially because of the culturally diverse communities within classrooms throughout the United States. Brandi stated, "We have to adapt for each student's needs," and all four participants used this study to adapt their teaching style and interactions in the classroom, whether it be for classroom management or their daily encounters with students. The teachers' experiences indicate that LMA can be used as a work-in-progress methodology that isn't set to one perspective—it is adaptive and pliable enough to allow teachers to experiment and explore different models and approaches.

There were challenges expressed by the teachers as researchers that focused on logistical realities that impeded implementation of innovative creativity and arts activities throughout the teacher's instructional day. For example, Gloria implemented dance at the beginning of her visual arts class when the study began, but she later had to stop because of commitments to the visual arts exercises that the students had to learn and execute. The participants' concern about time was a challenge, because they felt that instructional time was precious and already in short supply, given curricular requirements and meeting standards. An example was a conversation I had with Anna about why she had not been able to send any material for the past 2 weeks, in which she lamented the stress and hard work involved in planning a lesson that would incorporate LMA, creativity, and the arts.

This was not only her concern, however -- all of the teachers reflected similar concerns in their journals and writing.

Discussion and Implications for Research Question 3

How can a teacher at an urban elementary school successfully engage with and benefit from LMA within a participatory action research project that explores the teaching and learning relationship in the arts and across the curriculum?

Summary of Findings for Research Question 3

All four teachers discussed, in their stories, ways of exploring the LMA methodology by bringing LMA into different spaces and settings, including the classroom, in different school settings, and in settings outside of the school, in order to foster an LMA educational environment. Also relevant to the research study is that LMA is a movement expressive methodology, so all four teachers agreed in their final collaborative analysis that using LMA improved their own expression, as well as their students' movement and expression. Behavior was another theme that teachers journaled about when analyzing both themselves and their students. The teachers promoted positive behavior and explored ways to modify negative behavior.

Following the collaborative analysis of the LMA weekend workshops, all four teachers drafted new and improved classroom set-ups by utilizing LMA's eight Effort Qualities. The teachers agreed that effective use of space is vital for student learning, and in the experimental process they became more aware of how they placed the desks and means of organizing classroom areas to promote different atmospheres for learning. For the three parochial participants, a religious corner for

students to reflect and pray in was important, and it was expanded in this study. Similar modifications were made to the computer, play, library, and announcement/bulletin board areas. For Gloria, the visual arts teacher, her classroom didn't include such a variety of atmospheres, due to her specific focus on art, but she still found ways to modify her classroom with LMA, by displaying art and demonstrated skills on her blackboard and organizing the storage cabinet with various art materials, were important to consider (see Figure 4.13 - Gloria's prayer corner).

According to the stories from the four teachers and in their collaborative analysis, LMA was also incorporated outside of the classroom settings: playground, lunchtimes in the cafeteria, and after-school waiting lines for parents' pickup. This was important for the teachers, as the students' behavior was different in these outside-of-the-classroom settings. For example, Maria utilized LMA in preparation for church attendance and how students should be behaving in church. Lunchtime and playground were less regimented, so Brandi created a survey about her students lunchtime behavior as well as improved her disciplinary action sheet and during recess used LMA in conflict resolution (see Figure 4.21).

Two of the parochial teachers also brought LMA outside of the school setting, into environments such as the zoo and museum. This material was not covered in the pre existing literature. Anna and Gloria initiated the use of LMA in these settings. Although this was not originally part of the research study, the two teachers excelled at this independent exploration. Anna used a poster of animals for the students to use LMA in describing their movement as a preparation for a field trip to

the zoo (see Figure 4.12). Gloria's research question was answered when she used the LMA Effort Qualities to help describe preferred behavior in different locations (bus, museum, emergency situations) and to describe artworks, objects, and animals within those settings. Anna also incorporated LMA into her fantasy bedroom exercise, helping students to direct their imagination to settings outside of the school (see Figure 4.11).

All four of the teachers used LMA Effort qualities to analyze their own movement and expression, as well as their students'. They found ways to manipulate their voice, arm gestures, and other movements in order to better explain concepts to their students -- Maria, for example, helped her students become dynamic and gestural when reading the liturgy. The teachers also used LMA to understand what their students were expressing, to achieve better communication. All four of the participants added more movement and expression to non-arts disciplines, in the process erasing their initial hesitancy toward movement-based education and improving their students' learning. However, the teachers felt their expression was most honest when teaching reading, religion, and the visual arts.

Summary of Findings Related to Teachers' Questions

Maria's first question:

What if my children do not respond well to the LMA Methodology? And how can I measure if it is working?

Brandi's second and third questions:

What kind of literature is out there that helps support the LMA methodology in the classroom? Can the LMA methodology help in P.E or fine arts

curriculum? Since it is coming from dance, I would assume that these courses are easier to apply this methodology?

Anna's third question:

How does the LMA method encourage creative thinking and problem solving for the teacher and student?

Gloria's first question:

How can LMA's Effort Qualities encourage pupils' behavior in different situations, settings, and spaces? Wouldn't teachers have to instruct differently when pupils are in a church, museum, and/or zoo?

Maria's students responded well to LMA methodology, but she initially struggled to find synonyms suitable for first-graders, and she supplied a thesaurus herself.

During the final collaborative analysis, she informed me that she had measured her students' understanding of the methodology by creating a table that consisted of recognizable/somewhat recognizable/not recognizable categories in identifying nature objects that were related to the Eight Qualities. Brandi was supplied with the book *Laban For All* by John Hodges as well as other LMA literature that related to curriculum, and this helped her to discover throughout the study that LMA could be applied not only to physical education and fine arts, but also across the curriculum.

Anna answered her own research question by being creative in the exercises she presented to her students, whether it was her students identifying LMA's eight Effort Qualities (in an assignment identifying different animals, objects, and photos) or her initiative to use LMA to help prepare her students for standardized testing.

Since Gloria was the visual arts teacher for Maria and Anna's classes, there seemed

to be communication among all three teachers about how they were incorporating LMA methodology throughout the study that wasn't explicitly documented in the journals and conversations with the researcher. Gloria's exploration of spaces and settings inspired Maria's implementation of LMA with her students going from class to church and their behavior in church.

Discussion of Findings as They Relate to the Literature Review

In their studies, both Kassel (2007) and Skoning (2007) fostered equity and democracy by implementing LMA's methodology within a teacher's classroom in meeting the needs of a variety of students. All four teachers implemented LMA in not only analyzing and understanding their own movement, expression, and behavior but their students' as well. More importantly, they were able to find creative ways to improve on all of these aspects.

One clear example, was Gloria's admission of changing her prior belief that instruction is unidirectional, from teacher to student. Incorporating LMA to her curriculum and instruction changed that belief. Now she knows that students can be collaborators and contributors when designing a lesson (see Figure 4.18 - Catholic schools week posters). This is defined as "developing a functional understanding of the concepts of space awareness, effort, and relationships"(Graham, Holt-Hale, & Parker 2001, p. 15). This system of education uses somatic ideas throughout the learning experience to teach children to "think about and understand how and why they move (cognitive) as well as opportunities to feel good about themselves and their involvement with other children in classes (affective)" (Graham, Holt-Hale, & Parker 2001, p. 21).

All teachers shared and collaborated during the weekend LMA workshop. However, during the 2½ months of the research study, the participants shared very little amongst themselves. Gloria had to collaborate with Anna and Maria because she was her school's visual arts teacher, and when assessing the students, Gloria had to sit down with both teachers when grading. They did collaborate with their students and had their students collaborate with one another in some of the LMA exercises.

Wenger (1998) states that learning “takes place through our engagement in actions and interactions, but it embeds this engagement in culture and history. Through these local actions and interaction, learning reproduces and transforms the social structure in which it takes place” (p. 13). I compared Wenger's four components of practices of social communities and construction of identities with my participatory action-research study (phrases in brackets describe Wenger's application to my study):

- meaning making (understanding and incorporating of LMA across curriculum and instruction and answering own research questions);
- shared practices (the different creative approaches of interpretation and implementation of LMA with the students, co-teacher, principal, and researcher);
- a community's social configurations (understanding the diversity of students and abilities within the classroom community, parents interactions); and
- identity development/changes within a community (understanding one's culture and background; both teachers and students have a better

understanding of the arts and creativity and its integration in non-arts curricula; teachers and students are more supportive of each other to create change within themselves and their community).

Wenger's (1998) perspectives of "plac[ing] learning in the context of our lived experience of participation in the world" and assuming that learning is "a fundamentally social phenomenon, reflecting our own deeply social nature as human beings capable of knowing" (p. 3) relates to the importance of this participatory action-research study. All four teachers held positive and productive views about improving their curriculum and instruction with LMA and created change in their pedagogy. They were socially and culturally aware of their classrooms, students, parents, and communities' needs, and worked diligently with the LMA methodology to creatively meet those needs. Even though the study was confined to a 2½ month time frame, the teachers agreed that they appreciated the LMA methodology and that they would continue to implement it within their pedagogy once the study was completed.

Research Implications

In their final collaborative analysis of the research study, all four teachers enhanced their classroom space with LMA and adapted it to their teaching style, the needs of school administration, the school's mission (for example, religious corners in parochial school classrooms), and a conducive/inclusive atmosphere that allows appreciation of student work and accomplishments (Brandi's inclusive school mission statement) (see Figures 4.4, 4.5, 4.6, 4.7, 4.10, and 4.13).

More importantly, LMA allowed the teachers to understand how students could improve their movement and expression in different settings, both within and outside the school. Anna and Gloria explored this new direction of LMA education in out of school settings, for instance the art museum and zoo, which was new to the literature. In the collaborative analysis between the teachers and the researcher, LMA assisted with two things. The teachers used the LMA methodology to understand and improve their own movement and expression, and also incorporated creativity and the arts across the curriculum. Doing so allowed those students who struggle with logic or language to express themselves through movement and art, especially in non-arts curricula. Teachers, especially Maria, reflected on their habitual teaching actions in their journals, and then reviewed their journals to improve positive behaviors and correct bad behaviors. They used the LMA methodology to improve student behavior in their interactions, giving praise, corrections, and suggestions to their students.

Both the parochial teachers and the St. Louis teacher agreed, in the final collaborative analysis, that there was hardly any collaboration between the teachers participating in the research study. Maria, Gloria, and Anna felt that although they collaborated in the LMA workshop, they would have preferred to have reconvened before the research study was over with to discuss their experiences. Brandi, on the other hand, was the only participant who met each week with the researcher, but she also felt that she would have like to have had other teachers to collaborate and share stories with about LMA, creativity, and the arts.

Study Limitations and Future Research

This study encompassed only a 2½ month period, and in one of my face-to-face meetings with the parochial participants on May 17, a month after the study was over, Maria, Anna, and Gloria reflected and felt that the research study could have lasted the full semester (4 months). Another aspect worth noting was that the workshop only happened once, and Maria and Anna felt that it would have been helpful—in building community and fostering more collaborative learning—for the participants to have had a refresher workshop as well as the opportunity to share gathered experiences with the LMA methodology throughout the research study.

There were communication difficulties, as well, due to the fact that I had to maintain a long-distance research relationship with the San Antonio teachers, as opposed to the St. Louis participant, with whom I could establish weekly in person meetings. In addition, the three San Antonio teachers had difficulty submitting their journals regularly. As this is participatory action-research, I allowed the teachers to work out how best they could provide me with feedback on how they were integrating the LMA methodology within their curriculum and instruction. I coordinated this method as opposed to being an authoritarian figure demanding documentation from the teachers, which could have disturbed the relationship among all participants in the study. In the future, the participants and I agree that a shared blog or series of blogs would be inestimably helpful, as both a means of communication and a tracking method for each teacher's progress. Participants could share photos and stories with one another, thereby creating a communal spirit and encouraging open discussion.

There were differences, both positive and negative, between the three parochial teachers who were the long-distance participants and the St. Louis participant who was my face-to-face participant. With the three parochial teachers, I felt more like a group member and facilitator within the study due to my lack of presence, which was good, because that is important in participatory action-research. However, it was sometimes frustrating to not have regular meetings or deadlines for journals sent as e-mails because I had decided against an authoritative role.

With the St. Louis participant, I was able to meet with her face-to-face once a week but felt during these meetings that I was the art expert. I tried to stay neutral, but many times the teacher asked for advice and was always prepared and present with her journal and lesson plans (like a student). The dynamics of my role with the parochial teachers and the St. Louis teacher was difficult to balance. Future researchers may wish to find practical ways that address these issues and limit the roles they play. The four participants agreed that, in their schools, the role of an arts facilitator would be greatly beneficial by providing the teachers with project ideas and activities. This, they said, would ensure that each teacher continues to incorporate the arts in their curriculum, by holding them accountable and monitoring their progress, and assist those teachers who have little artistic experience and help them integrate the arts throughout their curriculum.

Although technology was not a central focus of the research study, some aspects of it could enhance communication between researcher and teachers. Video resources could have been made available online (demonstrating actions for

teachers) and video chat or Skype could have replaced phone calls (enabling better intimacy and additional movement demonstrations). To improve collaborative learning, a future research study could incorporate a website in which all four participants could share their experiences and projects with each other and the researcher in real time. If used, this could correct the delay inherent in teachers submitting journal data via mail to the researcher, which was often sent every 2 weeks. Using a website, the researcher could also then share additional literature related to implementing LMA methodology and the teachers' needs. Multiple options need to be available for participatory action-research studies for communication models.

To reach a larger audience in the educational field, creating a DVD that contains the LMA workshop, which consisted of the researcher incorporating the eight Effort Qualities in music, dance, visual arts, and theatre, would permit a larger qualitative research study due to a larger sample size of teachers, their backgrounds, and years of experience teaching. This would increase the visibility and validity of LMA for teachers.

Other limitations were that this research study had a small sample of four participants and all from the elementary school level. Future research studies could have a larger participant pool, as well as other grade levels (middle school and high school). More importantly, a future research study at a public school could have different stories, results, and outcomes.

In the next LMA workshop, since standardized testing is an important theme for the participants, the researcher could collaborate with the teachers to develop a

system utilizing LMA while analyzing what occurs throughout the standardized tests. Because tests differ from state to state, collaboration is necessary, as the teachers are familiar with the nuances of their standardized test, in order to successfully prepare their students to score well.

Conclusion

This participatory action-research study revealed several important findings regarding the teachers' stories, their final collaborative analysis of the research study, and their incorporation of LMA's Effort Qualities across their curriculum and instruction. The participants integrated more creativity and the arts across their curriculum and instruction and discovered that their students had different learning styles, were eager, and showed different levels of affinity and aptitude in different subjects. All four teachers agreed that they became more expressive and descriptive in their curriculum and instruction, which in turn helped their students become more expressive and communicative in the arts as well as in core subjects like English, science, and math. They became better analysts of movement, body language and behavior in ways that helped them to improve social dynamics with their students, parents of students, and colleagues.

LMA also helped the four participants to understand, organize, and improve physical spaces like their classroom, in-school spaces (cafeteria, playground, church) and out of school spaces (museum, zoo, other trip destinations). By investigating physical spaces, the four teachers found ways to explore themes and topics that they had a strong interest in, and found personal meaning in their pedagogy. They engaged students through a broad variety of activities

geared to different learning styles and levels of interest (differentiated instruction) and found their students achieving at different levels. It also helped the teachers to structure and pace course syllabi, lesson plans, and daily schedules which improved teacher readiness.

Finally, LMA helped the four participants to establish a healthy culture for learning by collaborating with students, empowering their sense of cultural identity by providing students with opportunities to explore topics in which they had strong interest and personal meaning, therefore becoming more inclusive of students with different abilities/backgrounds, and showing pride in student work. All four participants agreed in the final collaborative analysis that this Participatory-action research study created change and better awareness as well as making improvements to their curriculum and instruction by positively affecting their students' learning and environment, whether in the classroom, playground, church, and/or local museum.

Thorton (2008) researched Laban's work and discovered two main principles: "Movement enables man/woman to realize their full potential and that movement characterizes man/woman" (p. 38). This research study attempts to support teacher perspectives and draw upon teachers' lives in order to improve their curriculum and instruction by incorporating LMA, creativity, and the arts. The participatory action-research model was conducive to researcher and teacher flexibility when incorporating the LMA methodology into curriculum and instruction. Due to the multiple approaches it permits, the model gave flexibility and freedom for teachers to obtain their goals and answer the questions important to

their pedagogy. More importantly, students were able to grasp LMA concepts easily, exploring them, playing with them, and embodying them with teacher facilitation.

The Laban Movement Analysis methodology, by promoting creativity and the arts across a teachers' curriculum and instruction, was used to investigate and learn how this (dance) methodology could best serve teacher/student-learning objectives. All four teachers agreed that professional development is important to their learning. They felt strongly that LMA's eight Effort Qualities are a simple methodology that, if introduced as a professional development seminar, teachers could immediately learn, identify with, reflect on, and act upon to improve their practice. They also felt that all teachers whether in their school or throughout the nation could benefit from all of the resources that LMA has to offer whether it be an: urban or rural, low-income or high-income, parochial or private, and special needs institution.

In the face of a meager economy, resources are limited at most schools, and in my experience as a dance teacher, the arts are usually cut first when budgets need revision. This Participatory-action research study has proven that LMA can promote creativity and the arts for general education teachers across their curriculum and instruction. As specialized teachers in the arts become less present in schools, general education teachers usually must take on the responsibility of implementing creativity and the arts in their pedagogy.

Kozol (2005) affirms this by stating, "Art and music are excluded from the organized curriculum, not solely because of budget cutbacks that have decimated art and music programs, but because these subjects are not tested by the state

examinations and for this reason, are regarded as distractions from the subject areas that will be tested” (p. 119). Time spent in the arts, especially in schools that are underperforming in academic areas, is not given priority because of the time needed to prepare students for these standardized tests. As this study has shown, LMA can be a resource that can both promote arts and creativity across a teacher’s curriculum but can also improve pacing within coursework as well as throughout the day, managing classroom procedures, managing teacher/student behavior, organizing physical space, communicating with students, engaging students in learning and establishing a healthy culture of learning.

Finally, in this research study, the four teachers incorporated LMA in their pedagogy and revealed in their stories and collaborative analysis improvements not only with their expression but their student’s expression, allowing them to become more connected both individually and with one another. They became more focused and embodied with all that they did in their curriculum and instruction, finding ways to be more creative and improve what was lacking in their pedagogy. Through their experiences with LMA, creativity, and the arts, both teacher and student learned to breakdown the mechanics of body language. They experienced different ways of moving and how those movements communicated different emotions. The four teachers’ performance skills were enhanced by LMA, providing students to aspire and engage themselves when approaching and or performing any of the art forms.

As Laban (1973), the conceptualizer of the eight Effort Qualities states, “The study of basic effort actions is fundamental for both teacher and student for the

development of a harmonious and balanced use of these actions in everyday life” (p. 53). Bell and Gilbert (1996) also state, “One learns beyond school walls by making connections to community resources; one draws inspiration from the voices in their community. This social interaction promotes the learning of both socially constructed knowledge and a personal construction of meaning both for the student and teacher” (p. 68). It is my hope that as an artist, researcher, and scholar, along with the teachers as co-collaborators in this Participatory-action research study, that I have presented the teachers’ stories and their analysis in such a way as to provide resources for educators and students at any school that might have interest in incorporating LMA’s Effort Qualities, creativity, and the arts into their curriculum and instruction.

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Appendix A: Introductory Letter

Date: Jan. 2012

Dear _____,

Welcome to Leonard Cruz's PhD Participatory Action-Research study on Laban Movement Analysis and Promoting Creativity and the Arts Across the Curriculum! I'm so excited we'll be working together. I look forward to helping you achieve your goals.

This participatory action-research study is not just about the arts and creativity or about improving your curriculum and instruction, it is about you as a whole person: your values, goals, work, balance, fulfillment, and life purpose. Throughout the 2-month process, teachers typically reach various goals, deepen their learning, improve their performance, and enhance their quality of life. We use reporting, journaling, exploring, and a consistent commitment to action to move forward. This proactive working relationship will hopefully accelerate your progress by providing greater focus and awareness of your full range of choices.

Our initial appointment, the intake, is meant to jump-start our relationship. During our first session we will be designing our alliance (how we will work together). This includes anything you wish to say about how you want me to coach you, and what tools and structures you want me to bring. You will help me gain understanding of who you are, what you wish for in your classroom and life, and what I am to hold for you as your vision.

I've enclosed several pages of homework for you to complete as part of our intake process. This can be filled out through the first interview or can be filled out on your own time. They will help us determine our starting point and give you a sense of how this Participatory Action-Research study works. In order to maximize our time together, please give careful thought to the homework. We will be working with this information in our first session. Please regard it as the foundation we will begin working from.

Please return Appendices A-G and the Current & Desired States form via mail or email prior to our second interview session. My contact information is listed above. Please do not hesitate to contact me if you have any questions throughout the research study.

Again, I look forward to our time together and will assist in any way I can to help you achieve your optimal goals as a teacher.

Warm regards,

Leonard Cruz

Appendix B: Establishing Our Relationship

Date:

Name:

Home address:

Home phone:

Cell phone:

Fax:

Email address:

Website:

Occupation:

Student (what, where, year):

Work phone:

Work fax:

Date of birth:

Marital status:

Name of partner/spouse:

Names and ages of children:

Appendix C: Agreement to the Study

Title of the Study: Laban Movement Analysis As a Methodology for Promoting Creativity and the Arts across the Curriculum

Personal Responsible for Research: Leonard Cruz, e-mail

Study Description: The purpose of this research study is to see whether the use of Laban Movement Analysis as a methodology can promote creativity and the arts across the teacher's curriculum and instruction. Three or four teachers will participate in this study. If you agree to participate, you will be asked to participate in a two-day workshop for an hour a half each day; be interviewed at least twice for not more than two hours long; be videotaped during the workshop; keep a journal of your curriculum and instruction lesson plan; and video-tape yourself while teaching (optional). This will approximately take at least 2 to 3 hours a week of your time and will last not more than 2 months and half.

Preparation: After our 2-day workshop, I ask that you come to the interview sessions prepared with an agenda of what has happened with the LMA methodology and what you want from each meeting. Please take time to fill out the Coaching Call Prep Form (the last form in this packet Appendix H). If possible, it would be helpful for you to email this form 24 hours in advance of our meeting (telephone, Skype, or face-to-face).

Expectations: Please be honest with yourself and me throughout the interviewing process. You can expect me to be straightforward, constructive, and confidential. You can say anything to me, positive or negative; this includes honesty in your responses to me, and letting me know if something makes you uncomfortable or that you don't want to respond to a question. If I say or do anything that doesn't seem right or upsets you, please tell me. I will listen to you and do whatever I can for you to be satisfied. The key to an effective coaching relationship is communication. Please let me know at any time if you have concerns that we haven't addressed.

As an equal and researcher, I am a resource for you to use to your best advantage. I have a great deal of understanding, strength, support, and energy for you. I will share concepts or insights, and ask re-orienting questions that are intended to increase your success in attaining your goals throughout the research study.

I expect your best. If you aren't doing your best, I'll ask you to. If you can't do it in that moment, I'll understand; do what you need to be heard and helped toward what is important to you. I expect you to be willing to grow. From time to time, I'll make a direct request, like: "Will you accomplish 'X' by the end of the month?" You always have the option of accepting a request, declining, or counter offering something that might be more workable for you.

Confidentiality: Your information collected for this study is completely confidential, and no individual participant will ever be identified with his/her information. I will not at any time, either directly or indirectly, use any information for my own personal benefit, or disclose, or communicate in any manner, any information to any third party. Data from this study will be saved on a password-protected computer from January 1, 2012, until March 15, 2012. Only I, Leonard Cruz, will have access to the information. However, the Institutional Review Board at UW-Milwaukee or appropriate federal agencies such as the Office for Human Research Protections may review this study's records. I will hold everything that we say and do confidential.

Voluntary Participant Waiver: Your participation in this study is voluntary. You may choose not to take part in this study, or if you decide to take part, you can change your mind later and withdraw from the study. You are free to not answer any questions or withdraw at any time. Simply stated, you understand Leonard Cruz is in the process of obtaining his PhD in Urban Education. You have volunteered to be a participant of this study. Leonard Cruz can not be held liable for any advice, suggestions, or guidance that he provides during the research study. Your decision will not change any present or future relationships with the University of Wisconsin-Milwaukee. The alternatives available to participating in this study include: not interviewing but communicating through journal and e-mails and not using videotaping to document your process.

Whom do I contact for questions about the study: For more information about the study or study procedures contact Simone C.O. Conceição at XXX-XXX-XXXX

Who do I contact for questions about my rights or complaints towards my treatment as a research subject? Contact the UWM Institutional Review Board at 414-229-3173 or irbinfo@uwm.edu.

Research Subject's Consent to Participate in Research: To voluntarily agree to take part in this study, you must be 18 years of age or older. Participant has read and agrees to parameters of Leonard Cruz's research study. By signing the consent form, you are giving your consent to voluntarily participate in this research project.

Printed Name of Teacher: _____

Teacher's signature: _____

Date: _____

Appendix D: Goal Worksheet

What are the goals within curriculum and instruction you most want to set for yourself for the next 90 days? Select only the goals that you really want, not the ones you should, could, ought to, or might want. Look deep inside and then write down 3-5 of your personal goals as a teacher. We will discuss them. When you set the right goals for yourself, you will probably feel excited, a little nervous, and willing to get started.

The specific, measurable goals are:

	<u>Start date</u>	<u>Finish date</u>
1.		
2.		
3.		
4.		
5.		

What are some of the personal and professional benefits to you of accomplishing these goals?

- 1.
- 2.
- 3.
- 4.
- 5.

Appendix E: Action Plan

Please take each goal and write 3-5 specific action steps you will use to reach each goal. Keeping in mind with what was learned during the weekend workshop on Laban Movement Analysis's Eight Effort Qualities. This is essential planning, to be done as much as possible, with a light attitude.

GOAL 1

Action 1:

Action 2:

Action 3:

Action 4:

Action 5:

GOAL 2

Action 1:

Action 2:

Action 3:

Action 4:

Action 5:

GOAL 3

Action 1:

Action 2:

Action 3:

Action 4:

Action 5:

GOAL 4

Action 1:

Action 2:

Action 3:

Action 4:

Action 5:

GOAL 5:

Action 1:

Action 2:

Action 3:

Action 4:

Action 5:

Appendix F: What Are You Tolerating?

We humans have learned how to put up with a lot in our lives. We tolerate a variety of situations, behavior in relationships (in ourselves and others), frustrations, unmet needs, lowered standards, and so on. Things that you are putting up with drain energy and take focus from you. This could be in your health and lowered vitality (ongoing pain, limited movement, stress), your work environment (too many hours), your relationships (communication isn't working), or perhaps your relationship to money (not enough). All of these types of things can deplete your energy and distract you from your purpose in any given moment.

What are you tolerating? Please take some time to write down the "things" that you are putting up with. As you think of more items, add them to the list.

What to do about the things you tolerate? Do you want more time, space, and energy available to you? If so, perhaps you can address some of the things you are tolerating and get rid of them. Fix that drawer in the classroom that sticks or make that meeting with another teacher to apologize. Simply becoming aware of what you are tolerating will bring these parts of your life into the forefront, and you will naturally begin resolving them. Discuss these with me. Let's make sure that part of our overall plan includes how to eliminate these energy drains.

- 1.
- 2.
- 3.
- 4.
- 5.
- 6.
- 7.
- 8.
- 9.
- 10.

If you're ready, choose one thing you no longer want to tolerate and eliminate it now.

Appendix G: Thoughtful Questions/Participant's Questions

Throughout this research study, it is helpful for me to understand what you would like to accomplish in this Participatory Action-Research. Can you answer these four thoughtful questions and then offer at least three questions that you would like to answer doing this research study.

1. If there were no obstacles in the way (time, money, or resources), what dream would you like to make happen?

2. Think about one or two people you know who inspire you. What about them is inspiring?

3. What parts of your current job or life activities do you enjoy the most?

4. Where do you want to be (with your health, teaching career, personal life) in 6-9 months?

*Please now list at least three Research Questions that you would like to answer as a participant in this research study:

1.

2.

3.

Appendix H: Meeting Session Prep Form

You can get the most out of your meetings by preparing for them. These meetings are a teacher-initiated process. You will create the most value for yourself by focusing on what is important to you and what has occurred.

Before each meeting, please respond to the following questions. Please email the prep form to me at least 24 hours before each call. Then I can anticipate how best to meet your needs.

1. What have I accomplished since our last meeting? (What were my small or large successes, answered research questions, new perspectives, or breakthroughs?)

2. What are the biggest challenges I am facing now?

3. What would I like to take away from our session today?

4. What did I accomplish although I hadn't said I would:

5. What are the action(s) I am ready to take now? What I agree/promise to do by the next call/meeting:

Appendix I: Introduction to Laban's Effort/Shape Theory

The theory consists of eight qualities, expressed in pairs of opposites:

1. Hard/Soft
2. Fast/Slow
3. Direct/Indirect
4. Open/Closed

Movement behavior can be analyzed using these eight qualities. For example:

“Why are you speaking so fast and pulling on me so hard? I can't understand a word you're saying. Calm down and speak slowly so I can understand what you want.”

With dance, one can assess movement in terms of its choreographic qualities.

For example: “The ballerina was so fast and soft [light] on her feet that it looked like she was flying!”

One can also describe music in terms of these eight qualities and find ways to interpret a piece while adding feeling and expression to it through movement.

In the visual arts, one can analyze lines, strokes, shapes, and colors as well as a work's overall impression by using the eight qualities as a guideline.

Onstage, actors can portray characters that speak and move using the eight qualities.

The eight qualities can be applied to class work and classroom teaching of any subject using four components: physical, mental, spatial, and creative. “Physical” means bringing out the eight qualities through body movement and gesture (warm-ups, role-playing, and other types of training). “Mental” refers to the teacher's mindset, how one approaches teaching, meditation to prepare mindfulness,

interplay with students' emotions, and letting go of the belief that the act of teaching is separate from the art of living. "Spatial" refers to classroom atmosphere and setting, and the use of environments both in and out of the actual room in which the teaching takes place. "Creative" both sums up the utilization of the previous three components and encompasses the way they are applied, for example, the presentation of exercises to promote creativity within the classroom. A teacher may use expressive creativity to call upon his or her true self to vary the teaching approach using Laban Movement Analysis (LMA) qualities as appropriate.

Specific applications of LMA components

LMA qualities can be applied to physical movement in numerous ways. Through discussion with other teachers, I have derived a list of goals for teachers' physical training:

- To create and develop a free, expressive, and spontaneous body both for themselves and their students.
- To stimulate and activate the imagination in creative movement-making
- To access physical space in a dynamic, integrative manner.
- To inculcate the ability to find variation (subtlety, accent, etc.) in one's movement choices.
- To build character out of one's possible choices of movement.
- To integrate the physicality of all bodily art forms (voice, movement, etc.).
- To develop a personal regimen of movement-based exercise (warm-ups, problem-solving through movement, how to listen to the body).
- To express oneself through movement.

- To match inner sensations/feelings with expressive, articulate outer forms.

Examples of physical movements (body carriage, gesture) using the eight qualities:

1. *Hard*. This quality inspires tension-based exercises such as fist-clenching, shadow-boxing, and marching in unison.
2. *Soft*. Standing on the balls of the feet, walking lightly, flowing arm movements.
3. *Fast*. Running in place, rapid hand/arm gestures, hurried speech.
4. *Slow*. Lethargic motion, exaggerated speech and facial expressions.
5. *Direct*. Finger pointing, head motion up and down or side to side, specific gazes.
6. *Indirect*. Flexible, self-contained motions.
7. *Open*. Expansive facial expressions and bodily gestures.
8. *Closed*. Restrictive, bounded postures and expressions.

Examples of mental activities according to the eight qualities:

1. *Hard*. Affirmativeness, decisiveness, aggression, anger.
2. *Soft*. Ease, mindfulness, melancholy, indifference.
3. *Fast*. Eagerness, excitement, anxiety, agitation.
4. *Slow*. Patience, maturation, boredom, sloth.
5. *Direct*. Self-confidence, straightforwardness, rudeness, blame.
6. *Indirect*. Tact, bewilderment, secretiveness, passive/aggressiveness.
7. *Open*. Curiosity, tolerance, naivety, unbiased.

8. *Closed*. Protectiveness, security, isolation, prejudiced.

Examples of classroom spatial use and/orientation (atmosphere, environment):

1. *Hard*. Rock or fossil samples, pictures of mountains.
2. *Soft*. Use of soothing colors, curtains and cushions.
3. *Fast*. Presence of resources (computers, reference books), pictures of lightning, rockets, etc.
4. *Slow*. Pictures of slow-moving creatures, subdued lighting.
5. *Direct*. Geometric shapes, accessibility.
6. *Indirect*. Private spaces, malleable objects or substances.
7. *Open*. Windows, doors, landscapes, playgrounds/parks.
8. *Closed*. Separated personal spaces, cabinets, shelves.

Creative self-expression can be demonstrated through dance, music, visual arts, and theatre. Examples include:

1. *Hard*
 - A. Dance (creative movement, body awareness)
 - i. With fisted hands, punch forward 8 times, above and below.
 - ii. Stomp/march in place, with legs together then apart.
 - iii. Jump in place and make an accompanying sound.
 - B. Music (fortissimo—very loud, powerful)
 - i. Drum-banging coordinated with marching in place.
 - ii. Half the class dancing with powerful movements accompanied by the other half playing powerful rhythms.

- iii. Listening and then dancing to strong classical music (e.g. Beethoven's Fifth Symphony).

C. Visual arts

- i. Inspired by the lines, strokes, or palette of great art that gives an overall impression of power (e.g. Van Gogh), the children draw and paint.
- ii. Original drawing or painting with powerful, intense strokes and lines.
- iii. Free interpretation of the theme of power or hardness.

D. Theatre and role playing

- i. Using words and motions express emotions and terms (e.g. anger) without foul language or gestures.
- ii. Voice exploration with loud, powerful sounds (e.g. a beat box in rapping).
- iii. Students acting out and moving as if they are powerful people (monarch, president, etc.).

Hard imagery includes: objects (hammer, tractor)

animals (elephant, lion, hippo)

people/characters (giant, boxer, bodybuilder)

2. *Soft*

A. Dance (creative movement, body awareness)

- i. Have the children stand on the balls of the feet and tiptoe throughout the room as if a baby was sleeping.

- ii. Have the children explore soft flying arms and soft steps throughout the room as if they were a flock of birds.

B. Music (pianissimo– very soft and light)

- i. Have the children drum a very soft and light rhythm while walking on the balls of their feet.
- ii. Have half the children explore the use of breath by exhaling to create the sounds of wind while the other half move as if they were the wind (soft and flowing movements).
- iii. Find music that is soft and light and have the children listen and then dance to it (e.g. Tchaikovsky's Dying Swan).

C. Visual Arts

- i. Inspired by the lines, strokes, palette, of great art that gives an overall impression of softness/lightness (e.g. Degas), the children draw and paint.
- ii. Give the children the theme of lightness and have them draw symbols or images of what that is to them.

D. Theater and role playing

- i. Express light, soft words or emotions through body movement coordinated with spoken texts.
- ii. Have the children act as if they are in places where one must be quiet.
- iii. Have two children carry a on conversation in they must speak with very soft, light voices (e.g., library, movie theatre).

Soft imagery includes: objects (feathers, silk scarves)

animals/insects (butterflies, hummingbirds,
dragonflies)

people/characters (ballerina, fairy, ghost, Little Red
Riding Hood)

3. *Fast*

A. Dance (creative movement, body awareness)

- i. Stand and shake both hands as fast as you can in front of you, above, to each side, and below. Repeat with the feet (running in place), with legs together and then apart.
- ii. Move various body parts very quickly: separately, in combination, and last using the whole body.
- iii. Demonstrate normal gestures and/or “bad habit” movements (e.g. jiggling, tapping).

B. Music (allegro—fast)

- i. Drum with a fast and steady rhythm (make sure not too loud or too fast).
- ii. Have half the children clap or drum a fast rhythm on drums while the other half walk, jog, run, or gesture in time with various body parts.
- iii. Listen to music that is fast in tempo (e.g., modern techno, J.S. Bach’s Partita Number 2 for violin), then have the children discuss it and finally dance to it.

- iv. Demonstrate a variety of fast tempos on a metronome and have the children try to clap in time.

C. Visual Arts

- i. Inspired by artists or an art form that gives an overall impression of quickness,(e.g., music videos, multimedia digital imagery, light/laser shows), have the children draw or paint.
- ii. Freestyle drawing or painting (abstract). Have the children look at an object and see who can draw it most quickly.
- iii. Explain, using a flip book, how animation works. Hand out small notepads so they can create their own flip books.

D. Theater and role playing

- i. Have the children express words or emotions that impart the quality of quickness (e.g. worry, anticipation, excitement) both verbally and through movement.
- ii. Have the children vocalize different sounds as fast as possible. The more strange the sounds, the funnier and better it gets.
- iii. Have the children act out situations in which rapid speech is necessary. Make sure the both words and movement and fast (e.g. an emergency, being late for school).

Fast imagery includes: objects (rocket, speeding car, lightning)

animals/insects (leopard, greyhound, dragonfly)

people/characters (paramedic, the White Rabbit,

cyclist, race-car driver, sprinter, speed skater).

4. *Slow*

A. Dance (creative movement/body awareness)

- i. While standing, have the children move their faces in slow motion (chewing, roving eyes, etc.) and express numerous emotions.
- ii. Have the children walk four steps forward and then return to place in slow motion. Variation: from a standing position, have them “melt” down to the floor and then slowly rise back up.

B. Music (adagio—slow)

- i. Slow percussion rhythms or slow notes/melody on flute, etc.
- ii. Have half the children clap or drum slowly while the other half walk in time throughout the room.
- iii. Listen and then dance to a slow classical piece (e.g. Chopin’s Funeral March).
- iv. Demonstrate a variety of slow tempos on a metronome and ask the children to keep time with different body parts.

C. Visual Arts

- i. Inspired by artists or an art form that gives an overall impression of slowness (Calder mobiles, Bill Viola videos), have the children draw or paint.
- ii. Have the children create their own mobiles with sticks, hangers, light objects, and string or wire.

D. Theater and role playing

- i. Have the children express words or emotions that impart the quality of slowness (e.g. fatigue, illness, stealth) both verbally and through movement.
- ii. Have the children use their mouths to explore different sounds as slowly as possible. The alphabet is a great start.
- iii. Have the children act out situations in which slow motion is required (e.g. spacewalking, animal stalking prey).

Slow imagery includes: objects/places (time-clock, dripping honey, melting snow, stalled traffic)
 animals (snails, turtles)
 People/characters (elders, hospital patients, Father Time)

5. *Direct*

A. Dance (creative movement/ body awareness)

- i. Have the children practice controlled arm movements while standing, first to the front and then above, below, and on both sides.
- ii. While standing, have the children practice controlled foot movements (tapping, kicking) to the front, back, and side to side.
- iii. Repeat the above with direct, controlled movements of the head, shoulders, elbows, hips, and knees.

B. Music (staccato—every note is precise and crisp)

- i. Demonstrate staccato on drums, other instruments, and/or handclapping. Use a variety of tempos.
- ii. Have half the children play staccato rhythms while the other half dance with direct movement and gestures.
- iii. Explain the role of an orchestra conductor and let the children take turns directing as the music plays.

C. Visual Arts

- i. Inspired by artists or an art form that gives an overall clear, direct impression (Mondrian, the Minimalists, Cubism), have the children draw or paint.
- ii. Have the children draw straight, direct lines, perhaps using geometric tools, or make multimedia collages using cut paper, toothpicks, etc.
- iii. Have the children draw or paint their interpretations of the theme of “directness” (e.g., bow and arrow, pointed finger, compass).

D. Theater and role playing

- i. Act out words or emotions that express the feeling of directing or being directed (controlling or being controlled, commanding or being commanded).
- ii. Have the children gesture clearly (e.g., finger-pointing) and match the gestures with words and phrases.

- iii. Have the children adopt the roles of Director/Leader and Follower (curator or docent, audience or class)

Direct imagery includes: objects (arrow, straight line, flying bullet)

animals/insects (gazelle, kingfisher, hornets)

people/characters (reporter, police, doctor, flight attendant, Superman)

6. *Indirect* (flexible)

A. Dance (creative movement and body awareness)

- i. While standing, have the children loosely clasp their hands and draw the number 8 in the air. After their wrists are warmed up, ask them to make waves using their whole arms (hands still clasped).
- ii. Next, tell the children to release their hands and move their arms fluidly in any direction like a snake or ocean wave.
- iii. Have the children explore making separate indirect lines with their heads, shoulders, chests, hips, and feet. Then incorporate the whole body into these indirect motions.

B. Music (minor notes – the black or raised keys; transitioning from major to minor scales)

- i. Have the children explore the minor keys on a piano or other instrument such as a xylophone and discuss their impressions of these sounds.

- ii. While half the children explore instruments' minor keys, have the other half dance with flexible movements. Voice exploration of indirect and flexible sounds (warbling, yodeling) can be substituted.
- iii. Have the children listen and then dance to music that features numerous major/minor shifts (gamelan, jazz).

C. Visual Arts

- i. Inspired by artists or an art form that gives an overall flexible, indirect impression (Abstract Expressionism, Pollock), have the children draw or paint.
- ii. Instruct the children to draw and/or paint freestyle, using indirect and spontaneous strokes and lines. Making sure they do not care where the indirect lines take them.
- iii. Have the children explore an extended indirect line without stopping for five minutes and then discuss both the process and their results.

D. Theater and role playing

- i. Use words or emotions to enact the feeling of being flexible and/or indirect (e.g., lost, unsure).
- ii. Have the children read stories and/or poems aloud using a variety of tones and changes of sounds.

- iii. Have the children choose animals that move indirectly and along flexible lines and also explore sounds that might go with these movements.

Flexible imagery includes: objects (elastic, gum, underwater plants)

animals (snake, worm, felines)

people/characters (Odysseus, burglars,

contortionists)

7. *Open/free*

A. Dance (creative movement and body awareness)

- i. While standing, have the children explore different ways of opening both arms (above, below, in front, in back, and alternating).
- ii. Tell the children to stand and jump with both legs open, then use one leg after the other. Next, the children should add arm movements as above and finally move both arms and legs together with opening and closing motions.
- iii. Have the children walk four steps forward in an open whole-body posture and walk four steps backwards in the same posture.

B. Music (molto vivace, vivo—very alive and loving)

- i. Have the children express feelings of openness on instruments or use their voices loudly, as if they were singing for the very

first time or as if they are singing to someone or something they love.

- ii. Have the children dance with free, open movements and gestures to music that elicits loving feelings and a sense of aliveness (New World Symphony).

C. Visual Arts

- i. Inspired by artists or an art form that gives an overall impression of openness (Impressionism, wide-angle photography, Rodin's paintings), have the children draw or paint.
- ii. Have the children freely draw or paint a landscape.
- iii. Using the theme of opening (e.g. doors and windows, flowers in bloom), have the children paint or draw their own interpretations.

D. Theater and role playing

- i. Have the children explore words or emotions that express the feeling of being free, open, and alive (e.g., happiness, school's out).
- ii. Have the children act out a time and place in which everything is free and open (e.g. open field, beach trip, amusement park).
- iii. Have the children write about a time during the year that they feel most free and read these stories aloud.

Open imagery includes: objects (bowl, elements such as air)

animals/insects (gliding bird with open wings,
butterfly)

people/ characters (baby, explorer, Santa Claus)

8. *Bounded/closed*

A. Dance (creative movement and body awareness)

- i. While standing in place, have the children slowly close their eyes and mouths, draw in their shoulders, chests, arms, hands, and the full torso, bend their knees and then curl up tightly on the floor. This exercise can begin from a prone position as well.
- ii. Have the children assume closed, bounded postures and walk four steps forward, then four steps back.

B. Music (doloroso and/or elegy—pained, sad, mournful)

- i. Have the children listen to a sad and/or mournful song (lyrics and music) and then dance/move to it. Certain arias and blues music are ideal for this exercise.
- ii. Have the children use hand held-instruments explore sad or pained ways of playing.

C. Visual Arts

- i. Inspired by artists or an art form that gives an overall impression of mourning, sadness, or pain (German Expressionism, Goya, Picasso's Blue Period), have the children draw or paint.

- ii. Have the children draw or paint (freestyle) pictures on the theme of being closed or bounded. The pictures can be happy (hugging, security blanket) or sad (slavery, prison).

D. Theater and role playing

- i. Have the children express words or emotions that express the feeling of being bounded or trapped (e.g., pain/discomfort, frustration).
- ii. Have the children think of a time or place in which everything is closed and/or sad or painful. Have them write about these times and/or places and read the stories aloud as other children mime the action.
- iii. Have the children think of a positive time or place when everything was securely bounded and enclosed with a feeling of comfort and warmth. Have them write their stories and read them aloud while other students mime the action.

Closed/bound imagery includes:

objects (paperweight with inclusion, amber that has insects trapped in it, basements, garages, storm shelters, prison)
 animals (bivalves, crustaceans, hedgehogs, cocoons, sleeping bats)
 people/characters (miner, submariner, prisoner, Prometheus)

Teachers should use their own imagination and experience to enhance the above ideas and exercises and should always remember that children have

great ideas of their own. Clear explanations and open-ended objectives are more important than regimentation and right/wrong evaluations.

APPENDIX J: Alphabet A-Z, 26 Weeks of Creativity and Art

THE LETTER A

TYPE	DESCRIPTION
<p>MUSIC: ADAGIO- ALLEGRO-</p>	<p>Play for the children a piece of music that is slow and fast, preferably classical music that these two music terms have as titles. Have the children dance with the music (slow and the other fast).</p> <p>With music instruments explore the rhythmic quality of fast and slow and then divide the children into two groups and have play music and the other dance to it.</p> <p>Examples of Composers and other music terms that start with A: Albinoni, A cappella, Andante</p>
<p>DANCE: A, a</p>	<p>Have the children explore the letter A by writing it with different parts of the body. Explore the letter A with legs, arms, the head, the hips, the elbows, the feet, in front, in back, sitting, lying, standing, at the sides, and above. Possibilities with steps, jumps, hand, shoulder and head stands.</p>
<p>VISUAL ARTS: Artists with last name A and terms that start with a:</p>	<p>Hans Arp is an important sculptor and abstract artist from the 20th Century. Show examples of his work.</p> <p>What is Abstract Art and explore this with drawing, painting, as well as with dance.</p> <p>Artistic Expression as a Theme. Have the children trace their hands on a poster board and then cut the hand shape out. Give the children a variety of items and fabrics to glue on the hand, each of the finger and or each finger nail. (Cotton balls, sand paper, tissue paper, textured fabric, etc...). Have them then describe the textures they selected for the different parts of the hand.</p> <p>Other Terms or Artists to explore: Architecture Drawings, the photographer Ansel Adams.</p>

TYPE	DESCRIPTION
<p>DRAMA: Feelings and emotions that start with the letter A.</p>	<p>Have the children act out these emotions. Two good examples are Aggressive and Afraid. Perhaps ask the children if they themselves have ever experienced these emotions and to have them tell their stories. Have them act out a scene where one character is aggressive and the other afraid. (Police questioning an old lady.)</p> <p>Alliteration as a Theme. Find a tongue twister for the children to try to read out loud. For example, "Betty likes her Peanut Butter without Butter Better so it's not Bitter." Have them also try and create their own tongue twister.</p> <p>*Note that these are two examples and that there are many other emotional words that can be used.</p>
<p>OTHER IDEAS:</p>	<p>Animals that start with an A. Have the children explore their movement and sounds. (Antelope, albatross, ape).</p> <p>Look in the dictionary and find places, objects, and use them as themes to either move with, discuss with, perhaps as themes to do research on, etc.</p> <p>Examples: Africa (Theme) to show and tell and explore through music, dance, perhaps in visual arts as well.</p> <p>Airplane: Have children move like one with sound. Perhaps later create a scene with the children on an airplane.</p>

THE LETTER B

TYPE	DESCRIPTION
<p>MUSIC: BALLADE- BOLERO-</p>	<p>Play for the children a Ballade; a piece of music that is slow and sung with feeling and with instrumentation. Perhaps have the children interpret the feelings through gestures and movement. Bolero is a Spanish National dance and is a good way for children to explore the strong and proud rhythms in the music.</p> <p>Examples of Music: "Erlkoenig" written by Wolfgang von Goethe music composed by Franz Schubert, Any Pop music ballad and Maurice Ravel's "Bolero".</p> <p>Other Possibilities as Music themes: J.S. Bach, Johannes Brahms, Ludwig van Beethoven.</p>

TYPE	DESCRIPTION
<p>DANCE: B, b</p>	<p>Have the children explore the letter B by writing it with different parts of the body. Explore the letter B with legs, arms, the head, the hips, the elbows, the feet, in front, in back, sitting, lying, standing, at the sides, and above. Possibilities with steps, jumps, hand, shoulder and head stands.</p>
<p>VISUAL ARTS: Artists with last name B and terms that start with a:</p>	<p>Joseph Beuys is an important an important contemporary artist and was a member of the Fluxus period. Show examples of his work and even if there are exhibitions in a museum have the children attend.</p> <p>What is Fluxus and why is nature commented and or used within the technique of the art. Have children find objects from nature and create an art object with (leaves, honey, olive oil, wax, felt etc.)</p> <p>Max Beckmann is another important artist who comes from the early Expressionist Period. Most of the themes in his work are paintings of lonely people enclosed in a bounded space. They seem to be stuck and not moving forwards. Perhaps children can in small groups explore a limited amount of space and feel how it is to not be able to move so much within that enclosed space.</p> <p>Other terms and artists to explore: Bauhaus, William Blake, The Blaue Reiter, Book Illustrations.</p>
<p>DRAMA: Feelings and emotions that start with the letter B.</p>	<p>Have the children act out these emotions. Two good examples of Emotion or state of being that start with B: Bad and Boring. Perhaps ask the children if they themselves have ever been bad or bored and to have them tell their stories. Have them act out a scene where one character is badly behaving and the other is bored. (Two students in a classroom; one is throwing trash around and the other is falling asleep). Or the same at the movie theater.</p>

TYPE	DESCRIPTION
OTHER IDEAS:	<p>Animals that start with the letter B. Have the children explore their movement and sounds. (Beaver, Bird, Baboon, Butterfly).</p> <p>Look in the dictionary and find places, objects, and use them as themes to either move with, discuss with, perhaps as themes to do research on, etc.</p> <p>Examples: Brazil (Theme) to show and tell and explore through music, dance, perhaps in visual arts as well. Carnival is an important festival of this country.</p> <p>Bridge: Have children build different bridges (connecting of body parts) and some of the other children going through or under them.</p> <p>Body Awareness as Theme. Blindfold exercise with partners. One child is blindfolded and the other is the Guider. Have the Guider slowly take the child and have him touch objects and furniture. Change partners and after discuss what happened.</p>

THE LETTER C

TYPE	DESCRIPTION
MUSIC: CRESCENDO- CELLO-	<p>Play for the children a piece of music that is with solo cello (violincello). Perhaps have the children interpret the cello music as a soloist. Discuss about the instrument and what it sounds like.</p> <p>Crescendo is a term in music when one is playing softly and getting louder throughout the piece. Have the children explore on music instruments the quality of playing from quiet (soft) to loud (powerful).</p> <p>Other Possibilities as Music themes: Chaconne, John Cage, Concerto, Clarinet, Clapping.</p>
DANCE: C, c	<p>Have the children explore the letter C by writing it with different parts of the body. Explore the letter C with legs, arms, the head, the hips, the elbows, the feet, in front, in back, sitting, lying, standing, at the sides, and above. Possibilities with steps, jumps, hand, shoulder and head stands.</p>

TYPE	DESCRIPTION
<p>VISUAL ARTS: Artists with last name C and terms that start with c:</p>	<p>Alexander Calder is an important contemporary artist and famous for his mobiles. Show examples of his work and even if you can find a mobile to present in class. Have the children find objects and attach them to strings and then hang them on sticks or a hangar to create a Mobile.</p> <p>Paul Cezanne is another important artist who comes after the Impressionist Period. Most of the themes in his work are paintings of still life (flowers in a vase, fruit and wine bottles on a table). Perhaps children can draw or paint a still life which is prepared in the center of the classroom.</p> <p>Collage is a technique where one cuts pieces of material to create a picture. It was very important in the Dada and Surrealist Period. Show examples and have children create a collage.</p> <p>Other terms and artists to explore: Marc Chagall.</p>
<p>DRAMA: Feelings and emotions that start with the letter C:</p>	<p>Have the children act out these emotions. Two good examples of Emotions or feelings that start with C: Caring and Cautious. Perhaps ask the children if they themselves have ever been caring or cared for and if they were ever cautious in a situation, have them tell their stories. Have them act out a scene where one character is caring and the other is cautious. (A new stepmother (Caring) with her new step son (Cautious) and to act out a scene with these qualities).</p>
<p>OTHER IDEAS:</p>	<p>Animals that start with the letter C. Have the children explore their movement and sounds. (Camel, Crawfish, Crow).</p> <p>Look in the dictionary and find places, objects, and use them as themes to either move with, discuss with, perhaps as themes to do research on, etc.</p> <p>Examples: China (Theme) to show and tell and explore through music, dance, perhaps in visual arts as well. Chinese food, perhaps discuss or even cook a meal with the children.</p> <p>Cartwheel: Have children practice this exercise which starts from one hand and arm follows through to the other hand and arm.</p>

THE LETTER D

TYPE	DESCRIPTION
<p>MUSIC: DECRESCENDO - DUET-</p>	<p>Play for the children a piece of music that is with two musicians (instruments). Perhaps have the children interpret the duet as a duet. Discuss the music and the relation between the two instruments are they related or playing different melodies.</p> <p>Decrescendo is a term in music when one is playing Loudly and getting softer throughout the piece. Have the children explore on music instruments the quality of playing from loudly (powerful) to quietly (soft).</p> <p>Other Possibilities as Music Themes: Dynamics, Disharmony</p>
<p>DANCE: D, d</p>	<p>Have the children explore the letter D by writing it with different parts of the body. Explore the letter D with legs, arms, the head, the hips, the elbows, the feet, in front, in back, sitting, lying, standing, at the sides, and above. Possibilities with steps, jumps, hand, shoulder and head stands.</p>
<p>VISUAL ARTS: Artists with last name D and terms that start with d:</p>	<p>Differences as Theme. Pour equal amounts of water in three identical clear drinking glasses. Put a drop of food coloring in one glass and the second glass put two drops of the same food color and the third glass put three drops of food coloring. Have the children arrange the glasses from lightest to darkest. Do the same thing but add two different colors that will make a different color (Yellow and Blue). Have the children guess if you would put red food coloring with yellow. And so on.</p> <p>Edgar Degas is an important artist that had a close relation to the Impressionist. He is noted for the paintings of ballet dancers and theater artists. Show examples of his work and perhaps take the children to a dance studio. Have the children draw how dancers prepare themselves before, during and after when they are at the dance studio.</p> <p>Other terms and artists to explore: Marcel Duchamp, Otto Dix, Jean Dubuffett, Salvador Dali.</p>

TYPE	DESCRIPTION
<p>DRAMA: Feelings and emotions that start with the letter D:</p>	<p>Have the children act out these emotions. Two good examples of Emotions or feelings that start with D: Daring and Dismal. Perhaps ask the children if they themselves have ever been daring or dismal in a situation, have them tell their stories. Have them act out a scene where one character is daring to jump off the high diving board while the other is dismal because he or she is afraid of heights.</p> <p>Differences in smell as Theme. Put four different containers on a table and fill each one with different liquid, such as liquid soap, water, vinegar, and alcohol. Ask then the children to describe what they smell, if there is any smell.</p> <p>*Note that these two words are examples there are many other words that can be explored and acted out.</p>
<p>OTHER IDEAS:</p>	<p>Animals that start with the letter a D. Have the children explore their movement and sounds. (Dog, Deer, Dinosaur).</p> <p>Look in the dictionary and find places, objects, and use them as themes to either move with, discuss with, perhaps as themes to do research on, etc.</p> <p>Examples: Department Store (Theme). Have the children act out a scene where there is a cashiers, shoppers, security guards, department manager, etc.</p> <p>Dance: Explain the different forms of dance that exist today (traditional folk dances, jazz, ballet, tap, square dance, etc.</p>

THE LETTER E

TYPE	DESCRIPTION
MUSIC: ENSEMBLE- ETUDE-	<p>Play for the children a piece of music that is performed by an ensemble (small group). Have the children interpret the ensemble piece as an ensemble (groups of 4 and or 5). Discuss the music and the relation between the 4 or 5 instruments are they related or playing different melodies. Which instrument is dominant or are they all dominant.</p> <p>Etude is composition for a solo instrument to practice ones technique. Play an etude from J.S. Bach and discuss if the children hear the practicing of notes. Perhaps they can mime the playing of the notes.</p> <p>Other Possibilities as Music themes: Elgar, Elegie, English Horn.</p>
DANCE: E, e	<p>Have the children explore the letter E by writing it with different parts of the body. Explore the letter E with legs, arms, the head, the hips, the elbows, the feet, in front, in back, sitting, lying, standing, at the sides, and above. Possibilities with steps, jumps, hand, shoulder and head stands.</p>
VISUAL ARTS: Artists with last name E and terms that start with e:	<p>Eyes as a Theme. Have the children draw an outline of an eye on a large piece of poster board. Cut out a white oval and a small black circle from construction paper. Have the child glue the white oval on to the poster board inside the outline of the eye the child drew. Help then to cut another large white circle to create the color of the eye. Then have them glue the small black circle (the pupil) onto the circle of the colored eye of the child and then glue this to the white oval. The children can continue to draw in the eyelashes and eyebrows.</p> <p>Max Ernst was an important master from the early part of Surrealism to later as one of the founders of Dadaism. He is noted for using the Frottage technique as well as Collage and Photomontage.</p> <p>Have the children explore the Frottage technique buy bringing different shapes of coins, surfaces that you can put under paper and shade over it with crayons or pencils.</p> <p>Other terms and artists to explore: Expressionism, M.C. Escher.</p>

TYPE	DESCRIPTION
<p>DRAMA: Feelings and emotions that start with the letter E:</p>	<p>Have the children act out these emotions. Two good examples of Emotion that start with E: Excited and Edgy. Perhaps ask the children if they themselves have ever been excited or edgy in a situation, have them tell their stories. Have them act out a scene where one character is excited (studied very well) to look at the final results of an exam and the other is edgy because she knows that he or she did not study too well.</p> <p>*Note that these two words are examples there are many other words that can be explored and acted out.</p>
<p>OTHER IDEAS:</p>	<p>Animals that start with the letter a E. Have the children explore their movement and sounds. (Elk, Eel, Elephant).</p> <p>Look in the dictionary and find places, objects, and use them as themes to either move with, discuss with, perhaps as themes to do research on, etc.</p> <p>Examples: Evolution as (Theme) to have the children explore the development of man. Perhaps try to move and or act out scenes from apes to cavemen to human beings.</p> <p>Create an Eyedropper Painting. Fill four different containers with water and color the water with different food coloring. Have the child take the eye dropper and fill it with one of the colored water and have him or her create a painting with different shapes, lines, and colors.</p>

THE LETTER F

TYPE	DESCRIPTION
<p>MUSIC: FORTISSIMO- FLUTE-</p>	<p>Play for the children a piece of music that is performed by a flautist. Have the children hear it and discuss the sounds of it. Have them dance to it. Most of the time flute music is related to birds so make sure they move like as if they were flying.</p> <p>Fortissimo is a music term to play your instrument loud with power. Have the children move and play instruments very loud and powerful. Make sure not to do it too long!!!!!!!</p> <p>Other Possibilities as Music themes: Fugue, Fanfare, Fandango, French Horn.</p>
<p>DANCE: F, f</p>	<p>Have the children explore the letter F by writing it with different parts of the body. Explore the letter F with legs, arms, the head, the hips, the elbows, the feet, in front, in back, sitting, lying, standing, at the sides, and above. Possibilities with steps, jumps, hand, shoulder and head stand.</p>
<p>VISUAL ARTS: Artists with last name F and terms that start with f:</p>	<p>Futurism as a theme and to have the children explore its techniques by showing examples of the artist who created this term; Umberto Boccioni, Carlo Carra', Luigi, Russolo, Giacomo Balla, and Gino Severini.</p> <p>Fabrics as a Theme. Bring in a wide variety of different textured fabric and other small objects (buttons, cotton balls, sand paper, velvet, satin, textured fabrics). Have the children draw a picture of a body. Then have them glue these different fabrics and objects to detail the picture. For example, the eyes are buttons, the hair are cotton balls, the legs are sand paper, and so on.</p> <p>Other terms and artists to explore: Conrad Felixmueller, Lyonel Feininger, Fresco Paintings.</p>

TYPE	DESCRIPTION
<p>DRAMA: Feelings and emotions that start with the letter F:</p>	<p>Have the children act out these emotions. Two good examples of Emotion or feelings that start with F: Fearful and Fidgety. Perhaps ask the children if they themselves have ever been fearful or fidgety in a situation, have them tell their stories. Have them act out a scene where one character is fearful (did not study very well) to look at the final results of an exam and the other is fidgeting because he or she as well did not study too well and they both have been waiting for the results for some time.</p> <p>*Note that these two words are examples there are many other words that can be explored and acted out</p>
<p>OTHER IDEAS:</p>	<p>Animals that start with the letter F. Have the children explore their movement and sounds. (Frog, Fox, Fish).</p> <p>Look in the dictionary and find places, objects, and use them as themes to either move with, discuss with, perhaps as themes to do research on, etc.</p> <p>Fable as Theme. Read a fable to the children (the rabbit and the turtle) and explain that it is fictional and that there is a moral to the story. Perhaps have the children act out the story.</p>

THE LETTER G

TYPE	DESCRIPTION
<p>MUSIC: GALLOP- GUITARRE-</p>	<p>Play for the children a piece of music that is in a fast 2/4 timing and then have them gallop around the room one foot right have the other. Give them imagery of a horse and if there is a long stick around have them pretend that they are on a horse. Have the children also clap the rhythm so they get used to it in their mind and bodies.</p> <p>Play a piece of guitar music and have the children listen to it and discuss what is heard. If one is available talk about the different parts of it. Have them dance and move to the music.</p> <p>Other Possibilities as Music themes: Gaillard, Glissando.</p>

TYPE	DESCRIPTION
<p>DANCE: G, g</p>	<p>Have the children explore the letter G by writing it with different parts of the body. Explore the letter G with legs, arms, the head, the hips, the elbows, the feet, in front, in back, sitting, lying, standing, at the sides, and above. Possibilities with steps, jumps, hand, shoulder and head stand.</p>
<p>VISUAL ARTS: Artists with last name G and terms that start with g:</p>	<p>Vincent van Gogh is probably one of the most important artist of the 20th Century and was an Impressionist. Show and inform the children about some of his work and if there are paintings in a nearby museum take the children to it.</p> <p>Analyze and view the strokes, color, the subject matter and the whole paintings feelings. After this have the children try to use bright color, deep and powerful strokes to create a painting perhaps of trees and or a self-portrait.</p> <p>Glue as a Theme. Have the children write their names on a paper plate. Then have them go outside and take anything green like grass or green leaves. Take the glue and put it on the letters and then have them put the grass and leaves on the letters to spell their name.</p> <p>Other terms and artists to explore: Paul Gauguin, Juan Gris, Johannes Gruetzke, Glasswork (Stained Glass).</p>
<p>DRAMA: Feelings and emotions that start with the letter G:</p>	<p>Have the children act out these emotions. Two good examples of Emotion or feelings that start with G: Gentle and Greedy. Perhaps ask the children if they themselves have ever been or ever met someone that was gentle and or greedy. Have them tell their experiences. Perhaps have them act out the characters or people they know are Gentle (grandmother) or Greedy (a classmate who won't let you play with the ball).</p> <p>*Note that these two words are examples there are many other words that can be explored and acted out.</p>

TYPE	DESCRIPTION
OTHER IDEAS:	<p>Animals that start with the letter G. Have the children explore their movement and sounds. (Goat, Gremlin, Greyhound, Grizzly Bear).</p> <p>Look in the dictionary and find places, objects, and use them as themes to either move with, discuss with, perhaps as themes to do research on, etc.</p> <p>Greek Mythology as Theme. Discuss a Greek God and what his or her assets were. For example, The Greek God Zeus who was the king of all Gods and was known to throw lightening and thunder. Have one child act as Zeus and the other running away from his lightening.</p>

THE LETTER H

TYPE	DESCRIPTION
MUSIC: HARMONY- HARMONICA- -	<p>Play for the children a piece of music that uses the harmonica. Most country music and soul music uses the harmonica. Have the children discuss what they hear and perhaps have them dance to it. A harmonica is easy to find and perhaps demonstrate by playing it for the children. Pass it around so they can also analyze how it looks and feels.</p> <p>Have the children learn to understand what Harmony is both in music and in being. Perhaps learn a song that has simple harmony in it. Or have them sing a simple song while the teacher plays or sings in harmony.</p> <p>Other possibilities as music themes: Georg Frederick Handel, Homophony, Hymn, Harpsichord.</p>
DANCE: H, h	<p>Have the children explore the letter H by writing it with different parts of the body. Explore the letter H with legs, arms, the head, the hips, the elbows, the feet, in front, in back, sitting, lying, standing, at the sides, and above. Possibilities with steps, jumps, hand, shoulder and head stands. Make sure to always play lively music as they dance.</p>

TYPE	DESCRIPTION
<p>VISUAL ARTS: Artists with last name H and terms that start with h:</p>	<p>Edward Hopper is an important American painter of the 20th Century. His paintings were settings of bars, homes, of people alone, isolated, and lonely. Show the children some of his work and perhaps have them interpret what they see.</p> <p>Have them explore drawings of being alone or feeling lonely.</p> <p>Hands as Theme. Have the children close their eyes and touch the other hand. What are the differences from the palm to the back of the hand to the nails. Have them then draw an outline of their hands with details.</p> <p>Other artists or terms to explore: Erich Heckel, Hannah Hoeh, Historical Paintings, Ferdinand Hodler, David Hockney.</p>
<p>DRAMA: Feelings and emotions that start with the letter H:</p>	<p>Have the children act out these emotions. Two good examples of Emotion or feelings that start with H: Happy and Harsh. Perhaps ask the children what was their happiest moment in their life. Have them tell their experience out loud. Ask if they have ever been harshly by anyone. Again have them speak about their experiences. Perhaps have them act out the characters or people they know who made them happy. Do the same with the feeling of being treated harshly.</p> <p>A relaxation technique of having them lie down and remember a time when they were full of happiness is a good exercise for calming the student down.</p> <p>*Note that these two words are examples there are many other words that can be explored and acted out.</p>
<p>OTHER IDEAS:</p>	<p>Animals that start with the letter H. Have the children explore their movement and sounds. (Hamster, Hedgehog, Horse).</p> <p>Look in the dictionary and find places, objects, and use them as themes to either move with, discuss with, perhaps as themes to do research on, etc.</p> <p>Hearing as Theme. Have the children close their eyes and listen carefully as to what they hear. Have them write all that they hear.</p> <p>Prepare and play different sounds for them and have them also figure out what it is that you were playing.</p>

THE LETTER I

TYPE	DESCRIPTION
MUSIC: IMPROVISATION-INTERLUDE-	<p>Discuss the meaning of Improvisation and ask the children if they can easily improvise on different music instruments. Make sure to let them be free to do whatever they want with the instrument as long as they are not destroying it.</p> <p>Create an Interlude for a children's play or concert. An interlude is a piece of music performed between two acts of a play, opera, and or concert.</p> <p>Other possibilities as music themes with I: Intermezzo, Intonation.</p>
DANCE: I, i	<p>Have the children explore the letter I by writing it with different parts of the body. Explore the letter I with legs, arms, the head, the hips, the elbows, the feet, in front, in back, sitting, lying, standing, at the sides, and above. Possibilities with steps, jumps, hand, shoulder and head stands.</p>
VISUAL ARTS: Artists with last name I and terms that start with I:	<p>Impressionism is a theory of art and music whose aim is to reproduce the immediate and started around the 1870s in France. Claude Monet is a well-known Impressionist. The aim of the Impressionist was to paint or draw the immediate landscape or situation for what it was without the artist putting any other interpretation. Bring to the classroom examples and then have the children paint and impressionistic landscape.</p> <p>Imagination as Theme. Have the children go outside and look at the sky. Have them describe what pictures are the clouds making. Are they faces, popcorn, cotton balls? After this, have them draw the clouds that they imagined they saw.</p> <p>Other terms and artists to explore: Robert Indiana, Icons.</p>
DRAMA: Feelings and emotions that start with the letter I:	<p>Have the children act out these emotions. Two good examples of Emotion or feelings that start with I: Ignore and Interrupt. Have the children in couples and have one the speaker and the other who ignores the conversation. Have them switch the roles. Then have one be the speaker and have the other interrupt the conversation. Switch roles again. This can happen with three children (Two portraying the parents and one portraying the child (Ignore or interrupts) the conversation).</p>

TYPE	DESCRIPTION
	*Note that these two words are examples there are many other words that can be explored and acted out.
OTHER IDEAS:	<p>Any words that start with the letter I. Have the children explore their movement and sounds. Insects- have the children name different types of insects, (Examples; wasp, beetle, fly, any invertebrate with three legs).</p> <p>Look in the dictionary and find places, objects, and use them as themes to either move with, discuss with, perhaps as themes to do research on, etc.</p> <p>India the country as Theme. Discuss where it is on the map perhaps bring music of the culture, videos of the dance, bring out important Hindu Gods for example Ganesha and why it looks this way and what it is known for when praying to it or having it around you.</p>

THE LETTER J

TYPE	DESCRIPTION
MUSIC: JAZZ MUSIC- JINGLE-	<p>What is Jazz music and where are its roots. It is an African/American European form of music that started out in New Orleans, Louisiana. It involves syncopation and at time can be highly rhythmic.</p> <p>Play Jazz music for the children and have them discuss what they hear. Have them dance to it, Mime to it as they were the musicians playing the varying instruments.</p> <p>Jingle is a catchy phrase or verse of music with a simple melody and rhythm. Take for example the Oscar Meyer Wiener song. Have the children find out new text or compose a new short and simple melody for their favorite products.</p> <p>Other Possibilities as Music themes with J: Leos Janacek.</p>
DANCE: J, j	<p>Have the children explore the letter J by writing it with different parts of the body. Explore the letter J with legs, arms, the head, the hips, the elbows, the feet, in front, in back, sitting, lying, standing, at the sides, and above. Possibilities with steps, jumps, hand, shoulder and head stands.</p>

TYPE	DESCRIPTION
<p>VISUAL ARTS: Artists with last name J and terms that start with j:</p>	<p>Alfred von Jawlensky in 1909 founded with five other artists the “New Artists Association in Munich” and was also a member of the “Blauen Reiter”. His most notable work are minimal portraits where the lines are minimal and monumental. Show the children examples and then have them explore the lines of the face by minimalizing what is needed.</p> <p>Jasper Johns is an important Abstract Expressionist Artist. His work gives an illusion that through space on the canvas one can create shadows. Show examples to children. Guide them through the process of selecting colors which can create differences for the shadow effect.</p> <p>The drawings and paintings are quite minimal and repetitive so repetition of a shape or just one large shape can be explored.</p> <p>Other terms and artists to explore: Jugendstil and Horst Jansen.</p>
<p>DRAMA: Feelings and emotions that start with the letter J:</p>	<p>Have the children act out these emotions. Two good examples of Emotion or feelings that start with J: Jealous and Joy. Have the children act out a Jury for a talent competition and the children who are competing are either jealous or joyful because of having won or lost.</p> <p>Jigsaw Puzzle without sight. Find a four to six piece jigsaw puzzle and have each child first do it with seeing and then blind fold them and have them do it by touching and feeling the pieces. This teaches cognitive skills.</p> <p>*Note that these two words are examples there are many other words that can be explored and acted out.</p>

TYPE	DESCRIPTION
OTHER IDEAS:	<p>Any words that start with the letter J: Jaguar and Jelly Fish. Have the children explore their movement.</p> <p>Jumping: have the children explore different ways of jumping (legs apart, together with legs out in front, with both feet at the back trying to touch your head, with one bent leg, etc.)</p> <p>Look in the dictionary and find places, objects, and use them as themes to either move with, discuss with, perhaps as themes to do research on, etc.</p> <p>Japan the country as Theme. Discuss where it is on the map perhaps bring music of the culture, videos of the dance (No and Kabuki), bring out important aspects about the culture for example, Taiko Drumming, Geishas, Sushi, Sumo Wrestling</p>

THE LETTER K

TYPE	DESCRIPTION
MUSIC: KEYBOARD- KETTLE DRUM-	<p>A keyboard is found on any instrument that has rows of keys like on a piano, organ and electronic piano. Many teachers have mini electronic key-boards and it is good to share with the children this instrument by showing them the different keys (the white for major scale and the black for the minor scale). If any of them can play the instrument have them play for the class. Have children dance to the music as well.</p> <p>Kettle Drum is a circular percussion instrument incased with a copper parchment top and can be tightened or loosened to change the pitch of the sound. This is a most needed instrument for any classroom because it can keep rhythm for a music piece and as well for dancing. Children can also easily play and explore the instrument as well.</p>
DANCE: K, k	<p>Have the children explore the letter K by writing it with different parts of the body. Explore the letter K with legs, arms, the head, the hips, the elbows, the feet, in front, in back, sitting, lying, standing, at the sides, and above. Possibilities with steps, jumps, hand, shoulder and head stands.</p>

TYPE	DESCRIPTION
<p>VISUAL ARTS: Artists with last name K and terms that start with k:</p>	<p>Paul Klee was an important artist and member of the “Blauen Reiter” and also of the Bauhaus Weimar Group from 1920-31. His works have a feeling of a screen like quality to them. The lines are very delicate but direct and have a light touch of humor to them. Many of his work depict of fish, cats, and strange mask figures. Have the children explore delicate lines when drawing a cat and or fish. Have them also explore light shades of color as well.</p> <p>Yves Klein was the main leader of the New Realism style in art. He is noted for his monochrome paintings, most which were painted blue. Have the children find an old object or make a paper mache and have them paint it in one color. Discuss what one sees and hear reactions.</p>
<p>DRAMA: Characters and Roles that start with the letter K:</p>	<p>Have the children act out these three roles that start with K: A Young Knight, An old King, and a Kind Woman. Have the children create or improvise any scene they would like to have happen. From cliché, comedy, drama, to fantasy. Everything is possible.</p> <p>Kitchen Utensils as Theme. Find different Kitchen tools and talk and demonstrate to the children how each one is used. Have them as well act it out. After this put all utensils in a bag ask one child to feel one utensil and see if he or she can name it correctly.</p> <p>*Note that these three words are examples there are many other words that can be explored and acted out with the letter K.</p>
<p>OTHER IDEAS:</p>	<p>Any words that start with the letter K: For example, Kangaroo and Koala Bear. Have the children explore their movement. The kangaroo jumps on both legs and is fast. While the koala bear is very slow and hangs on a tree.</p> <p>Look in the dictionary and find places, objects, and use them as themes to either move with, discuss with, perhaps as themes to do research on, etc.</p> <p>Kicking as a Theme. Discuss which sport requires kicking in it. Explore different ways of kicking (forward, sideways, diagonal, backward). Perhaps have the children dance with an imaginary ball kicking it.</p>

THE LETTER L

TYPE	DESCRIPTION
MUSIC: LYRICS- LARGO-	<p>Lyrics are the words of any song. Most lyrics are written in poem form and express the person's emotional feeling. Play for the children a song with simple lyrics that they can sing along with. After this have them create their own lyrics with the same song. When this is done try to sing the song with the new lyrics.</p> <p>Largo is a music term meaning very quiet and slow. There are many music pieces titled "Largo". Find one and have the children hear it. Have them dance to it. Make sure they understand the music and movement quality of moving very softly and slow.</p> <p>Other terms: Lento, Libretto, Liturgy.</p>
DANCE: L, l	<p>Have the children explore the letter L by writing it with different parts of the body. Explore the letter L with legs, arms, the head, the hips, the elbows, the feet, in front, in back, sitting, lying, standing, at the sides, and above. Possibilities with steps, jumps, hand, shoulder and head stands.</p>
VISUAL ARTS: Artists with last name L and terms that start with l:	<p>Fernand Leger is a well-known artist during the 1930s and 40s his works portrayed visual themes of machines to laborers working on construction, to family outings. He portrayed humanity in a very simple but somewhat somber and monumental way.</p> <p>Show the children examples of his work and have them draw round shapes of people and big monumental industrial buildings.</p> <p>Other Themes: Roy Lichtenstein, El Lissetzky.</p>

TYPE	DESCRIPTION
<p>DRAMA: Characters and Roles that start with the letter L:</p>	<p>Have the children act out these three emotions that start with L: Loving, Lively, Lonely. Ask them to think of moments in their lives where these emotions occurred. Have them tell their stories.</p> <p>Now create different characters with these emotions. For example, A loving Mom speaking with her lively daughter discuss about baking a cake, while the lonely son sits in the corner of the room talking to himself.</p> <p>Languages as a Theme. Have the children learn hand, nose, ear, and tongue in at least three different languages. Then have them practice saying, "I have manos, a nariz, oi'do, and lengua." These are words in Spanish.</p> <p>*Note that these three words are examples there are many other words that can be explored and acted out with the letter L.</p>
<p>OTHER IDEAS:</p>	<p>Any words that start with the letter L: For example, Lion and Lobster. Have the children explore their movement. The lion is a very proud animal and runs on all fours and is fast. While the Lobster has two pincher like arms and a long body and tail.</p> <p>Look in the dictionary and find places, objects, and use them as themes to either move with, discuss with, perhaps as themes to do research on, etc.</p> <p>Labyrinth as Theme. Discuss what a Labyrinth is and where we can find some (parks, theme parks, etc.). Have the children create a Labyrinth by connecting to each other with different body parts. Have two or three explore the space and see where this leads them.</p>

THE LETTER M

TYPE	DESCRIPTION
<p>MUSIC: MAZURKA- METRONOME -</p>	<p>Mazurka is a dance that is in $\frac{3}{4}$ rhythm and is also a piece of music in the same exact timing. Find a mazurka and have the children listen to it and then clap the rhythm of $\frac{3}{4}$ with the music.</p> <p>After this is done have them step and dance to the mazurka making sure they keep the $\frac{3}{4}$ rhythm.</p> <p>The metronome is a music device that beats time at a desired rate, it is often by musicians to practice by staying on the beat. Bring to the class a metronome and have the children observe it. Play different rhythms and see if the children can clap the different rhythms. Have them walk to the rhythm and then have them dance with the rhythm.</p> <p>Other terms: Minuet, Melody, Madrigal.</p>
<p>DANCE: M, m</p>	<p>Have the children explore the letter M by writing it with different parts of the body. Explore the letter M with legs, arms, the head, the hips, the elbows, the feet, in front, in back, sitting, lying, standing, at the sides, and above. Possibilities with steps, jumps, hand, shoulder and head stands.</p>
<p>VISUAL ARTS: Artists with last name M and terms that start with m:</p>	<p>Henri Matisse was one of the leading masters in French art during the first half of the 20th Century. He is an Expressionist artist and some of his most famous works were big monumental paper cutouts. Show</p> <p>Examples of his work, especially the paper cutout ones. Have the children draw different shapes and forms and then have them cut it out and then put them on a painted canvas and have them glue the paper cut outs on the canvas.</p> <p>Mosaic is an artistic technique where a picture is made by inlaying small bits of colored stones. Have this as a project with the whole class help design the picture and then inlay the appropriate color stones or paper.</p>

TYPE	DESCRIPTION
<p>DRAMA: Characters and Roles that start with the letter M:</p>	<p>Have the children explore these three animals that start with M: Monkey, Mule, and Mouse. Have them also make sounds of these animals and perhaps to emphasize special qualities or body parts that make these animals special. Perhaps have the children make up text and have them communicate with one another.</p> <p>*Note that these three words are examples there are many other words that can be explored and acted out with the letter M.</p>
<p>OTHER IDEAS:</p>	<p>Any words that start with the letter M: For example, Mad and Merry. Have the children explore these two different emotions with the face, with the whole body and add text or sounds with the emotion.</p> <p>Look in the dictionary and find places, objects, and use them as themes to either move with, discuss with, perhaps as themes to do research on, etc.</p> <p>Machine as Theme. Have the children build a living sound making machine. The first child comes to the middle of the space and holds a pose, the second connects and holds the pose, and keep on adding. Make sure they also have a sound while they strike a pose.</p>

THE LETTER N

<p>MUSIC: NOCTURNE- NOTES-</p>	<p>Nocturne is a music piece created for the night (evening). Find in any classical music store a Nocturne play it for the children. Ask them questions about what they hear, what is the tempo like, the melody, do you feel the piece captures the feeling of night time. Have them dance to the music, perhaps give them imagery that it is the night so one has to be careful because it is dark.</p> <p>Music Notes are the basic tones of definite pitches. It is a symbol for a tone and indicates its duration and pitch. For musicians the major scale is (CDEFGABCD) For non-musicians perhaps just show what a basic music note looks like. (The shaded circle with a stem.)</p> <p>Other music terms with N: Nonett.</p>
<p>DANCE: N, n</p>	<p>Have the children explore the letter N by writing it with different parts of the body. Explore the letter N with legs, arms, the head, the hips, the elbows, the feet, in front, in back, sitting, lying, standing, at the sides, and above. Possibilities with steps, jumps, hand, shoulder and head stands.</p>
<p>VISUAL ARTS: Artists with last name N and terms that start with n:</p>	<p>Emile Nolde was an important German Expressionist. He is noted for his incredible graphic work (wood cuts and etchings). Show the class examples of his work and then explain the two techniques that were used to create this piece of art.</p> <p>Wood Cut: a wooden block engraved with a design.</p> <p>Etching: to make a drawing or design on a metal plate or glass and then by action acid is added.</p> <p>If you know an artist or a graphic studio who might have examples ask to borrow them or better yet invite them to give a lesson.</p> <p>Other artists and terms: Ernst Wilhelm Nay, Neo Impressionism.</p>

<p>DRAMA: Characters and Emotions that start with the letter N:</p>	<p>Have the children explore these two behaviors: Naughty and Nice. Ask them if they have ever been naughty and or experienced a situation where someone was being naughty. Ask them the same with Nice.</p> <p>Make sure to tell them that Naughty behavior is not allowed in the classroom and that being nice is always welcomed. Act out situations where one character is being naughty and the other character is nice. (Helping an older lady cross the street. Waiting in a car and honking the horn and yelling at the lady to hurry up and cross the street.)</p> <p>*Note that these two words are examples there are many other words that can be explored and acted out with the letter N.</p>
<p>OTHER IDEAS:</p>	<p>Any words that start with the letter N: For example, noise. Have the children explain what sorts of noise bothers them. Have them demonstrate it or make the sound. This could get rather funny or scary but no matter have them explore what noise is about.</p> <p>Look in the dictionary and find places, objects, and use them as themes to either move with, discuss with, perhaps as themes to do research on, etc.</p> <p>The Nutcracker (the ballet as a Theme). Find in any library the story of the Nutcracker or even buy the video at the music store. Explain the story to the children and say that this an important ballet piece performed always around the Christmas season. If it happens that the nearest theater will perform the production. Have the children attend it.</p>

THE LETTER O

TYPE	DESCRIPTION
MUSIC: OPERA- ORCHESTRA-	<p>An opera is a musical play where the actors sing their text and are accompanied by an orchestra. Have the children attend a children's opera "The Magic Flute" by Wolfgang Amadeus Mozart. Perhaps have the children sing and improvise to text from a play.</p> <p>Orchestra is a group of musicians sitting together either on stage or in front of the stage space. A full orchestra consists of wind instrument, string instruments and percussion instruments. Have the children listen to a piece of music with full orchestration. Ask them which instruments do they hear. Are the strings, wind, or percussion? If they go to the opera make sure to have them look at where the orchestra is and how they are placed.</p> <p>Other music terms with O: Opus, Overture, Organ, Oboe.</p>
DANCE: O, o	<p>Have the children explore the letter O by writing it with different parts of the body. Explore the letter O with legs, arms, the head, the hips, the elbows, the feet, in front, in back, sitting, lying, standing, at the sides, and above. Possibilities with steps, jumps, hand, shoulder and head stands.</p>
VISUAL ARTS: Artists with last name O and terms that start with n:	<p>Op-Art (Optical Art) started in the 1960s and focused on the optical illusion of art. It was a play with colors, lines, shapes, to create this optical illusion. Famous artists of this period are J. Albers, Victor Vasarely and Max Bill. Show the children some examples of the work and then have them explore with color pencils and crayons to try to capture an optical illusion.</p> <p>Georgia O'Keefe is noted for paintings with enlarged flowers, clouds and other settings. Have the children paint and draw enlarged flowers and clouds.</p> <p>Other artists and terms with O: Claes Oldenburg, Emil Orlik.</p>

TYPE	DESCRIPTION
<p>DRAMA: Characters and Emotions that start with the letter O:</p>	<p>Have the children explore these three characters: Orphan, Old Lady and Officer. Have them create a scene where all three characters interact with one another. For Example; A mean old lady wants to adopt the sweet orphan and the Officer wants to hear their stories.</p> <p>Perhaps the Old Lady is Overbearing and the Orphan is Oppressed and the Officer wants to bring Order to the situation</p> <p>Observation Skills as Theme. Have each child hold their index finger in front of their eyes and then have them slowly bring the finger closer to his or her eyes, keeping both eyes open. The Illusion is the finger turns into two.</p> <p>*Note that these three words are examples there are many other words that can be explored and acted out with the letter O.</p>
<p>OTHER IDEAS:</p>	<p>Any words that start with the letter O: For example, Overweight and Obese. Have the children explain what this means. Guide them to a healthy program to avoid being overweight. Explain a good healthy diet and create an activity program.</p> <p>Look in the dictionary and find places, objects, and use them as themes to either move with, discuss with, perhaps as themes to do research on, etc.</p> <p>Ocean as a Theme. Explain to the children that there are five oceans; the Atlantic, Pacific, Indian, Artic, and Antarctic. Have them explore movement of different animals and plants that live in an ocean. Perhaps create a scene where a few children are on a ship and the other children as tropical fish and plants.</p>

THE LETTER P

TYPE	DESCRIPTION
<p>MUSIC: PRELUDE- PIANO-</p>	<p>Prelude is a music term meaning that the piece is a preliminary piece to a suite of other pieces. An introductory section that usually is short and sounding romantic. Play a Prelude for the children and have them hear it. Have a discussion of what was heard and then have them dance to it.</p> <p>Piano is a well known music instrument. Ask the children if they have ever seen one or know how to play one. Play for the children a Piano Piece and ask them what they hear. Is it an instrument they would like to learn. Have them also dance to the piano piece.</p> <p>Other Music terms with P: Pianissimo(pp), Polka, Presto, Pavane.</p>
<p>DANCE: P, p</p>	<p>Have the children explore the letter P by writing it with different parts of the body. Explore the letter P with legs, arms, the head, the hips, the elbows, the feet, in front, in back, sitting, lying, standing, at the sides, and above. Possibilities with steps, jumps, hand, shoulder and head stands.</p>
<p>VISUAL ARTS: Artists with last name P and terms that start with n:</p>	<p>Pablo Picasso is probably the most famous artist of the 20th Century. He is famous because he was innovative in his own way of expressing his art through different styles and mediums throughout his life. Have the children attend an exhibition of his if not show them examples of his work. Have them paint or draw abstract a still- life and or portraits of a persons head. Remember there are no wrongs or rights in Abstract art.</p> <p>Jackson Pollack was a famous American painter. His notable work were large paintings where he had a “dripping” technique (Action Painting). He threw, poured, blotted, sprinkled, and dripped the paint on the canvas. Making the end product look like a rhythm of intense and unending lines. Explore with children this improvised way of painting. Make sure they have aprons on and lots of space to make a mess.</p> <p>Other artists and terms with P: Francis Picabia, A. R. Penck, Photography.</p>

TYPE	DESCRIPTION
<p>DRAMA: Characters and Emotions that start with the letter P:</p>	<p>Puppetry is a good theme for the children to focus on in Drama. Hand puppetry is the easiest , one way is to use white socks and have the children paint the characters eyes, nose and mouth. You can also add buttons from a Dress shirt of yarn to create hair. Characters that start with P: Principal, Pupil, Parent, President, Prime Minister, Pirate Emotions/States of Being with P: Polite, Persistent, Persevere, Passive, and Poor</p> <p>*Note that these words are examples there are many other words that can be explored and acted out with the letter P.</p>
<p>OTHER IDEAS:</p>	<p>Any words that start with the letter P: For example, Polar Bear, Puma, Panther, Platypus, Parakeet and Pig. Have the children explore the movement of these particular animals (Some are big and strong, others are four legged and fast, and one is small and light).</p> <p>Look in the dictionary and find places, objects, and use them as themes to either move with, discuss with, perhaps as themes to do research on, etc.</p> <p>Pyramid as a Theme. Split the children in groups of five to six and try to build different Human Pyramids. Show them a picture of a Pyramid and then have them explore different ways of using bodies to create a pyramid. Make sure to help and watch so that there are no big accidents that will occur.</p>

THE LETTER Q

TYPE	DESCRIPTION
<p>MUSIC: QUARTETT- QUINTET-</p>	<p>Quartet is a composition made for four instruments, singers, and or dancers. Play for the children a Quartet piece for music instruments.</p> <p>Discuss what instruments do they here and if one is more prominent than the other. Have them dance in groups of four. Perhaps have them each interpret one of the instruments and see what happens.</p> <p>Do the same with Quintet. Quintet is a composition made for five instruments, singers, and or dancers.</p>

TYPE	DESCRIPTION
DANCE: Q,q	Have the children explore the letter Q by writing it with different parts of the body. Explore the letter Q with legs, arms, the head, the hips, the elbows, the feet, in front, in back, sitting, lying, standing, at the sides, and above. Possibilities with steps, jumps, hand, shoulder and head stands.
VISUAL ARTS: Artists with last name Q and terms that start with q:	<p>Quilt as a theme for Visual Arts: Have the children build a Friendship Quilt.</p> <p>What is needed is very accessible. A piece of small cloth that they can draw or write words on. If they know how to sew this would help. If they do not know how to sew perhaps give a lesson. Parents can also help in this project.</p> <p>This quilt can be a gift for the Principal or another school. It can also be for someone special who is sick or needs support.</p> <p>Quilt is bed cover with stitched like patterns.</p>
DRAMA: Characters, Themes, Emotions that start with the letter Q:	<p>Find a book of Quotes and have the children find one that they like and have them read it out loud. Than have them write one themselves and read it out loud.</p> <p>Have the children act out a quarrel scene. One time quietly and the quickly.</p> <p>*Note that this is an example there are many other words that can be explored and acted out with the letter Q.</p>
OTHER IDEAS:	<p>Any words that start with the letter Q: Quality and Quantity. Have a discussion of what each child thinks is better to have. Make sure to explain the differences. There is no right or wrong answer. In relation to the arts explain the differences.</p> <p>Look in the dictionary and find places, objects, and use them as themes to either move with, discuss with, perhaps as themes to do research on, etc.</p> <p>Questions as a Theme. Give a Question to the children and have them answer back with movement. In groups of two ask them what animal begins with the letter m and loves bananas? The first child to do the correct movement and sound gets a point. (Answer is Monkey)</p>

THE LETTER R

TYPE	DESCRIPTION
MUSIC: ROCK AND ROLL- RAP MUSIC-	<p>Rock and Roll is a form of music popular music where the rhythm is strong and regular. It evolved from jazz and blues music. Find a popular Rock and Roll song and play it for the children. Have them hear it and discuss what they hear. What instruments stand out? Have them dance to it. Or better have them act like as if they are playing the instruments.</p> <p>Rap music is a part of pop culture today and is usually with heavy bass beats and spoken text. Have the children create text to speak in the style perhaps with another child performing the beat box.</p>
DANCE: R, r	<p>Have the children explore the letter R by writing it with different parts of the body. Explore the letter R with legs, arms, the head, the hips, the elbows, the feet, in front, in back, sitting, lying, standing, at the sides, and above. Possibilities with steps, jumps, hand, shoulder and head stands.</p>
VISUAL ARTS: Artists with last name R and terms that start with r:	<p>Ludwig Richter was an important German book Illustrator during the 1800s. His Illustrations have graced German folk fairy tales and Hans Christian Andersen's Fairy Tales. Find at the library a copy of his work and perhaps read a fairy tale with his illustrations to the children. Have then the children write a short story and have them illustrate the story as well.</p> <p>Other artists or themes to bring up: Robert Rauschenberg, Gerhard Richter, Man Ray, Rembrandt, August Rodin, Romantic Period, Relief.</p>
DRAMA: Characters, Themes, Emotions that start with the letter R:	<p>Have the children create a live Radio broadcast. Delegate who will do the current news, the weather, the sports, perhaps interviews with stars or regular people. Make sure that before this is done that they first hear a live Radio broadcast together and have them jot down notes at what makes this special than a television broadcast.</p> <p>Rhyming as Theme. Find a poem that rhymes and have the children read it out loud. Have them then try to write a poem that rhymes.</p> <p>*Note that this topic is an example there are many other words that can be explored and acted out with the letter R.</p>

TYPE	DESCRIPTION
OTHER IDEAS:	<p>Any words that start with the letter R: Rabbit, Raccoon, Rhinoceros, Reindeer, Road Runner. Have the children explore the movement of these animals. Perhaps find our more information about them like where they live and what they eat. What are their basic characteristics and what makes them special.</p> <p>Look in the dictionary and find places, objects, and use them as themes to either move with, discuss with, perhaps as themes to do research on, etc.</p> <p>Relaxation as a Theme. Have the children spread out and lay down on mats. Have them close there eyes and think of nice thoughts of where they feel comfortable. (At the beach, in the wilderness, at the farm, at home with my cat, etc.) Play very peaceful and relaxing music as the children think of these nice thoughts.</p>

THE LETTER S

TYPE	DESCRIPTION
MUSIC: SYMPHONY- SONATA-	<p>Symphony is an extended musical composition which has several movements and is usually played by a large orchestra. Find a very famous Symphony music piece and play it for the children. Ask them questions about the different sections in the work. The quality and melody differences, the tempo, the feeling each section expresses.</p> <p>Ask them which section they liked the most and have them dance to it.</p> <p>*If the local orchestra is playing a Symphonic work, try to have the children attend it.</p> <p>Do the exact thing with Sonata. Sonata is a musical composition for one or two instruments having several related movements.</p>
DANCE: S, s	<p>Have the children explore the letter S by writing it with different parts of the body. Explore the letter S with legs, arms, the head, the hips, the elbows, the feet, in front, in back, sitting, lying, standing, at the sides, and above. Possibilities with steps, jumps, hand, shoulder and head stands.</p>

TYPE	DESCRIPTION
<p>VISUAL ARTS: Artists with last name S and terms that start with s:</p>	<p>Self-portraits have been for artists to show how they see themselves. From the time of the Middle Ages to the present. Self-portraits have been done by artists through drawing, etches, paints, as well as sculptors. Have the children either bring a small mirror and or take a Polaroid head shot to have them be able to see what there faces look like.</p> <p>Then have them paint, draw, color, a self-portrait of themselves.</p> <p>Nikki de Saint Phalle is known for her artistic expression through art objects, especially her puppet dolls. Show to the class some examples of the work. Have them then try to recreate the “NaNa Figure” by paper mache and then have the children paint in the style of Saint Phalle.</p> <p>Other artists or themes to bring up: Surrealism, Kurt Shwitters.</p>
<p>DRAMA: Characters, Themes, Emotions that start with the letter S:</p>	<p>Style is the characteristic manner and expression of language through fashion, design, and art during a period of time. Ask the children what makes their style their own. What makes them stylish. Do they know of other styles and if so what are they? Perhaps have children explore a specific style. (For example, Country Western) Play music and try to talk with a southern accent etc.</p> <p>Smells as Theme. Have the children act out different scenes with smelling different odors. For example, how is your facial expression looking when smelling flowers, smoke, smelly feet, etc.</p> <p>*Note that this word is an example there are many other words that can be explored and acted out with the letter S.</p>

TYPE	DESCRIPTION
OTHER IDEAS:	<p>Any words that start with the letter S: Sitting as a theme. Have the children find different positions of sitting. Which ones are comfortable and which ones are uncomfortable. Perhaps create a dance with different ways of sitting on the floor or on a chair.</p> <p>Look in the dictionary and find places, objects, and use them as themes to either move with, discuss with, perhaps as themes to do research on, etc.</p> <p>Stretching as a Theme. Have the children spread out and sit down on their mats. Explain to them that stretching is very important in their daily lives. It helps tone the muscles and increases flexibility. Four basic stretches should be done for the body: 1. The calf muscle 2. The Thigh muscle 3. The arms 4. The spine.</p>

THE LETTER T

TYPE	DESCRIPTION
MUSIC: TONE- TEMPO-	<p>Tone is the vocal or musical sound and its quality as to pitch and or intensity. In the Tone System there are seven basic tones: do, re, mi, fa, so, la, ti. Have the children learn each basic tone from singing to playing on a small xylophone.</p> <p>Tempo is the rate of speed at which the music should be played. 4/4 is the most common. 2/4, 3/4 or also basic tempos. Have the children clap these tempos from fast to slow. They can also walk in these tempos.</p>
DANCE: T, t	<p>Have the children explore the letter T by writing it with different parts of the body. Explore the letter T with legs, arms, the head, the hips, the elbows, the feet, in front, in back, sitting, lying, standing, at the sides, and above. Possibilities with steps, jumps, hand, shoulder and head stands.</p>

TYPE	DESCRIPTION
<p>VISUAL ARTS: Artists with last name T and terms that start with t:</p>	<p>Antoni Tapies is a Spanish Painter of this century. His work is known for using such materials as sand, cement, and cloth material on the canvas. Show photos of his work to the children and then have them experiment with the sand and cloth material by gluing it to the main paper. Have them also paint on these materials.</p> <p>Other artists or themes to bring up: Yves Tanguy, Henri de Toulouse-Lautrec.</p>
<p>DRAMA: Characters, Themes, Emotions that start with the letter T:</p>	<p>Theater is the Theme. Have the children get a tour of the nearest Theater. Have them look at all the aspects that make a production come to life. Perhaps have them also watch a rehearsal and then later have them attend the real live production. After this is done have them discuss what they saw and what they enjoyed the most.</p> <p>Taste as Theme. Have on a table 7 plates of different kinds of food: something sweet, sour, salty, bitter, yogurt, chocolate, and Gummy Bears. Have the children express what they have tasted.</p> <p>*Note that this word is an example there are many other words that can be explored and acted out with the letter T.</p>
<p>OTHER IDEAS:</p>	<p>Any words that start with the letter T: Talk Show as a theme. Have the children vote who will be the host and what sort of theme will the show focus on. For example, sports, celebrities, children's themes, etc. Have the other children portray the guests.</p> <p>Look in the dictionary and find places, objects, and use them as themes to either move with, discuss with, perhaps as themes to do research on, etc.</p> <p>Talent Show as a Theme. Have for the children a very simple talent show where every child must participate. Everything is possible so that no one feels left out. Give them at least a month to practice and then have them show.</p>

THE LETTER U

TYPE	DESCRIPTION
<p>MUSIC: UNISON- UKULELE-</p>	<p>Unison is when the musical pitch is in agreement or can also be harmonized together. Find a simple piece of music for the children to learn. “What Shall We Do With The Drunken Sailor” is a good example. Have them learn the words and melody until it sung in unison.</p> <p>Ukulele is a musical instrument that comes from Hawaii. It is a small four stringed guitar. Find Hawaiian music that has the ukulele as the main instrument. Ask the children if they hear the difference between the ukulele and a regular guitar. If you can find a ukulele bring it to the classroom and have the children play with it.</p>
<p>DANCE: U, u</p>	<p>Have the children explore the letter U by writing it with different parts of the body. Explore the letter U with legs, arms, the head, the hips, the elbows, the feet, in front, in back, sitting, lying, standing, at the sides, and above. Possibilities with steps, jumps, hand, shoulder and head stands.</p>
<p>VISUAL ARTS: Artists with last name U and terms that start with u:</p>	<p>Guenther Uecker is an important German Object Artist. His noted work are relief paintings especially with nails. He is playing with shadow and light with his Object art. Bring in photos of his work. Have then the children explore nails and make sure to guide them if there is any hammering. What is also possible is to have them play with them in creating different shapes, lines, and structures with them. Shading over them is also a possibility.</p> <p>Other artists or themes to bring up: Lesser Ury and Max Unold.</p>
<p>DRAMA: Characters, Themes, Emotions that start with the letter U:</p>	<p>Ugly as the Theme. Children can explore what is ugly to them. Everything is possible from costumes, facial expressions, bad words, facial make-up. Make sure that they act the movements out thoroughly and to have as well as the sound or text of the character. Have a discussion as to what makes this character ugly and where did they get the inspiration for this.</p> <p>*Note that this word is an example there are many other words that can be explored and acted out with the letter U.</p>

TYPE	DESCRIPTION
OTHER IDEAS:	<p>Any words that start with the letter U: Umbrella as the Theme. Create a dance with Umbrellas. Perhaps show the famous dance scene of Gene Kelly's "Singing in the Rain". Have the children explore the different possibilities of using the umbrella and then have them create a short dance with those different possibilities.</p> <p>Look in the dictionary and find places, objects, and use them as themes to either move with, discuss with, perhaps as themes to do research on, etc.</p> <p>Understudy as a theme. Explain what that is and how important this role is in the theater and dance world. When putting on a play if there are any lead roles note that there are always understudies just in case someone gets ill or can not perform. Do this in your next play, have understudies.</p>

THE LETTER V

TYPE	DESCRIPTION
MUSIC: VIOLIN- VARIATION-	<p>Variation on a Theme. Variation in music is when the theme or melody is the same but played perhaps in a different rhythm, key, or quality.</p> <p>Play a piece of classical music with Variation on a Theme. Discuss with the children with what is heard. Have then a simple melody that all children know (Mary Had a Little Lamb) and have them to try to make variations on it by taking it out words, making it faster, etc.</p> <p>Violin is a musical instrument with a bow. It has four strings and is usually placed between the head and shoulder. Play a Violin piece and if you can find one have the children play it and observe it.</p>
DANCE: V, v	<p>Have the children explore the letter V by writing it with different parts of the body. Explore the letter V with legs, arms, the head, the hips, the elbows, the feet, in front, in back, sitting, lying, standing, at the sides, and above. Possibilities with steps, jumps, hand, shoulder and head stands.</p>

TYPE	DESCRIPTION
<p>VISUAL ARTS: Artists with last name V and terms that start with v:</p>	<p>Victor de Vasarely was one of the leading artists in Abstract and Constructivism Art. He is known for his optical illusion art. Show the children examples of the work. Guide the children in drawing lines that create an optical illusion. Repeated geometric lines and shapes with different shades of colors can also help create the effect.</p> <p>Visual Awareness as Theme. Have a child find a partner. One is Standing and looking forward and straight a head while the other slowly walks from the behind as soon as the child standing sees the child from behind say "I see you from the corner of my eyes!" This exercise teaches children about peripheral vision. Important for sports and dance!</p> <p>Other artists or themes to bring up:Jacques Villon, Jan Vanmeer, Vase Art.</p>
<p>DRAMA: Characters, Themes, Emotions that start with the letter V:</p>	<p>Video as the Theme. Bring a video camera to the classroom. Explain to the children how it is used and how it functions. Then give them a task to learn a piece of music with words not more than 3 minutes long. (Lip synching). They will be graded on how well they express themselves, the use of movement, and the use of mouth with the lyrics. Video Tape the tasks and have the children watch each other.</p> <p>*Note that this word is an example there are many other words that can be explored and acted out with the letter V.</p>
<p>OTHER IDEAS:</p>	<p>Any words that start with the letter V: Vegetables as the Theme. Have the children bring in their favorite vegetables. Have a discussion why vegetables are very important to ones diet. Discuss the differences why some need to be cooked and others can be eaten raw. Notice what makes each one different (Color, texture, smell, shape, etc.)</p> <p>Look in the dictionary and find places, objects, and use them as themes to either move with, discuss with, perhaps as themes to do research on, etc.</p> <p>Volunteer as a Theme. Explain to children what this is and how it contributes to society. Perhaps, research as to what might be a good service the children can do for an organization. It can be one day visiting a nursing home and perform a dance or sing a piece. There are many possibilities and options. Make someone happy today, make a difference.</p>

THE LETTER W

TYPE	DESCRIPTION
MUSIC: WORLD MUSIC- WIND INSTRUMEN TS	<p>World Music is a theme for the teacher and student to find any music that is not from the place where they live. Or music from a different country. Have the children bring a c.d. which is of not from where they live. It can also be a part of their culture. I am Filipino-American and so I would bring Filipino music. Play for the class at least two minutes of each music. Discuss with what is heard and make sure that the children understand that in other countries music is played and heard differently then how we might play or hear it.</p> <p>Wind Instruments is any musical instrument that you blow air into.</p>
DANCE: W, w	<p>Have the children explore the letter W by writing it with different parts of the body. Explore the letter W with legs, arms, the head, the hips, the elbows, the feet, in front, in back, sitting, lying, standing, at the sides, and above. Possibilities with steps, jumps, hand, shoulder and head stands.</p>
VISUAL ARTS: Artists with last name W and terms that start with w:	<p>Andy Warhol was one of the leading Pop Artists of the 20th Century. His most noted works were multiples of repeated images. Bring photos of his work as examples and then have children discuss how to create a picture similar to the style of Andy Warhol. Repeated images can be done with photocopying a photo, making a rubber stamp, etc. Perhaps finding labels of products and have the children try to draw and reproduce the label in their own way.</p> <p>Wallpaper Books as a Theme. Find an old wallpaper book and have the children look at each design and describe it. Then after describing it have the child touch it and then ask them to describe what they feel. (Is it rough, fuzzy, shiny, smooth, etc.)</p> <p>Other artists or themes to bring up: Paul Wuenderlich, Fritz Winter.</p>

TYPE	DESCRIPTION
DRAMA: Characters, Themes, Emotions that start with the letter W:	<p>Weather as the Theme. Take the four seasons as a base to explore what sorts of weather occur during these times. Have the children act out scenes from costumes, props, as well as effects to create the environment they are in. The change of weather in a scene is also an idea the children can explore. (Sunny day having a picnic, stormy clouds start rolling over and it begins to rain, etc.)</p> <p>*Note that this word is an example there are many other words that can be explored and acted out with the letter W.</p>
OTHER IDEAS:	<p>Any words that start with the letter W: Weakness as a Theme. We all have weaknesses and it is good to realize them and try to understand them and to improve on them. Have the children think about what their weakness might be. As a Teacher you might know but it is first important for the child to think first what his or her weakness is and then help guide them to improve in that area.</p> <p>Look in the dictionary and find places, objects, and use them as themes to either move with, discuss with, perhaps as themes to do research on, etc.</p> <p>Writing as a Theme. It is important for all children to use their hands to write in their early stages of learning. Have creative possibilities for them to explore. For example; Write a post card to a loved one, write a haiku with Asian graphics, and write a short poem that rhymes as well with graphics.</p>

THE LETTER X

TYPE	DESCRIPTION
MUSIC: XYLOPHONE-	<p>Xylophone is a music percussion instrument having a series of bars made out a wood or metal and is struck by a wooden hammer. Bring the instrument to the classroom and have the children explore this instrument. Discuss what one hears. Are there any other cultures who have similar instruments? Play a piece of music with the Xylophone as soloist. Again have a discussion of what is heard and also later have the children dance to it.</p>

TYPE	DESCRIPTION
DANCE: X, x	Have the children explore the letter X by writing it with different parts of the body. Explore the letter X with legs, arms, the head, the hips, the elbows, the feet, in front, in back, sitting, lying, standing, at the sides, and above. Possibilities with steps, jumps, hand, shoulder and head stands.
VISUAL ARTS: Artists with last name X and terms that start with x:	Have the children find anything that has X or having the same design of an X on it (railroad crossing, poison sign, code of arms, etc.). Have them draw the design of what was found. If the design needs color have them also color it.
DRAMA: Characters, Themes, Emotions that start with the letter X:	<p>King Xerxes the First. As Theme. He was the king of Persia around 486-465 B.C. Have this as a research project for you and the children to find more information about him. Perhaps have the children write a story "If I were a king (queen)" and then have them read it out loud.</p> <p>*Note that this word is an example there are not many other words that can be explored and acted out with the letter X.</p>
OTHER IDEAS:	<p>Any words that start with the letter X: X-ray as Theme. Explain to the children what it is. X-ray is a source of radiation that penetrates through solid substances like a body and can make a photograph of what is internally inside the substance or Body. Also used to find what is wrong internally of ones body. If you have an old x-ray and or can borrow one to show the children what one looks like and the need to have a bight light to see it.</p> <p>Look in the dictionary and find places, objects, and use them as themes to either move with, discuss with, perhaps as themes to do research on, etc.</p> <p>X (multiplication sign) as theme to play with children. Use simple multiplication and have the children clap the rhythm on any part of the body to the end and give the answer out loud. Try to make sure that use different parts of the body as they count.</p>

THE LETTER Y

TYPE	DESCRIPTION
MUSIC: YODEL-	Yodeling is a type of singing with abrupt alternating changes to the Falsetto. It is most popular in Austria, Switzerland, and Germany. Find a cassette or C.D. with Yodeling on it and play it for the children. Have a discussion about what they hear. Perhaps give an explanation why yodeling was done. Have the children try to yodel.
DANCE: Y, y	Have the children explore the letter Y by writing it with different parts of the body. Explore the letter Y with legs, arms, the head, the hips, the elbows, the feet, in front, in back, sitting, lying, standing, at the sides, and above. Possibilities with steps, jumps, hand, shoulder and head stands.
VISUAL ARTS: Artists with last name Y and terms that start with y:	<p>Year Book as Theme. Have the children create a yearbook with photos of individuals and their names. As well as photos of special events and performances. Show as well photos of sport and cultural events. The photos of teachers can also be in the book. Give this as a gift to the Principal.</p> <p>Yarn as a Theme. Have different colors of yarn available and have children draw a picture that would require the color of the yarn to be glued, sewed or attached on to the picture.</p>
DRAMA: Characters, Themes, Emotions that start with the letter Y:	<p>Yap, Yell, Yelp, Yowl, and Yawn. All are different words that have some sort of sound. Explore each word with the children and try to distinguish the sound, facial gesture, the mood, what, who, and where does it come from.</p> <p>*Note that this word is an example there are not many other words that can be explored and acted out with the letter Y.</p>
OTHER IDEAS:	<p>Any words that start with the letter Y: Yacht. Create a scene with everyone on board a Yacht. Make sure to show who is driving it, who is relaxing, who is fishing, who will make the water scene, etc....</p> <p>Look in the dictionary and find places, objects, and use them as themes to either move with, discuss with, perhaps as themes to do research on, etc.</p> <p>Year as Theme. Ask the children what was their most memorable time in the year. Have them perhaps write it down, or draw pictures of it. Or even have them bring photos of it. Everything is possible to bring back what was the most</p>

	memorable time in the year.
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THE LETTER Z

TYPE	DESCRIPTION
MUSIC: ZITHER-	<p>Zither is a music instrument whose origins is from Greece. This instrument has 30 to 40 strings and is usually played with a plectrum.</p> <p>Perhaps find this instrument and have the children play it and observe it. What does the strings remind them of or have they seen any other countries or people who play this instrument. If there is music available also play it for the children.</p>
DANCE: Z, z	<p>Have the children explore the letter Z by writing it with different parts of the body. Explore the letter Z with legs, arms, the head, the hips, the elbows, the feet, in front, in back, sitting, lying, standing, at the sides, and above. Possibilities with steps, jumps, hand, shoulder and head stands.</p>
VISUAL ARTS: Artists with last name Z and terms that start with z:	<p>Zipper pouch filled with small construction paper strips of different colors. Have you and the children go to a park and make four groups of five children with four leaders. Have the four leaders take a paper strip from the Zipper pouch and have them return to their groups. Then have the groups try to find anything in the park that matches the color of the paper strip. Repeat and have new leaders. This helps the children's observation and identification skills.</p>

<p>DRAMA: Characters, Themes, Emotions that start with the letter Z:</p>	<p>Zany, Zealous, Zippy, Zest and Zonked. All are different words that have some relation to being or having an energy of. Make sure the children understand all of the terms and then have them create a small situation or a character that might have these sorts of energy or being. Have them act out the character, it must not be too long. For example, A Zany Clown at the Circus, A Zealous Business Man on his Cell Phone, Zonked Out Tim after Having Played Too Much Soccer. Understand that these are just a few examples.</p> <p>*Note that this word is an example there are not many other words that can be explored and acted out with the letter Z.</p>
<p>OTHER IDEAS:</p>	<p>Any words that start with the letter Z: Zigzag as Theme. Create for the children an obstacle course that has a lot of zigzagging pathways. Have them walk or run the zigzag pathway. When this is done see if they can walk, run or move in a Zigzag way.</p> <p>Look in the dictionary and find places, objects, and use them as themes to either move with, discuss with, perhaps as themes to do research on, etc.</p> <p>Zoo as Theme. Take a trip to the local Zoo. Have the children observe all the animals and then ask them to concentrate on one that they would like to do more research on. This research involves how they look (for painting and drawing purposes), how they move (for dance and movement purposes), and how they behave or make sounds (for acting purposes). Then have the children the next day do all that they remembered about their animal on paper, movement and sound, and have them share this with the children.</p>

Appendix K: Weekend Workshop

As an introductory exercise for the first day of the workshop, I will ask the teachers to draw or write their definition of creativity on large sheets of butcher paper that I will provide. These sheets, and crayons in a variety of colors, will be used throughout the workshop. After five minutes, the teachers will then share their definitions by telling their names to the group, viewing each sheet and discussing what had been drawn or written. I have chosen this exercise because I want the teachers to begin to focus immediately on the theme of the workshop, which is creativity and the arts. With this choice I hope to put them at ease with their individuality in preparation for the cooperative exercises of improvisation, which will happen later in the workshop. Discussions after each exercise will routine (teachers each read their definitions aloud and explain their drawings); no particular moderating techniques are called for.

The second exercise will involve gaining familiarity with the eight qualities via a series of body warm-ups, a short walk outside, choosing something from nature to illustrate each quality, and sharing those results with the group. I chose warm-ups because I want the teachers to be ready for vigorous movement, which would be a major feature of the entire workshop. It is important to use simple introductory exercises because some of the teachers may not be familiar with the eight qualities, and it is important to lead this initial exercise rather than asking them to improvise right away. I will explain that the warm-ups they are doing are the same ones that I assign to my school pupils (pre-K through high school) and that it's important to do them to music that has a steady rhythm. In schools I usually play

music that I'm sure the pupils will be familiar with (a selection of pop or hip-hop); for this workshop I will choose gamelan (Indonesian) music.

As the teachers get warmed up, I will express and illustrate each effort quality. Although they do not necessarily have to be presented in a particular order, I prefer to present them in pairs of opposites because such pairs are easier to learn:

- For “opening” I will talk about acknowledgment and spread our arms skyward;
- For “closing” I will talk about keeping warm and will hug myself;
- For “direct” I will talk about vision and motion. For example, point one’s finger with extended arm;
- For “indirect” I will talk about flexibility and undulated various body parts;
- For “hard” I talk about muscle tension and will try out marching in place/punching the air;
- For “soft” I will talk about relaxation and will walk gingerly across their butcher paper sheet;
- For “fast” I will talk about expressing quick energy and shaking out my hands/or run in place;
- For “slow” I will talk about gradually releasing energy and moving in slow motion.

It is important that all teachers explore these and other motions throughout the workshop. As I direct them, I will provide appropriate images (“Move your arms softly and lightly as if you’re a bird gliding in flight”).

In general, I am careful to choose images that are age-appropriate. In a classroom setting, I would present small children with concrete images they would easily recognize, such as animals and insects. For teens, who are more focused on social interaction and have a more nuanced understanding of body movements and gestures, I would choose movements from martial arts and sports.

After the warm-up, I will ask the teachers to leave the studio (or building) and to take five minutes to search in nature (anywhere outside) for materials that could be used to illustrate each quality. I want them to choose their own imagery so that they can begin to understand how wide a range of symbols and interpretations is available to them. I also want to reinforce the spatial component of LMA by asking them to rely on their physical environment for inspiration. The objects they bring back, can be anything—a blade of grass, a rock, an ant, a flower petal, a twig, a dandelion in seed, and a leaf, are some of the usual objects, and they can be interpreted in various ways. For example, some may think that a blade of grass as direct (because of its linear shape), others indirect (because it undulates because of the wind blowing); some may think of it as soft (light), others fast (as again when the wind blows). Still others may see the blade as hard and bounded because its roots keep it firmly placed in the earth. All interpretations are valid, and it is important for the teachers to be able to express the reasons why they have selected each object and how it fits with the LMA methodology. Again, all discussions will be informal. Every teacher must participate, and no special moderating techniques are required.

Another exercise will be to distribute a one hand-held percussion instrument to each teacher (cymbals, drum brushes and drumsticks, tambourines, maracas, etc.) and to ask the teacher to jot down four qualities from LMA and choreograph appropriate movements using their bodies and the instruments. After ten minutes of exploration, each teacher will then perform individually his or her own compositions. I chose this exercise to add the activity of creative movement and music making (instead of moving in rhythm to canned music) and to emphasize the role of hearing in improvisation. As each performs, I will ask the observers to guess which quality is being shown and to analyze the demonstration. Next, they will then repeat the exercise in contrasting, assigned pairs, again followed by discussion and analysis.

(In a classroom I would have adapted this exercise so that it continued to build pupils' familiarity with the eight qualities without emphasizing improvisation or performance. Regardless of the pupils' ages, I would have asked them to explore each of the eight qualities simply by sitting and playing their hand-held instruments [no writing or large-scale movements]. Also, I would have made it a group exercise by explicitly asking them to use a particular rhythm or quality and not asking them to repeat their seated compositions for each other. Instead, both free improvisation and performance for the group would be delayed until they were confident and familiar with all eight qualities. This process moves much more swiftly for teens than for young children, whose initial excitement is much greater and who may have never even seen or held their own instrument before.)

I schedule this exercise immediately after single-object interpretation because I want to combine physicality and sound. I also want the teachers to progress from individual exploration/interpretation to simple improvisation in pairs so that their confidence, sensitivity, and negotiating skills can develop gradually. (In a classroom setting, where students are already familiar with each other, group improvisation is easier; therefore, I would have assigned it earlier.)

From duets, the group of four teachers will proceed to story interpretation in a quartet. I chose this exercise because it will move the group into the realm of expressive experience involving a concrete storyline, and because it continues the progression of individual to duet to quartet. They will use two fables that I have chosen, *The Reed and the Oak* and *The Lion and the Mouse*. Their instructions are 1) to analyze the story itself, using the eight qualities; 2) to choose two storytellers, with the other two acting the character roles; and 3) to perform their piece for the storytellers, keeping in mind the expression of the storytelling and the physicality of each character. They will then switch roles. This exercise will last for around of 30 minutes; after the showings, the group will discuss how to adapt this exercise for use with children in school.

My classroom experience clearly indicates that schoolchildren of all ages (pre-K through high school) respond well to the use of fables in this exercise. Younger children enjoy concretely acting out the storyline and “becoming” the characters, whereas older children and teens embrace the challenges of interpreting and personalizing the stories, their characters’ roles and motivations. The latter will even happily create alternative interpretations and new, sometimes surprisingly

innovative, endings. The teachers and students generally agreed that the addition of movement and expressive voice to schoolroom work has tremendous potential to engage pupils more deeply in the learning process as well as to provide numerous additional options to teachers.

The next topic was design of classroom space using LMA's eight Effort Qualities. I chose this topic because, according to LMA principles, the design of a space is as important as the movement that takes places within it. I will ask each teacher to spend 10 minutes contemplating how to create an environment that would be inspirational to pupils (welcoming, conducive to focus and learning, etc.) and writing a suitable floor plan. Next, each teacher will explain his or her design and have a discussion.

(Although this exact exercise is not one I would necessarily assign in a classroom, it has parallels in that children and teens have useful and relevant suggestions when asked what would make their classroom more inviting, conducive to focus and learning, etc. In fact, the act of being consulted in and of itself is of great value for pupils because it gives them a greater sense of participation in and responsibility for their own education. I have done similar activities with high school students, for example asking them to design the features and decorations of the ideal locker interior.)

To review the eight qualities, I will lead two simple exercises that will last about 20 minutes. I have chosen these exercises specifically to "complete the circle" by returning to visual impressions from working with improvised movement and concrete objects. The first closing exercise will involve making a list of the eight

qualities and drawing an object for each quality. During the second exercise, they will be assigned qualities to animals in pictures that I will show them (soft gorilla fur, lions running fast, etc.). I have chosen review as a fun way to incorporate what was essentially memorization drill and as a low-stress way to wind down. I will also suggest that as teachers, they could use any kind of illustrations rather than always pictures of animals or familiar objects to represent each quality.

To end the workshop, I will have everyone sit in a circle, turned 90 degrees, and massage each others' shoulders and backs specifically according to each quality. I consciously have chosen the circular arrangement (rather than assigning pairs again) to create cohesion, community, and a sense of unity before the teachers will depart. Although I have not previously introduced any interpersonal touch, I want to end with massage to give the teachers a mindful, therapeutic way of deepening their impressions of the eight qualities and to connect this education-specific workshop with other themes of health, healing, and creativity.

I will have no hesitation about asking them to massage each other because they are all adults and because we will have done community-building work throughout the session. However, I would use much more discretion when planning touch-related exercises in a school classroom. Such activities are not problematic for children aged pre-K through second grade (4 to 7 years old); however, for older children and teens interpersonal touch is usually too culturally laden to be an effective learning tool unless it's concretely related to an accepted activity (contact improvisation, contact sports, etc.). For older children and teens, it's best to substitute guided meditation based on the eight qualities. Whether the medium is

physical (touch) or mental (meditation), I feel it's necessary to include one or the other because they are essential components of self-care and healing as well as of education, teaching, and memorization.

I will give the following instructions to the teachers (not paired or in any particular order):

- For "open," spread the palms and fingers, using deep touch;
- For "closed," and "indirect," use the knuckles and bones with hands clenched to find pressure points;
- For "direct," use the thumb to find trigger points (polarity);
- For "fast," use the extended fingers to lightly pat (Swedish technique);
- For "hard," as above but more slowly and with more force;
- For "soft," caress from the top of the head along the neck and move energy down to the base of the spine;
- For "slow," the above but in reverse.

This final exercise, is slow paced, represents closure, and ends the demonstration portion of the workshop. I will conclude with open discussion about their thoughts, impressions, reactions, ideas, and suggestions.

Appendix L: Brandi's Lesson Plan incorporating Math and LMA's eight Effort Qualities

Brandi

February 27, 2012

Shapes (Math and Creative Movement) Lesson Plan

Description of Setting:

The setting of this lesson is a combined first and second grade classroom. The students sit at tables, four to a table, and there are two students who sit at individual desks on opposite sides of the room. There is a whiteboard easel at the front of the room with a chair on either side of it, one for each teacher. The student computer is located at the front of the room, near the door. The teachers' desks are in the back corner of the room. Also at the back of the room is the classroom library. There are shelves located along the side of the room, underneath the windows, where manipulatives, games, and other student supplies are kept. There is a large rug at the front of the room for whole class gatherings. There is an extra table for small group gatherings, and there are rugs throughout the room where students can stretch out to work. There are 18 students in the class. The school is located in a middle class city neighborhood. The cultural makeup consists mostly of middle class families. Most families are European American, several are African American, and there are a few of various other ethnicities.

Description of the Learners:

The students are first and second graders, so they are all around six to eight years old. The majority of the students are of average ability. There are a few students functioning at a kindergarten to lower first grade level. There are two students who are gifted in math and one student who is gifted in both math and literacy. A few students have behavior plans, one is diagnosed with ADHD, and one has signs of autism. Reading levels range from kindergarten to second grade. My co-teacher informed me that the second graders worked with shapes last year. Some of the first graders may not have worked much with shapes before, as this is the first lesson introducing shapes this year. The students are mostly from middle class families. The majority of the students are Caucasian, five are African American, and one is Hispanic.

Goals and Rationales:

- Students will demonstrate an understanding of how shapes can be put into different categories.
- Students will develop a beginning understanding of basic geometric principles.

Outcomes:

- Students will be able to sort shapes into at least three different categories

based on similarities.

- Students will be able to explain why they categorized different shapes together.

Grade Level Expectations (Grade 2):

Mathematics: Geometric and Spatial Relationships

1.A: Describe attributes and parts of 2- and 3-dimensional shapes

Instructional Process:

- We will start with the students all gathered on the rug at the front of the room. I will ask the students what they know about shapes, and I will write some of their ideas on the board. After a few responses, I will explain that shapes are all around us, so it is important for us to recognize and understand them. Then I will ask the students to spread out and find a space, just like they do for yoga. After everyone has spread out, I will explain that we are going to create some different kinds of shapes with our bodies. I will then give a movement warm-up going through all of LMA's 8 effort qualities (Open/Closed, Direct/Indirect, Fast/Slow and Hard/Soft). Then I will ask them to make a small shape, big shape, skinny shape, pointy shape, round shape, etc.
- After we explore making these shapes with our bodies, I will explain that there are many different types of shapes around us. Understanding how these shapes are similar and different helps us start thinking about geometry, a type of math about shapes that we build on as we go through school.
- Next I will call the students back to the rug, and we will all sit in a circle ("boy-girl perimeter"). I will take out some shape cards and set them in front of me so that everyone can see them. I will take on shape and tell one thing about it. For example, "This shape is long and skinny." Then I will find other cards with long and skinny shapes and put them in the same pile. I will explain what I am doing as I sort my cards.
- Then I will mix up all my shape cards again and ask a student to pick one of the cards. I will ask the student to tell one thing about the shape, such as it has three corners. I will ask another student to find another shape with three corners and put it next to the first shape. This will go on for a few more shape cards until we have a small pile of shapes with three corners. Then I will ask the students what these three-cornered shapes are called and if they see any more of these shapes that we have not added to the pile yet. We will re-sort the shape cards a couple different ways, discussing as a group why certain shapes are categorized together.
- After practicing as a whole group for a while, I will divide the students into small groups (1st grade groups and 2nd grade groups) and give each group a set of shape cards (different sets of shapes for 1st and 2nd grade). I will tell the groups to find a spot in the room and work on sorting their shapes into different groups and labeling those groups. As the students are working, I will walk around the room and check on the groups. I will have a checklist for each group and the different categories they sort their shapes into. As I walk

around, I will ask the groups about their different categories and why they put those sets of shapes together. The students will glue their groups onto large paper and label each group. I will keep track on my checklist of how many different categories the groups come up with and if they are explaining to me why they are categorizing certain shapes together. I will instruct each group to prepare to explain one of their shape groups to the class.

- After the students have had time to explore with different shape categories in their groups, I will call everyone back to the carpet, and we will all sit in a circle again. I will ask each group to share one of the shape categories they came up with. I will ask them to set the group of shapes in front of them on the rug so we can all see and then explain to us why they grouped those shapes together. On my checklist, I will record if each group presented a category of similar shapes and explained their reason for grouping those shapes together. After each group has presented, I will ask the students what they learned from the lesson. I will ask them if they had trouble with anything in the lesson or if they have any questions about it.
- There is one student in the class who shows signs of autism. Sometimes he has trouble working with others and/or others do not want to work with him. I will put him in a group with students who are cooperative and will do their best to work with him. I will give him three shapes to be responsible for. After the group has sorted their shapes, he can add his where they go. There are also a couple of students who sometimes have trouble staying on task. I will be sure to keep an eye on them and remind them what they are supposed to be doing if I notice that they are off task. There are also a few students in the class who are gifted in math. As I walk around the groups, if I notice that they seem to be bored, I will challenge them to think of more specific ways to categorize their shapes. I will also ask them to differentiate between shapes that appear to be similar.
- To end the lesson, I will explain that this helped us to compare shapes in different ways. This will help us to be more aware of the shapes around us and will prepare us to work more with shapes in geometry later on.

Assessment Procedures:

My checklist for the group work and presentations to the class will serve as the assessment for this lesson. This will tell me which students put shapes in groups and provided reasons for the various groupings. If there are any students who had trouble with this according to my checklist, I can meet with them individually to discuss what they had trouble with and how I can help them understand it. Throughout the course of the lesson, I will give positive reinforcement and verbal feedback to the students.

Materials:

- shape cards (from *Investigations in Number, Data, and Space* Curriculum Unit books, level 1 and level 2)
- checklist
- co-teacher (to observe)

- glue
- large paper
- writing utensils

Management Procedures:

Before I send the students off to work in their groups, I will explain to them that I expect each person in the group to participate. I will also explain that I expect them to help each other and be respectful within their groups. I will keep an eye on the students who sometimes have trouble staying on task, and if I notice them losing focus, I will remind them what they are supposed to be doing. I will give the students a two minute warning before it is time to move from group work back to everyone meeting on the carpet. This will give the students time to get to a stopping point and should allow for a smooth transition into the sharing period. For groups who finish early, I will ask them how they could break up their shape groups into smaller, more specific groups. They can write their ideas about this on the back of their papers.

Appendix M: Gloria's LMA Analysis of All Her Art Exercises

Hi Leonard,

I'm sorry this is late. Here are my picture summaries. I'm sending pictures on different email. I will be sending them in parts, due to the volume. Then, Monday I will send you the original cd with the pictures.

Have a great week,

Gloria

LMA's Eight Effort Qualities :

Hard/Soft

Fast/Slow

Direct/Indirect

Open/Closed

Picture #

51 Characters from book, Freak the Mighty Kevin and Max This picture has all of the eight qualities. Hard and soft color. The students drew in fast and slow strokes using the pencils used freestyle drawing using a book to create characters. They used some indirect private space and direct shapes. Open and closed lines to create character.

52,93,94,95 Students in this creation of Kevin and Max viewed the character as open and closed shapes. They used markers to complete drawing using direct lines.

53 MLK Students created a silhouette of Dr. Martin Luther King and wrote part of his I Have A Dream Speech. They also reacted part of their part of the speech. Acting out in emotions and being in controlled using gestures.

54 MLK Student wrote on silhouettes their dream and express their feelings on what they felt about being free. They role played their written silhouettes.

55 MLK Students on this one wrote about being the first Hispanic to attend college, used her voice let everyone in the class know what she was going to do, to set her dream.

56 This student wants war to end and for everyone to live in a peaceful world, used soft tone of voice to let his word out.

57 This female student wants to be successful her tone of voice was forceful and loud, she express concern for all girls to be successful in a mans world.

58 The six graders used a scratch off paper to create the Characters from Artemis Fowl, Holly Short and Artemis Fowl these student used hard and direct lines using a tooth pick to create drawing.

59 This student used direct lines and fast coloring to create drawing using a tooth pick to scratch off.

60 This scratch off project used softer lines to create an unbelievable drawing.

61 Students created a dictionary using words from book, Freak the Mighty they used emotional word the characters expressed.

62 Some students used the characters language to help the other character understand what the character was saying.

- 63,64,65,66,67,68,69 These students used the geometric shape the square to create direct and indirect lines. Some were fast and slow. Open and Closed are also viewed. They also had hard and soft line marking using black marker.
- 96 I got creative with the is popcorn bulletin board, I used yellow and red to fast and slow attraction. The color red to grab peoples attentions. I had people stop and compliment on this. I used your theme of power with the colors I chose.
- 99,200 I had students create a plate with four colors, students had to cut out hard using hard and soft style of cutting. Softer were more detailed hearts and faster heart were larger with odd style of cutting.
- 201 Closed some open tiles.
- 202 Tiles are hard and open/closed. .
- 203 Long open/closed tiles that decorate the heart.
- 204 Open tiles around the heart.
- 205 Closed decorative tiles around heart.
- 206,207 Very closed direct tiles around heart.
- 208 Indirect/ direct, soft/hard tiles, student cut these large.
- 209 These tiles had a mixer various shapes in square cutting.
- 210 Nicely done but several were out of place causing it to be open and closed.
- 211 Large square tiles are closed and nicely placed.
- 104,105,106 Student personification creation for reading. They used Hard and Soft.
- 107 The Blue Cat- student used hard and soft air modeling clay. The blue paint is fast and slow(black).
- 108 Student used a rat using hard and soft. Hard for the hard paint rat. He used soft for the jacket and tie using fabric material.
- 109 This fish was made out of clay-hard. Soft using pastel paint colors.
- 110 This cat was made out of soft air clay. It was super weightless to carry. He used indirect and direct strokes. It also had open and closed lines using paint.
- 111 This snack was made out of a unique kind of material. My student had to mold it to the shape. Then left over night in water to grow. After it had dried , student painted it using direct lines.
- 112 This mouse was created out of clay it had fast and slow colors.
- 113 This duck was made out of clay stored in the freezer to harden. This student is an artist. He used all of the eight qualities in this project.
- 114 This donkey was amazing. The student used duck tape, newspaper, and magazines. She used markers to create the face. Once again all eight qualities were used here.
- 115 This student used modeling clay to construct this project. She used hard and soft in color choice.
- 116 This was made of out modeling clay. Very soft and direct.
- 117 Turtle was made out of paper mache, towel rolls. It used a lot of direct.
- 118 Student used modeling clay used fast and soft colors.
- 119 This student used all eight qualities. It was another superb project. Her speech was fantastic. Her tone of voice changed as the bird found new adventures.
- 120 This was done out of regular play-do. The straight lines were very direct and indirect in some letters.

121 This project was done out of air dry modeling clay he used fast bright colors.

122 They bear was done out of dry modeling clay. Its texture was very amazing. He used both hard and soft textures.

123,124 My favorite cat, Dr Suess. This student used air dry molding clay. Her use of her hand sculpturing this cat was fantastic. She had hard and soft textures, open and closed areas on the body.

125 Mickey mouse was made out of foam ball and circular halves. She had great open and closed effect on this face.

126 Tigger was made out half foam and clay body. He had indirect lines and open areas. The color was fast using bright orange.

128 This little bear was super lite. It was a wonderful soft exture. It had indirect lines. And soft texture.

Leonard Arvisu Cruz

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EDUCATION

Doctor of Philosophy in the Performing and Creative Arts Education at the University of Wisconsin, Milwaukee, May 2013. G.P.A.: 3.9. Phi Kappa Phi Honors.

Master of Fine Arts in Choreography/Performance at the University of Wisconsin, Milwaukee, May 2009. G.P.A.: 3.9. (Low Residency Program) Phi Kappa Phi Honors and Golden Key Honor Society.

Master of Arts in Dance at the University of California, Los Angeles, Oct. 1987-1989. G.P.A.: 3.897. Leave of absence and finished writing Thesis and completed on Aug. 2006.

Bachelor of Arts in Dance with a Minor in Acting and Music, University of California, Los Angeles, Oct. 1984-June 1987. G.P.A.: 2.843.

EMPLOYMENT

August 2012 to Present: Assistant Professor in Theater, Movement and Dance at St. Mary's College of Maryland.

January 2012 to May 2012: Guest Assistant Professor in Dance at Webster University in St. Louis, MO.

January 2010: Visiting Professor at Massachusetts Institute of Technology. Duties: Composition and Theory.

August 2008- August 2009: Visiting Assistant Professor in Dance at Duke University. Duties: Advanced Modern Dance, Repertory/Composition, Somatic Methods/Experiential Anatomy, and Choreographer for the Musical "Sweeny Todd."

October 2007 to 2008: Guest Lecturer at the University of Essen/Duisburg, Germany. Duties: Laban Movement Analysis for Athletes and the Physical Education Department.

EMPLOYMENT AS DANCER / PERFORMER

February 12 and 13, 2009: New solo evening for Duke University with filmmaker Josh Gibson and composer Nick Stoia.

July 25 and 26, 2008: Dancer for Claire Tallen Ruen's Graduate Piece for DanceMakers at the University of Wisconsin, Milwaukee.

Summer 2006: Dancer "Windows And Walls" For choreographer Joseph Gonzales from Malaysia at the University of California at Los Angeles.

November 2005: Dancer "Continuous Replay" For choreographer Bill T. Jones Celebrating his 25th Anniversary at Brooklyn Academy of Music, New York.

March 2003: Dancer Injun Jun's Blue Elephant Co. "O²" Choreographic Centrum Essen, Germany.

May-Aug 2002: Dancer for Marc Siezkarek Company in cooperation with Dance Factory from Ghana for the Ruhr-Triennale in Mülheim, Germany.

August 1994 to 2000: Dancer/Choreographer Stadttheater Bremen, Germany. I was a soloist for the Choreographers Susanne Linke and Urs Diethrich.

Fall 1993 to Summer 1994: Dancer Folkwang Tanzstudio / Wuppertal Tanztheater in Essen and Wuppertal, Germany. I worked with guest choreographers and Pina Bausch.

Spring 1989 to Spring 1993: Dancer Bill T. Jones/ Arnie Zane Co., Shapiro and Smith Dance, Sally Silvers, and Kei Takei's Moving Earth New York, New York U.S.A. I danced with Bill T. Jones for 4 years and toured with him throughout the world. The other choreographers I worked with before, during, and after those four years.

Spring 1991: Dancer New York City Opera/Lincoln Center New York, U.S.A. I was guest for one season because I performed in the Dance/Opera "The Mother of Three Sons" where I performed the third son. This was choreographed by Bill T. Jones and was a co-production with the Munich Biennale. This was also recorded for German Television.

Spring 1984: Performer Robert Wilson's "Exploring King Lear" U.C.L.A. Los Angeles, California. I performed in this World Premiere Works in Progress as actor and dancer.

Sept. 1984 to Sept. 1998: Actor/Dancer/Model Los Angeles, California. I was in a Talent Agency and did many commercials and music videos. Some artists that I worked with: John Landis, Paula Abdul, and B.B. King.

Fall 1983: Actor "The Lion, The Witch, and the Wardrobe" University of Texas at Austin U.S.A. I performed in this World Premiere the role of the Monkey in this Children's Theater piece.

SPECIAL RECOGNITION AND AWARDS

2012: Asian Faculty Association Award Scholarship at the University of Wisconsin Milwaukee

2010-2012: Advanced Opportunity Fellow at the University of Wisconsin-Milwaukee

2008: Career Transition for Dancers Award to support my continuing education in obtaining an MFA Dance at the University of Wisconsin, Milwaukee.

2008: Chancellor's Award from the University of Wisconsin, Milwaukee.

2006: APPEX Fellowship at the University of California at Los Angeles.

2006: Selected as one of 50 Choreographers for the Deutschland Tanz Platform Catalog.

2005: Bessie Schoenberg Choreographer in Residence at the Yard Martha's Vineyard, MA.

2005: Up and Coming Choreographer for Ballet International Yearbook 2005.

2002-2008: Funding from the Kulturbüro Essen, Germany.

2003: Selected As Choreographer for SIWIC in Zurich, Switzerland.

Fall 2001-2006: Funding from the Stiftung Kunst NRW in Düsseldorf, Germany.

2004: Recognized as National Choreographer in Germany, Deutsche Tanz Platform Düsseldorf, Germany.

1999-2001: Funding from the Kultur Senator in Bremen, Germany.

Summer of 1997 and Summer of 1998: DanceWeb Prize International Tanzwochen Wien, Austria. I was selected by prominent jury twice to represent Germany in Dance as a Professional Dancer/Choreographer and to attend the International Tanzwochen in Wien on full Scholarship.

Summer 1983: Full Scholarship to attend the American Dance Festival in Durham, North Carolina at Duke University. Teachers: Lee Connor, Simone Forti, Chuck Davis, and Betty Jones.

Summer 1983: Presidential Scholar in the Arts Award in Washington D.C., U.S.A. I performed at the Kennedy Center for the Performing Arts for President Ronald Reagan and received the Presidential Scholar Medallion. This is the highest award for a High School graduating senior to receive in the U.S.A.

Summer 1983: Arts Recognition and Talent Search Finalist Miami, Florida , I was selected to compete against other graduating High School students throughout the nation and won the highest award in dance.

FILM AND VIDEO

1992: "The Last Supper at Uncle Toms Cabin" By Bill T. Jones a Film made for BBC and PBS. I was dancer for this Documentary about Bill and the Company.

1991: "The Little Lieutenant" By Sally Silvers a film made for the National Endowment for the Arts. I was Dancer for this short film.

1989: "The Mother of Three Sons" By Bill T.Jones a Film made for German Television WDR. I was the third son in this film that premiered for the Munich Biennale.

1983: "These Gifts" By National Foundation for Advancement in the Arts, Miami, Florida. A Competition I won and danced in for PBS.

PUBLICATIONS

2007: "Creativity Throughout the Year: A Book for Learning and Teaching in the Arts" This book was written by me and is planned to be published 2008.

2006: "Authentic Emotions: Intercultural Music, Theater, and Dance Collaborations Shared through the APPEX 2006 Experience" written and published for the U.C.L.A. Archives and APPEX Home Page.

2006: "Celebrating 10 Years of Choreography in Germany: A Retrospective Focus on Five Choreographic Works" Masters Degree Thesis for U.C.L.A. and is part of the Deutsche Tanz Archivs in Cologne, Germany.

2005: "Schritte Verfolgen" Portrait on the Choreographer Susanne Linke by Norbert Servos. I danced for this choreographer 6 years in Germany and I am mentioned on page 177 in this book.

1995: "Last Night On Earth" by Bill T. Jones. I danced with the company from 1989 until 1992. I am mentioned in this book during the production of "The Last Supper at Uncle Tom's Cabin."

1993: "Ausgangspunkt Folkwang" Zur Geschichte des Modernen Tanzes in Nordrhein-Westfalen. This book was an overview about the German Tanztheatre History in the Northrhein Westfalia area published for a Russian Tour. I am mentioned in this book as one of the dancers involved with this tour.

1992: "Sea, Sand & Stars: Twenty Years Dancing at The Yard" This is a Retrospective book of the Choreographers who have come to the Yard. A photo of me is featured with the Shapiro and Smith Dance Co. I premiered the piece "To Have and to Hold" there in 1989.