

**The language of dance: A didactic sequence for the creation of a dance workshop
in a bilingual environment**

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Abstract

The purpose of this project is to design a didactic sequence for the creation of a bilingual dance workshop for ninth grade students at a public school in Colombia with extracurricular schedules, where participants will practice their English language skills. Additionally, it is proposed to reflect on the impact that the creation of a didactic sequence has on the students of Licenciatura en Bilingüismo con Énfasis en Inglés. In order to achieve the objective, the workshop sessions are planned under the didactic sequence structure, in which the students will teach their classmates a choreography through instructions and orders in English with the objective of improving the students' oral competences, as well as developing their motor skills through dance. Likewise, a journal will be used to collect reflections that evidence the contributions of the creation of a didactic sequence in our professional development. Finally, we will reflect on the creation of the didactic sequence and on the importance of promoting bilingual spaces where meaningful learning is fostered through interesting practices such as dance and at the same time arouse interest in learning a second language.

Key words: *bilingual environments, body language, dance, didactic sequence, oral production.*

Resumen

El presente proyecto tiene como propósito diseñar una secuencia didáctica para la creación de un taller de danza bilingüe para estudiantes de noveno grado de un colegio público de Colombia con horarios extracurriculares, donde los participantes pondrán en práctica sus habilidades lingüísticas en inglés. Adicionalmente, se plantea reflexionar sobre el impacto que tiene la creación de una secuencia didáctica en los estudiantes de Licenciatura en Bilingüismo con Énfasis en Inglés. Para alcanzar el objetivo se planean las sesiones del taller bajo la estructura de secuencia didáctica, en la cual se tiene como tarea integradora que los alumnos enseñarán a sus compañeros una coreografía a través de instrucciones y órdenes en inglés con el objetivo de mejorar las competencias orales de los alumnos, así como desarrollar sus habilidades motrices a través de la danza. Así mismo, se utilizará un diario de campo para recopilar las reflexiones que evidencien las aportaciones de la creación de una secuencia didáctica en nuestro desarrollo profesional. Finalmente, se reflexiona sobre la creación de la secuencia didáctica y sobre la importancia de fomentar espacios bilingües donde se propicie el aprendizaje significativo a través de prácticas interesantes como la danza y a su vez se suscite el interés por aprender un segundo idioma.

***Palabras clave:** ambientes bilingües, danza, lenguaje corporal, producción oral, secuencia didáctica.*

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“No I ain't forgot and I'll never forget

I gotta thank God for every day I've had

And every day I'll get”

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Dedication

We would like to dedicate this work to our families, friends, and couples; people who always stood by us through this important and hard stage of our lives. For their unconditional motivation, support, and love, we truly thank them.

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Table of content

Justification	11
Objectives	15
General objective	15
Specific objectives	15
Theoretical Framework	16
Conceptual Framework	16
Dance	16
Bilingual Environments	17
Body language	19
Didactic Sequence	20
Literature review	22
Methodology	29
Context	29
Participants	29
Team role	30
Didactic sequence for the creation of a bilingual dance workshop	31
Sequence identification	31
Planning or preparation phase	31

	9
Integrative task	31
Didactic goals	32
Didactic contents	32
Selection and analysis of teaching devices	33
Execution or development phase	34
Session No 1: Body expression	34
Session No 2: Following instructions	37
Session No 3: Choreography following instructions	40
Session No 4: Corporeality	43
Session No 5: Different types of dances in other cultures	46
Session No 6: What is your why	49
Session No 7: Telling a story	52
Session No 8: Teaching the final choreographies	55
Reflections	58
Pedagogical reflections	58
Professional development reflections	59
Social View	60
Material design and lesson planning	61
Limitations	62
Things to improve	65

	10
Conclusions	67
References	69
Appendixes	73
Appendix 1: Reflective journal	73
Appendix 2: Photographs of the first session implemented	79
Appendix 3: Sample participation consent form for project participants.	80

Justification

Human communication is one of the greatest mysteries of all time. Littlejohn and Foss (2010) in their book “Theories of Communication” see it as a central part of human life since every experience of our lives is affected by each communicative interaction, and they mention that although this phenomenon is an activity that is always present in our existence, but we are indifferent to it.

Understanding the definition of communication is a challenging task since its meaning or roots have always intrigued the experts on the field and, as Littlejohn and Foss state, defining communication in a single way turns into something impossible. Moreover, the authors cite Dance (1970), who concludes that looking for a conception itself of communication is useless and this phenomenon should be seen as a compound of different dimensions regarding meaning.

Nevertheless, there is another important aspect that calls attention concerning communication and being this something inherent to human beings, the question about how people communicate remains interesting, after all, communication is not only the ability to speak with others using words, but also involves body language, gestures, and different ways of expression. This phenomenon of communication is mentioned by Mehrabian (1972), who calls it *nonverbal behavior*, and states that it refers to other actions away from speech including facial expressions, hand gestures, postures, positions, and body movements. This type of communication specially connects with one of the most abstract ways human beings have created to interpret and modify the world around them, art.

Art itself is a compound of different disciplines that humans have practiced over time and used to communicate information, thoughts, knowledge, and feelings. Yet, the intention of this project is not to grasp art as a general communicative expression but to focus on one of its disciplines that makes a closer and tighter connection between nonverbal communication and physical movement, dance.

Due to the nature of dance, which is a discipline that involves different kinds of movements and body language, the teaching of this discipline has been possible in different languages, and the creation of bilingual dance workshops is more common nowadays, some examples of these are the “Bilingual Dance & Learning Summer Camp 2021” and “Inclusive and bilingual dance classes for the community”. These workshops are spaces where students can start practicing physical activities, and at the same time, in an implicit way, train their communicative skills through instructions and sharing information not only in their first language, but also in a second or foreign language; thus, creating an environment where they learn how to communicate through dance.

The concept of learning but a different language through means of indirect instruction and the inclusion of art is not a novel one. In the past, several scholars and second language teachers have ventured to include innovative and interesting ways to motivate students into learning a language different from their native one. The reason to propose a project of instruction using dance to foment a second language in our given context is multifaceted. We must recognize the immense gap existing in Colombia in regard to the acquisition of a second language; namely, English. Despite the efforts of the Colombian governments to formulate cross-curricular projects, and

countrywide programs like the Bilingual National Plan (PNB) to form a bilingual Colombia, the language objectives are far from being achieved. The PNB was first formulated in 2004 as a fifteen-year initiative proposing that by the year 2019, Colombian high schoolers graduated with a B1 level of English proficiency, which, if compared with the latest results of the secondary exit examination is everything but accomplished; As evidenced by the results of the ICFES tests conducted in 2020 in students of calendar A, which place the area of English with the lowest average with a score of 46.9 out of a maximum score of 100. Although the reasons behind the so-far failure of Colombian bilingual policies could be countless and difficult to trace, one thing remains certain, public education does not have extra spaces where students can put into practice their English communicative skills and continue to form their bilingualism through activities different from those of the regular English class. Fandiño (2013), a professor at the University of La Salle, shares that most Colombians think that English is simply a class; that is studied, reviewed, evaluated, and nothing else, since English has not been encouraged to use it outside the classrooms.

“English, French and indigenous languages should not only be studied but experienced, enjoyed, and lived beyond structures and abilities” (Fandiño 2013).

Truscott (2016) assures that teachers must seek through music, sports, and art how to create new pedagogies that approach the personal interests of students. In accordance with this, Bish, Director of Academic Management at Education First (EF) states that exposure to the language practicing it outside the classroom is fundamental in the process, providing the option of including English in the music listened to, in the movies watched, in the sports practiced, and in the books read. Hence, the need for

bilingual spaces besides the regular curricular classes in institutions fostering communication in both languages to promote communicative situations in and outside schools and universities. To achieve this, the great challenge that Colombian society has is understanding different languages as ways of being and expressing oneself.

In this sense, our project seeks to develop a dance workshop in a bilingual context where students will learn a new discipline and will have the space to put into practice what they have previously learned in language classes through interaction and socialization in both English and Spanish. In addition to being a space in which learners will become aware of their body and their social relationships with others, this classroom project intends to create extracurricular sessions where pupils will recreate movements taught by the teacher, thus developing different motor skills and exposing themselves to a bilingual environment of interaction.

Thanks to this academic proposal it is expected that educational institutions are focused on picturing and teaching second languages and arts as integral elements in the development of students, forming children who perform in multiple areas and learning, being able to function in different contexts. Therefore, the idea of a context where students will have the opportunity to train in dance while practicing their communication skills in English is conceived. Therefore, implementing an alternative methodology in an innovative educational environment, different from the traditional English class of the formal curriculum. Hence the importance of this initiative arises, which is that children leave the usual context and expose themselves to other environments in which they follow their learning process, in addition to motivating

them to see physical activity and body movement as an important part of their daily routine.

Objectives

General objective

To design a bilingual ecosystem for young learners based on a dance and body language workshop in English.

Specific objectives

- To consolidate a proposal where the time and content of the bilingual sessions are determined
- To determine the resources that will be used in the bilingual sessions.
- To consolidate a clear instructional methodology within the communicative approach.
- To write a report to consign the reflections of the creative process.

Theoretical Framework

As a fundamental part of a research study, a theoretical framework must be developed that provides a solid construction of concepts. In this order, the following chapter presents the main concepts treated in the didactic sequence, citing different authors that support each one, and some articles that contribute to the theoretical construction of the didactic sequence.

Conceptual Framework

The chapter of conceptual framework will be developed along four concepts: dance, bilingual environment, body language, didactic sequence.

Dance

Sööt & Viskus (2014) approach dance as a physical, intellectual, and sensory environment that has been studied by different theorists to understand the holistic benefits of education through dance. In this sense, the pedagogical practice used in dance has changed considerably over the years, adopting a transmission teaching model, which means that the expert teacher performs a series of movements and uses a specific vocabulary, and the students imitate it, thus producing learning, citing Bolwell (1998).

Hanna (1987) states that over the years the human being has expressed himself through dance, which has intertwined it with other aspects of human life, such as communication and learning, belief systems, social relations, changes and development as a species, which affirms the presence of dance in the essence of humanity.

Dance is considered from different perspectives: dance as a *physical behavior* in which the body releases energy through muscular responses to the stimuli received by the brain; therefore, dance organizes energy; dance as a *cultural behavior*, the values, beliefs and attitudes of a population determine the conceptualization, production, style and content of dance; as *social behavior*, since dance reflects and influences relationships between individuals and between groups; dance as a *psychological behavior*, since through it experiences and emotions are manifested; as *economic behavior* since dance represents an occupational environment; and as a *communicative behavior*, since dance is perceived as a physical instrument to transmit ideas and thoughts, and even more effective than verbal language because the human being is multisensory and acts, observes and feels more often than he verbalizes and listen, as proposed by Hanna (1987).

Bilingual Environments

Considering this project aims at creating a new environment where students can practice a different activity like dance while improving their communication skills in English and Spanish, this last one being their mother tongue; it is important to define what a bilingual environment is. Kessler and Quinn (1979, 1980a, 1980b) in their chapter "Cognitive Development in Bilingual Environments" try to address the relationship between bilingualism, educational programs for children and cognitive functioning. Within a psycho-sociolinguistic perspective, Kessler and Quinn (1979, 1980a, 1980b) define bilingualism as the alternate use of two languages and the ability to establish meaningful statements in both of them. This definition is important in this

project to understand the bilingual nature of a workshop in English for Spanish native learners.

Even though there is not an agreed definition of bilingual environments, just as they state in their work “Studying children in Bilingual Environments”, Hoff and Rumiche (2012) define the bilingual environment as the space where learners find themselves in a one-on-one interaction in two different languages. These experiences include conversations more likely, and the heard language constitutes 10 percent of the exposition to the language.

Moreover, Hoff and Rumiche (2012) inquire not only about the definition of the bilingual environment but reflect on how to assess these spaces. The authors take into consideration that not all bilingual learners have an equal balance of the two languages, and the exposure to both of them may vary in amounts. Hoff and Rumiche (2012) cite the work by De Houwer (2009) and Pearson (2008) to express that there are aspects that may differ between children and the languages they are exposed to. One of them is the way they materialize the experience of the two languages, this is, the language should be discriminated against in the interaction with people, contexts, and conversations. On the other hand, the languages should be received by different sources, children who are exposed to two languages may receive them by specific kinds of people and children who are in a bilingual environment need to hear the language not only by natives but also by nonnatives speakers Fernald (2006) in Hoff and Rumiche (2012). Last but not least, the experience of the two languages may differ in function, considering the cultural differences between learners, thus, highlighting the main use they have been given to the language.

Body language

Without realizing it, our body constantly transmits sensitive information about our intentions, feelings, and personality. Even when we are still or silent, gestures, postures, facial expressions, and appearance speak for us, and can be very eloquent; we call this body language. In recent years the term body language has been widely studied and has been labeled as kinesics. This term is based on all nonverbal communication behaviors (Julius Fast, 1970). Body language uses certain parts of the body such as the arms, legs, hands and face, or the entire body, to communicate a message to the world, and its study extends to the combination of all body movements from the most conscious to the unconscious (Dr. Edward H. Hess).

In addition, it is proposed that body language is the means of communication of many animals, such as bees that perform their dance to communicate with each other and can lead a whole herd to a new supply of honey, to this Julius Fast (1970) argued that all these body movements are inherent to their species, it is not something they have to learn. This raises the question of whether we humans also innate aspects of body language have, to which Darwin (1872) responds that gestures and facial expressions are similar in all humans, even in different cultures, restating the theory that facial expressions and gestures are socially learned, but are inherent to our form of communication.

The concept "body" refers to all visible movements of the body which are entirely related to language and communication, as it contributes to the development within the linguistic because they are signs that send a message (Müller, C. & et al.

2013). Body movements as an interactive form have been considered as good; during a conversation people have shown synchrony in their spoken messages and their body movements such as postures, gestures and hand and head movements, making body language visible and relating it to spoken language (Condon and Ogston 1966; Kendon 1970).

Didactic Sequence

To understand the nature of this project, it is important to define what a didactic sequence is, since this is the way we decided to structure this bilingual dance workshop. For this purpose, we will consider the definition that Anna Camps has about this topic and other contributions to her work. Camps (2008) defines the didactic sequence as a teaching unit formulated to produce a text (oral or written) in a discursive situation that gives it meaning. In the case of our project, the aim is to produce an oral explanation through commands and instructions of a dance choreography. According to Camps (2008) the didactic sequence is thought to integrate different resources and activities to achieve the main objective, and the teaching and learning objectives which will help to evaluate the student's performance throughout the whole unit. In this sense, the didactic sequence is a good way of organizing all the topics and activities to teach a specific topic (Medina ,1971).

Camps (2008) explains that the didactic sequence is divided in three phases: preparation, production, and evaluation phase. The preparation or planning phase is where all the objectives of the didactic sequence are set, this is, in this step it is expressed what is expected by the students to do. Besides, this is the part where the

didactic content, the discursive situation, the resources, and materials are thought to create the activities that will be executed by students in the sessions of the didactic unit.

Secondly, the production phase where all the sessions planned previously begin and the students start to use all the materials created in the planning phase and to write the text or achieve the proposed goal. It is important to mention that the sessions of the didactic sequence are not isolated, all of them complement each other and give the knowledge to understand and develop the next session (Gobierno de Mendoza, 2005). Camps (1995) states that this phase might be different depending on the type of sequence, since it can be long or short lasting, the students can work in group or individually, the text may vary as well. All those aspects must be considered at the moment of executing the didactic sequence.

Finally, Camps (2008) explains that the evaluation phase is based on the objectives previously established since these would work as the focus of the activities that the students would develop. In this sense, as the author suggests, this part of the didactic sequence is a process of formative evaluation since it must be driven by the objectives stated in the preparation phase which in turn guided the execution part.

Literature review

In an ever-changing world, where new generations demand innovations in all environments, education cannot be left behind. Trilling and Fadel (2009) mention the change in the skills that teachers must have as teachers of the XXI century as they consider it is an innovative century in which it is required to reinvent traditional education to open the field to the implementation of new classes that promote the development of students in new skills. This is the origin of this classroom project proposal, which proposes the implementation of dance as a means for teaching vocabulary of a second language and the potentiation of verbal and nonverbal communication.

To support this, four articles will be analyzed: “Dance therapy and the public school: The development of social and emotional skills of high school students in Greece, Panagiotopoulou, E. (2018)”, “CREANDO AMBIENTES QUE FACILITAN EL APRENDIZAJE: Una experiencia con niños, actividades lúdicas e inglés” Barajas & Rubio (2012), “Preschool Children’s Foreign Language Vocabulary Learning by Embodying Words Through Physical Activity and Gesturing” Toumpaniari, K., Loyens, S., Mavilidi, M. et al. (2015), and “Propuesta didáctica para el tratamiento de la competencia oral en la educación secundaria” Azanza (2013); in which the impact of dance as a means of learning to promote other areas, the importance of generating playful spaces that facilitate learning, and the relevance of the use of body movement for education, the use of gestures and movements to learn vocabulary of a specific context is evidenced.

In the article "Dance therapy and the public school: The development of social and emotional skills of high school students in Greece", Panagiotopoulou, E. (2018) develops the investigation of the influence of dance therapy on the development of social and affective skills of twenty-three students aged sixteen and seventeen years selected in two Greek high schools, corresponding to tenth and twelfth grade. He seeks to provide a solution to the deficit of dance courses in the public education curriculum, as it proposes that the implementation of art therapy programs enhances the development of students' social and affective skills. However, dance therapy is still a new method with its practical implementation limited to private dance schools and mental health centers.

The study was conducted under the experimental approach methodology, in which there are two groups, one experimental and one control. It used mixed methods to collect the data, as it posits that a single method approach can provide misleading information. Quantitative research was conducted in both groups, but qualitative research was applied only in the experimental group. Goodman's (1997) questionnaire entitled Strengths and Difficulties (SDQ) was used to collect quantitative data and for qualitative data collection, an evaluation sheet proposed by Payne (2013, p. 40) was used and completed by the dance therapist at the end of each meeting.

The research was able to conclude that art therapy and specifically dance therapy seem to have positively affected the social and affective skills of the students in the experimental group. The students after the experiment developed their prosocial behavior and decreased their hyperactivity along with their emotional symptoms. On

the contrary, the control group presented deterioration in the intrinsic factor (emotional symptoms and peer relationship problems).

This article is striking for our research as it evidences the effective implementation of dance as a method of teaching and empowerment of students, it allows us to have a view of the problem that is also experienced in Colombia regarding the challenge of developing artistic courses in public education, but also gives us a view of the opportunity and success of creating these spaces, making us see that it is possible to carry out this research proposal.

In the project “CREANDO AMBIENTES QUE FACILITAN EL APRENDIZAJE: Una experiencia con niños, actividades lúdicas e inglés” Barajas & Rubio seek to identify the playful activities that facilitate the process of vocabulary acquisition, based on the vision of Piaget, Vigotsky and Montessori, who consider that a child's learning is more meaningful and lasting when they are taught through playful activities that allow them to generate interaction of their body with their environment. The research was carried out in a nursery with a group of sixteen girls and twelve boys of three and four years of age.

The study was developed under the qualitative research methodology supported under the field of Action Research, using a field diary, observation, and documentary analysis as instruments to collect information. Seven playful plans were applied to describe in detail the observable behaviors of the children in the activities to see how they influenced the acquisition of English vocabulary.

The research concluded that in order to achieve a significant increase in the learning of English vocabulary in children from three to four years of age, it is

necessary to teach through playful activities; and to create links which allow them to relate their previous knowledge with the new one. In this way, the acquired knowledge will be able to last.

This research is relevant to our classroom project because it allows us to be close to the need to generate playful spaces that facilitate the learning of English vocabulary in children; from this point we see dance as a playful dynamic that will allow the child to create a relationship with his body, the environment and his/her knowledge. Dance as a learning dynamic will allow the student to learn in an innovative and fun way, making use of his body and motor skills, and in this way, it becomes meaningful learning.

In the study "Preschool Children's Foreign Language Vocabulary Learning by Embodying Words Through Physical Activity and Gesturing" conducted by Toumpaniari, K., Loyens, S., Mavilidi, M. et al. (2015) base their research on the already studied idea that physical activity linked to gross motor activities can help improve students' cognitive functioning and increase their academic outcomes. On the other hand, they support the idea that embodiment through subtle motor activities such as the use of gestures has a positive effect on learning.

Toumpaniari, K., Loyens, S., Mavilidi, M. et al. (2015) in this study investigated the effect of combining physical activities and the use of gestures on vocabulary learning of a foreign language in preschool children. The latter were 67 4-year-old children, 30 boys and 37 girls, all divided into three preschool classes in a school in Greece. The experimentation lasted four weeks in which in each class one stage of the research was used, these being, "embodiment of words through physical

activity and gestures", "embodiment of words through gestures" and "control condition".

The research was carried out by mere experimentation. In the four weeks used, 20 words related to animals of the foreign language in question (English) were taught to the participants using tokens to illustrate the animal, and at the same time the name was mentioned in Greek and then in English. In the different stages of the study, similar activities were carried out but with some exceptions, in the "personification of words through physical activity and gestures" class, the children acted as some animals (cow, pig, horse, etc.); in the "personification of words through gestures" class, the children imitated the animals by making specific gestures of the animals without moving from their position. After the four weeks the students were evaluated in two parts, the first one was about their perception of the course and the second test evaluated the number of words they could remember.

The results of this study are consistent with the results of other research on physical activity and learning. They reinforce the idea that physical activity not only improves students' academic performance, but also establishes healthy habits for students. In addition, these results show the benefit of using physical activity and gestures as they reinforce children's cognitive competencies, and that children are more attracted to being in motion and gesturing.

In conclusion, we consider this article relevant to our research, given that both our project and the study we read seek to find the effect of body language and/or physical activity in education. On the other hand, it is striking in our work because of

the way in which vocabulary of a specific topic is taught in English using gestures and movements of physical activity.

The article “Propuesta didáctica para el tratamiento de la competencia oral en la educación secundaria.” by Raquel, A. (2012) presents the problematic of, despite being a critical part of bilingual development, the poor oral proficiency development in high school students. She proposes a series of argumentative activities through nine sessions to improve the participants oral and, by proxy, argumentative skills. This sequence takes place in a high school institute in the city of Estella, Spain. The participants are 19 students, of which 11 are male and 8 females, and they range from 14 to 16 years old.

The specific objectives of the sequence were divided in two groups, one dedicated to the linguistic proficiency of the participants and the second on their argumentative capabilities. The general objective was focused on instructing the students on how to be clear and concise in their statements, maintaining control over their discourse depending on the needs of the situation. The author cites multiple documents directly connected with the development of oral skills and specifies that many of these lacked a detailed description of the exercises used with the participants or required uncommon materials and environments to be executed. For this reason, the author makes sure to use tools available to common context like the one of the high schools she is working with. The design of the sessions uses the Task Based method and focuses on having students develop their four linguistic skills, teamwork and uses genuine and contextualized language for each argumentative situation.

The conclusions of the sequence showed that while there was progress in terms of communicative competences among the students, this was reached with difficulty. For one part, the self-admittedly lack of experience and poor planification of the researcher, and due to the lack of background knowledge of the topic of the students, which is supposedly a big focus of the curriculum. Despite the difficulties the researcher had, she states that the playful method and the argumentative dynamic itself helped a lot to loosen the tense air in the classroom and have actual progress.

Methodology

The following chapter seeks to develop the proposed methodology for the didactic sequence. In this chapter, aspects such as the context, the participants, the researchers' roles, and the instructional design will be explained. It is important to clarify these aspects so that the reader understands the conditions in which the didactic sequence took place.

Context

This didactic sequence was focused on ninth graders of a public educational institute in Colombia. The educational institute must have schedules and spaces for extracurricular activities since the didactic sequence was developed in a special schedule different from the regular English or dance classes. The sessions were held for one hour a week for eight weeks, in which students put their English skills into practice as they increased their vocabulary in the specific context of dance and physical activity.

Furthermore, it is important to mention some essential elements to carry out the sessions; the institution must have an accurate dance hall, stereo, mirrors, and elements of physical activities such as cones and rings.

Participants

The participants in this didactic sequence were approximately 15 students, in order to have better results concentrating the class on a few students and allowing better feedback and guidance to each student. According to the selected grade (ninth

grade), students' ages between fourteen and fifteen years old had prior cognitive skills developed as the basics of their motor skills and social development. Also, they had prior knowledge of English communicative skills acquired in their regular classes.

Team role

Two practitioners conducted this D.S.; one of them was the dance teacher and the second one took the role of the mediator. The dance teacher role corresponded to the person who provided the instructions during the class, that is, who presented the academic content regarding dance. On the other hand, the mediator was the person in charge of facilitating the communication between the dance teacher and the students and assisting the dance teacher when help was needed. This mediator is someone who acts as an intermediary using their competence to transfer meanings from one party to another when these parties do not share the same language (Buttjes & Byram, 2001).

The two practitioners were in charge of designing the class, the strategies to be used, and everything required for its development. Moreover, they were in charge of observing the attitudes and behaviors of the students during the sessions to make a record of the result processes.

Didactic sequence for the creation of a bilingual dance workshop

This chapter of the project corresponds to the instructional design and illustrates the proposed structure of the didactic sequence and the whole process of it. In the next charts are stated the didactic goal which is the results expected at the end of the didactic sequence, the seven lesson plans for each session with its respective activities, objectives, materials, and the extra material for the students to use autonomously. It is important to mention that all these resources can be used unrestricted and can be accommodated depending on the professional who will be performing the didactic sequence.

Sequence identification

Name of the subject: English

Teachers' names: Nathaly Botero and Pablo Restrepo

Group or groups: Ninth grade

Dates of the didactic sequence:

Planning or preparation phase
Integrative task
<p><i>FOLLOW MY STEPS!</i> A didactic sequence for oral production, in which students will teach their classmates a choreography through instructions and commands in English.</p>

Didactic goals
To improve students' oral competences through the implementation of a didactic sequence where students in small groups will construct a short choreography and teach it to other classmates using instructions and commands in English.
Didactic contents
<ul style="list-style-type: none">• Conceptual contents<ul style="list-style-type: none">→ Vocabulary related to instructions and commands→ Choreographies→ Types of dances→ Orality: intonation, pace→ Body language→ Vocabulary related to body parts, numbers, directions→ Dance movements • Procedural contents<ul style="list-style-type: none">→ Watching videos→ Listening to music in English→ Identification of vocabulary in context→ Reflection spaces

- Practicing choreographies
- Creating choreographies
- Writing and speaking opinions

- **Attitudinal content**

- To understand the importance of being active in class
- To understand the importance of avoiding sedentary life
- To create awareness about the body and its capabilities
- To strengthen social relationships and teamwork skills
- To get interested in improving second language skills in everyday activities.

Selection and analysis of teaching devices

- Videos of choreographies expressing a feeling or emotion
https://drive.google.com/file/d/1F4Sm1PeiHIaWvMFxa-Bw_45puC48CHDP/view?usp=sharing
- Video of Japanese people making a perfectly synchronized performance following instructions video <https://www.youtube.com/watch?v=R65sOE-HNbw>
- Video about a choreography in the darkness and dancers highlight the movements of each part of their body with neon lights.
https://www.youtube.com/watch?v=PF_-o2EJfvs

- Choreography in which a story is told using the shadows of the body.

<https://www.youtube.com/watch?v=wABhL70TTC0>

- Reflective video about why we dance?

<https://www.youtube.com/watch?v=fQfq1dc-Wug>

- Video of a part of the story of Swan Lake.

<https://www.youtube.com/watch?v=d9pvRXd>

- Readings of stories to tell them dancing.

https://docs.google.com/document/d/1Ld_5kZAXKLS7hq9_fivxx1zHP7mdirj2QkMBQAHNgls/edit?usp=sharing

Execution or development phase

Session No 1: Body expression

Objective: By the end of the session, students are expected to identify the use of body language as a means of communicating emotions and messages.

Receptive task: A video will be projected with which the students will identify the corporal expression and the message that is transmitted with the dance.

Productive task: Students must express an emotion with the choreography taught.

Opening

Presentation of the didactic sequence and the members: It will begin with the presentation of the idea of the didactic sequence, its objective and form of

development, encouraging students to continue their participation throughout the workshop. Then, it continues with the presentation of each member of the workshop, students must say their name using the expression “my name is” and through their face must say a characteristic of them. For example, to say that they are a happy person they could smile a lot, and it is expected that the classmates identify the characteristic.

Topic introduction: The topic will be introduced through a dance video that contains four different choreographies in which the expression of a message is evidenced. Each choreography expresses something distinct. ([see material 1](#)) After watching the video the space will be opened to socialize the interpretation of each students using the following questions as a reference:

- What emotion does video 1,2,3,4 convey?
- What did you understand from the videos?
- What do you think is the topic of the class?
- Do you consider it easy or difficult to communicate a feeling through bodily expression?

Development

Teaching choreography: A 30 second choreography will be taught for the final activity. This choreography will be taught using vocabulary and commands in English, accompanying the verbal communication with the movement of the body; thus, facilitating the understanding of the students. The mediator will be present to support the students if they do not understand any word or movement. The

choreography is previously planned with the vocabulary to use during the session.

[\(see material 2\)](#).

Final activity: For the final activity the students must put into practice the expression of emotions using the body. For this, the group will be divided into 4 subgroups and each subgroup will be assigned an emotion (happiness, anger, sadness, romance) and they must execute the choreography taught transmitting the corresponding emotion, and their classmates will have to identify it. They will be given 10 minutes to review and adjust the creation with their groups. Also, each group will be assigned a different song that accompanies the emotion. [\(see material 3\)](#). At the end of the activity students have to share what they feel while dancing, and they can use the following examples to have ideas:

- I feel relaxed when I dance
- I feel embarrassed when I don't move well
- I feel happy when I dance
- I feel nervous when I dance

Closing

Review and summarize what we learned: For the last activity of the class and as a reflection, the members will sit in a round and must share what they have learned during the session. They will be able to do it through short phrases, new words or new movements learned. The teacher and the mediator will be attentive to the construction and pronunciation in English of the students to give corrections. Also, the other members will be able to give an opinion, share or differ from the

comments of their peers. Participants can use the sentences shared in the previous activity to say what they feel while dancing.

Extra material: These extra-class materials are proposed for students to view or read at home on their own. That is, it is optional, but they are intended to continue contributing to the students' vocabulary growth through art themes.

Arts education has often been neglected; Vania Masías, however, believes that it is a tool that can help us improve our societies and transform the world. Vania has managed to develop an educational methodology based on artistic co-creation, which promotes individual and social transformation through arts education, and she shares her idea in the TED Talk. ([see material 4](#)).

To access the lesson plan and materials go to the folder "[SESSION 1](#)".

Session No 2: Following instructions

Objetivo: By the end of the session, students are expected to identify and use the vocabulary about following instructions.

Receptive task: The 'Simon Says' game will be used in order to introduce the idea and vocabulary about following instructions.

Productive task: Students will guide their partners using the vocabulary learnt about following instructions.

Opening

Warm up: In order to start the lesson and present the topic indirectly, the members of the workshop will play the game “Twister”. In this activity a mat will be used with some colors on it. Each member will take a turn to play and touch any color with a body part designated by a roulette by the dance teacher. The dance teacher will say the color and the body part in English. The mediator will help the participants to understand the vocabulary and will play as well. Twister Game can be bought or handmade.

Topic introduction: To introduce the topic, the game “Simon says” will be played. During the activity the teacher and the mediator will give instructions of different movements and the members of the workshop must perform them. The vocabulary that will be used to give the instructions will be about body parts (hands, arms, legs), movements (steps, run, walk, jump, get down, get up), directions (right, left, back, forward), and numbers. The teacher will give the instructions using sentences such as “Two steps to the right side” “four jumps back” and the mediator will be attentive to the students’ production, and in case of misunderstandings he will develop the correct required movement. First, a round is played so that students understand the dynamics, this round will be ten instructions slowly. Afterwards, the group will be divided into two, one of the groups will be apples and the other will be pears, different instructions will be given for each group, which they must develop at the same time properly and without confusion. For this, the mediator will be attentive and help with the execution of the movements when difficulties arise. Finally, the teacher and mediator will ask for volunteers to be Simon and give the

instructions, there will be three volunteers who must give five instructions each. In case of no participants, they will be chosen randomly.

Development

Production activity: In this final activity, the participants will use the vocabulary learnt and used in the previous activity through guiding their partners on an obstacle course. The members will pair and of them will be 'blinded' with a blindfold. The member who is not blinded will guide the other participant through an obstacle race using the vocabulary learnt in order to give instructions and get to the final of the race. Once the pairs finish the track, they will change positions and go back. For this activity, the dance teacher and the mediator will help the students who are struggling to use the proper words and instructions in order to finish the track.

Closing

Review and summarize what we learned: For the last activity of the class and as a reflection, the group will be divided into two subgroups where they will have the scenario to talk and share their thoughts about the class, what they learned in regards of vocabulary and movements, and how they felt. For the conversation, they will have 5 minutes. When time is up, each group will select a person who will share with the whole class what they shared and what they agreed on. The participants can use Spanish or English to share their ideas.

Extra material: This interview is suggested as autonomous material for home. The interview is conducted by "BBVA aprendemos juntos" to the dancer and

choreographer Igor Yebra, who shares his thoughts about how amazing dance is and the contributions to his life. The interview is in Spanish. ([see material 5](#)).

To access the lesson plan and materials go to the folder "[SESSION 2](#)".

Session No 3: Choreography following instructions

Objective: By the end of the session, students are expected to recognize vocabulary used to give and receive instructions and develop appropriate choreography following instructions.

Receptive task: A video about following instruction performance will be projected and the students will analyze how the people follow instructions and do not collide with each other, or damage performance lines; and also the vocabulary learnt last class.

Productive task: Students must understand and develop the choreography appropriately by following the instructions.

Opening

Warm up activity: To start the lesson, the participants will review the vocabulary learnt in the previous session (following instructions) through the game "Do as I say, not as I do". In this activity, the dance teacher is going to tell the participants to do some movements while she performs the movement as well, but the dance teacher is going to say something and do something different, so the students should

do what the dance teacher says without considering the physical representation. However, the mediator is going to make the movements but in the right way. It is important to know that this procedure can change, and the dance teacher would make the right movement and the mediator the wrong one. The idea with this activity is to make the students recognize the instruction given and repeat the movement without mistakes since they already know the words and the vocabulary. Also, the mediator will help the participants who do not understand some words or part of the vocabulary by doing a gesture or movement or explaining the word in Spanish.

Introductory video: An introductory video will be shown to give students an idea about choreographies following instructions. The video presents a group of Japanese people making a perfectly synchronized performance in which they move through space without colliding or damaging the lines. After watching the video, the students must socialize what they think about this type of performance and if they think that it is possible to get this synchrony, and the answers can be in Spanish. [\(see material 6\).](#)

Development

Body warming up: In order to stretch and prepare the body for the production part and dance, the participants will warm up by doing some movements. For this warming, the dance teacher will do an exercise which the members have to replicate during a period of time. The mediator will make the movements as well and will help the learners when they struggle understanding the language, this can be done

by doing a gesture or movement or using Spanish to explain what has been said.

Different songs in English and Spanish will be used for the pre-planned warm-up.

[\(see material 7\)](#). [\(see material 8\)](#)

Choreography: A choreography similar to the previously presented video will be taught. The teaching of this will be only through commands and instructions like those learned throughout the last two classes, and students must be attentive to perform it appropriately, avoiding colliding with partners and understanding the instructions. To ensure this understanding, the instructions will only be verbal, the teacher will not execute the required movement. It will only be done if there are difficulties in understanding the instructions and the mediator will develop it. [\(see material 9\)](#).

Closing

Review and summarize what we learned: For the last activity of the class and as a reflection, the members will be divided into 3 groups of five people. Each group will receive a piece of paper and a marker that will be attached to 5 strings, and each participant will hold one string, and together will write a word with which they describe the class or something they learnt. For this, they must select a person who will guide the group so they can write the word in coordination. For the writing of the word, they will have 8 minutes. Once they have finished the writing, they will share with the group the word and explain why they chose it. They can use either English or Spanish to share their ideas with the class.

Extra material: It is recommended to read this document as a stand-alone material for home use. The document called "Do you wanna dance?" explains in a simple way the five elements of dance and how they work and their connection with each other to create incredible results. ([see material 10](#)).

To access the lesson plan and materials go to the folder [“SESSION 3”](#)

Session No 4: Corporeality

Objective: By the end of the session, students are expected to recognize the use of the corporeality to make images with the body.

Receptive task: Two videos will be projected with which the students will identify the corporal expression and the message that is transmitted with the dance.

Productive task: Students must perform a choreography using their body to create images through shadows.

Opening

Introductory video: At the beginning of the session, the participants will watch a video of a choreography ([see material 11](#)). In the video, the learners will see a group dancing in the dark moving their bodies using clothes with neon lights on it. This activity will introduce the topic since they are going to use the whole body to dance. Once the participants watch the video, the dance teacher will ask for their thoughts about it and some questions about the topic of the session. For this activity, the

mediator will help the students to understand the questions using simpler language or Spanish if needed. The questions will be:

- Do you consider it important to use the whole body to dance? or to communicate?
- Do you think that you can communicate with your hands?
- On a scale of one to five, where one is "very little" and five is "quite a lot", how much do you use your body to communicate?

Development

Movement circle activity: The first activity consists of a circle of movement. The participants have to make a circle and the dance teacher will give a body part (head, arms, legs, hips, back) to each participant, and they have to perform one step using the body part assigned. Then, the dance teacher starts with the movements, performs one step and the next one to the right must perform the movement made by the teacher and join the step created by him, and so on, all the practitioners must do it; do the previous steps and add their own step. At the end a choreography will have been formed and it will be done together. The mediator will help if students are confused about the activity or body part assigned by the teacher.

Video example of the choreography: After the activity of the circle of movements, the participants are going to watch another video ([see material 12](#)) which will help as a model for the activity they are going to develop at the end of the session. In the video, the participants will see several people behind a curtain performing a choreography, in this show the group uses their bodies to make figures through

shadows and tell a story with music. After watching the video, the dance teacher will explain the idea of the activity (the use of the body to create and tell) and will ask for their thoughts and opinions about it. For this activity, the mediator will facilitate the understanding of the questions and will help the participants to express themselves when needed providing vocabulary. The questions will be:

- What was the story told in the video?
- Do you consider it easy or difficult to make that kind of performance?

Productive activity: For the final activity the students have to recreate a part of the previous video. For this, the group will be divided into three subgroups of five students, and the dance teacher will give to each group the corresponding part of the video that corresponds to them (first group: when the couple met and fell in love. Second group: When the man died. Third group: The end of the story). The group has to perform with their shadows the part of the story, and the rest of the group have to identify it. The mediator will help if students are confused about the activity, or the vocabulary used by the teacher.

Closing

Review and summarize what we learned: For the last activity of the class and as a reflection, the group will be divided into two subgroups where they will have the scenario to talk and share their thoughts about the class, what they learned in regards of vocabulary and movements, and how they felt. For the conversation, they will have 5 minutes. When time is up, each group will select a person who will

share with the whole class what they shared and what they agreed on. The participants can use Spanish or English to share their ideas.

Extra material: As extra material for the participants to use autonomously, the dance teacher and the mediator will suggest that they watch the movie called “Billy Elliot” which is a 2000 British drama film and tells the story of a working-class boy who discovers his talent for dancing with the help of a strict ballet teacher, and he goes to great lengths to become a professional dancer. The film is inspired by the dancer Philip Mosley. ([see material 13](#)).

To access the lesson plan and materials go to the folder [“SESSION 4”](#)

Session No 5: Different types of dances in other cultures

Objective: By the end of the session, students are expected to identify and describe orally different types of dances in other cultures and create choreographies representing it.

Receptive task: The students will watch five videos that show different types of dances around the world and receive different readings with characteristics of those types of dances.

Productive task: The students will receive a reading of one of the dances previously learnt and they must read it and create a choreography following the rhythm. Then, share orally the information about the dance with the rest of the group.

Opening

Warm- up: To start the session, the participants will play the game “trapo robado”. For this activity, the group will be divided into three teams of five people and in the center of the teams will be a piece of cloth on the ground. The dance teacher will give five names of countries to each team, and they will select a country for each member of it, avoiding the other teams to know their decisions (each team will have the same countries). After selecting the countries among the participants, the dance teacher will name one of the five countries and the person who decided that name will go for the piece of cloth. The idea is to take the cloth before the rivals without touching them and avoid being touched as well. The team with more points wins.

Watching videos: To introduce the topic, students will listen to five different rhythms of music and types of dance from countries around the world ([see material 14](#)). The rhythms are Cumbia from Colombia, Boogie- woogie from the United States, Tango from Argentina, Ballet from Italy, and Charleston from the United States. First the students will just listen to the rhythm and must think about what rhythm it is and to which country it belongs. On the board there will be cards placed in two rows, one row corresponds to the genres of music and the other to the countries. After listening to each rhythm, students should match the rhythm with the country they think they heard. Once we have listened to all the rhythms, students will watch the videos, which show the choreographies corresponding to the genre of music, and we will proceed to correct the matching with the countries.

Development

Creating choreographies: After doing the exercise of matching with the dances, the students will make five groups of three people and will receive a piece of paper with one of the dances they saw in the previous activity and a reading giving them a contextualization of each dance ([see material 15](#)). The participants will read the paper and will create a choreography performing the dance given. Each group will have 20 minutes to create a 1-minute choreography, creating a space of 10 minutes for all the presentations.

Closing

Review and summarize what we learned: For the last activity of the class and as a socialization, each of the groups created for the previous activity should orally share with their peers the information about the rhythms given in the readings. Each member of the group should share some of the information they read. They can use the following sentences depending on information read:

- This dance/rhythm is originally from...
- This rhythm uses instruments such as...
- This rhythm is a combination of...
- Some well-known dancers/presentations of this genre are...
- This dance/rhythm emerged X years ago...
- This dance/rhythm is characterized by...

The rest of the participants can also contribute information they know or comment what they think about the information shared by their peers.

Extra material: This video is suggested as extra class material, in which you will see a group of young people dancing and showing the evolution of dance from 1950 to 2019. ([see material 16](#)).

To access the lesson plan and materials go to the folder [“SESSION 5”](#).

Session No 6: What is your why

Objective: By the end of the session, students are expected to identify the reasons why they dance and construct a short script telling it.

Receptive task: A video will be projected with which the students will reflect on their motivation to dance. Participants will receive an example of the writing activity telling their why.

Productive task: Students will think of a movement based on their “why” in order to create a short group choreography. They have to write a short text telling why they dance.

Opening

Warm up: To introduce the lesson, the participants will make a circle and will play “I have a tick”. In this game, the dance teacher is going to lead the chant. The dance teacher will start saying “I have a tick” and the participants must repeat all the words and movements. The chant goes like this “I have a tick, tick tick, I just went to the doctor, and he told me to move the right foot”, the last part of the chant will be changed every time the round starts again, and the dance teacher is going to ask one of the participants to say the chant and say a movement. For this activity, the

mediator will play along and will assist the participants when they do not understand any movement. ([see material 17](#)).

Video “Why do we dance?”: To introduce the topic of “What is your why” a video about personal experience of a dancer will be shown ([see material 18](#)). In the video participants will watch the why of a dancer, the reason that inspires her to dance.

The idea with the video is to invite participants to think about their own why, to think about their limitations, and to think about their own power. Then, participants have to socialize by answering some questions asked by the teacher, for instance,

- What was the general message?
- What do you think about what the dancer said?

And finally, the teacher will ask for volunteers to answer why they dance? The mediator will help the students if they need vocabulary to construct their answers, and he/she will show an example. However, they can use the following sentences as a guide:

- I dance because...
- I dance because I love it...
- I dance because it is amazing
- I dance because it makes me feel happy
- I dance because it makes me feel free
- I dance because it makes me feel relaxed

Development

Writing and socializing: After watching the video which gives a speech of motivation to dance, the participants will have a space to write on a piece of paper

their motivation to do what they like, dancing. They are going to write what motivates them to dance and how they feel when doing it. Teacher and mediator will show an example of their personal writings and how students can do theirs ([see material 19](#)). Students will have 10 minutes to write. Once they finish writing, the participants will have ten minutes to socialize what they wrote with the rest of the group. For this activity, the dance teacher is going to give some inspiring questions to answer, and the mediator will help the participants in case they do not understand the explanation and at the moment of writing providing unknown vocabulary for them. The questions will be:

- Why do you like to dance?
- What do you feel when you dance?
- What inspires you to dance?

Group choreography: To end the class all the participants will create a group choreography. The teacher will give the instruction of thinking about what participants feel when they dance, or what they feel when they think of dancing, and perform one movement that represents those feelings. Each student must create one movement and it will be put together in a sequence that will finally form a choreography, and at the end will be shown with music. The mediator will help if there is confusion with the instructions given by the teacher.

Closing

Review and summarize what we learned: For the last activity of the class and as a reflection, the members will create a wall of reflection. For this activity, the learners will receive a post-it where they will write on their thoughts and perceptions of the

class with a word or a short sentence. Once they write on the post-it, they will paste it on the board. After that, each participant will select a post-it different from their own paper and will read it out loud for the group and will comment something about it whether they agree or not. For this reflection, they can use Spanish or English to write and talk.

Extra material: This reading is suggested as an autonomous home activity. This page shows history, facts, types, and interesting tips about dance. A very comprehensive guide to learn more about this art. ([see material 20](#)).

To access the lesson plan and materials go to the folder [“SESSION 6”](#)

Session No 7: Telling a story

Objective: By the end of the session, students are expected to understand and tell stories with their bodies.

Receptive task: A video will be presented to show how a story can be told through dancing. Also, participants will receive a reading about a story.

Productive task: Students will understand some words and will try to express them through their bodies. Also, they will create choreography based on a reading about a tale using commands and instructions.

Opening

Warm up: To start the lesson and introduce the topic, the participants are going to carry out an activity called “Chinese Whispers” or in Spanish “Teléfono Roto”. In

this activity, the members of the workshop and the mediator who will participate as well are going to draw a line, one behind the other. The first participant is going to receive a short sentence related to the topic of the previous session. This person is going to say this sentence to the next person in English. Once the previous person has said the sentence to the next learner, this person will do the same but with their body, this is, they are going to tell the sentence with gestures or movements, not using words. This will happen repeatedly until the sentence gets to the final person who is going to be the mediator and he will say the sentence out loud. For this activity, the dance teacher will provide the sentence and the mediator will participate in order to verify what is the final result and provide help with the language the participants do not understand. The sentences can be:

- I dance because it makes me happy
- I dance because it makes me feel free
- I dance because it makes me feel relaxed

Video telling story: Participants will watch a video about a part of the story of “Swan Lake” ([see material 21](#)). The video shows the moment when the prince defeats the sorcerer and saves the princess from his swan spell, avoiding her death and they can finally be together. The participants must identify the story and after watching the video socialize

- What do they understand?
- What do they think about telling stories through dance?

The dance teacher and the mediator will help students with vocabulary that they need to construct the answers. Mediator will facilitate the understanding of the questions if the students have difficulties with that.

Development

Choreographies: The final activity corresponds to a series of choreographies that will tell a story and must be created by the participants. These choreographies also correspond to the final activity of the workshop, which each group must create, and the following class show and teach it to their classmates. The group will be divided into three groups of five members each. The dance teacher and the mediator will give a story to each group ([see material 22](#)), students have to read the story and start to create a choreography of one minute maximum, and also choose the song. Both the mediator and the dance teacher will help students to understand the stories if they have difficulties, or if they have doubts regarding vocabulary. Besides, the students will have the space to read the story for the mediator and the dance teacher before reading out loud for the group to check the pronunciation and the intonation they are using to read. Finally, students will have the rest of the class to create and review the choreography, and in the next session each group will have to teach their choreographies to the rest of the class.

Closing

Review and summarize what we learned: For the last activity of the class and as a reflection, the members will sit in a round and must share what they have learned during the session. They will be able to do it through short phrases, new words or

new movements learned. The teacher and the mediator will be attentive to the construction and pronunciation in English of the students to give corrections. Also, the other members will be able to give an opinion, share or differ from the comments of their peers.

Extra material: This TED TALK called “I believe in the power of dance” is recommended as an autonomous home activity. Cara Scrementi talks about the power that dance education can have on an individual. ([see material 23](#)).

To access the lesson plan and materials go to the folder [“SESSION 7”](#).

Session No 8: Teaching the final choreographies

Objective: By the end of the session, students are expected to teach the choreographies created last class, using the vocabulary learned during the entire workshop.

Receptive task: The students will use the instructions given the previous session.

Productive task: The students will teach the whole group the choreography created in the last session using the vocabulary learnt during the workshop.

Opening

Body warming up: In order to stretch and prepare the body for the production part and dance, the participants will warm up by doing some movements. For this warming, the dance teacher will do an exercise which the members have to replicate

during a period of time. The mediator will make the movements as well and will help the learners when they struggle understanding the language, this can be done by doing a gesture or movement. Different songs in English and Spanish will be used for the pre-planned warm-up. ([see material 24](#)) ([see material 25](#)).

Development

Teaching the choreographies: The final activity of the workshop consists of each group (formed in the previous class) teaching the choreography created and telling the assigned story to the whole group. To do this, they must use all the vocabulary and instructions learned and reviewed throughout the sessions. Each group will start by presenting the choreography and the others will have to identify the story told and the group will have to confirm if their partners' answers are correct or not. Once this is done, they will proceed to teach the choreography. Each group will have fifteen minutes to perform the exercise. And at the end all the choreographies will be presented together. The dance teacher and the mediator will be participants in this session but also, they will help students if they have doubts regarding vocabulary and will give feedback to the pronunciation, vocabulary and production of the students.

This being the final activity of the course, the students will have to complete a self-assessment using a rubric in which they will be able to evaluate themselves on a range of one to five in aspects developed in the teaching activity and aspects learned throughout the workshop. In this way they will be able to analyze their learning process and growth of their language skills. Also, they will find a part in the rubric in which they will be able to share in written form their satisfaction with the course

and their point of view regarding the creation of these bilingual spaces in the city/country. ([see material 26](#)).

Closing

Reflection and summarize upon the workshop: After teaching the choreographies, the students will share their thoughts, their feelings, their opinions, and everything they learnt during the workshop. Each student will have the space to talk and reflect upon the class and the sessions they attended. Also, they will be asked to give suggestions to the dance teacher and the mediator. Moreover, the dance teacher and the mediator will do the same exercise reflecting with the participants how they felt in the process of creating the workshop and carrying out. Finally, the participants will receive a diploma for completing the dance workshop. ([see material 27](#)).

Extra material: This movie is suggested to be watched as an independent activity at home. Natalie Portman gives life to the main ballerina in the movie "Black Swan" and shows us the obsession with her role in the great ballet "Swan Lake" that leads her to lose her sense of reality. ([see material 28](#)).

To access the lesson plan and materials go to the folder "[SESSION 8](#)"

Reflections

Pedagogical reflections

To begin with, the pedagogical conclusions of the creation and planning of this project are presented, in order to give a resounding recommendation to professors to implement this didactic sequence.

In this day and age education has to be innovative and motivational; this didactic sequence highlights for its innovation by creating a new environment where students can practice a different activity like dance while improving their communicative skills in English, encouraging the creation of bilingual spaces that are lacking in our Pereira and even Colombian context. In addition, body movement clearly has an impact on motivating students in the learning process, since it allows professors to easily engage learners during the class; Therefore, using dance as a communicative situation increases students' motivation to be active participants in the workshop; as Toumpaniari, K., Loyens, S., Mavilidi, M. et al. (2015) state that children are more attracted to physical activities and gestures to reinforce their cognitive competencies.

It is undoubtedly the importance of encouraging professors to implement different strategies and methodologies for teaching a second language, taking into consideration the interests of students as fundamental aspects to enhance skills and achieve meaningful learning.

Another aspect for the professional in charge to consider is that the methodology of this project is based on a didactic sequence which counts with a hugely organized structure that contains the goals to achieve and specifically a didactic

goal which helps the professional who would use it to understand the purpose of the didactic sequence by using dance in a discursive situation. Moreover, the didactic sequence is highly progressive since it provides a complete set of lessons and activities which guides the professional from a first contact of the students with dance as a means of expression to the final product. This is very handy for whoever wants to use it since all the resources needed are provided.

Professional development reflections

It is important to note the impact that the creation and planning of this didactic sequence had on us as students and teachers in development. Bearing in mind this, the creation process allows us to grow academically as we put into practice the theories, strategies and all the learning acquired throughout the five years of our career, reflected in the creation of each of the workshop sessions.

On the other hand, this creation process impacted us on our personal growth, as it helped us to forge our 21st century skills, such as creativity, innovation, problem solving, communication, perseverance, and above all teamwork; It helped us to understand each other as colleagues and friends working towards the same goal. This allowed us not only to enhance our abilities as teachers, but also to enhance our abilities as human beings.

Another important aspect to reflect on is what we learned during the process of creating and planning the didactic sequence: it can be said that this process allowed us to learn how to conduct a project under the structure of a didactic sequence, thus designing the necessary sessions for the creation of the bilingual dance workshop. It allows us to put in context the theory learned and apply it in an appropriate way to

promote meaningful and innovative learning. Nevertheless, it is also important to mention the aspects that were challenging at the time of creating and planning the didactic sequence. Consequently, it was challenging to design a proposal that innovated in the way that English is regularly taught, which was framed in the context of dance to promote the learning and practice of a second language; This led to the challenge of finding resources for the theoretical framework. However, we fully recommend that teachers in training take the risk of creating innovative projects and using different strategies to encourage the learning of English and bring bilingualism to spaces other than the traditional language classroom.

Social View

As mentioned before, this project seeks the creation of a new space where students can practice all the English knowledge they already know from regular classes, and at the same time, learn another practice, in this case: dance. For this purpose, we focused on the idea that Camps (2008) frames at the moment of presenting the didactic sequence approach. Camps (2008) explains that all the projects built from the objectives proposed must be based on the reality of the school, class, and the learners itself. Considering this, we think this project can affect the perception students have of the English learning process since they are involving their second language in a common activity like dance. Thus, we aim to promote more spaces where students can continue their learning process in daily activities or spaces they are more related with. Moreover, it is important to mention that English is not only for school students, these spaces can also be created for people who want to learn a new language in a different way.

On the other hand, we consider that this kind of project can be useful for the academic community since this aims to add other alternatives to the traditional ways English has been taught. Even though these methods have been the basis for the process of teaching a second language, it is our duty as 21st century professionals to foster not only students but people in general to include English as an important aspect of their lives. This could be evidenced by the interest shown by the group of participants the project had at the beginning of it, which was composed by some members of a dance academy. It is important to mention that they, being a group different from school students, agreed to participate in the workshop, turning their regular dance classes into a bilingual environment.

Last but not least, we considered the fact that this program is included in the Fine Arts Faculty, and we thought that our project must be an example of it. We think this project can be seen for the academy as a model of including that artistic aspect of teaching and using the different arts like dancing as a creative environment where English can be taught.

Material design and lesson planning

One important part of the didactic sequence is the planning phase, and this moment of the project was crucial for us to get to the didactic goal previously set. All the sessions were created following a structure and giving the correct tools for the next lesson, for this, we decided to use the knowledge we have learnt in our academic process regarding planning sessions, and we made every lesson under a format that contained a specific goal, a warm-up, an input and a production activity. This process

of meeting and creating the sessions helped us to improve the way we connect and relate our classes in order to get an ideal result since all the lessons might have activities that reflect the main purpose of it and the resources to keep in track in the following lessons (Camps, 2008).

Another important aspect of this planning phase was the material design. All the resources stated for the didactic sequence were thought to help the participants to understand the idea of the lesson. This was helpful to improve our creativity by choosing videos, vocabulary and choreographies that might be essential for the performance of the students. Also, it increased the way we saw the students' learning since the idea of implementing materials for them autonomously was a good initiative for the project and an insight for our development as teachers regarding our regular classes.

Limitations

Throughout the design of the project, it went across many changes until reaching this final version of the didactic sequence. First of all, the idea of joining the teaching of English with dance was challenging due to the lack of reference of this type of work; therefore, we were involved in many brainstorming and changes until we achieved a suitable proposal in which a significant learning of English and dance in a simultaneous environment was genuinely evident.

Once we had a clear idea of what we wanted to achieve with this project, we began to develop it as a classroom project, since we had a high school where it would be implemented. However, the global SARS-CoV-2 pandemic forced us to change course due to the indefinite closure of educational institutions and the indefinite

mandatory quarantine. Since this was an equal situation for all of us who were developing the projects, the teachers of Universidad Tecnológica de Pereira presented the idea of developing the projects under the proposal of didactic sequences, in which we would plan all the written work, but it would not be implemented. There being no other alternative due to the world situation, the project became a didactic sequence.

In early 2021, an opportunity arose to implement the project in a dance institute, which shifted the project back to a classroom project. This led us to make multiple changes in the work, mainly in the theoretical framework and methodology, as we had to eliminate the concept of didactic sequence. However, we made these changes and started the implementation. We conducted the first session of our planning, in which favorable results were obtained, and the next session was scheduled for eight days later. Nevertheless, on that day, the government imposed a curfew due to the increase in SARS-CoV-2 infections, which affected the implementation of the next session on the planned date. The curfew was extended for the next fifteen days, which caused us to reschedule the proposed implementation dates.

When the curfew ended and we were rescheduling the sessions, the national strike of April 28, 2021 began. This also put the development of the sessions on hold because of the high level of unrest in the city, and the academy had to close due to the risk of being in the streets during those days of the strike. While waiting for the strike to end, we continued to develop the work as a classroom project, but the strike was extended for two months, which left us with no time to conduct the implementations, forcing us to retake the didactic sequence proposal.

In light of the above, we had to retake the writing of the project with the concept of didactic sequence, which represented a last major change in the project. As a final result, the work concluded in being a didactic sequence with the objective of creating bilingual spaces for the practice of a second language.

Moreover, it is important to take into consideration the dance context in which the didactic sequence is situated, consequently, at least one of the teachers must have knowledge in the area of dance. With respect to the planned sessions and the designed material, teachers should remember that the didactic sequence is a flexible methodology, adaptable to the needs of whoever decides to implement it in the future. Therefore, modifications in the activities can be considered according to the intended objective, always with the purpose of achieving meaningful learning. It is also recommended for those who decide to implement this didactic sequence, to reflect through journals after the development of each session; for the purpose of evidencing the levels of achievement of the objective of the session, in addition to providing the possibility of reflecting on the challenges and solutions for future improvements. (*See appendix 1- Journal*).

Despite all the ups and downs throughout the construction of the project, it is necessary to understand the limitations as a benefit and contribution to our teacher development. Fickle circumstances help us to form ourselves as adaptable and constantly changing beings; this is why it is important to reflect on the way in which limitations can be overcome.

Things to improve

Even though we could finish this project in terms of writing all the theoretical foundations and the planning phase of the didactic sequence, it is pertinent to mention the aspects that weaken due to different situations throughout the process and must be improved or changed in the future if someone plans to create a project of this kind.

As mentioned before, this project suffered many changes during its development, and one of the causes was the lack of a settled objective. It is important for a professional who wants to develop and perform a didactic sequence to have a clear objective, that includes the general objective of the project itself and the didactic goal of the didactic sequence, since this aim will provide the bases to start creating the body of the project and the activities of each session of the sequence. In our experience, the lack of a set purpose led us to change the project several times since we did not know what we wanted the students to learn or produce at the end of the project.

Another element that was lacking in this project was the state of the art. Given that this project sought to demonstrate the necessity of bilingual spaces where people, and students specifically could practice their second language skills while they learn another activity, a search of more examples of workshops or bilingual spaces around the world or a national view could be useful to look into the problem we are dealing with and give a wider context of this kind of workshops. Although we mentioned some examples of bilingual workshops, this was barely covered because of the situation we went through and the lack of resources we had to do research in our context of those scenarios.

Finally, considering that the global SARS-CoV-2 pandemic was one of our principal obstacles in the process of creating this didactic sequence, we must call another weakness we had during this project, listing possible risks or threats that might interfere with the appropriate development of it. Before creating a work like this it is necessary to think about all the existing challenges that can affect any of the processes of the project. As an example, we did not think of a natural barrier or a social situation that could stop us from implementing. All these scenarios are difficult to prevent but are important to take into consideration since these kinds of projects aim at producing a social impact and deal with human beings.

Conclusions

After analyzing the process of creating this project, and the information recorded in the journal, this chapter presents the conclusions of this project, whose general objective was "To design a bilingual ecosystem for young learners based on a dance and body language workshop in English".

- To begin with, it is concluded that the teachers in development were able to reflect on the creation of a didactic sequence aimed at teaching and practicing a second language (English) in a dance context.
- In relation to dance as a communicative situation, it is concluded that it was a determining factor in the process of creating the project, since the researchers always had in mind that interesting activities and practices for students are important to create an enjoyable learning environment in which they can significantly improve their skills in a second language; understanding the great positive impact that dance has on the social and affective skills of students (Panagiotopoulou, 2018).
- Bearing in mind that meaningful learning underlies the constructive integration of thinking, feeling, and acting, leading to human empowerment for commitment and responsibility (Novak's Theory of Education: Human constructivism and meaningful learning, 2001); it is concluded that creating spaces where students are exposed to an artistic/sporting activity such as dance while improving their communicative skills in English promotes meaningful learning and

encourages teachers to implement new strategies and methodologies for teaching a second language.

- It can be confirmed that implementing the didactic sequence proposal for the planning and development of the classes allowed to have an organized structure of the workshop sessions; each one with its respective objective, materials and activities, aimed at achieving a general objective, in this case to improve students' oral competences through the implementation of a didactic sequence where students in small groups will construct a short choreography and teach it to other classmates using instructions and commands in English. This also allows a favorable order for those who decide to implement this didactic sequence.
- Teachers in development became aware that the creation, organization, writing, planning and development of this project allowed them to put into practice the knowledge, theories, methodologies, and strategies learned during the years of career; and also, to reflect on the implementation of such learning and to build environments and classes that promote meaningful learning in students, and thus positively impact education.
- In addition, the importance of conducting projects of this type is to recognize students' opportunities with new contexts for learning a second language; relating physical learning with conceptual learning, encouraging students to leave the usual context of the English class and

to be open to new strategies that help them to have a comprehensive development in the process of higher education.

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Appendixes

Appendix 1: Reflective journal

Reflective record of the activities developed, of the first and only session implemented, and of the process of creating the didactic sequence.

Entry 1 (March 19, 2021): Meeting

We decided to gather at Nathaly's home in order to start the planning phase of the didactic sequence, which at that moment was part of the project, by designing the lessons we were going to carry out. We started to think about structuring the sessions considering the way Nathaly (the dance teacher) plans her ballet/dance lessons, starting with an aim for each class, a warming up, a discursive part, a practice and a reflection. We decided to establish an aim based on the final product we wanted them to reproduce and a linguistic component, thus, the first topic was to introduce some commands and instructions in English, so they get used to listening to the words they already knew about dance in another language. By the time we were ready to start planning the first session, Nathaly came up with something she was told about, and the idea of implementing it reappeared. The institute where she works opened a space to implement our sessions of the project. With that in mind, we decided to contact the professor Daniel Murcia and ask him if this new possibility was viable and how it would change the project. After the monitoring provided by the professor Daniel Murcia, we changed some aspects of the project, the focus was changed, and we continued the process as a classroom project instead of didactic sequence. This change was useful since it makes the implementation of the dance lessons easier. Once the modifications were discussed, we started planning the first two sessions of the dance workshop. We designed the structure of the lessons and the idea of the first class in a notebook, and we used a board to write some words and expressions that would be important in the lessons. At the end of the day, we reflected on the process we were carrying out and all the changes that have been made at that moment. We think we know the project more than ever and starting planning gives a sensation of doing the right things and doing them in a good way.

Entry 2 (March 25, 2021): Meeting

On this day, we decided to gather and think about the first lesson, the lesson plan we were going to use and a situation regarding the implementation. To discuss the issue, we had with the implementation and we joined in a meeting with the professor Daniel Murcia and we told him that considering Pablo's schedule (The mediator) we could implement 4 sessions only and that would not be enough for the project. The professor identified the problem and mentioned that the project could continue working on holidays and get the sessions needed. After we had that clear, we continued talking about the lesson plan format we were going to use for the sessions. We had two options, the one we used for the practicum class and the one that Nathaly uses for her work on teaching. We decided to use Nathaly's option since it is simpler and has features useful for the activities intended. Once we had decided the lesson plan format, we designed and organized the first lesson procedure on the lesson plan. The lesson consisted of several activities that would help the students to understand the purpose of the dance workshop, and we structured them in introduction, discussion, practice and reflection. Moreover, we used a topic like emotions to show them the aim of the session. After we created the lesson plan, Nathaly (the dance teacher) created the different steps we wanted to use in the first implementation and Pablo (The mediator) embraced all the movements, steps, and expressions to make them clear to the students in case of need. At the end of the day, we were very nervous since the lesson plan stated that the implementation was very close and meant the beginning of the process of making this project real. There were many expectations, we wondered how the students would react and their sensations about the dance workshop.

Entry 3 (April 16, 2021): Meeting and Implementation

Today was the day we started the sessions and the first one was carried out. We gathered at Nathaly's house at 4:00 to check the lesson plan, the activities, and the materials that we meant to use. We started the meeting by reviewing the songs and the videos that we were going to use in the session since we needed a video beam, and the audio was not working. The solution at the end was to use the sound equipment

available in the academy. Then, we checked the activities and organized the development of them. At last, we practiced the choreography created for the lesson and the specific vocabulary that would be used during the class. We as a team were nervous, with some questions and doubts about the lesson, such as “Are they going to understand?”, “Are they going to accept the workshop in a good way?”, “Will our roles be important in the session?”. Finally, at 8:00 o’clock we arrived at the academy and started the class. We started with the presentation of the workshop, we stated what the lessons would be about, we introduced ourselves and we followed the lesson doing an activity where they had to introduce themselves by saying their names and expressing themselves with gestures and facial expressions. Something to highlight is the fact they understood most of the words and things we explained, so, the use of Spanish was unnecessary in this activity. After introducing the workshop and the participants, we proceeded to show some videos about some choreographies where people expressed emotions through dance. Once they watched the videos, we asked them which emotions they could identify from the videos. We feel they received the message quickly since they identified the emotions we prepared for the session. This activity helped to teach them that dance is a way of communication, and we can express whatever we want with our body language. After that, we started the choreography by teaching the steps. For this activity Nathaly (the dance teacher) would make the steps and Pablo (the mediator) would explain what she was doing. Something to highlight is the role of the mediator, and the students’ understanding made that the role of the mediator was overshadowed. Pablo (the mediator) tried to get involved in the choreography, but his skills in dance blocked him, so he started to explain some movements in English in order to help the students to repeat and understand the choreography and used Spanish to keep the session bilingual. The next activity was proof of their good understanding since the learners had to create a choreography based on the one they learnt but expressing an emotion. The idea was to keep the emotion each group had secret until they presented their choreography. In this way, we asked the classmates to guess the emotion they were representing in the routine, finding some vocabulary they already knew about some emotions and feelings. Finally, we made an activity where they had to express how they felt during

the session and their expectations about the workshop. In this activity, the learners looked motivated and excited about the workshop, one of them declared that Pablo should dance with them, something we reflected on and to take into account for the future. Finally, we found that the first session was successful, we considered that the activities gave a good look to the workshop and the learners accepted the exercise in a good way. We think we should work on the vocabulary used for the choreographies and explanations to make the learning process more meaningful and the role of the team, specifically on the mediator, should be worked and reconsidered.

Entry 4 (June 21, 2021): Meeting

On this day, we decided to gather at Nathaly's house in order to plan the rest of the lessons. Since these days have been interrupted by university strikes and city riots there is the concern about the possibility of implementing since the participants do not want to perform in a virtual way, so we must wait until the response of everyone including the permission of the academy director to carry out the workshop in another time slot. However, it was important to plan the lessons whether we could or not, so we started to plan the lessons remaining. For the second session we wanted to introduce the topic of following instructions and use the activities we have thought about the last time we met. For this session we decided to make activities where they can use the vocabulary about directions and positions so they could carry out some exercises of guiding a partner into some obstacles and guide a routine of movements. Also, we thought about the vocabulary we would use for the participants to learn and use as well later. Since we had limited time, we thought about the third session too. This third session was planned to be about corporeality and the way they can express words and create with their body. For this lesson, we tried to find some visual material so we can show the participants the purpose of the session and make a choreography where they can make a dance with shadows. Also, we planned an activity of movement where the participants would have to make a circle and come up with movements that the partners had to replicate. This meeting was important because in it we found the sequence we wanted to give to the sessions so we could have an order until we plan the last session that is meant to create choreographies and teach them.

Entry 5 (June 28. 2021): Meeting

On this day, we met virtually, and we decided to get back to the didactic sequence since the implementation of the workshop would be possible only virtually and the participants expressed they did not want to attend the workshop online, so the project returned to being a didactic sequence. Considering the situation, we met to finish the ideas for all the lesson plans. For this meeting, we reviewed the sequence we wanted for the sessions, and we had the idea of creating the next sessions about using dance to tell a story based on the vocabulary and the previous topic that is important for all the sessions since dance involves corporeality. For the fourth session, we planned to show a video in which the participants would see a dance where a story is told, and the product of that class would be a choreography created by them telling a story. We came up with activities like “Chinese whispers’ which we thought would help to make the participants say something using their mouth and their body. When we got to the fifth session, we came up with the idea of connecting the last session with dancing following instructions so they could use the vocabulary to create a choreography and perform it. At this point of the meeting, we reconsidered the quantity of sessions and decided to create only seven sessions since the structure we had for the workshop was enough and accurate for the final product that is the didactic goal, so we decided to create another session for the presentation of the choreographies and another more reflexive. For the reflective session we decided to use a video we found about motivation for dancers and continue the session upon it. Also, we wanted to relate the reflective part with a dancing activity, so we added an activity where they had to write a reflection and after that think about a word which describes the sensation they get when they dance and represent it with a movement that would be part of a choreography that would be created by the whole group. This session helped to understand the structure of the workshop and to get the final product since we did not have the idea of how the final choreography would be about.

Entry 6 (July 7. 2021): Meeting

On this day, we met to introduce all the ideas and drafts to the lesson plans format. For this task, we decided to open each format and write all the activities we wanted to carry out. Something to highlight was the decision of changing the order of the lesson plans since every time we saw the drafts, we thought it was better to have the reflective lesson before performing the final product. Thus, we changed the order of the lessons and decided to have the lesson two about following instructions, the third one about creating a choreography following instructions, the fourth one about corporeality, the fifth one about the motivation of dancing, the sixth one about creating a choreography telling a story and the seventh one will be the presentation of the choreographies and closure of the workshop. Also, we thought of all the materials we would use in each lesson, we created the stories the participants would use to tell a story about dancing, we introduced all the videos useful to introduce the topics and sessions and we decided to create some extra material for the participants to use anonymously.

Appendix 2: Photographs of the first session implemented



Photograph 1



Photograph 2



Photograph 3

Appendix 3: Sample participation consent form for project participants.

This consent was used in the first and only session implemented, the youth who participated signed the consent to continue in the project sessions.

Licenciatura en Bilingüismo con énfasis en inglés

Consentimiento para participar en un proyecto de aula

Título del Proyecto: The language of dance: A didactic sequence for the creation of a dance workshop in a bilingual environment.

Investigadores: Karol Nathaly Botero Marín y Pablo Andrés Restrepo Maya

Estimad@ colega,

Este es un formato de consentimiento para la participación en una secuencia didáctica. El formato contiene información importante acerca de este estudio y qué se puede esperar si decide participar. Por favor considere la información con cuidado. Siéntase libre para hacer preguntas a los investigadores antes de decidir si desea o no participar.

1. ¿Qué se investiga, por qué y para qué?

El proyecto busca crear un espacio bilingüe en el que los niños y jóvenes puedan desarrollar sus habilidades de expresión corporal mediante la danza al mismo tiempo que potencian sus habilidades lingüísticas en un segundo idioma, en este caso el inglés. El objetivo es evidenciar el impacto de aumentar los espacios bilingües en nuestra región al mismo tiempo que se fomenta el arte de la danza; entendiendo que ambos son aspectos importantes para formar jóvenes íntegros, capaces de desenvolverse en múltiples áreas. Los resultados del proyecto permitirán conocer, visibilizar y valorar los espacios extracurriculares donde los estudiantes dinamicen sus habilidades lingüísticas y artísticas.

2. ¿Qué ocurrirá si participa en este estudio?

Dar su consentimiento para participar en este estudio permitirá que los investigadores puedan:

- Llevar a cabo clases bilingües de danza en las que usted esté
- Grabar y mantener registros escritos de la interacción durante las clases que puedan ofrecer información a la investigación
- Participar activamente de las clases
- Permitirnos llevar su proceso lingüístico y artístico

3. ¿Durante cuánto tiempo estará en el estudio?

Este proyecto consta de 8 sesiones con duración de una hora, una vez a la semana.

4. ¿Es voluntaria la participación en este estudio?

Su participación es voluntaria. Usted puede negarse a participar en este estudio. Si decide participar, usted puede dejar el estudio en cualquier momento.

5. ¿Los participantes incurrirán en gastos?

No. En ninguna circunstancia se solicitará a los participantes el pago de dineros o que incurran en gastos relacionados con el proyecto.

6. ¿Qué riesgos o beneficios puedo esperar si participo en el estudio?

El estudio no representa ningún riesgo para su integridad; por el contrario, esperamos que sea un taller que contribuya a su formación profesional como bailarín y contribuya a su desarrollo lingüístico del inglés.

7. ¿Será guardada su información relacionada con el estudio de forma confidencial?

Sí, la información que usted proporcione será confidencial. Su nombre no será mencionado cuando se haga socialización de información que involucre su proceso en las sesiones. Lo anterior permitirá que su información esté agrupada y se mantenga la privacidad. Las únicas personas que conocerán su proceso serán los miembros del equipo de investigación.

A todos los participantes se les garantizará:

1. Mantener su identidad en el anonimato.
2. Estricta confidencialidad con la información recolectada.
3. El acceso y la verificación de la información recolectada.
4. El uso de la información recolectada será usada únicamente con propósitos académicos.

Firmar el Formulario de Consentimiento

Su participación en este estudio es muy importante. Agradecemos su gentil atención y su autorización para colaborar en el desarrollo de este proyecto.

He leído (o alguien me ha leído) este formato y soy consciente que me piden participar en un estudio de investigación. He tenido la oportunidad de hacer preguntas y estoy satisfecho con las respuestas entregadas. Voluntariamente consiento participar en este estudio y mi firma da cuenta de eso.

Firma del participante

Nombre:

Firma del acudiente (En caso de que el participante sea menor de edad)

Nombre: